Chapter – 4

Patriarchal Father Figures:
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4.1 Introduction :

Shashi Deshpande, in the existing familial set up, delineates in contrast to
the hostile mother-daughter relationship, a supportive, cordial and very
affectionate relationship between the father and the daughter through her fiction.
Even though that father figures have a patriarchal touch a little bit. She
portrayed all the efforts of a mother are more or less aimed at imposing the
patriarchal set- up on her daughter. The result is the relationship between the
mother and daughter becomes strained and hostile though there is magnetic
bonding in between them due to the psychological base of that peculiar
bonding.

Surprisingly the father figure, who is a representative of this patriarchal
set-up, is never found imposing all of these conventional maxims on his
daughter. It is due to this, in contrast to mother figure, the figure of father
emerges as a supportive, cordial and strives for creating a very affirmative bond
with the daughter. Though predominantly, Shashi Deshpande concentrates on
the relationship of man-woman and mother- daughter. She also delineates
father- daughter relationship which enhance at the backdrop of the other
predominant relationships. In her novels, father-figure is a character with less
word at his disposal, a figure which is overshadowed by being a husband and a
son, though he makes us feel his presence as the father only. When Deshpande’s
protagonists are experiencing a crisis and conflict, it is only father figures, who
occupies an indomitable place is picked up and placed on the front stage
usually. It is related with this issue that the importance of this figure is placed
at large. It is only father figure towards whom the protagonists turn for advice, help, guidance and moral support. The various father–daughter relationships that dealt by Shashi Deshpande in her novels are tried to analyze as follows –

4.2 Appa – Jaya Relationship in That Long Silence :-

Shashi Deshpande depicted the character Appa in the novel – That Long Silence, who is the representative of patriarchal set-up of the Indian family. Though he is the person, who not only loved his daughter, Jaya but also dreamt high for her. Naturally Jaya receives his unconditional love, encouragement and support. Appa wants her to develop into a person who succeeds in life at every stage. He always told Jaya that she is going to be different from other girls who have been fated to be only wives and mother. He always gave her a feeling that she can achieve something beyond ordinary expectations that’s why he has named her Jaya- Jaya for victory (That Long Silence: P.15). He means something that is very distinctive, for example, like for higher studies going abroad. Appa expressed his expectations in front of Jaya-

‘You are not like others, Jaya’, Appa has said to me, pulling me ruthlessly out of the safe circle in which the other girls had stood,....... girls who, it had seemed, asked for nothing more than the destiny of being wives and mothers. While I, Appa had said, and I had agreed, would get the Chatfield prize, or the Ellis prize, go to oxford after my graduation... ‘you’re going to be different from the others, Jaya, Appa had assured me.(1)

It was only Jaya’s father, Appa, who made her dream for a special future, a different one than the girls around her. He gave Jaya a distinct view about to looking at self as a special person and suddenly Appa left her alone, by leaving her isolated with his death. Naturally Appa’s death was a real shock for Jaya.
She felt totally shattered after Appa’s death, cried a lot, and kept alienated herself from the rest of the world. But slowly she came to know the stark reality, where she had to live without her father alone in this world. Jaya disapproved of her mother’s decision of selling the house in Saptagiri, which belonged to her father, and where she had lived her childhood and before marriage life happily surrounded by her father’s love and warmth. Jaya felt orphaned after the loss of her father and the house in Saptagiri. Later Jaya’s mother decided to go back and live in her mother’s house. But Jaya’s mind could not admit to leave all the memories which were related with her father Appa. It was her elder brother, Dada, who made her finally to come to terms with the reality. Though Jaya never feel comfortable in any other house. She preferred to stay in the hostel. Jaya falls ill due to the affect of the Appa’s death and the loss of their lovely house-

There had seemed to be nothing in common between the girl who had lived in Saptagiri with her parents and the girl who came out of that illness knowing she had lost both her father and her home. (2)

Loss of Appa, Jaya’s father always remained an important loss in her life. Due to the Appa’s death an emptiness and blankness entered into Jaya’s life, which formed a void in her emotional life. Jaya memorized one of the incidents after Appa’s death-

One morning, soon after Appa’s death, I woke up and remembered that he was dead. And I had a sense of loss that was not vague but specific. I thought of that place where he should have been at the moment, his bed. And with a picture of his absence from that bed, there was a terrifying sense of emptiness in me. I felt then that I
had not known till that moment what death, what his death, really meant, Blankness. Nothingness. (3)

Jaya used to accompany his father daily, on his bicycle, when he used to visit his mother, snugly enclosed by his arms, feeling him pants. It means not a single moment Jaya leaves her father alone. She enjoys his accompany all the time; it was habitual thing for her sake. Naturally after Appa’s death, Jaya terribly missed the warmth of his love, his affection and of his touch. Appa was almost performs like anchor for Jaya’s life. The bond in between father and daughter is so strong that, she unconsciously keeps searching for a father figure in her whole life.

Even Jaya had shared her dreams with Appa. It means Appa, leaves far behind the patriarchal father figure and behaves many times like a friend of his daughter, who shares and cares not only of the stark realities of Jaya’s life but also her dreams. Appa also shares his own dreams with Jaya. While sharing each others dreams, both Appa and Jaya share the coziness and warmth as well as discomfort and horror experienced by them.

When Jaya goes through a sudden bout of illness at the end of the novel, she remem bers that-

Appa coming to me in the morning after a night of fever, whisking the mosquito curtains aside, feeling my forehead with the back of his hand and saying, ‘There you are, quite well now. Up, up, you lazy girl.’ (4)

Jaya had all the loving and cozy memories of her father, who was a friend, philosopher, caretaker, guide and also a ‘mother’ to her. Thus Jaya’s father Appa displays a role of supportiveness towards his daughter who encourages her growth and development as an individual. He is totally
represents an unconventional man, leaves patriarchal figure far behind, who is soft at heart and thoroughly loves and cares his family including his mother wife and his lovely daughter. And he hesitate to express his love in front of them. Appa has married with a Marathi girl of his own choice, instead of a good Kannada girl of his mother’s choice, and broken another convention, while leaving his mother’s house for the sake of his wife and children. Though he is ‘the favorite’ son of his mother, he stays away from her, yet everyday he goes to meet her mother, which costs him six miles of cycling each day. In those days it was not conventional to set up a nuclear family, by getting away with his wife and children had been a major step for Appa.

Jaya had been deeply attached with her father. Instead of that, her mother had always shown a due preference for her sons and Jaya had grown up resenting this attitude. But most unlike traditional fathers, Appa had always made up for her mother’s indifference. So he supports not only his daughter, Jaya but also would actually demonstrate his affection towards her. The girl child is usually left to be care of her mother in most of the Indian families, with the father scarcely interfering in her upbringing or displaying his love openly for his daughter. On the contrary, Jaya’s father had even encouraged her tantrums and her short temper in a mischievous way, a trait considered unbecoming in a girl. As a father, Appa had insisted to send all his children to an English medium school, against the wishes of his mother. Jaya’s western education, as per the insistence by her father had given her an unconservative outlook. Obviously Appa feels proud that his daughter, Jaya was different from other girls.

Thus, it is cleared through the bonding in between Appa and Jaya, that father had never displayed any kind of gender-bias towards his daughter. Appa’s father figure is an exceptional and the most ‘feminist’ amongst the other father figures portrayed by Shashi Deshpande through her novels. It is he, who had nurtured her to become an independent and individualistic person. Appa’s
guidance and support are the influential aspects in developing Jaya’s fundamental views and maxims. Appa appears as a minor character in the narrative, even though he is instrumental in moulds his daughter’s basic principles and her character as per his expectations and of course taken granted Jaya’s likes and dislikes.

4.3 Baba - Saru Relationship in *The Dark Holds No Terrors*:–

Deshpande’s novel- *The Dark Holds No Terrors* opens up with a very different and strange uneasiness between the relationship of the father and the daughter. After a span of fifteen years Saru is returning to her parental house. For the very first time Saru is visiting the parental house after the death of her mother. The rivalry with her mother that had kept Saru away from the parental house for a long duration. Saru’s return back to her parental house, her arrival is something that her father had never expected and naturally he behaves as if he is *entertaining an unwelcoming guest. The Dark Holds No Terrors : p.no. 18*) at his house. Saru Also gets confused and asks questions in that puzzled condition to her father that-

* Baba, she said, “does it trouble you to have me here? Tell me if it does. I can go to hotel.” *(5)*

Saru’s father’s uneasiness and restlessness eases as time passes. He gets accustomed to her presence slowly in the house. It was through the others that he knew the whereabouts of his daughter, for the past fifteen years. Now, once again they tries to understands and accept each other through their conversation-

*There was a curious air of ease about the three of them after that. And when, lunch over, her father said, “Saru, will you clear up?”*
it was as if she had been accepted. Saru.... he had said her name for the first time.

As time passes, the outer uneasiness recedes but the inner turmoil still troubles Saru. She was there back to her parental home after a span of fifteen years; it is only for her own sake. Saru seeks her father that it is in her desperation and not for the consolation of the death of her mother; Saru had turned towards her only hope- her father, who had always stood firmly behind her. According to Saru, her father was like a hero; even his simple activities too gained her admiration. She remembers every details of the way he lived his life and how a sincere and devoted worker he was. Saru expressed her opinion related with Baba’s minute details-

I suppose he was, she thought now, remembering how he had gone to work each morning punctual as the proverbial clock, his brown cap, shining with age, on his head, trousers encircled by the clips he wore when cycling. With trousers narrowed below the knees by these clips he had a false air of jauntiness as he went to work. I never thought of his as anything but Baba, but he had a life of his own there.

The silence of Saru’s Baba ruled the house, though the house was filled with the hostile and strained conversation of Saru and her mother. It clears the patriarchal father figure of Saru’s Baba in their family set-up. His decision was the final one in the whole family. His presence was domain and shadowed almost all over the family. Still Saru remembers how firmly her Baba stood in support of her educational decisions. She praises the way in which he executed his patriarchy and authority. Saru recalls the Ganapti celebration days-
Baba bring the elephant-trunked idol home with reverence and pride and installing it with pomp and fervor. On the third day after that, Dhruva and she followed Baba to the well…. As Baba leaned forward to let the idol drop into the well; the fear would always be in her that he would fall in too. But he would turn round calmly…. That was one time she admired him, thinking him enormously brave.(8)

Saru had turned for help to this ‘brave man’ means her Baba in her married life consequences. Due to the sadistic behavior of Saru’s husband, Manohar, who retains a Jekyll and Hyde personality, she is back to her parental house. Another reason of her arrival is that the relation of both Saru and Manohar and her house is on the verge of destruction. It was the marital bond with Saru’s husband that had taken her away from her parental house and now it is the same marital bond that has forced her to return back to the same house. Obviously Saru finds it very difficult to narrate to her Baba the sufferings, suffocation and the nocturnal bouts that her husband, Manohar has inflicted on her. She experiences a strangeness, an awkwardness and expects that her Baba should understand her consequences with her silence or minimal words-

*She stopped and stared at her father as if she would communicate the enormity of her statement only by silence.*(9)

Saru has full belief on her father’s understanding and providing support. Whenever she needed him, he had never let her down. She always find Baba who stood beside her for the help to take the prominent decisions of her life, to live a life of her own choice. Now at this moment of conflict, she once again turns towards her Baba similarly like a small child, who turns towards its
parents for the support and guidance, who had enclosed herself behind the walls of negation.

Desperately Saru needs her Baba on her side as he had stood in the matters related with her education, giving consent to her to complete medical education irrespective of the strong protest of her mother. As per her belief, once again her father stands beside her against all odds and atrocities. He gives her advice about patience of listening and laterly makes her realize where she is going wrong. At the time, Saru turns out frantic to get her father completely on her side, he also places the reason why he stood firmly beside her for support and guidance.

She was frantic now. “But you’ve got to help me, you’ve got to.
You did not once. And because you did I went to Bombay, met him and married him. And that’s why…..
“I helped you then because you had made up your mind. You knew what you wanted to do.” (10).

Saru’s father makes her realize that things cannot be mended by turning your back on them. He inspires her to confront with the problems boldly and not to run away from that of. He memorizes her mistakes of running away from one of the harsh reality and that is Dhruva’s death; and her mother’s reactions, and yet now running away from her husband, Manohar. It is only on Saru’s father’s insistence she decides to meet Manohar. Initially she asks her father not to open the door after his arrival; the idea of meeting Manohar disturbs her very much. But it is on her father’s appeal that she finally decides to meet her husband. Saru’s Baba insists her that-

Give him a chance, Saru. Stay and meet him. Talk to him. Let him know from you what’s wrong. Tell him all that you told me…..
Don’t turn your back on things again. Turn round and look at them. Meet him……

But now I’m appealing to you. Don’t go without meeting your husband. Talk to him. Tell him what’s wrong.\(^{(11)}\)

Saru’s father’s continuous insistence to meet her husband, Manohar and an advise to shed off the escapist approach at last deeply effected on Saru’s mind. Obviously Saru admit and accept her Baba’s appeal-

And, oh yes, Baba, if Manu comes, tell him to wait. I’ll be back as soon as I can.\(^{(12)}\)

Thus, Saru’s father succeeds in making her aware about where she had gone wrong and commits a big mistake in her married life. It is he who takes her away from an impending crisis that is being known as deserted wife and indicating her right path to tread on In such a way the patriarchal father figure of Saru’s Baba is effected positively to tighten the bonding between father-daughter. It is the different aspect of patriarchal father figure that delineated by Shashi Deshpande through the relationship of Baba and Saru.

### 4.4 Indu- Her Father Relationship in *Roots and Shadows* :-

Through the novel- *Roots and Shadows*, Deshpande portrayed a character of Indu’s father, who is modern and broad-minded. As father’s modern approach and maxims; he performs an important role in shaping his daughter’s individuality. Though this father figure is portrayed a bit on patriarchal set-up; he is having his influence in building and shaping an independent personality of his daughter, Indu.

The father of Indu is a widower and a journalist by his profession. Obviously as per the necessity of his profession, he needs to travel a lot. Indu’s
father married with a girl of his own choice against the expectations of his family. His marriage was a love marriage and he had spent a happy married life. But soon after giving birth to Indu his wife was died. The father brought the child means Indu back in to the family due to the taken care of. His family is joint family; so Indu never missed him when he was outside for the journalism. There were an Old Uncle and Kaka who were perform the father figures for Indu in her father’s absence. Indu was always surrounded and loved so much by her other family members like an Old Uncle, Atya, Kaka that she never missed her parents. For long span, Indu’s father was always away from her and whole family due to journalism and nobody knows definitely about his arrival and departure.

Though Indu’s father away from her and her daily routine, it was only he, who took all the important decisions related with Indu’s education. He is modern ethics man, naturally he expects and insisted that Indu should take education through an English medium school and not to a vernacular medium school like her other cousin’s take the education. Though this insistence of Indu’s father was against Akka’s wish, his decision was the last decision. It means here we experience the patriarchal father figure of Indu’s father. Later he supports to Indu’s higher studies, which she taken in city by staying at hostel.

The patriarchy of Indu’s father seen at the time of Indu’s marriage. When Indu decided to marry with a man, Jayant of her own choice her father stood beside her firmly against Akka’s wish. So only Indu’s father and her Kaka attended her marriage. Indu’s father not only supported and guided her but also stood firmly beside her wholehearted in all the important decisions of her life. He never curses and gives trouble to Indu for anything. At every point of life, Indu’s father has a child like innocence as well as a rational and matured mind which treats and considers his daughter as an individual being.

Thus, as per to this analyses it is cleared that Indu’s father plays an indomitable role in moulds her life to a proper direction. Due to the influence
Indu’s father she chooses to be a free lance journalist like her father, whose personality is developed with intellectual, moral, ethical and social values of a successful life. He never compromised with his ideas and maxims throughout in his life in any type of consequences. Naturally Indu’s quest to understand self-identity ends in her resolve to be honest to herself, similarly like her father. Thus the relationship of father- daughter is well nurtured under the patriarchal set-up through the characters of Indu and her father by Shashi Deshpande in the novel *Roots and Shadows* in a very proper way.

4.5.1 Vithalrao- Kalyani Relationship in *A Matter of Time* :-

The patriarchal father figures in Shashi Deshpande’s novels usually takes subordinate stage and yet make readers feels their presence. Because the relationship between father- daughter is away from the problematic, tense, uncordial and complex relationship of mother-daughter, that portrayed by Shashi Deshpande. It is through very small events and few words the patriarchal father figures emerge in Deshpande’s novel. They show their patriarchy mostly for the growth and development of their daughter’s bright future. Moreover they used their patriarchy as a shield, protective wall, a supportive person from whom the protagonist gets a sense of wisdom. Deshpande explores three generations of father – daughter relationship through her novel – *A Matter of Time*. Those relationships try to analyze as follows.

The first generation of father – daughter is Vithalrao-Kalyani. Both of their relationship is open and caring by nature. Vithalrao is a kind and generous father with no gender bias and love for his daughter, Kalyani. When Kalyani is passing through the worst phase of her life, her father’s concern for her increases on that turn, at the same time Kalyani’s mother treated her as a symbol of failure, instead of supporting and understanding her Vithalrao tries to protect her and stands close to her for support and guidance in Kalyani’s consequences of married life. But after realizing that his attempts to shield her makes the
matter more worst, he takes back step and likes to remain neutral and silent. The way Manorama treated and behaved with Kalyani, led to a breach between Vithalrao and Manorama, both husband and wife. So Vithalrao changes himself completely and just takes up his daughter solely and never associates her with his wife.

*Vithalrao was a changed man after Kalyani’s return home. To everyone’s surprise, the man of science turned to astrology and different astrologers came home every few days. It was as if Vithalrao was searching for someone who would tell him, “your daughter will soon be reunited with her husband, they will live happily together.” If it was a search, it was a solitary one, for he never spoke to anyone about it, he never associated his wife with it.*

Vithalrao placed on a pedestal, irrespective of his wishes by his wife Manorama. His pain and sorrow for his daughter makes uneasy and disturbs to Manorama. According to her she could never accept her “hero” to cry like a child. On the contrary Kalyani admits and accepts this behavior of Vithalrao and takes care of him when he is sobbing. The incident is as follows-

*She gently wiped them away as if he was a younger sibling, patted his hand and sat silently by his side until he recovered. He seemed soothed by her presence.*

In the last days of Vithalrao, when he falls ill and everyone fails to realize what he wants to convey. It is only his daughter Kalyani, who perceives what her father is expecting. He came to know that he is going to face death and is
expecting to prepare himself for it, so he wishes to be placed down on floor. But Manorama strongly opposes to it in spite of her strong opposition, Kalyani places her father on the door. On the return, Kalyani is rewarded by the peaceful look on her father’s face, while a curse from her mother-

_You are born to make my life miserable._(15)

The life of Kalyani turns miserable with the death of her father, Vithalrao. He always stood like a shield, a protective wall for his daughter rather than cursing her for her failure marriage. He gives preference to the detection about what exactly going to wrong with his daughter and did strong efforts for the reunion of his daughter with her husband to save her married life.

Thus the bonding in between this father –daughter i.e. Vithalrao and Kalyani represents the strong foothold that the father offers when the daughter finds herself alienated and isolated in her married life. This relationship is also exposed to the miseries of the social set-up of Indian society. It clears the impact of different patriarchal father figure, who strives for saving his daughter’s future through the relationship of Vithalrao and Kalyani by Shashi Deshpande in the fiction – _A Matter of Time._

**4.5.2 Shripati- Premi Relationship in A Matter of Time :-**

Shashi Deshpande delineates this second generation of father –daughter is completely antithetical to the first one. Premi is the daughter of Kalyani and Shripati. The father Shripati is like an invisible entity who always stays upstairs in his room and shows his patriarchy with an artificial instrument that is bell. It means he just controls everything with a bell similarly like an officer controls every employee. It indicates one type of artificialness in his role, behavior and treatment.
He rings the bell and she responds, he controls her from a distance.\(\text{(16)}\)

Shripati talks only to those who are summoned moves upstairs and it is only when he feels to convey something. His each and every act has significance- his presence and at the same time his absence. The father – daughter relationship is affected here due to the patriarchal set-up of father, Shripati. His daughter Premi totally failure to remember a single event that is shared with her father. Obviously according to Premi, her meeting with her father is just a scrupulously observed formality. It means she is not successful to reach her father’s love that is beyond her imagination. If scarcely Shripati speaks to Premi she reminds that he spoke as if he was conversing with an acquaintance and not with his daughter. Premi express her feelings that-

\textit{My father did not speak to me until I was ten.}\(\text{(17)}\)

Though Shripati is much alienated with her daughter, there is only formalness remains in their bonding. He doesn’t speak a single word with her but still his ‘word’ holds the future of his daughter. It means he expect to mould his daughter future only as per his wish.

\textit{The first time he really talked to her was when she had completed her medical finals; he had called her up to his room then,}

\textit{Summoned her actually, to tell her she would be marrying Anil.}\(\text{(18)}\)

Premi just drag herself upstairs and stands frozenly to listen what her father, Shripati has summoned. According to Premi to speak with her father, is an ordeal. She seems to be a tense, burdened, an awed child as well as a grown-up person like an isolated child.
Thus this father – daughter relationship depicted by Shashi Deshpande is one of the very few father-daughter relationships that is strained and tangled. This bonding is shadowed by the patriarchal father figure of Shripati. So father’s determined and strong support, love, care, tenderness in not experienced by the daughter. Naturally the bonding between Shripati- Premi is not so much positively developed rather it is deadening by the ruthlessness of father.

4.5.3 Shripati- Sumi relationship in A Matter of Time :-

Deshpande portrayed the relationship of Shripati and Sumi a bit antithetical to the relationship of Shripati- Premi. It means Sumi has a different kind of relationship with her father than Premi. After Gopal’s desertion, it is Shripati who comes to the rescue of Sumi. Shripati’s arrival itself is the proclamation of conflict. He takes Sumi, his daughter and grand daughters back his own shadow means house. There is a vast difference in between the thinking of Premi and Sumi. According to Sumi, entering her father’s room is not an ordeal incident, anymore feeling like Premi. Sumi expressed her feeling about how she experienced when she step into her father’s room. She said that-

*It is like taking a step back into childhood.* (19)

Sumi speaks freely with her father not feeling burdensome; while her father, Shripati also likes to spare his time for Sumi. When she enters in the room the unchanged things in the room reminds her of her past. Shripati is always supportive for the sake of Sumi. It is very similar with Vithalrao, who strives on his level best for saving the married life of his daughter, Kalyani. When Sumi is back to her parental house, she is overwhelmed with the support that she is getting and she thinks that as if she is like a parasite worm. She expressed her feelings and her father’s replied that –
It’s so easy for me to take it from all of you up, now go on living her free, sponging on you.

Don’t talk nonsense. This is your home. You belongs here.

............................

‘And don’t speak of parasites’. He uses the English word as she has done. I always wanted you to be independent.\(^{(20)}\)

After the desertion of Gopal, Sumi is struggling hard to search a job so that she can support her paternal family. Shripati, her father is expecting to help her till she get the job, but at the same moment he is well aware of the pride and independent approach that Sumi carries with herself. Shripati suggests her that-

*And in the meantime, if you need money, ask me. Look upon it as a loan if you want. Don’t let pride come in your way.*\(^{(21)}\)

The patriarchal father figure of Shipati here not affected but effected positively on the development of bonding between father-daughter. He emerges not only as a caring and loving father but also as a caring and supportive grandfather who is well aware of the needs and expectations of his grand daughters. He stands very firmly in all the consequences of his daughter, Sumi.

On the other hand, it is only Sumi who justified the aloofness and isolation of her father from all family members and why he prefers to remain in the room lonely all the time. Sumi express the causes of Shripati’s isolation and aloofness-

*My father gave up everything and turned to solitude. Sometimes I think he turned his back on his wife because he was frightened of himself of what he could do in his anger.*\(^{(22)}\)
The bonding between Shripati- Sumi is stands on the foothold of support, tenderness, love and affection. Due to that it is only Sumi, who knows very well the causes of her father’s aloofness, naturally Shripati also aware about Sumi’s realization and knows very well that she is really loves and look after him. Sumi happens to be the one who was named by her father with a name of his own choice. Shripati discloses this when his daughter in spite of his refusal offers to take him for a ride. Sumi surprised by knowing this fact from her father. But unfortunately this ride turns out the last ride for the father and the daughter because both died in an accident. For the very first time before the death of Shripati, he mentions the name of his lost son - Madhav to Sumi.

Why is he speaking of him now, the first time may be, after all the years? And to her? She turns round and sees a kind of brooding tenderness on his face. At the sight, for a moment, a very brief moment, it’s as if a veil of darkness has lifted revealing a world beyond..........A picture in which everything a sharp and clear, in which there are no shadows at all.(23)

According to the last words of Shripati, a glimpse of real father gets by Sumi very clearly. She observes a father who has carried the pain and agony of loss without expressing a single word, something that Sumi too is experiencing. This peculiar sense of “loss” that has brought together to the both father-daughter emotionally, and the result is that he accompanies to Sumi, his daughter even at the doorstep of death. Thus, through the relationship of Shripati and Sumi. Shashi Deshpande delineates an exceptional bonding between both father- daughters that goes beyond the limitations of patriarchal father figure.

4.5.4 Gopal –Aru Relationship in A Matter of Time :-
Shashi Deshpande portrayed the third generation of father-daughter and that is the relationship between Gopal and Aru in the same novel – *A Matter of Time*. This novel opens up with a rift between this father and daughter relationship. In just seventeenth year of the age, Aru confronts the most bizarre event of her life – and that is her father, Gopal’s act of desertion. At this very young age, Aru has to perform two types of duties – one is to occupy father’s place and look after whole family and second to get back her father. The absence of Aru’s father generates in her the fear of losing their identity; therefore disparately Aru tries to get him back in their family. The related incident explanation is as follows –

*Aru is soon to realize something else: they are trapped into inactivity by that inactivity by that greatest fear of all the fear of losing face. Gopal’s desertion is not just a tragedy, it is both a shame and a disgrace.*

Aru is the second person after Kalyani, to visit Gopal, as an adversary, holding her hostility before her like a weapon. Aru expresses her pain, anguish, shifting in between Kannada and English but at last she breaks down and starts to sob. Aru is looked as if hitting out with a blunt weapon, she returns with a sense of humiliation, for Gopal, who is firm on his determination. In spite of the first failed efforts, the impact of it on Aru’s mind. She decides to do second effort to bring back her father at their home or to penalize him for what he had done to them. She is not having any intention to forget or forgive him. Aru think that –

*But Aru has no intention of forgetting no intention of letting Sumi forget, either. “I think you should see a lawyer”, She says to her mother.*

.........................
The point? The point is you’ve got to do something.

Aru wants to make realize to Gopal what he had done to them. Aru is disturbed due to the realizing intensity of Gopal. Secondly Aru meets Gopal, but this time she is unimpassioned and restrained. Now she has the courage to tell him the various consequences that occur due to his act, the pain and agony that they are undergoing due to his desertion. Aru collects the daring to call him. “a callous father” and asks him a harsh question-

Why did you get married at all, why did you have children?

Aru ends up her second meeting with her father Gopal by giving him threat that she is going to see a lawyer. All her attempts are aimed to get back her father – the face, the identity of the family. She is ready to try all ways that would get Gopal back. Deshpande explores the fight taken up by the daughter to hold on to the father who has relinquished everything. This withdrawal, the desertion on the part of father is a betrayal for the daughters, and Aru wants to seek justice against this. In a way Aru begins to see a victim in every woman and a betrayer in every male figure. Aru is not mature enough as like Sumi to accept the desertion of her father. She never allows herself to sit calmly and admit, accept the desertion of Gopal.

Aru consults Surekha for legal guidance in her despair. Anyhow she wants her father to pay for what he had done with them. On Aru’s insistence, Surekha meets both Sumi and Gopal but all these efforts of Aru become worthless. Aru’s expectation of bringing the family together are totally shattered when her mother Sumi gets a job and needs to move to a different place for it. According to Aru everything is finished now. She expresses her feelings in a sorrowful plight-
'It’s over’
‘what over?’
‘Our family life. When papa went I thought, I hoped, we would get it back some day, it was still possible, I could dream of it, but now – I don’t know……’(27)

She is expecting and longing for the warmth of secure, safe and happy childhood. Her expectations from her parents are the warmth of their companionship. Aru’s dreams and expectations are totally destroyed with an accidental death of her mother, Sumi. Now Aru accepts what destiny has valued for her. After the death of Sumi, a mature Aru emerges who forgives her father, and allows him to emancipate himself. She now prepare her mind to accept her destiny and stops all her efforts for saving their together family she said that-

“‘Yes, papa, you go. we’ll be all right, we’ll be quiet all right, don’t worry about us’(28)

Deshpande depicted very different father-daughter relationship through the character Gopal and Aru. They both have lack of love, care and affection. The patriarchy of Gopal shows by his act of desertion from his family. According to the norms of Indian conventions ideal family is formed by father, mother, son and daughter together. But through the novel A Matter of Time Deshpande explores the effects and consequences on the family if “father” is absent in this traditional set-up. This contradictory situation raises questions like what happens when Kalyani is exposed to the pressures by the family and society after the death of Vithalrao her father. Secondly what happens when Shripati, the father assimilate a non-visible identity and remains alienated and isolated from the family? What happens to Aru, the daughter when she realizes at a very young age that her father, Gopal has deserted the whole family?
Apart from all these various father–daughter relationships there are very few father-daughter relationships, that are portrayed through Deshpande’s fiction, which are awkward and tense like Vanaa- her father in *The Binding Vine*, Mohan –Rati in *That Long Silence* and Gopal Aru in *A Matter of Time*. All these father figures do provide all the necessities for their daughter, even though they lack the frankness in their relationship with their daughters.

The novel- *The Binding Vine*’s father–daughter relationship is presented through the characters Vanaa and her father Here the daughter Vanaa longs for the love and affection of her father but she is being totally unaware of it because he reserves his love and affection only for his son Kishore yet Vanaa loved her father very much.

Another novel- *That Long Silence* is also depicted one of the subordinate father–daughter relationship and that is Mohan –Rati. In this relationship Rati is teenager and expects that she should be the only one who receives her father’s love and affection. But Rati gets too hurt when she aware about that her father Mohan is interested in revealing his love and affection only for his brother’s daughters and Mohan is totally failed to understand this expectation of his daughter, Rati. Even though Mohan shows his patriarchal figure by providing the very best always for his children. Similar case happens in relation with the father daughter relationship of Premi- Shripati –Sumi. He also prejudices among his two daughters and the reason is under curtain in the novel- *A Matter of Time*. In this bonding of father-daughter, Premi has never shared a cordial, affectionate and friendly moments with her father due to his patriarchal figure, while Sumi does not seems to be frightened and burdensome with her father’s company.

4.6 **Conclusion:**

While analyzing the relationship of father-daughter through the fiction of Shashi Deshpande, it is revealed that most of these bondings are cordial, frank,
friendly and substantial than the relationship of mother-daughter which revealed through the same fiction of Shashi Deshpande. Though the father figures of are under patriarchy, they not only love and take care of their daughters but also stand firmly in the times of consequences and conflict that occurs in their daughter married lives. They not only preserves high dreams and expectations for their daughters but also takes important decisions regarding their future related with education and career; which give a firm platform for their daughters bright future. The patriarchal father figures looks towards their daughters as human being and respect their individuality which is scarcely done by mother figures through the fiction of Shashi Deshpande. On the contrary father figures mould and influence on their daughter lives, future and of course all the perspectives.

Thus Shashi Deshpande delineates the father-daughter relationship which is enriching due to its warmth, supportiveness, cordialness and understanding as well as an indicating and path-leading bonding. These bonding shapes very important part of their daughter’s lives individuality and of course their consciousness for their better future.
References


2) Ibid., (p.no. 168)

3) Ibid., (p.no. 66)

4) Ibid., (p.no. 178-179)


6) Ibid., (p.no. 13)

7) Ibid., (p.no. 104)

8) Ibid., (p.no. 147)

9) Ibid., (p.no. 202)

10) Ibid., (p.no. 204)

11) Ibid., (p.no. 216-217)

12) Ibid., (p.no. 227)


14) Ibid., (p.no. 152)

15) Ibid., (p.no. 153)

16) Ibid., (p.no. 39)

17) Ibid., (p.no. 18)

18) Ibid., (p.no. 18)

19) Ibid., (p.no. 72)

20) Ibid., (p.no. 72-73)

21) Ibid., (p.no. 72)

22) Ibid., (p.no. 168)

23) Ibid., (p.no. 232-233)

24) Ibid., (p.no. 13)
25) Ibid., (p.no. 60-61)
26) Ibid., (p.no. 62)
27) Ibid., (p.no. 230)
28) Ibid., (p.no. 246)