Attempt of Deshpande’s Protagonists to Overcome Predicaments

Unlike the traditional based Indian women, Shashi Deshpande’s women are affirmative and self confident. They are aware of their predicaments and know the way to solve their problems but their conflict is either to choose the traditional way as the patriarchal society dictates them from their childhood days onwards or the intellectual way as their rational feminine points out.

Their alienation and insecure stimulates them to seek a way to get away from suppression. They yearn to escape temporarily leaving the problems alone rather to solve. They try to product themselves at first. Horney defines this in basic anxiety that is an “insidiously increasing, all pervading feeling of being lonely and helpless in a hostile world” (89). Horney identifies this kind of production in four ways against feelings of being alone and in a potentially hostile world. They are (i) securing affection and love, (ii) being submissive, (iii) attaining power, (a defense against the real or imagined hostility of others.) and (iv) withdrawing.

Through securing affection and love from other people, they say to themselves that, ‘If you love me, you will not hurt me.’ There are a number of ways by which they may get affection, such as trying to do whatever the other person wants, trying to bribe others, or threatening others into providing the desired affection. Shashi Deshpande’s protagonists such as Saru, Indu and Manju seek affection and love when they fail to attain that they turn themselves the seeker of security and love.

That is the main reason they select education for security and male partner for love. When they not succeed to attain the love from their spouse they, without hesitate, have extra marital relationship. Indu in Roots and Shadow, Saru in The Dark Holds No Terrors and Manju in If I Die Today have “affection” with Naren, Dr. Boozie and Guru respectively. Their relationship with men after the marriage helps them to comprehend the real nature of men and to understand man-woman relationship easily. They fulfill their incomplete desire by having the support of their male friends.

Submissive involves observing with the wishes either of one particular person or of everyone in our social environment. Submissive persons avoid doing anything
that might irritate others. They dare not condemn or give fault. They must suppress their personal desires and cannot defend against abuse for fear that such defensiveness will irritate the user. Many people who perform submissive believe that they are ‘unselfish’ and ‘self-sacrificing’. Such persons seem to be saying, ‘If I give in, I will not be hurt’.

Shashi Deshpande’s other type of protagonists Jaya, Sumi and Manjari (until fall in love) are very good at their parental house and follow the traditional rules. That is the reason Jaya in That Long Silence, Unlike Indu, fears to have a relationship with Kamat. She has not enough courage to move further so she selects ‘submissiveness’ and surrender herself to Mohan and enacts as a submissive role.

The ‘power’ can be divided into two. The first one is ‘Prestige’ which is a protection against humiliation expressed by the tendency to humiliate others. The second one is ‘Possession’ that is the buffering against destitution and poverty manifesting itself as a tendency to deprive others. Through attaining power over others, a person can balance for helplessness and achieve security by means of success or a sense of superiority. These types of persons seem to believe that ‘if they have power, no one will harm them’. This could describe Horney’s childhood once she decided to strive for academic success.

Urmi in The Binding Vine diverts her grief-sicken on the other two sufferers Mira her mother-in-law, and shakuntala a low caste women whose daughter Kalpana is in hospital as she is affected by brutal rape. Likewise Madhu in Small Remedies shows her concern on Saitri Bai a musician, and Leele a woman politician. Unlike Urmi and Madhu, Sumi in The Matter of Time involves herself with doing busy activities and Kshama in Come up and Be Dead, to prove her individuality, exposes her power and becomes a Headmistress to an exclusive school. Thus these protagonists adopt themselves to live as a ‘prestigious’ life. These three self-protective devices have something in common. The person, who, by engaging in any of such three of basic anxiety, is attempting to cope with basic anxiety by interacting with others.
Withdrawing is the fourth way of protecting oneself against basic anxiety. It involves from other people, not physically but psychologically. Such a person endeavors to become independent of others, not relying on anyone else for the satisfaction of internal or external needs. For example, if someone collects a houseful of material possessions, then he or she can rely on them to satisfy external needs. Regrettably, that person may be too burdened by basic anxiety to enjoy the possessions. He or she must guard the possessions carefully because they are the person’s only protection against anxiety.

The withdrawn person realizes independence with regard to internal or psychological needs by becoming aloof from others, no longer seeking them out to satisfy emotional needs. The process involves an honest, or minimizing, of emotional needs. By renouncing these needs the withdrawn person guards against being hurt by other people. Devyani in the *Country of Deceit* ‘withdraws’ herself from the worldly activities. As Horney says in *Inner Conflicts* that, “man can change and go on changing as long as he lives” (19), Shashi Deshpande’s Protagonists want change from their suppressed life and so they chase the changing.

Horney proposes that the four self-protective mechanisms have a single target that to defend against basic anxiety. They stimulate the person to seek security and reassurance rather than happiness or pleasure. They are defense against pain, not a pursuit of well-being. Shashi Deshpande’s women protagonists are want to protect themselves from their psychological tribulations so they select any one of production, according to their predicaments, that Horney mentioned in defend against basic anxiety.

Horney believes that any of these self-protective mechanisms could become so permanent a part of the personality that it assumes the characteristics of a drive or need in determining the individual’s behavior. Horney points outs ten such needs that are termed ‘neurotic needs’ because they are irrational solutions to one’s problems. They are affection and approval, a dominant partner, power, exploitation, prestige,
admiration, achievement or ambition, self-sufficiency, perfection and narrow limits to life.

Horney notes that people all manifest these needs to some degree. For instance, everyone seeks affection or pursues achievement at one time or another. None of the needs is strange or neurotic in an everyday, temporary sense. But neurotics it makes them the person’s intensive and obsessive pursuit of their satisfaction because the only way to resolve ‘basic anxiety’. These needs will aid only in people’s desire to escape the discomfort caused by the anxiety but not satisfy or help people to feel safe and secure. But also, when people pursue satisfaction of these needs only to cope with anxiety, people are likely to focus on only one need and compulsively seek its satisfaction in all situations.

Horney’s neurotic needs can be divided into three types of ‘neurotic trends’. Both the affection and approval and a dominant partner are the compliant personality that ‘moves toward other people’. The next, power, exploitation, prestige, and admiration, achievement or ambitions are the aggressive personality that ‘moves against other people’. The last self-sufficiency, perfection and narrow limits to life are the detached personality that ‘moves away from other people’.

‘Moving toward other people’ is called by Horney as ‘The compliant personality’. The compliant personality displays attitudes and behaviors that reflect a desire to move toward other people. They think that an intense and continuous need for affection and approval is an urge to be loved, wanted, and protected them from insecure. Compliant personalities exhibit these needs toward everyone, although they usually have a need for one dominant person, such as a friend or spouse, who will take charge of their lives and offer protection and guidance.

Shashi Deshpande’s Saru in The Dark Holds No Terrors wants to be loved by her parents and protecting by them. When she can’t attain her parents’ affections she turns her back to seek the love and protection. She wants to attain the protection by obtaining medical degree and love from Manu. As Horney suggests that compliant people are saying, ‘look at me, I am so weak and helpless that you must protect and love me’. Saru when she failed to get love and protection from her husband Manu she
approaches her father and says that “Baba, she was unhappy, help me, Baba, she is in trouble. Tell me what to do” (DHNT 143).

The complained people also regard other people as superior, and even in situations in which they are notably capable, they see themselves as inferior because the security of compliant personalities depends on the attitudes and behavior of other people toward them, they become excessively dependent, needing constant approval and reassurance. Jaya in That Long Silence is really intelligent and has a capacity to produce a well work of art. It is also noted that Shashi Dashpande shows her she has received an award for one of her story writing but thinking her writing wounds her husband Mohan she never hesitates to give up her writing. As Horney says any sign of rejection, whether actual or imagined, is terrifying to them, leading to increase efforts to regain the affection of the person they believe that they have rejected by them so Jaya leaves her writing profession thinking she may lose her husband Mohan’s affection.

Horney finds that compliant persons have reserved profound feelings of rebelliousness and unkindness. Either Saru or Jaya, they act as rebellious and unkindness. Jaya, though she behaves well with Kamat she later leaves him when he is at the moment of death. It expresses her unkindness.

Moving against other people is called ‘Aggressive personalities’. People of this type think that everyone is hostile. They regard only the fittest and most cunning survive in the world. Although their motivation is the same as that of the compliant type, to alleviate basic anxiety, aggressive personalities never display their fear of rejection. They act tough and domineering and have no regard for others. To achieve the control and superiority so vital to their lives, they must consistently perform at a high level. By excelling and receiving recognition, they find satisfaction in having their superiority affirmed by others. Shashi Deshpande’s Kshama and Devyani in Come Up and Be Dead act as very aggressive manners to others. They lead a prestigious life. They drive themselves hard to become the best; therefore, they may actually be highly successful in their careers, although the work itself will not provide intrinsic satisfaction.
Moving away from other people is called the ‘Detached Personality’ detached personalities people are maintain an emotional distance. They must not love, hate, or cooperate with others or become involved in any way. To achieve this total detachment, they strive to become self-sufficient. Devyani in *the Country of Deceit* has totally a detached personality that is the reason she refuses to marry anyone. These detached personalities people have an almost desperate desire for privacy. They need to spend as much time as possible alone that is why Devyani spends her time with gardening rather having human relations. Their need for independence makes them sensitive to any attempt to influence, intimidate, or require them.

They need to feel superior, but not in the same way aggressive personalities do, because detached people cannot actively compete with other people for superiority - that would mean becoming involved with others - they believe their greatness should be recognized automatically, without struggle or effort on their part. Devyani’s power and her greatness are too automatically known by her sister Savi and her relations. One manifestation of this sense of superiority is the feeling that one is unique, that one is different and apart from everyone else. Detached personalities suppress or deny all feelings toward other people, particularly feelings of love and hate. Intimacy would lead to conflict, and that must be avoided. Because of this constriction of their emotions, detached personalities place great stress on reason, logic, and intelligence.

Horney’s the three personality types are similar to the styles of life in Adler’s personality theory. The aggressive personality is like the dominant or ruling type, and the detached personality is similar to the avoiding type. This is yet another example of how Adler’s ideas influenced later explanations of personality. Horney found that in the neurotic person, one of these three trends is dominant, and the other two are present to a lesser degree.

In *Dark Holds No Terrors* Saru is affected by sexual difference and then suffers as an unwanted child to her parents. After marriage she has endured from her husband Manu’s male suppression. Saru’s feminism springs out as a reaction to this discriminatory psychological set up of society and her parents in particular. Secondly,
Saru also has the deep-rooted mentality of an unwanted child. Thirdly and most tragically, Saru suffers the bruises of a terrible physical trauma on her psyche.

After the first moment of hesitation, she feels that there is nothing that holding in her. Saru, who fails to attain love from her parents, finds Manu as a redeemer. She thinks by marrying Manu, She can escape from her alienation and can permanently break in the bitter relationship with her parents especially from her mother but Manu fears that cutting Saru off from her parents will be agonizing for her. On the contrary, she feels quite happy for detaching from her parents. She successfully deletes the memory of her mother and thinks satisfactory that she breaks away from her mother. Saru takes a vow that she never sees her parents again. Thus, she successfully comes out from the first tribulation and lives her life with Manu happily.

Saru’s married life is happy when she has been a student and Manu has been the breadwinner. Saru leads her life happily though she lives with him in a small room and some filth and stench but problems begin to slowly when she becomes as a doctor in her profession. Saru’s economic independence makes Manu hurts his male pride. Saru, who is young and quite new to her profession, is excited with her job but Manu’s behavior begins to change. Saru’s interest in her profession makes her to do many activities and takes more time. Due to tired Saru avoids Manu but Manu thinks she deliberately avoids him. Manu’s ego is hurt by her success, he feels inferior. The sense of inferiority makes him brutal in his behavior. Not later Saru realizes the reason for his sadistic activity. She says that, “a + b they told us in mathematics is equal to b + a. but here a + b was not, definitely not equal to b + a. it became a monstrously unbalanced, lopsided, unequal, impossible” (DHNT 42). When she feels her profession is the reason for her sufferings, she decides to give up her beneficial job. She says to Manu, “I want to give up working. Was it I who had said that? We stared at each other in equal astonishment. And silence again. But now I knew my lines. They came to me, the words I had rehearsed to myself. ‘Manu, I want to stop working. I want to give it all up … my practice, the hospital, everything’”. (DHNT 79)
But she can’t tell her sexual pain to him. She wants to try to save her marriage and at the same time she wants to escape from his brutal attack at every night, for that she is even ready to sacrifice her valuable profession. Many times she tries to convey her pathetic feelings to Manu but every time she attains failure. Whenever she has a chance to express her feelings to Manu, Saru’s mind says each time that, “Tell him. Tell him now. Tell him what he does. Tell him you can’t stand it any longer. Tell him you’re prepared to sacrifice everything as long as he leaves you alone. To sleep alone in a room, to be myself on a bed, to be untouched, unhandled only then can I be clean again” (DHNT 80).

But Saru never says about his brutal activity. She tolerates as she has love on Manu and for her children’s sake. During that time she hears the death news of her mother through her childhood friend Manda, she decides to go to console her father. In fact this desire is forced by Manu’s behavior. She goes to her father’s house after a gap of 15 years. Actually the moment when she weds with Manu, she takes a vow that she never visits her parental home. However, she returns to seek refuge, unable to bear the brutal attach of her husband. It is generally true, if a woman wants to release from her marital bond she has no other way to escape except her parental house in patriarchal society.

The traditional Hindu woman’s anger generally is not considered as serious and so it disappears soon. Saru has come to the same situation after she feels alienation from her husband. She comes to her parental house. Initially, when she comes to her father’s house, She feels like a stranger as Sudama standing at the gates of the palace of Krishna and Rukmani. She is conscious that she is no ‘Sudama’ in rags, bare feet and filled with humility. Saru yearns for emotional affection and search security. Seeking support and production, Saru knocks at her father’s door after a long gab.

Her visit to her father’s house is a kind of escape from the sadist husband and her loveless marriage. She expects her father to support her and understand her feelings. She even practices herself how to open the topic. But she hysterically burst out when a time comes to confront her father. She cries loudly and coarsely, “My husband is a
sadist” (DHNT 97). Her father doesn’t take the word meaning sadism seriously. Saru, with her full effort, wants to explicate her problems.

She explains her predicaments to him, is not as his daughter but as a woman to a man. Saru’s father talks to her like matured person. He enquires Saru about the events that have happened. Her father’s attention on Saru’s words gives her confident that she has a supporter and her father too gradually removes his unnatural composure and indifference approach on her. Saru impatiently tells him everything about Manu’s brutality and expresses her helplessness. She expects moral supports from her father and she becomes more anxious. She requests him not to say her to live with him again.

Her father, who seriously pays attention to her words, says at last that it is her life so she has to take decision and simply leaves her and goes away. She wonders her father’s fixed attitude. Saru once again becomes an isolated and lonely person. But this time she sometimes feels mentally relaxed. Whenever she faces her father she inwardly eager to shout that “Baba, she was unhappy, help me, Baba, she is in trouble. Tell me what to do” (DHNT 180).

But her feelings remain inside her. When she finds that her father cannot help her she decides to move away from her father’s house. This time her father does not allow her to flee away leaving the problem without face. He asks, “But where will you go, Saru?” ‘Anywhere,’ she said impatiently. Why, after so many years, had he decided to become tenacious, persistent now? ‘I don’t care where. I’ll go and sit in the waiting room at the station until some train comes in. I can’t meet him, Baba” (DHNT 216).

Modern Indian woman like Shashi Deshpande’s heroines wants to escape from problem rather to stand and face. Indu in Roots and Shadow does the escape from her problems. Indu’s predicaments are almost the same like Saru. She too suffers both by sexual difference and marital bond.

Indu strongly believes that the concept of one should listen to one's own conscience. This notion of her that the conscience dictates to follow and also be true to oneself in speech as well as action is a main cause to her deep suffering. Like saru In
*The Dark Holds No Terrors*, Indu escapes twice from her predicaments. The first time to escape from her Akka, domineering person of the family, she has gone to Bombay to study and to break the tradition rules she marries, Jayant who belongs different caste.

Marrying Jayant, Indu feels that her life is going to be a colourful and going to attain a meaning in her life. She thought by doing this she can easily escape from the stereotype Indian woman because her introduction of her womanhood is very vulnerable to her. “You are a woman now’. Kaki had told me. ‘You can have babies yourself.’ ‘And don’t forget,’ she has added, ‘For four days now you are unclean you can’t touch anyone or anything.’ And that has been my introduction to the beautiful world of being a woman” (RS 79).

She hates the womanhood. She watches all women of her family members have surrendered themselves voluntarily to the concept of the perfect stereotype of orthodox Indian woman. They even control their tiny pleasure perhaps Akka opposes that. When Naren’s mother wants to learn music, Akka says, “What-learn music from a strange man! Sit and sing in front of strangers like those women? Are we that kind of a family? Isn’t it enough for you to sing one or two devotional songs, one or two aarti songs? What more does a girl from a decent family need to know?” (RS 55)

She also reprimands Indu severely for talking with boys in the lone corner of a library. Akka’s strict rules that how should dress, talk and behave with others wound Indu psychologically. Indu as a girl of rebellious cannot obey Akka’s words and orthodox image. She thinks by marrying Jayant she can depart from Akka and break the orthodox image but after her marriage she finds that she has changed completely according to the desire of Jayant. She finds herself as an archetype, submissive Indian wife. On the other hand Jayant, who seems to lead as a western style of life, behaves as an ordinary Indian male. He draws a line to Indu to walk along that way.

Indu who wants independent is surprised on seeing him as an ordinary Indian male and his act of domination. Indu changes herself according to his wish. It is because to avoid conflict between them. She adopts herself for Jayant. She says with agony,
“Now I dress the way I want. As I please. As I please? No, that’s not true. When I look in the mirror, I think of Jayant. When I dress, I think of Jayant. When I undress, I think of him. Always what he wants. What he would like. What would please him? And I can’t blame him ... It’s the way I want it to be” (RS 49).

She also shocks Jayants indifferent act in sex. He doesn’t like a passionate woman. He shocks Indu’s passion on sex. She feels, “It shocks him to find passion in a woman. It puts him off. When I’m like that, he turns away from me; I’ve learnt my lesson now. And so I pretend. I’m passive and unresponsive” (RS 83).

Indu, who once laughs at her aunts’ submission and mocks their subservient role in their family, now, realizes that she is in the same position without knowing herself. Her rebellious mind starts to seek a way to escape. In that time she receives news from Akka that she wants to meet her as she is seriously ill. She utilizes the news as her escaping way.

The second time to escape from Jayanth’s sexual humiliation, she returns to her ancestral home. As Virginia Woolf says ‘No room’ for women, Indu is ‘homelessness’ and comes to Akka’s house to avoid Jayant. Indu in order to search for independent self and for freedom from the restrictions of the traditional and tradition-bound institution of marriage she attempts to take efforts. She realizes the obstacles that are barred to attain her individuality. She says, “This refuge is hard to achieve. There was somewhere outside me, a part of me without which I remained incomplete. Then I met Jayant. And lost the ability to be alone” (RS 06).

Indu, to attain her individuality, wants to escapes from her family relationships because she finds relationships are the roots of one's being and follow one like so many shadows that make a life without individuality. She discovers Jayant is her redeemer but very soon she realizes that Jayant is nothing but another shadow she has discovered in another trap of shadow existence waiting for her in the person of Jayant. Shashi Deshpande clearly exhibits the mind voice of Indu by the lines following,
As a girl, they had told me I must be meek and submissive. Why? I had asked. Because you are a female ... It is the only way, they said, for a female to live and survive ... And I ... I had watched them and found it to be true ... But still, I had laughed at them, and sworn I would never pretend to be what I was not. Then I had met Jayant. And I had found out that he too expected me to submit. No, not expected. He took it for granted that I would. And I did it, because, I told myself, I loved him ... And remembering how I had surrendered to him, step by step, I realise now, that it was not for love ... but because I did not want conflict. That is why with anguish she questions: “Are we doomed to living meaningless futile lives? Is there no escape? (RS 50)

Indu takes steps to attain the state of ‘detachment’ and ‘loneliness’ and to be ideal in her. She has had a relationship with Naren to achieve the state of her indifference. Naren is Indu’s childhood friend. She mentally gets relief when she has a close relationship with Naren. She also gets a very high level of comfort with him. She tells every details of her married life to Naren because she thinks Naren is so natural to her that ease and compatibility develops between them. By talking with him she releases her catharsis which is indeed very important for her. Naren’s sympathy on Indu slips to fall into a relationship with him.

Naren too has no feeling of guilt despite of this false slip. Indu wants to be like Naren a completely isolated and non-involved person. She herself involves and attaches in many ways. She finds herself in a better position to be able to see Jayant’s strengths as well as his weaknesses. She comes to realize that the fault does not lie with Jayant alone but she has too. She feels that she has the same responsibility towards their marriage. Indu’s self realization gives remedy to escapes from her extra marital relationship with Naren.

Jaya’s escaping ways from her predicaments is totally different from Indu and Saru. Both are rebellious to escape from their problems but Jaya learns silence because Jaya thinks silence is a symbol of high survival in the female world. “Her Ajji along
with silence has taught her to “wait” the waiting game” (TLS 30). Waiting brings in agitation to a man. At the same time the game of waiting starts quite early in woman’s childhood. Jaya feels how waiting moulds her to perform silence. She says that, “wait until you get married, wait until your husband comes, wait until you go to your in law’s home, wait until you have kids. Yes, ever since I got married, I had done nothing but wait” (TLS 30).

Women are blamed wrong and abnormal if they smash the rules of patriarchy so they are enforced to adhere to the patriarchal rules. The patriarchy society teaches them that both silence and surrender are the fair qualities of virgin woman. Irigaray, a psychiatric, accepts the fact that women have no language of their own in male normative discourse. Irigaray in This Sex that is not One explains that, “In relation to the working of theory, the/a woman fulfils a twofold function- as the mute outside that sustains all systematicity; as a maternal and still silent ground that nourishes all foundations” (365).

So Jaya chooses both silence and surrender as her right weapon to overcome the problem. Moreover the surrounding of her family members provides practice to her to be silence is the solution for the issues. Mohan by giving the example of her mother’s silence, he tries to prove the strength of the women. Her aunt Vanitamani advises her, “a husband is like a sheltering tree” (TLS 32). She also recollects her ajji’s words that, “I feel sorry for your husband, Jaya whoever he is’, she had said to me once. What for, ajji? Look at you - for everything a question, for everything a retort. What husband can be comfortable with that? Though there is no question, there is no comfort in her married life. That silence seemed heavy with uneasiness” (TLS 27).

Jaya who is inquisitive, perceptive and questions for each and everything at last maintains utter silence after marry Mohan. Jeeja, a servant maid of Jaya’s words, “Don’t forget, he keeps the kumkum on your forehead. What is a woman without that” (TLS 53), is completely changed her as a typical Indian woman.
Jaya is an educated, English-speaking girl. She is brought up by her father as a free person. But she is trapped in the patriarchal society’s traditional figure of Sita and Savitri. She tries to compare herself with Gandhari and leads her life as Gandandhari. She says that, “If Gandhari, who bandaged her eyes to become blind like her husband could be called an ideal wife, I was an ideal wife too. I bandaged my eyes tightly. I don’t want to know anything”. (TLS 144)

Jaya’s creative activities and her innate talents are confined to the kitchen and household responsibilities. As she was taught that her husband is a tree of protection, a security, and the master. She shuts her door from outside shadows and adversity. She detains herself role of a traditional wife, repressing her disappointment. Thinking, it is the right way of surviving in the family and making harmony she controls all her anger. She wants to burst out in anger sometimes. But she fails to break her silence. She feels,

I was full of a sense of angry confusion. What was he charging me with? And, oh God, why couldn't I speak? Why couldn't I say something? I felt foolishly inadequate having nothing to offer him in exchange for all the charges he was pouring on to me. ... I could say nothing. I sat in my place, pinned to it by his anger, a monstrously huge spear that grandfather - and here is father, and then us - Laxman, Vasu and me. And here are the boys - Shridhar, Jaanu, Dinkar, Ravi." Jaya questions this patriarchal tree: "I'm not here!" Ramukaka gets irritated and says: "How, can you be here? You don't belong to this family. You have no place here. (TLS 142- 143)

The family tree is symbolically mentions the homeless and the loss of identity that wounds her more. She seeks and finds a place in Mohan's family and wants to heal up her wound. But she gets surprise, when Mohan fails to be a "sheltering tree” to her. Jaya’s incapable of giving solution to Mohan’s problem makes Mohan irritates on her. It becomes worse when she laughs during the time of Mohan’s agony. Mohan lost his temper and leaves Jaya alone. The consequence of the extreme level of silence makes her complete despair.
Generally, psychological study says that, when suppression of anger continues for a long time, ego-self predicament reaches its climactic point (i.e., ego's identification, with self is at its climax) and there is a danger of annihilation. Death is generally common encounter in this extreme silence. Sometimes the extreme level leads one to suicide. This stage may also consequence in the redirect of the entire individuality. It is fact that a new consciousness may emerge. In psychological terms, between ego and self may be established a fresh relationship. Many of them, who suppress by silence, choose death as alternative but here Jaya escapes from suicide but goes panic, she says, "I must not laugh. I must not laugh" (TLS 122).

Jaya’s another escaping way is surrender. She realizes her inherent talent that she writes well. She wants to emerge as a writer. Her writing are at first recognized and awarded. Her one of the stories reaches a high level. Mohan, who encourages her writing at beginning, gets enraged when he happen to go through the lines of her award winning story that, “Jaya how could you, how could you have done it? They will all know now, all those people who read this and know us, they will know us, and they will know that these two persons are us” (TLS 143).

She then gives up writing. Jaya gives practice to herself to wait in silence and to accept her husband’s desires silently and completely surrender according to his wish. After this mental inactivity, she feels puzzled and suffers to take any decision for even a small problem. She laments later that, “To know what you want I have been denied that ... Even now I do not know what I want” (TLS 25).

Like Manjari in *Moving on*, Manju in *If I Die Today* reveals her relationship with lover Rajiv to her husband Prem. In fact, Prem is not the first man of her life. Before Marry Prem, she falls in love with Rajiv and decides to marry him. Rajiv who is a typical Indian male rejects her as he cannot convince his parents. He doesn’t like to walk against his parents will so he denies marrying Manju. Manju at first becomes disappointed, but soon changes her life what it provides. She says, “I met Prem and realized that life means moving on, it means putting the past behind you. I had to forget Rajiv, I had to accept that my life was now linked to Prem’s” (IIDT 33).
She marries Prem and enjoys her life with him along with her one daughter when she begets her second baby, she feels somewhat silence and emptiness occupies her mind. She says,

Unlike my earlier pregnancy, this time I felt as if I was alone in my struggle to bring my child to life. I don't know whether Prem had sensed this feeling of mine, but he kept himself aloof. He looked after me with the detached kindness of a stranger. We had even, I realized one day, stopped quarrelling, as if we did not even have any areas of disagreement between us. (IIDT 45)

Manju’s aloofness and detachment make her mind frustrated. She wants to bring up her daughter as bold and independent so she behaves to her sometimes harder. It irritates Prem. He express her anger, which he has on her for long to her. Manju’s pregnancy restricts her physical movement and the silence makes her disappointed. Instead of enjoying her maternity, she feels it as caging. Manju realizes herself deprived of freedom.

Manju and Prem is a good couple. They lead a happy and contented life. They are intelligent. However Manju realizes that she has not known Prem completely. She does not know his mind. Though they are well educated, their relation is around the requirement of body and domestic comforts. Prem, who soaks in the Indian tradition, blames Manju, mentioning her pre-marital relationship with Rajiv. He says in a heated argument, “That you had never cared. You married me because; well, because you had to marry someone. You had told me about Rajiv, remember?” (IIDT 110).

Manju tried to prove her honesty. She feels sad for revealing his love with Rajiv to Prem. She repents for her disclosure and feels sorry for giving torment to Prem and burdens her heart. She thinks actually Prem, a good natured intellectual person, would understand her honesty. But she never thinks it would hurt him. Like a middle-class Indian male, Prem feels annoyed and becomes suspicious after knowing his wife’s affair with Rajiv before marriage. She tries to convince Prem about her honesty and
clearness. She says, “I thought I was doing the right thing, the honest thing, by telling you about it. But I was stupid; I never thought that I would be hurting you. I was just proud of my honesty. Rajiv doesn’t exist anymore. There’s only you. And Sonu. And this baby waiting to be born” (IIDT 110).

She becomes alone and the indifference of Prem leads to a good companion. She gets at last the companion that is Guru, a patient. Generally people do not have a good opinion about Guru. He lives in the name of a blackmailer, unfaithful lover for others, but for Manju, he is a good friend and a good companion to her. She says, “As a girl, I’d dreamt of the perfect lover; as a young woman, of perfect husband. For the past few years, it seemed to me now, I had been longing for the perfect friend. And I had thought I had found him in Guru” (IIDT 100).

Manju, with the help of Guru, understands the people who live in the campus are unhappy inwardly even though they are all seemed as well and happy outwardly. They are middle-class well educated women associated with prestigious professions like doctor and lecturer. They are for the outside world having blessed with good husband and children. These women are busily acted to manage both their career and domestic duty of taking care of husband and children. On the other hand, inwardly they feel unhappy for which their husbands are accountable. The spouses are all highly educated and intellectual but they fail to understand each other’s desires and needs.

The most preferred fundamentals like education, financial independence and motherhood seem to upset in their domestic lives. Manju thinks that not only her life but also the women who live around her face the different kinds of predicaments. Talking with Guru, she speaks about the real nature of Indian men. The education, profession or social statuses do not change their attitude towards women. Despite better education and wisdom, their inner selves remain unchanged. Manju observes, “It has nothing to do with his being a surgeon. It’s the Indian male. Look at the Shahs. Dr Shah is not a surgeon, he’s an anaesthetist, but the pattern’s the same, isn’t it? It never even occurs to them that they might do something for their wives. They think that they’ve played their role by bringing home a pay packet” (IIDT 28).
In *The Binding Vine* Urmila’s attempt to face her predicaments is totally different from Saru, Indu and Jaya. She doesn’t like to escape from her predicaments, that she has lost her only daughter Anu, rather she thinks that to accept the predicament is the right way because then only she can come out fully from the mind of analysis. S. Indira Bond in *Reflecting on her masochistic attitude* says about Urmia’s state of mind that,

> Instead of fighting her pain and sorrow, she holds on to it as she believe that to let go that pain let it become a thing of the past would be a betrayal and would make her lose Anu completely. Like a masochist she clings to her pain and allows her memories of Anu, every small incident to flood her with longing and a great sense of loss. (22)

Urmia also try to find solace from other women who suffer like her both physically and mentally. She fully involves her predicaments with other’s dilemmas. One is her mother in law Mira and the other is Shakutai. She engages herself with Mira and Shakutai’s family. Shakutai is a woman of lower levels of the society. Her husband is nothing but lazy, worthless and jobless. After the birth of third child, shakutai realizes herself that her husband could do anything and she takes upon to work and supports her family. Even she does all for her family at one stage shakutai’s husband abandons her and marries another woman.

Urmia meets Shakutai at the hospital where her sister in law Vaana works and Shakutai’s daughter Kalpana, who is brutally raped and beaten up, is admitted. But, Shakutai thinks that her daughter Kalpana has been injured in a car accident. The doctor, who examines her thoroughly, confirms and says Shakutai that Kalpana has been brutally raped and so she is injured both physically and mentally. On hearing the statement given by doctor about her daughter Kalpana, Shakutai is shocked. She desperately refuses to accept that she has been raped.

She wants the doctor to report the case as an accident case. Shakutai was afraid of the bad opinion though she has own experience of marriage and its bitterness she gets worry about her daughter’s marriage because she cannot think of any other future for her daughters than that to get them married. Like Shakutai, most of mothers hope that
soway their lot in marriage would be better comparing theirs. Jasbir Jain in *Gendered Realities, Human Spaces* rightly comments on marriage that,

The expectations from marriage remain the same even if there is a difference of priorities or qualities: protection, economic security, sexual satisfaction, children, and common bond. And problems arise due to estrangement, unemployment, brutal claims of the male or alcoholism. Shakutai (Binding Vine) has had her own share of troubles. Her husband has abandoned her for a mistress. And right from the beginning, it had been a relationship of struggle. Left with her parents after her marriage, she followed him to Bombay on her own where she discovered that he was without a job. Yet, bravely, she continued to work on her marriage, cooked for the men and took up all kinds of available jobs (90)

On realizing Shakutai’s importance of the essentials of physical protection, economic and social support, Urmii shows the natural sympathy of the mother for her daughter. Urmii feels sorry for Shakutai’s daughter’s state. She is incapable of doing anything for Kalpana, though she is filled with all sympathies. She is forced to linger as a mute outsider. She wants to provide moral supports to her. She gets pity when she has come to know about shakutai’s struggle to bring up her children and her extremely anxious to get her daughter Kalpana married and well-settled.

Urmii recognizes that Shakutai cannot bear the thought that her intention was in a mess. She has neither dare nor defy the norms of the society for the sake of the present tragic state of the daughter. She just wants to impede the truth, which, to her, seems to be a barrier for fulfilling her intention. She is worried about the family’s name and its status of the society.

Urmii gets wonder when she hears Shakutai’s proud of her daughter’s beauty. And her condemn of her behavior, she clutches the view that her daughter is responsible for her tragedy; Shakutai’s behaviour is not different from any common Indian low class or upper class woman’s motherhood. As the famous Indian English novelist Mulk Raj Anand feels that, “No women in our land is beyond the threat of rape, because of the suppressed energies of the male, through the patriarchal which deny sex before
marriage and make male into wanton animals who assault any possible victim when possessed by lust” (33).

Urmila understands her pathetic mood and disdains the present society. She thinks if a girl is raped for no fault of hers, she alone will be censured and victimized. Urmila is shocked when she finds everyone wants to hush up a rape case, and in the process the rapist is able to get away blameless. She is also anxious of Shakutai for not allowing the case to be registered and give publicity. Shakutai is so much wounded and anxious, at a point, even wishes for her daughter’s death. She says to Urmila, “But sometimes I think the only thing, that can help Kalpana now is death” (BV 178).

She further enrages on listening her pathetic unwanted wish of daughter’s death. Urmila’s frustration bursts out when the police prefer to record it as a car accident, and try to convince Dr. Bhasker who objects in rage against filling false report. They say to Dr. Bhasker think of the girl and her family, “do you think it, do them any good to have it known the girl was raped? She’s unmarried, people are bound to talk, and her name would be smeared” (BV 88).

Urmila who is already grief sicken cant calm herself seeing the indifference law of female. She is angry at the embarrassment being heaped on Kalpana. She wants to report this matter to the officials and tries to explain to Shakutai that Kalpana is not at fault, but the man who did this is the wrong doer. She says, “She was hurt, she was injured, wronged by a man; she didn’t do anything wrong. Why can’t you see that? Are you blind? It is not her fault, No, not her fault at all” (BV 147). Instead of pointing to the beastly and violence perpetrated by the rapist, most people like Kalpana’s mother find is easier to blame the girl “And if you paint and flaunt yourself, do you think they will you alone” (BV 148).

Urmila comes to know Mira’s miserable life by her diary and poems which she finds from her old trunk. She understands that Mira’s married life was only a ‘cursed one’ and feels sorry for Mira who waits with dread for each haunted night. She realizes her married life by reading Mira’s poems. With Mira she too hates the word ‘love’ for it is always uttered by her husband. Mira hates love but desires to be left alone from her husband. Even the relations around with her she feels lonely and the inmates of the
house treat her as mad. “They called me mad they who cocooned themselves in bristly
blankets and thought themselves warm when I spoke my soul that boiled and seethed”
(BV 99).

Urmila assumes that Mira is not a traditional woman because she does not adopt
herself with a man whom she cannot love and is not silence but she raises her voice
against her suppression in the form of poem. It is because Mira thinks herself that,
“perhaps it was her writing that kept her going that kept her alive” (BV 127). Urmila
further understands Mira’s mother who always surrendered herself to her husband. She
advises Mira that, “never utter a no, submit and your life will be a paradise” (BV 83).
But Mira is totally different from her and opposes every inch of her mother’s advice.

Urmi often wonders how Mira could survive a life denied of choices and
freedom. Urmila is self-assured that she comprehends Mira and her plight. She realizes
her suffering and pain along with her every glimmer of her emotion. She confesses that,
“I have worked hard at knowing Mira; I’ve read her diaries, gone through her papers,
absorbed her poems, and painfully, laboriously translated them into English. And now, I
tell myself. I know Mira” (BV 174).

Shashi Deshpande uses Mira’s character to insist the women predicaments of
desire, child bearing, and marital relationship in her contemporary Indian society. Jasbir
Jain in Gendered Realities, Human Spaces correctly points out,

The issues of sexual difference in Mira’s poetry, In her poems, there is
convergence of the universal facts of female existence like desire,
childbearing and maternal feelings and specific social conditions like
paternal control and male will, which differ from culture to culture,
generation to generation and class to class. There is, in Mira’s poems, a
sense of enclosure, the feeling of being in cocoon, reflecting a child’s
relation to the mother. (245)

Urm’s grief is not because she lost her child but also the absence of her husband
at this moment of life. Urm’s expectation of Kishore is not only a women wants her
husband’s presences but also desire at the time of agony or happiness. But Urmī’s desires are shattered. She tries to suppress everything and even feels to die. After her long shut up she realizes that there is no use for agony. Urmī says the parting if Kishore is like death to her.

The absence of Kishore contributed frustration and loneliness to her life but she intelligently overcome those problems like any modern women do. She takes stern decision to stand strong and live for her boy child, Karthik. She believes she can manage everything. Her inner mind assures her that she is smart and she holds strong that inner courage to live her own. In the fast growing world there is no time to stop. Urmī tries to adjust with the laws.

Madhū’s escape from her predicaments is equal to Jaya in That Long Silence and Urmī in the Binding Vine. Madhū as a rebellious girl like Saru and Indu, she marries Sam as her own wish. Due to have the over affection on Sam, she reveals the matter that she spends one night with her father’s friend, Som who is a man of patriarchal society cannot tolerate and suspects Madhū’s virginity. He thinks Madhū is impure at the time of her marriage and make quarrel often to known the real of what happening during that night. Madhū, who is already fed up with the matter, wants to avoid his question. To escape from this predicament she chooses silence as her weapon as Jaya selects the weapon of silence to prevent struggle and to retain happiness in her family. She is tired of hearing the same question. She says herself in a confessional mood that, “What do I tell you, Adit? That I slept with a man when I was a girl, a child really, and your father can’t take it? That your father is tearing himself, apart, and me too, because of something that happened-and only once- year ago?” (SR 258)

Madhū in fact wants to attain liberty, leaves her aunt’s house and gets economic independent then she marries Sam but in really she traps another one. Sam’s suspicious attitude and his thinking of parting from her, gets her angry but she remains silent only because of her son Adhit. Her silence does not lessen her mental agony rather it affects her son Adhit’s psyche and leads him to meet an accident. Nobody can console her. She goes almost in the state of extreme agony.
As Urmila in the Biding Vine escape’s from her mental agony by diverting her mind to other people’s suffering she turns her mind to write Savitribai and Leela’s biography. Savitribai is the daughter of a rich Brahmin family. She has an inherent talent in music. As her mother is an excellent musical player, she is encouraged and taught music by her. She wants to be a professional singer. But her grandmother stops her from singing at family function. Bai’s father, a man of anti-orthodox, enjoys unconventional ways of life. He does not follow any rituals or religious rites but indulge in drinking.

Bai’s thrust for music is uncontrollable. She is very distressed. She then disguises herself as a man and goes for a public performance in her in-law’s house. She can listen to the performance from great vocalists. She determinedly wants to be student of the Pundit Kashinath Buwa. She knows the way that to approach him is very hard, leaving her husband and home, she starts her journey to get Guruji’s music. In fact it is not easy to get admission from him. Guruji also feels that music is not a suitable profession for a married woman. At last, with terms and conditions, he accepts her to his student in Bhavanipur.

Guruji asks her to live in Bhavanipur town, nearly ten miles from the temple and his home and meets him at weekly trice. She then starts to live with Ghulam Saheb a famous tabla player. She agrees to all of his conditions. Bai’s major problem is she cannot live near the temple like his other male students live near the temple. She is very industrious and she puts into practice daily for nearly 10-12 hours. She becomes a devoted and dedicated artist.

Another is Leela, an iron-willed woman. She is careless for the belief of the society. She is an active member of the communist party and opposes the Gandhian methods of Ahimsa Satyagraha. Leela is an extraordinary woman. She participates in the Quit India movement, but people do not notice Leela’s social activities. She is a strange woman ahead not only of her generation but the next as well. She strongly believes in equality which is not in the bias of people by their races. As widow she
helps her brother-in-law in their education and re-marries Joe, a widower with two children.

Munni, who is named as Meenakshi Indorekar by her mother Savitribai, is the illegal daughter to her and Ghulam Saab. Bai names the child Indorekar. She gets this name without comprising her maiden name or her married one. She adopts this name as a singer. Munni can’t tolerate girls’ teasing. Madhu, while writing her biography, recalls Munni’s character and her pain whenever children used to tease her by calling the station director her mama, a euphemism for mother’s lover. So Munni soon starts to realize that she is illegitimate girl in the society as her mother.

The society thinks Savitribai is misfit to the society as she is a married Brahmin woman who leaves her house and staying with a Muslim man Ghulam Saab. Munni wants to live in the patriarchal society without this identity that has given by her mother ‘Indorekar’. But at the same time she decides to create a new identity so she herself makes her a daughter of a successful lawyer and names herself as Shailaja Joshi. She tries to leave no trace of her past identity. Munni generates a new story about her father and says now he is in Pune. S

He prepares herself to show that she too belongs to a respectable family. She is very strong to deny her father. By the below lines the novelist strengthen the view that, “She tried hard to cover her exact resemblance to him by deliberately cultivating a bedraggled ragamuffin look, far removed from his tidy elegance … but her eyes, her light grey eyes … unmistakably linked her to the man she so strenuously disclaimed as father” (SM 75). From the story of Bai, Muuni and Leela, the writer Madhu finds out herself how these are able to obtain themselves evaluate freedom that they needed.

Madhu, in order to come out of her grief, accepts the offer of writing biography of Savitribai. She decides to get away from her Bombay flat. She moves to Bhavanipur and stays there with Hari and Lata a couple of perfect match where she narrates Bai’s life and experiences for her biography. She determinedly settles her life there even Som pleads her through letter. She does not like to change her decision. She says that, “I
turned my back on them. Nothing can help” (SR 113). She, then, slowly overcomes her
grief from the help of Lata’s and Hari’s affection. She involves her life with a new
family humanity.

The peace no longer stays to Madhu. Both the bad events of Bai’s stroke and
Hari’s accident force her to face her own grief. She again, to let herself, opens up to
other people’s anguish and troubles. She tries to escape from this agony so she takes the
tale of KisaGotami. It is a healing medicine for her.

Like Madhu in Small Remedies, Manjari in Moving on lost her husband at her
young age. She marries at eighteen and becomes widow at twenty one. Manjari feels
herself as a burden and to others. No longer has she worried for her sufferings. Thinking
to live her remaining life, she has changed bold, challenging and conscious. After
Shyam’s death, Manjari decides to reject all her bodily desires because she would like
to be faithful to Shyam’s soul. She has been maintained this for many years until she
gets nearer to Raman, a tenant. With him she fulfils her sexual desire that has been
suppressed by her for years.

This may be the reason for the rigid restrictions of the society where she lives.
The rigidity of the society cannot stop the desires of the body as well as mind. At the
beginning she is totally confused and she suffers by guilty conscious. She feels that how
her body suddenly cooperates with him. She confesses the mistake is hers and laments,
“It’s not his action that has disturbed as much as my own response, the way my body
gave a startled leap in response to his touch, it’s my body that frightens me, it’s my
body that is suddenly my enemy. I feel as if I have been invaded by a stranger, a
stranger I’d kept out successfully for so long.” (MO 226-227)

She is disturbed for this sexual act, she makes a conflict in her mind. Her guilty
conscience troubles her and she thinks her act is a sort of betrayal to Shyam’s soul. Her
analytical mind finds her this sexual mistake is as a struggle to control the demands of
the bodily urges so she allows Raman to overrun her body. Her confession and attempt
to lead her life to the next level makes her to think that this is of course the meeting of
two bodies and not of two souls so after this event she does not even hear his voice. She says, “I don’t want to hear his voice either. Only the body, his body, only my body, my starved body. No thoughts, no feelings, only sensation. The smell of sundried clothes, of sweet, the hardness, the pressure of his body, it’s weight on mine and my body responding, welcoming his.” (MO 257)

This thought comes to her mind after reading her father’s diary. Manjari’s father, Badri Narayan is a professor of Anatomy in a medical college. He is very much interested in the study of the structure of bones in human body. According to him birth and death are just accidents. He has “never believed in Fate or Destiny, nor in the sense of something that makes puppets of human beings” (Mo 54). He agrees that both life and time go similar to each other but he realizes later that we are born with our life pre-planned; one works according this plan, and yet, some events go beyond our control and something happens against our wish.

Manjari also comes to know the relation of her parents by reading the diary. Badri is fond of Vasundhara. He likes her more but seldom expresses it in words. He brings all of his love on her in a word ‘Vaasu’. He always entices her and asserts his love for her. But his wife does not understand his love and sex. This is the reason that Manjari’s father gives consent to marry Shyam and her Mother opposes. The ardent desire of body makes Badri to have sex with her wife but she turns her face. This gives suspect on her. Badri thinks Mai doesn’t love her as she might be loved by another man. Yet Badri feels difficult to understand Mai both physically and mentally.

Freud in lecture on ‘Femininity’ says that, “Psychoanalysis does not try to describe what a woman is—that would be a task it could scarcely perform—but sets about enquiring how she comes into being, how a woman develops out of a child with a bisexual disposition” (116). This situation allows him to recall his teacher’s words that humans are the greatest mysteries. He remembers, “The enigma of our own selves remains unfathomable. The ego, the libido, the unconscious - how little they explain! Such tiny dots on a vast uncharted map. The truth is that each one of us is a universe more complicated than the limitless universe we inhabit.” (MO 111)
Sumi in *A Matter Of Time* is completely aware of her responsibility as a mother to her three daughters after the desertion of her husband. She makes her mind to prepare for taking responsibility and providing motherly love, care and concern. Though she is constantly worried about her grown up daughters as they are too dejected with their father’s desertion, she doesn’t expose her agony to them. She wishes her daughter’s life should be unproblematic and comfortable. She does not wish to make her daughters miserable. She gives courage to them to face the world bravely especially to her elder daughter Aru.

Shashi Deshpande here proves that a mother can to be a sheltering tree in the family in the character of Sumi. That is the reason at the end of the novel, when Sumi meets an accident and dies, her three daughters along with Kalyani do not seek ‘sheltering tree’ from their father side but they boldly tell him that they have learnt to live in their own way which is really worthy.

It is true that Gopal’s sudden abundance makes sumi perplexed. She is upset and deserted at first but soon, she tries to handle with these circumstances in an amazing way. When Gopal deserts her she embraces herself within a death like silence as she has left in an unknown world but later on she makes her temper cool. She doesn’t curse Gopal though everyone her family members curse him. She never seeks an answer from him either on the day of desertion or at any other day later on. She wants to ask him one question few days after his desertion that,

> If I meet Gopal I will ask him one question, just one, the question none has thought of what is it, Gopal, I will ask him, that makes a man in this age of acquisition and possession walk out of his family and all that he owns? Because… it was you who said that we are shaped by the age we live in, by the society we are part of. How then can you, in this age, a part of this society, turn your back on everything in your life? Will you be able to give me answer to this? (MT 27)

But she never asks the question and just remains unasked to Gopal. She not only accepts his desertion but also free him. In an interview with Vimla Rama Rao, Shashi
Deshpande observes, “Sumi’s acceptance is not passive. She blocks out the unpleasantness. She has a good opinion of herself; she is more concerned with getting on her life she does not want pity; she would do anything for pride. She distances even her husband” (MT 131).

Sumi takes Gopals decision with resignation and moves towards achieving an independent identity. She is so self-controlled that she never talks about Gopal. She understands that they cannot get along. She meets Gopal after this, not deliberately but accidentally, only for a brief while. No doubt, Sumi is hurt but she does not crumble to pieces. Sumi faces the trauma of a deserted wife and the anguish of an isolated partner. But she is different from Indu in *Roots and Shadows* and Jaya in *That Long Silence* as she is not affected by the crisis. Sumi approaches the dilemma with indifference. She thinks that her ways is separate now from Gopal.

She understands that their ways are divided now. She is not entirely traumatized like her mother Kalyani and her grandmother Manorama. Manorama, who represents the first generation, comes from a meek background and married to the rich Vithalrao. She, after her marriage, breaks off all the ties with her family except her younger brother, Shripati because he was born after her marriage. Manorama fails to give a male heir to the family. She has a daughter name Kalyani. Like a traditional Indian women, she regards as a symbol of her failure to have a son. It is because woman is not treated at par with man as Ernestine also observes,

> Humanity recognizes no sex; mind recognizes no sex; Life and death, pleasure and pain, happiness and misery recognize no sex. Like man, woman comes involuntarily into existence; like him, she possesses physical and mental and moral powers … like men she also enjoys or suffers with her country. Yet she is not recognized as his equal! (5)

Vithalrao never considers the birth of Kalyani is fault either to Manorama or to him but Manorama wants to have a son. There is no difference to Vithalrao whether he has a son or a daughter because Vithalrao was an educated man for whom the
patriarchal values and ideals had little value. He is not like any other traditional father who put restrictions on his daughter. He allows her daughter Kalyani to study and wants Kalyani to become an engineer. But Manorama is besieged by the fear that Vithalrao might marry again to have a son. She very well knows the orthodox rules that a husband is traditionally allowed to leave his wife if she cannot give birth to a male heir. This fear affected her whole life and she can’t establish a healthy relationship with her daughter, Kalyani.

Moreover, Kalyani’s average appearance leads to disappointment to Manorama. Manorama wants Kalyani to be beautiful so that she can find a better match for her. It is true that a girl’s appearance is given much importance by society as it is an important consideration in match-making. Shashi Deshpande depicts the same look in the novel *The Dark Holds No Terrors* also. In *The Dark Holds No Terrors*, the woman protagonist Saru’s mother says to her, “Don’t go out in the sun. You’ll get even darker ... We have to care if you don’t. We have to get you married” (DHNT 115).

A son’s interest in Kalyani exasperates Manorama so she does not allow Kalyani to complete her studies. Moreover, in order to avoid the property from going away to another family, Manorama gets Kalyani married to her younger brother Shripati. Though Sripathy is unwilling to marry Kalyani, Manorama forces Shripati to marry Kalyani by appealing to his sense of thankfulness to her. So, Shripathy marries Kalyani after that Shashi Deshpande writes in the novel that, “Perhaps, after this, Manorama felt secure. The property would remain in the family now. Her family” (7), Manorama like Akka in the novel *Roots and Shadow* emerges as an insecure woman in the novel but she represents the domineering woman who takes the traditional superior place of her husband. She breaks the image of suppressed wife but only Kalyani and Shripati are forced into a loveless marriage by her.

It is a clear dig at the conservative society where marriage and son are the only things that matter. Sumi’s solace life with Gopal gives content to Kalyani but when Sumi returns to her parental house with her three daughters Kalyani cries like a wounded animal and chides her fate. But Sumi though by heart takes this decision as
pain and agony she never expresses her sufferings to anyone rather she strengthen her mind to face the situation. At the same time she doesn’t have strength to struggle with her husband. Sumi always has a positive attitude towards life so she does not like to talk about her husband’s departure with anyone. Sumi’s balanced mind exposes in the following lines, “What do I say … that my husband has left me and I don’t really know why and maybe he doesn’t really know either? And that I’m angry and humiliated and confused …? Let that be, we won’t go into it now” (MT 107).

She says herself that Gopal is “going his way and I have to go mine” (MT 161). Sumi’s escaping way is totally positive one. She diverts her mind to support and help of her family members. This helps her family to survive the suffering of abandonment. Sumi does not expect any kind of economic assistance from her parents. She even does not ask any economic help from other relatives. She wants to be independent so she doesn’t give any approval to Aru who tries to maintain a mutual relationship between her parents.

Sumi’s indifference sometimes gives wonder to Aru. She says, “You don’t care about his having gone, you don’t care where he is, you don’t care what people think but I care, yes, I do, I care about Papa having left us” (MT 56). According to Aru, his father’s act gives her shame, disgrace and humiliation. She does not want him to be freed. She asks for family maintenance but Sumi rejects it. She says to Aru that, “Do you want to punish him, Aru? I don’t. I’m not interested. I just want to get on with my life. Let him go Aru, just let him go. This is not good for you”. (MT 61)

Sumi undergoes the pain with tranquility, liberality and confidence. She says Aru to forget what Gopal has done. She transforms her ‘emptiness’ into meaning by redefining her identity. Sumi finds a new phase of life and divert her mind to her job and her children’s caring. She begins to regain herself by maintaining gardening, learning the scooter and writing plays.

Sumi not only change her predicaments as positive but revolts against this tradition that woman’s happiness is considered to be dependent on marriage. She brings
serenity again in her life and also in her daughters’ lives. She writes a play Gardener’s Son and it becomes success. She also decides to rewrite the story of Surpanakha from a different viewpoint. She says, Female sexuality, “We’re ashamed of owning it; we can’t speak of it, not even to our own selves. But Surpanakha was not, she spoke of her desires, she flaunted them. And therefore, were the men, unused to such women, frightened? … It is this Surpanakha I’m going to write about” (MT 191).

Like other heroines of Shashi Deshpande, Devyani too aware of her problem. Devi recognizes that she has entered in the country of human relationship which breaks the social norms. So she decides to act on deception and plans to tell lies to everyone who cares for her. This is the way to attempt the problem of her pre-marital relationship with Ashok. She thinks, “I had entered the country of deceit. I could no longer be open and honest with people I loved; I had to deceive them. I was glad they were far away, these two women (Savi and Sindhu) who loved me. If they were here, they would have known something had happened to me” (CD 147).

In fact, Devyani doesn’t know at first that Ashok has married already and has a daughter. When she has heard about Ashok Chinnapa through his driver that Ashok has gone to Bangalore and Mysore as his family is in Mysore. Devayani receives an intolerable shock as why he has not told her about his family. She asks many questions herself and thinks that Ashok is flirting with her, but she cannot find answer for the questions. Once during the time of dinner at Rani’s house both Devyani and Ashok give their presence. Devi on seeing Ashok who comes to approach her, she at once starts to leave from Rani’s house. Rani asks her to go with Hussain but that time Ashok intercepts and says that he drops Devayani and lift her in his car.

When he boards the car Devayani is very aware of his physical presence in the limited space of the car. But at that time there is quite silence in the car. Devayani is cursing herself for the lack of her communication skills as she does not know how to talk in a better way and ask about her married life. When she tries to get down Ashok wants to say something to her. He says to her that,
I’m a married man. I have a daughter, she’s nine, no, she’ll be ten this year. I don’t know your age, but I know you are much younger … ‘He paused and then burst out, ‘I can promise you nothing. Nothing.’ He paused again. ‘I know I have no right to say any of this to you, I know this is very wrong. I’ve tried not to, I’ve tried to control myself, but … let me say this just once, just this once. (CD 91)

He also tells her that he can promise her love and honesty. Ashok’s this sentimental but real talk from his inner mind, makes Devyani excuse him. His gentle hand on her lap looks as if a balm that gives relief to her mental agony. His affection makes her tension free. He asks her to come to his room and she goes along with him. She consciously does love making with him. She accepts herself that,

I let him go on, saying nothing, listening to his murmurs, felling his hands, his fingers, his lips on my face, my body. And then, suddenly the hands became impatient and my body shrank from him, it went rigid with fear, for a moment I was back in my nightmare. He stopped abruptly. ‘I’m sorry, I…” “It’s all right,’ I said, it’s all right … And now I was part of it too, my lips were seeking him, my hands began roving over his body, my body made room for him and finally, painfully, joyfully, accepted him. (CD 132)

When her relationship comes out to the light of her relations, they chide Devyani and suggest why and how it is considered illegal to the society. But devyani’s though of love and sex is totally different she says that,

Nobody has the words for what sex with your beloved is like. It’s the same with music. You have to hear it, you can’t describe it. “You want sex,” Savi (her sister) had said, crudely, savagely, deliberately trying to shock me …Bliss. And he could give it to me with a touch, with a word. It was this man, not the sex. This man’s love, not the sex. And yet, the sex too. (CD193)
Love is easy to indulge but tough to come out. Generally love is considered to be ecstasy pleasant and simple but really it is very complicated and painful. The novel tells about the beauty, simplicity but also complication of love. Devayani thinks that her meeting with Ashok is natural, beautiful and very mysterious. Devayani welcomes Ashok as a reality of her life, to enjoy the body of Ashok and her own body.

Devyani feels that is more that sex, she deserves to enjoy the beauty, holiness, and sweet taste of love. She ready to walk on the wild side with her relationship with Ashok and that is the turn of the story. She also realizes that her love with Ashok is temporary but she doesn’t know the way to escape because the picture of Ashok appears constant in her mind and disturbs her and also induces her feeling and affection on him. She says,

Pictures of Ashok's face looking at me, loving, wanting, enjoying me, Ashok kneeling before me, his face humble, supplicating, Ashok on the beach, holding out his arms out to me, Ashok folding me in his arms Must I forget his tenderness, the gentleness of his touch, the urgency of his passion. No, I don't want to forget, I want to remember; it is not remembering but forgetting that will be my greatest enemy. It is what my life is going to be like from now on - a constant struggle between trying to forget and wanting to remember? (CD 258-259)

She realizes that Ashok’s relation with her is an act of disloyalty. This relationship is never agreeable to society. Devyani’s cook Kusum is married and her husband is unfaithful to her and has a relation with other woman. Devi often thinks that Kusum’s husband’s betrayal is as an injustice to her. Now the same betrayal she does to Ashok’s wife. She thinks, “I now realize that adultery remains adultery, whoever the couple may be. That it is always riddled with guilt and fear, constantly swinging between euphoria and despair. I know this too, that the main preoccupation of all adulterous couples is: how do we meet? And where?” (CD 149)

Devyani knows Ashok’s promise and his convince that to trust him is really a disloyal to other woman (Ashok’s wife). As Devi is under the feeling of his love, she
cannot think the reality. A married man promises love and honesty who would have
promised the same to his wife as well. She can understand that if he disloyal to his
innocent wife and ignores his daughter, he can betray the same to her in future. Shree
rightly asks to Devayani, “But to me the most important one is loyalty. Only if there’s
loyalty can you have an honourable marriage. And how can you expect a man who is
disloyal to his wife and his marriage to be loyal to you?” (CD 198).

This question hunting her mind constantly and she herself blames her. As Ashok
is a popular person in the small town and Devyani is an unmarried girl and lives alone
the love between them spread out as fire. She goes to in the mind of torment between
the conflict of love and social demands. She chides herself and says that,

Why did I do it? Why did I enter the country of deceit? What took me
into it? I hesitate to use the word love, but what other word is there? And
yet, like the word atonement I kept hearing in Kashma's conversation.
Though she never uttered it, the word love is too simple for the
complicated emotions and responses that made me do what I had
done. Ultimately, I did it because he was Ashok, because we met. That's
all. Our meeting—it was a miracle, a disaster (CD 257)

By the slow and steady recalling of the relationship that how it affects both life
in future especially affects to Ashok’s wife and her daughter and also her real self,
Devyani tries to escape from her extra marital relationship with Ashok. She decides to
free from her emotional bond with Ashok. This is the escaping way from her
predicament. The self realization helps her to come out from her predicaments.

Like Devayani, Kshama frees herself from the emotional bond by diverting her
mind to her profession and voluntarily accepting alienation. She is a woman of beyond
emotion. She is conscious and knows how to control her emotions. In her life all are
disciplined. “Even her emotions are washed, ironed, neatly folded and put away”
(CUBD 20). She is not only talented but also has more conscious about her place and
achievement.
She also suffers for sexual difference and gets jealous on her younger brother, Pratap. This is the reason for her to put away her love, emotion and relationship and wants to select a life of spinster. This is because she does not like even her own brother Pratap. The release of her emotional bond changes her to be rigid and disciplined. Kshama, an ardent lover of discipline, does not like Pratap’s liberal way of life. She likes to be dominant and disapproves of the advantage given to him conventionally.

The main reason for her rigidity and lose her emotional bond is from her childhood onwards, she compares herself with Pratap. She increases repulsion on her brother because he is eligible to accomplish religious rites and his presence is inevitable. Kshama is a favourite child of her father. But her father too gives importance to her brother whenever religious ceremonies occur providing the preference that he is a son. Even the partiality makes Kshama to get wound mentally she never fails to do her duty as a sister to Pratap. In an accident, Pratap meets gets his leg fractured. Kshama brings him to her place and looks after him well. This is not for emotional attachment but thinking it is as a part of her duty.

Kshama is aware of her sufferings she knows the alienation gives always pain to one. She feels the bitter pain when she goes to hostel. She says, “When I first went to the hostel, I suffered. It was terrible. I didn’t know how to speak to the others, how to laugh, joke and make friends. And the others ignored me too”. (CUBD 182)

As she deliberately prefers to maintain isolated life, Marriage is burden for her. She believes that emotional affection is a trap that makes a spinster ridiculous. In this sense she feels that she commits mistake for bringing her brother who meets an accident to her home. She says,

I made a mistake. I shouldn’t have brought him here. Family duties, family responsibilities - I fell into those traps like any other emotional, irrational person. It means nothing else but easy way out for the weak. You get into a mess and let go. You say to someone else - it’s your
responsibility to get me out of this. Why should I be responsible for this?
I didn’t ever burden anyone with my problems! (CUBD 182)

As a hatred of emotional bond, Kshama does not involve herself with marriage. She prefers to live alone. She even does not like anyone to share her success. She has no affection on any relationship but at the same time she doesn’t lose her duty as sister. Sapna exactly says about her character that, “It’s not what she does, but the way she does it; going her own way, crushing those who come in her way. Like the chariot of Jagannath”. (CUBD 47)

As Horney points out in her theory, the neurosis is developed and generated by parental indifference. It grows up direct and indirect domination, unreliable behaviour, lack of respect for child’s inner needs, lack of real guidance, disparaging attitudes, too much or too little admiration, lack of reliable warmth, overprotection, isolation from other children, injustice, discrimination, and hostile atmosphere in the home. As in the beginning discussed in this chapter, It leads to what Horney called basic anxiety.

From this basic anxiety stems feelings of helplessness, isolation and hostility. Each of these is associated with a fundamental action or attitude towards others. Helplessness is associated with ‘moving towards’ others; isolation with ‘moving away’ likewise hostility with ‘moving against’. Horney along with other Post-Freudians is interested in persons-in-relationship, more focused on the person-in-society.

Shashi Deshpande, like Horney, in her novels expresses her important to more on relations and especially man-woman relationship. She has given the external and the inner self of her all male and female characters in a psychological way. It is known clearly by her saying that she is always concerned about people, their predicaments and moral values. It is a search in every human being something more than mere mundane life in an interview with M.D.Riti she says, “My psychotherapy never took me all the way, but I have come to terms with that. I no longer find Maslow's account
of self-actualization oppressive; rather, it provides a source of inspiration, a sense of the direction in which I should like to go” (01).

Shashi Deshpande’s protagonists are easily themselves free from their predicaments. She technically allows them to get free from their problems this is because to make them realize the real cause for their trouble and for to take the permanent solution. It helps to bring harmony to their own self which leads them to walk on the path of progression at last in their remaining life. The next chapter deals with how these attempts help them to introspect themselves and emerge as new ‘progressive’ women.