

## THE INTERSECTION OF FEMINISM, LANGUAGE, AND CULTURAL TRANSLATION IN SHASHI DESHPANDE'S FICTION

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### Abstract:

*This study investigates how Shashi Deshpande, one of India's foremost women novelists writing in English, negotiates feminist consciousness, language, and cultural translation in her fiction. It contends that Deshpande's narratives perform cultural translation by transforming the silenced inner lives of Indian women into articulate feminist discourse. Through close readings of *The Dark Holds No Terrors*, *That Long Silence*, and *The Binding Vine*, this study explores how Desai's linguistic and narrative techniques render women's struggles, pain, and self-realization within patriarchal frameworks. Drawing upon feminist theorists such as Gayatri Spivak, Sherry Simon, and Susan Bassnett, this paper proposes that Deshpande's fiction serves as a metaphorical site of translation across languages, cultures, and genders thereby constructing an indigenous feminist poetics of translation.*

**Keywords:** feminism, silence, hybridity, patriarchy, translation, consciousness etc.

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### Introduction:

In multilingual postcolonial India, the dynamics of gender and language are deeply intertwined with power structures. For Indian women writers such as Shashi Deshpande, writing in English signifies more than a linguistic choice; it is an act of cultural mediation. Her female characters often navigate between silence and speech, tradition and autonomy, and between vernacular experience and English expression. Deshpande's fiction not only represents these conflicts but actively translates them.

Translation extends beyond linguistic transfer. Following Homi Bhabha's notion of the "third space," it becomes a site of negotiation where meanings are reconfigured across cultural and gender borders. Deshpande's novels exemplify this process, as they render the muted experiences of Indian women into an English idiom without erasing their regional essence. Viewed through the lens of feminist translation theory, her fiction reveals how women's pursuit of voice

parallels the translator's task of reclaiming and rearticulating the unspoken.

### Translation and Feminist Theory: Conceptual Framework:

Feminist translation theorists including Sherry Simon (1996), Luise von Flotow (1997), and Susan Bassnett (1998) assert that translation is inherently gendered. It is shaped by visibility, power, and interpretive agencies. Simon emphasizes that feminist translators do not merely reproduce texts but reinterpret them in ways that foreground gendered subjectivities. Similarly, Gayatri Spivak's essay "The Politics of Translation" (1993) argues that translating subaltern women's voices requires ethical attention to their cultural and linguistic specificity. For Spivak, translation should not domesticate but preserve the "rhetoricity of the original" the silences, hesitations, and culturally rooted nuances.

Although Deshpande's fiction is not translated literally, it metaphorically functions as one. Through her English

prose, she translates the lived consciousness, emotions, and silences of Indian women into a form that challenges the patriarchal and colonial linguistic dominance. Her novels can therefore be read as feminist acts of translation that transform women's mute endurance into textual agency.

### **Cultural Translation and Gendered Identity in *The Dark Holds No Terrors*:**

The *Dark Holds No Terrors* (1980) portrays the psychological translation of patriarchal control into female subjectivities. The protagonist, Saru, a successful doctor, endures marital abuse and emotional isolation. Her return to her childhood home initiates a journey of retranslation, reinterpreting the meanings that have shaped her identity. Saru's mother embodies the archetype of the self-sacrificing Indian woman, whose primary allegiance is to her son. This favoritism is evident in Saru's mother's indifference to her achievements and her overt devotion to her brother. Saru's resentment is encapsulated in her recollection: "A girl is a burden... all her life she has to serve others." (Deshpande 63). Her mother's disdain for Saru reflects the deeply ingrained cultural biases that prioritize male heirs over daughters. When Saru admits, "I accepted my mother's words as if they were the truth of the world," she recognizes how patriarchal ideology infiltrates language and consciousness. To reconstruct her identity, she must retranslate herself linguistically and emotionally.

Deshpande's use of fragmented monologues and introspective narration demonstrates how language oscillates between constraint and liberation. Saru's voice transforms trauma into articulation, reflecting a feminist process of self-translation that transforms inherited silence into self-authored speech.

### **Translating Silence in *That Long Silence*:**

In *That Long Silence* (1988), the protagonist, Jaya, exemplifies the predicament of an educated Indian woman constrained by societal and marital norms.

Silence, highlighted in the novel's title, serves as a metaphor for suppression. Jaya's act of writing her own story becomes a means of self-translation from silence to self-expression. When Jaya remarks, "I knew the truth, but I didn't speak it. I thought silence was safer" (Deshpande 92). Deshpande exposes silence as a socially enforced discipline for women. Writing becomes Jaya's method of translating her inner world into speech, thereby converting her private suffering into public narration. Jaya's journey toward breaking her silence represents a broader critique of the cultural norms that valorize female subservience. Her eventual assertion—"I will not be silent anymore" (Deshpande 201)—is a declaration of agency and resistance. This moment of self-reclamation is not merely an act of rebellion but a transformative acknowledgment of her right to exist as an autonomous individual.

This process mirrors the feminist translator's task of transforming what patriarchy renders unspeakable into voice. Deshpande's English prose, infused with Indian idioms and speech rhythms, creates a hybrid narrative that remains culturally authentic while participating in global feminist discourse.

### **Feminist Mediation and the Power of Speech in *The Binding Vine*:**

In *The Binding Vine* (1992), Deshpande extends her focus from personal silence to the collective female experience. The protagonist, Urmila ("Urmi"), discovers the diary of Mira, her late mother-in-law, whose poetry, written in Marathi, reveals her suppressed emotional life. When Urmi discovers Mira's poems, she becomes a conduit for Mira's voice, ensuring that her story is no longer silenced. This act of uncovering and sharing Mira's work symbolizes the importance of reclaiming women's suppressed histories. As Urmi notes, "Every word Mira wrote feels like a whisper from the past, a call for recognition" (Deshpande 78). Urmi's reading and interpretation of Mira's verses is an act of intergenerational and

linguistic translation. By bridging languages, time, and experience, Urmi embodies a feminist translator who mediates, interprets, and bears witness. Deshpande illustrates translation as an ethical practice of empathy and connection that enables women to communicate across silences.

This dialogue between women across generations forms a “female text of solidarity.” The novel’s bilingual Marathi sensibility conveyed through English demonstrates Deshpande’s role as a cultural translator balancing tradition and modernity and local authenticity and global readability.

#### **Silence as a Feminist Text:**

In Deshpande’s work, silence is not a void but a form of discourse that awaits interpretation. Her women’s silences are multifaceted: imposed by patriarchy, chosen as resistance, and charged with emotional significance. Drawing on Elaine Showalter’s idea of a “female subculture,” Deshpande situates women within domestic spaces where silence becomes both repressive and a refuge. Through diaries, monologues, and self-reflection, these silences acquire language and become stories in their own right.

Thus, silence functions as a metaphor for translating the act of converting unspoken emotions into verbal expressions. Each woman’s narration becomes a feminist translation that reclaims power through their speech.

#### **English as a Medium of Feminist Translation:**

Deshpande’s use of English as an inheritance of colonial history adds another dimension to her feminist translation. While English provides access to a wider audience, Deshpande imbues it with Indian cadence and cultural nuances. Shashi Deshpande’s prose often preserves native expressions such as “Arrey baba” and culturally specific imagery of rituals, food, and family life. This technique aligns with Lawrence Venuti’s concept of “foreignization,” which resists the erasure of the source culture in translation.

By preserving Indianness within English, Deshpande transforms the colonial language into a medium of feminist and postcolonial self-assertion, thereby crafting a unique Indian feminist linguistic identity.

#### **Translating the Self: Feminist Subjectivity as Process:**

Deshpande’s protagonists exemplify self-translation moving from fragmented silence toward coherent selfhood. This translation transcends language; it is a transformation of existence.

#### **Their journeys enact the translation of:**

- Subjugation into awareness
- Fear into recognition
- Private pain into public expression

This process resonates with Julia Kristeva’s theory of the semiotic and symbolic, where women’s emotions oscillate between pre-verbal feelings and structured language. Deshpande translates these inner currents into articulate prose, illuminating the unspoken dimensions of the female experience.

Thus, feminist subjectivity in her fiction is dynamic and continually rewritten through acts of linguistic and emotional translation.

#### **Conclusion:**

Shashi Deshpande’s fiction emerges as a powerful site of feminist and cultural translation. Her narratives convert the invisible workings of patriarchy into legible and expressive forms, turning silence into speech.

By reappropriating English as a medium for feminist articulation, she embeds regional idioms, cultural rhythms, and gendered consciousness within it. Each novel becomes a dialogic space in which translation operates simultaneously as a method, metaphor, and resistance.

By translating silence, Deshpande not only empowers Indian women’s voices but also redefines translation as an act of empathy, creativity, and feminist reclamation.

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