

Chapter-IV

Man-Woman Relationship in the Selected Novels of Shashi Deshpande

Novels:

- 1) *The Dark Holds No Terrors* (1980)
- 2) *That Long Silence* (1988)

4.1 Introduction:

T.M.J. Indira Mohan (2004) while introducing Shashi Deshpande as a novelist, comments:

“As a living writer in India, Deshpande reflects a realistic picture of the contemporary middle class family life. Her writings transcend gender boundaries. Human issues are relevant in her writings. Humanity is her concern.”¹

Mr. Mohan projects the unique features of Shashi Deshpande as the novelist who portrays the conditions of post-independence Indian families, preeminently filled with male-dominance rising from patriarchy. She shows that it victimizes not only the traditional men but the traditional women also. This situation becomes not only challenging but agonizing for the later generation, especially the female protagonists.

Born in Dharwad, in India, Shashi Deshpande is the daughter of the renowned Kannada writer and Sanskrit scholar Sriranga who wrote plays of ideas. It implies that she grew in the family atmosphere of intelligensia. She grasped and inherited the father’s scholarly ideas and reformatory sense in terms of her awareness of life and her preoccupation with studies. Besides, Deshpande received her school education in Christian missionary schools. She holds degrees in Economics, English, Law and a Diploma in Journalism. Her husband is a well-known pathologist and she has two sons.

Perhaps, it is the study of English literature that acquainted her with the world of creative writing. Her interviews reveal that Jane Austen remained a lasting influence on her mind and probably her writings would have sown the

seeds of creative writing in her mind, regarding woman's life. While tracing further influences on her creative mind, R.S. Pathak (1998) comments:

“And a careful perusal of her fiction would reveal some influence of the Bronte Sisters, Jane Austen, Margaret Drabble, Dorris Lessing and Erica Jong. Her writings were stimulated at the same time by Simone de Beauvoir and Germaine Greer.”²

It is then evident that in her writings, Deshpande was deeply influenced by the two conditions - the ideas and a creative sense of the western women thinkers and novelists, and the ground realities of the deplorable life that women lived in India, as a product of the patriarchal social system. These two elements are found fused in her writing in terms of themes, techniques and the vision behind the creative efforts.

Shashi Deshpande as a writer has short-stories and novels to her credit. As a novelist, she has published seven novels. Some of them have received prizes and awards. Some of the short-stories and novels have been translated in German and Russian Languages and they have become a part of the syllabi of the foreign universities. It establishes Deshpande as a novelist with international reputation.

Deshpande's novels are mainly about family relationships. There is recurrence of certain themes in the novels. The husband-wife relationship in her novels moves through the crucial network of relationships from the family of orientation to the family of procreation, and from the family of procreation to the society at large. While emphasizing the significance of human relationships in the writing, Deshpande talked to the interviewer:

“Human relationship is what a writer is involved with. Person to person and person to society relationships - these are the two primary concerns of a creative writer and, to me, the former is of immense importance. My preoccupation is with interpersonal relationships and human emotions.”³

Thus, Deshpande defines human life in the form of relationships. In this context, man-woman relationship shows a significant sense of life where the formation of family occurs. Mutual understanding and harmony become the chief values of the family life which must be cherished and practised by the

husband and the wife. Deshpande's novels show breakdown to family life emerging from a sort of imbalance between the husband-wife relationship. Her three novels - *The Dark Holds No Terrors* (1980), *Roots and Shadows* (1983) and *That Long Silence* (1988) prominently display the imbalanced nature of man-woman relationship due to various circumstances, traits of the persons and the aspects of the value-system. For the present research, *The Dark Holds No Terrors* (1980) and *That Long Silence* (1988) have been selected.

4.2.1 Man-Woman Relationship in *The Dark Holds No Terrors* (1980):

Shashi Deshpande's first novel, *The Dark Holds No Terrors*, is a life-history of a married woman, Sarita, who has been a Doctor of Medicine (M.D.) practising medical profession with her own clinic. Her life experience is distilled through her consciousness. Her husband, Manohar is a failed poet. The failure and the subsequent frustration form in Manohar a sadist tendency due to which Sarita is savagely tortured at nights during their sexual relationship. Her agony, which is partly contributed by her relationship with her mother, knows no bounds. She leaves her husband and their two children - a son and a daughter-and comes at her parental home. The crisis in the relationship occurs after eighteen years of Sarita and Manohar's married life.

This failure in the man-woman relationship needs a systematic attempt to investigate the conditions in which they had to live, and the impact of these conditions on their temperaments and ultimate behaviour. Sarita's agonized mind to the extent of thinking of committing suicide despite her great education and career, is the theme of man-woman relationship in the novel. It displays the potential of the value-system of the modern Indian society. Sarita, as a protagonist of the novel, overpowers the entire narrative.

Prof. K.R.S.Iyengar (1983) studies the novel. He observes:

"Shashi Deshpande's first novel, *The Dark Holds No Terrors* (1980) presents an unusual character, Sarita, who defies her mother to become a Doctor, defies her caste to marry outside, and defies social conventions by using Boozy to advance her career."⁴

Iyengar's orthodox view to perceive Sarita's frame of mind and her behaviour seems to be a failure of his comprehensive understanding of the conditions of Sarita's life. In fact, her personality from her childhood to the crisis period of her married life almost at the age of forty needs to be examined in relation to the conditions and circumstances at the family of orientation and the family of procreation.

The family of orientation in which Sarita is born, consists of the gentle father and the dominating mother, both tied to the axis of the patriarchal value-system of Indian life. However, the father is a bank employee. He has

some correspondence with the banking world. It is the world of the customers and the administration which is changed towards modernity as deviant from traditional life. The father shows its impact to some extent. Therefore, he has some flexibility of values in his ideas and attitudes. But the dominant nature of her mother in view of Sarita as a female child is observed in her patriarchal unconsciousness expressed through and reinforced by the domestic work as a housewife, with the mindset operating as the interaction between herself and the large ambit of tradition-ridden neighbourhood of the populace of local origin. Her mind remains a room with a closed door filled with the sombre shades of traditional ideas about female life which she had been living and she had heavily thrust against her daughter.

Sarita's real self begins to form in such a fermenting traditional human climate. Especially, the interactions of her mother in terms of her attitude and the subsequent treatment to Sarita damages her real self. It is found that Sarita, as an ugly female child, remains without genuine love and affection from the mother. She does not receive the whole-hearted warm acceptance from her, but a little coldness tinged with malice. The novelist narrates Sarita's experience of her mother:

“I was an ugly child. At least my mother told me so. I can remember her eyeing me dispassionately, saying-you will never be good looking. You are too dark for that.”(p.54).

This specific discouraging interaction between the daughter and the mother, quite alien to the parental duties, shows the mother's view of inferiority of Sarita and Sarita's feeling of uneasiness about the mother and herself. It gives rise to her sense of insecurity in living. Undoubtedly, it starts a sort of morbidity and a feeling of inferiority in Sarita's mind. On psychological level, she gets neither the love of the mother nor security of living. Her sense of ugliness originated and aggravated by the mother becomes her preoccupation during her adolescence.

It is certain that Sarita as an adolescent girl aspires for being beautiful as the sense is inculcated by her mother. Her hope that she will be beautiful with the growing age shows her individualization and hence the beginning of the

actual self evolving from the withered real self where her sense of honour, self respect, freedom, harmony and progress become dominant. It could be argued that her bent of mind towards school studies, her meritorious performance in the examinations gives her confidence as well as awareness of the adversity of her living.

Her self-expression in her school notebook shows the breakdown of her inner world, the world of her emotions and ideas. This breakdown itself serves as an experience which is quite agonizing to her during her adolescence. She writes:

“Nobody likes me. Nobody cares for me. Nobody wants me----.” (p.75)

Psychologically, Sarita survives on her dominant will-power, which is mainly derived from her school studies. It becomes the most significant asset of her actual self which makes her overcome all the patriarchal drawbacks of the family of orientation formed by the dominance of the mother and the father’s dumb acceptance of the situation. Despite this, the shadow of alienation pursues her.

The two facts of her life - childhood and adolescence - mould her life significantly. Her mother’s perception of her as an ugly girl discourages her. Her mind is preoccupied with a sense of female beauty which had endowed a sense of superiority to a beautiful girl in her class in the school. The deep impressions of the ‘tall young woman’ (p.126) who had been a doctor, generate in her, an indomitable ambition for becoming doctor. In the beautiful girl in the classroom and the young doctor, she finds high sense of superiority. The novelist narrates her experience:

“It was because she was a doctor that she was like that, I had seen good looking girls too with that same air of superiority. That road, however, was barred to me forever. But I could be a doctor.” (p.126)

Thus, the incident sows the seeds of her career leading her to beauty of its own. Such a vision of Sarita as an adolescent girl makes her modern in a true sense. The ambition formed in this way, accelerates Sarita’s hard work for studies. She obtains first-class at Inter Science. (p.127) Perhaps, this is the first moment of elation in the seventeen years of her life which made her breathe

freely and feel joyous in high spirits. However, it lasts no longer. There emerges a conflict between the father and the mother over the issue of Sarita's education as a daughter. The mother proves dominating as usual. Her perception of the low economic status of the family and its subsequent limits of expenses for education and marriage of Sarita is rationally acceptable. But beneath this perception, there is a true patriarchal force which dislocates Sarita's sense of happiness and renders her gloomy and miserable. The mother protests against Sarita as a responsible person for the death of her only son Dhruva, who according to her ideological vision, can only redeem her from her birth as woman.

Premila Paul (1991) while studying the nature of human relationships in the novel, studies the character-traits of the mother. She comments:

“The archetypal Terrible Mother sees Saru only as a burden to be eased, a problem to be solved, a responsibility to be dispersed with, a person who has no right to any choice in life.”⁵

It is then evident that the mother emerges in the novel as a manifestation of patriarchy, incomparable to any man in the novel. One could observe in her the highest sense of traditional life and the subsequent vales, especially in case of woman's life.

In order to understand Sarita's traumatic experiences at the family of orientation as executed by the mother, we have to explore into her childhood and adolescence with all the experiences and facts where she feels suffocating. It is certain that it holds a link with her further behaviour in the adult life. It is observed that the relationship between Sarita and Dhruva as sister and brother has strong patriarchal orientation on the part of the mother. Her sense of discrimination between the daughter and the son arouses a sense of injustice in her mind. The mother's favourable attitude to Dhruva as a son and her rigidity of restrictions against Sarita forms in her mind a strong dislike and hatred not only about the mother, but also about the brother.. In fact, it alters her relationship with him. Her kinship bond with Dhruva remains endangered but not deserted. As a consequence of the partial treatment, she becomes a little despotic to Dhruva. As a protest of the mother's dehumanizing treatments, she

often urges him not to call her 'Sarutai.' Of course, it is not upto the innocence of the child. However, the partiality and favours showered upon the child pampers him. He becomes obstinate, bending the conditions to his joy, as the only heir of the family, as perceived by the parents.

Dhruva's drowning in the stagnant water of the river (p.171) is the most significant event in the life of the family. It determines the course of their later life. Though Sarita accompanies Dhruva by the banks of the river, the facts (p.166-171) reveal that she is not at all responsible for his death as he enters the water silently without calling her.

It is found that with Dhruva's death, the active life of not only the mother but of the entire family comes to an end. Her protest and rage that Sarita is responsible for Dhruva's death, remains constant in her mind till her death. Her words which become a part of Sarita's unconscious mind are as follows:

"You killed him. Why didn't you die? Why are you alive, when he's dead?"(p.173)

These words appear as an expression of a woman who could identify the difference between B.Sc. and M.B.B.S. and in her whole life, says 'Good' (p.127) to Sarita only when she scores first class in inter Science examination. Her ironic indifference and coldness becomes the bitter memory of Sarita. The traumatic value of the incident of Dhruva's death as viewed through the patriarchal context, is so significant that the mother, with frequent abuse and curse deserts her relationship with Sarita. It causes psychological disturbances to Sarita's mind. The home remains a somber place without celebrations and festivities. Sarita narrates her experience:

"After Dhruva's death, there were no more celebrations. My birthday was passed over in silence, both at home and at school."(p.153)

She had to suffer from 'stupid heartless jokes' of her companions during her birthdays. The mother had stopped even celebrating Ganapati festival. (p.134) Sarita's observation of the psychological and physical weathering of the parents due to the death of only son and the sheer neglect of the daughter, perceives a new phase of family life which she ironically refers to 'A.D.'(p.134) which means After Dhruva. In fact, 'A.D.' communicates Anno Domini

which means 'after the birth of Christ.' Here, Deshpande as a novelist, while showing male supremacy in the patriarchal world, projects Dhruva's significance more as a male who ironically attains a status of redeemer to the parents. It has a patriarchal context.

The direct consequence of Dhruva's death, as emerges from the mother's accusation against Sarita and her feeling of expecting Sarita's death instead of the death of the son, is formation of nightmares which bring in a great deal of excitement and unrest to her soul. In fact, the incident and the mother's most corrosive response to it in relation to Sarita's life proves to be a severe trauma to her mind which seeps into her unconscious mind. The transformation of the terrible shock into the continuous preoccupation becomes a nightmare in a true sense.

Sarita, even at the age of five or six, is not allowed to look outside the window. (p.103) The mother gives her a violent awareness of her growing female body (p.55) and dictates the female ways of behaviour. It proves injurious to her self-esteem. Thus, mother emerges as a patriarchal dictator under whose commands and whips Sarita had to live her childhood and adolescence.

Sarita's relationship with the father is equally significant from patriarchal point of view. While narrating his patriarchal understanding of daughter, Sarita writes:

"The reserve was perhaps part of an old-fashioned attitude that daughters are their mother's business. But my mother had nothing for me, either. Whose business was I then?" (p.95-96)

It clearly shows the father's incommunion with Sarita. It is certain that she is trapped between the father's incommunion and the mother's despotic command over her living. Being a girl, there was nobody to talk to her outside the home, and if, at all there was anybody, his talk was prompted by either ridicule or laughter. The immense isolation of Sarita rising from lack of understanding and true communication is a little reduced by her communion with Hemant, a boy of her age. He remains her only reliable source for genuine

communication which could give her solace and comfort from her exasperated condition. In a sense, he becomes her companion. She narrates:

“He would listen with interest my plans, my thoughts, my doings as no one else did.” (p.167)

It follows from Sarita’s experience of the parental family that she has been largely neglected and maltreated in terms of restrictions which suffocate her. It is found that Sarita as a child has been endowed with the analytical mind that responds while receiving the environment. Her only memory of the family of orientation which gives her a sense of satisfaction is her father’s decision to send her to Bombay for medical education and making financial provision for her. The sense of self-conceit is found in Sarita almost from childhood. The sense of injustice and inferiority inflicted by the mother is deeply rooted in her mind. On psychological ground, the attachment between the parents and Sarita comes to an end. The bridge of emotion, a blood-tie, between the parents and Sarita is devastated by the patriarchal circumstances which make Sarita suffer to a large extent. Nalinabh Tripathi (1998) rightly observes:

“The institution of home, which is supposed to foster the growth of a child, robs the woman of her right of respectability and individuality. The rejection of home and family at this juncture in the novel is Sarita’s first foot forward towards independence.”⁶

Therefore, Sarita’s departure from the home for the education of medical science in Bombay emerges as her step towards radical change in her thinking and behaviour. In fact, it proves to be a take off of a plane keeping no contact with the patriarchal land and setting high in the space of freedom and materiality. It is true that she moves from one extreme to another. Her restrained energy and individuality slowly co-inside with the sophisticated environment of the medical college. With the new environment, new awareness begins to dawn upon her mind. The talent who had been deprived of free thinking and creative potential, finds freedom for progress. Hence a radical change in her mindset occurs with her absorption of scientific values of life and its material nature. The rational sense of life moulds her mind and Sarita as a human being is newly

formed. Her character and personality proves immensely alien to her parental family and her past.

While knowing Sarita's transition from the patriarchal culture to the material culture and her psycho-physical setting in it, it is worthwhile to explore into the conditions of her life in general and the nature of man-woman relationship in particular.

The low economic condition of Sarita's parents remains a major difference between herself and other students at the medical college. Her serious thought about this situation makes her concentrate on her studies. During the initial years, the college emerges purely as an academy. She narrates:

“To me college meant lectures in the morning, practical in the afternoon, exam every six months and medical college at the end of two years; if I worked hard enough and got a first-class, that is.”(p.44)

It shows Sarita's straightforward commitment to learning medical science. It is formed with hardwork, concern for the parental judgment and a sense of bright future through further education. The desire for opposite sex, remains passive under the responsibilities of education and career and to some extent, the unconsciousness of ideas inculcated by the mother in the parental family. However, it is her companion Smita who connects Sarita to the male world despite her strong unwillingness.

Sarita exploits her freedom for learning and progress but her onward journey of life becomes deviant with her absorption in the new culture where the restrictions and the demarcation line between male and female remains very thin. It is characterized by a flavour of the western ideas with freedom in man-woman relationship. Y.S. Sunita Reddy (2001) studies feminist perspectives in the novels of Shashi Deshpande. While analyzing the major turns in Sarita's life, she comments:

“Saru undergoes a great transformation after moving into the hostel on getting a seat in a medical college.”⁷

Sarita's love for Manohar is her wholehearted response to his love for her. In fact, she has been born and brought up without genuine love by her parents. A sort of complex - probably inferiority, that being ugly, she is not

loved by anybody – creates disturbance to her mind. It forms a neurotic condition without becoming a major preoccupation. In her unconscious mind, love becomes her vital need for psychological harmony and comfort in order to avoid self-alienation. In her relationship, Manohar appears as an adult form of Hemant, her childhood companion, her only source of communion.

Karen Horney (1951) studies neurotic conditions in relation to human growth. She comments:

“Children, whose parents do not give them genuine love, lose the sense of belonging, the ‘we’ feeling and develop profound insecurity and vague apprehensiveness.”⁸

By falling in love with Manohar, Sarita falls victim to the vacuum created in her mind by the loveless relationship of the parents and loses her sense of belonging in a true sense. Her sense of insecurity lies in marrying him as the father had told the mother before her that he could give money either for medical education or for marriage. Manohar, as a young post-graduate in literature, a favourite student of Prof. Kulkarni with ‘an aura of distinction’(p.43) emerges as a hypocrite who has talent in drama, poetry and acting. His fascinating profile with publicity, his overwhelming language as lover, his gestures, and postures and eye movements attract Sarita almost like hypnotizing individual. His poem ‘Padmini’ (p.45) shows his inspiration from the most beautiful girl of the Arts college, Jayanti. His hypocrisy is mainly found in his ‘drama’ of love for Sarita. His love is not at all genuine as the genuinity goes with Jayanti. In his behaviour with Sarita, his love is false, but his pretence is perfect. One must agree that no true lover can become a sadist to torture his beloved. It amply illustrates the fact that there has been a little savage in him suppressed by the guise of love.

In the innermost chamber of his mind, he is an intellectual who traps Sarita in the pretence of love. He is a great lover in the sense that he makes an MBBS fall in love with him without any possibility of retreating back but advancing in a forward direction. As his name ‘Manohar’ indicates, he wins Sarita’s heart without involvement of his own heart in it, but a mind in the direction of love, as Sarita is treated heartlessly in the past by her parents. In this

man-woman relationship, the male-dominance appears in a specific form of sophistication which begins in love and ends in deception. It ultimately implies that Manohar's love for Sarita holds some inner motives which evolve mainly from his practical view of life. His ideas of marriage with Sarita through love is meant especially for her valuable education and the subsequent capacity to generate flow of money either through service or profession. He views Sarita almost as money-plant for his future life. Therefore, he unites with her despite her being ugly, or simple looking. It could be argued that Sarita's unconscious helplessness emerging from her family background, is exploited consciously and systematically by the male-dominating tendency in the form of Manohar.

Obviously, Sarita's marriage is not at all an arranged marriage, but it turns out to be a love-marriage and within it, an inter-caste marriage without any communication from Sarita's side. The transplantation of a married young girl from the family of orientation to the family of procreation in normal course, is not found in case of Sarita. Her sense of deserting the parental family unknowingly prepares her for marriage with the formal permission from the father. The mother's protest grows for multiple reasons such as the death of Dhruva, medical education against her willingness, marriage with a man outside the caste. When Prof. Kulkanri asks the mother, her answer is agonizing:

“She said... ‘Daughter? I don't have any daughter. I had a son and he died. Now I am childless.’”(p.178)

In order to further investigate the nature of Sarita-Manohar relationship, as husband and wife, we must consider her altered mindset formed during the five to six years of her medical education in Bombay. In it, she completely sheds off the traditional Indian traits of behaviour and becomes extremely intellectual. As a modern woman, her ideas and thoughts become feminist and she is seriously aware of her identity, career and talent. It is observed that the career in medical education done by Sarita, endows her with a high sense of superiority and power combined with the feminist view of life. The modernity of Sarita formed at the parental family is transformed to westernization during the period of six years in Bombay. Her desertion of the parental family shows her selfish and inhuman nature derived from her sense of superiority. It is seen

that the parents significantly contributed in shaping her career as doctor by providing money to her for a period of five years. Their financial arrangements for her at the cost of economic crisis during the period is not at all understood by Sarita's so called superiority. Their efforts remain unacknowledged and unrewarding without service to them, a sort of ungratefulness on the part of Sarita. She no longer remains human enough to understand their hearts, the agony of the loss of their only son and the subsequent self-alienation and social alienation. Their physical and psychological survival is completely ignored by Sarita.

In fact, Sarita's technical education fails to change her rage against the parents into creative efforts for changing their minds and understanding their situations of living. Her education gives her professional expertise of medical science, feminist ego and superiority, but it does not endow her with humanity at least for her parents. Despite her career and success, Sarita fails as an Indian as she fails to construct her parental family alongwith human values. Premila Paul (2001) rightly observes:

“Saru is highly self-willed and her problems ensure because of her outsized ego and innate love for power over others.”⁹

Thus, as a married medical practitioner, Sarita is unconsciously empowered with power over others but not empowered with the power to understand others. It develops self-conceit in her mind. Therefore, she fails to understand Manohar. The failure rocks the later period of her married life. Manohar's phase of publicity no longer remains continued after marriage. As his literary creativity declines and attains the ebbing stage, his publicity dissolves into paleness, losing the lustre of fame around his name. Consequently, he suffers from frustration formed mainly due to severe breakdown to his dream of becoming Shelley. In addition, he remains jobless. The sombre shade of isolation is formed across Manohar's psychological living. But he succeeds in overcoming it due to his happiness of marrying Sarita. He showers love upon her and takes almost care of her honour during the initial period of their married life. Sarita also responds to him and their married life proves fulfilled and happy.

The significant factor which slowly casts its spell upon the family is their economic faintness. Manohar's zest of literary creativity comes to null and void without any economic achievement. As an intellectual with the advanced sense of practical life, Sarita remains highly dissatisfied with his writing and magazine and his general tendency not to move from it either in terms of job or education that could add to the income. Her status and standard as a married doctor is perceived by her in relation to Manohar's existing condition of joblessness as her husband. It violates her sense of superiority and strikes against her ego with the realization of a sense of belittled status as Manohar's wife. The novelist narrates the situation:

“And then, for a while, he had been jobless. It had unnerved her. She knew now it was her middle class upbringing and ideas that had made her regard an unemployed husband as a nightmare, a horrible humiliation.”(p.138)

His acceptance of a job as lecturer in 'a third rate college' as viewed by him against his willingness, gives her a sense of satisfaction from social point of view. But his sense of protest against her, remains suppressed. While living through the mediocre economic condition without home, Sarita is gripped by anxiety and insecurity emerging from her personal sense of significance as doctor and the people's image of her family. She narrates her experience:

“There were despairing moments, days of unbearable tension and anxiety. I had come away from my parents in a fever of excitement after the last battle. The die was cast, the decision taken, my boats burnt. There could be no turning back.”(p.131)

The relationship between Sarita and Manohar in the later period of their married life radically changes towards adversity. It is observed that there is an imbalance of power or shift of power relationship. Sarita's growing significance as a doctor and Manohar's stagnant living as her husband create cleft in the marital relationship. In fact, it becomes an unconscious clash, a psychological coldness against each other. Sarita perceives it in view of her ideas about woman's subordination and male dominance as she had read the books of feminist writers and philosophers. Now, she had been forced through such

circumstances. Her confidence of his love for her begins to corrode against her actual self.

While maintaining servile attitude to her, his male superiority and the brightness of the past as bright personality, rises up. The ‘nods and smiles, murmured greetings and namastes’ for Sarita as a doctor (p.36) discourage him as he is received and greeted by nobody. This lack of honour brings him to his sensitivity of being ignored by his wife and society. The feeling of self-alienation and social alienation formed in him take him to the verge of neurosis. It is Sarita’s status as a doctor and her ultimate importance in the family that keeps him unspoken. But the experience of being neglected grows in his mind and finds expression in another form. He talks to her:

“I’m sick of this place, let’s get out of here soon.” (p.36)

His ignorance of Sarita’s honour strategically arranged is realized by Sarita in his specific psycho-physical condition: ‘An affected indifference.’

Sarita begins to withdraw from his love due to two reasons: his interest in preserving his ego and glorified image and her overwork as a doctor which reduces her energy to fatigue. Despite his personal dejection formed in his psychological realm, Manohar loves Sarita, but she begins to reject him as she becomes aware of his inward irritation and her fatigue.

Sarita’s understanding of life in terms of material prosperity and glory, as central to her scientific ideas, makes her ponder over her present economic conditions against which she shows strong dissatisfaction. In her experience as a medical practitioner holding M.B.B.S. degree, Sarita finds that the education is not sufficient for earning large amount of income everyday. Out of concern for the family, it generates interest in her mind for further education in medical science, a specialization as M.D. She narrates her circumstances:

“An M.B.B.S. degree was no open sesame to prosperity. If I had to amount to anything at all, I had to go on and specialize.”(p.84)

Manohar’s worries are specifically about expenses for M.D. In fact, the family cannot afford to pay for large amounts of expense required for this advanced education in medical science. It is here that the relationship between Sarita as a married woman and Boozie gains significance. Boozie emerges in

the novel as Sarita's veteran teacher in medical science. Perhaps, the most talented and sophisticated version of Manohar before marriage. Sarita describes him: "He was perilously close to a woman's magazine hero – dark, rugged, handsome and masterful."(p.80)

Boozie's male dominating tendencies, especially his fondness for the beautiful girls in the college has been perceived as his fundamental trait. His urban sophistication in impressing and communicating people allures Sarita. He becomes Sarita's teacher not only for education, but for many things in life. Sarita views it as 'All the veneer of good living' (p.80). Boozie becomes Sarita's 'god father' and even provides money for her education. Manohar knows it through Sarita. The extra-marital relationship of Sarita with Boozie needs to be understood in the light of the contrary values of the two cultures: one that is cherished by Sarita as a married woman, a culture inherited from her parents and followed by Manohar as her husband and another, that prevailed in the medical college, in its material understanding of life where man and woman are free in their relationship and love and sex become as casual as living everyday life. If Sarita represents the former culture, Boozie signifies the latter one. About Boozie's interest in her, she narrates: "It took me a long time to realize that his interest was in me as a woman, not as a student." (p.82)

A.K. Awasthi (1992) studies the novel from thematic point of view. While probing into Sarita's character-traits, he comments:

"Sarita is an anxious, eager, ambitious.. .. confused, hopeless, dull, almost thoughtless and recluse run-away."¹⁰

Mr. Awasthi's view of Sarita shows lack of concern for her education and career in medical science, as done under the agonizing pressure of hardships which are mainly economic, physical, intellectual and social. It must be taken into account that her post-marital efforts are meant for the progress of the family and her step towards higher education is one of her efforts to solve the riddle of the rocking poverty.

Sarita is well aware of Boozie not only as a good teacher of her M.D. course but also as one who is interested in her. She has a clear perception of her status as a married woman and her relationship with other men, as viewed by

her in terms of the value-system of morality in married life. In the initial period of her relationship with Boozie, Sarita shows respect to the values of loyalty in married life, and ultimately her loyalty in favour of Manohar. She narrates: “It was not innocence that deluded me, but my feeling that because I was married, I was out of bounds for all males. I thought no male would take that kind of interest in me. Yet, here was one. That was soon obvious to me.”(p.82)

Despite her absorption of new ideas and way of living, Sarita’s mental make-up, as emerges from above, shows traditional collective unconsciousness about her scruples in married life. Personally, she has no inclination towards Boozie as a male with whatever qualities he has. But he has to play a very crucial role in her period of advanced education in medical science.

Contrary to her marital status, Boozie’s behaviour is hardly tolerated by Sarita. His ‘urban sophistication’ (p.83) gives her a sort of restlessness in the form of her feelings as “crude, graceless and terribly young” (p.83). However, Sarita finds progressive dimensions of life in the neighborhood of Boozie. Therefore, she had to accept his sophistication.

It is found that Sarita believes more in the progressive prospects of the family and the individual efforts for it. It is she who forces Manohar to join the college as lecturer though the college has low standard and it is disliked by Manohar. It makes her resolve the economic and social difficulties to some extent. Her attempt and ultimately the struggle for further education is a step in that direction.

Boozie, in relation to Sarita as a teacher, proves to be a rich source of learning for her. Apart from Pediatrics, she learns the things which are vitally important in a progressive life. Sarita narrates her improvement and refinement: “It was he who taught me to dress with elegance and simplicity, he who taught me how to speak good English, he who improved my accent, he who taught me how to enjoy good food, how to read.. .. Oh everything! All the small graces of living that transforms a person.” (p.83)

From Sarita’s mention, it is evident that Boozie contributes significantly in the ultimate improvement and brightness of Sarita’s personality as a sophisticated human being moving across the steps of progress. The another

dimension of his contribution to her struggle for progress is his economic help for her education where Manohar is helpless. Without the provision of money done by Boozie, Sarita certainly would not have withstood the economic strain executed by the advanced learning in medical science. It could be argued that Sarita's journey of married life, full of challenges, moves from adversity to progress. Her efforts for the welfare of the family are worth appreciation.

During the period of two years of advanced education, Sarita had to suffer from economic crisis for maintenance of the family. As she could not practise for two years and Manohar had a little salary, it was hard for her to manage the family. Despite the difficulties, Sarita proceeds further. Her commitment for her home, her engrossment in the family and hope for its betterment, is clearly expressed in the following words:

“Manu, my work, my home and my studies were enough for me. And things, we told each other would change once I had my degree.”(p.83)

As a married woman - struggling against adversity - hardwork and hope are the two qualities of Sarita which render her status significant in the family. In fact, her qualities remain the asset of the family though they did not have any inheritance of wealth. It is Sarita who carves her life and the life of the family from her hardwork. Her efforts in improving the economic standards of the family and ultimately the standard of life, and her corresponding progressive vision of the family life, proves to be one of the significant marks of her being modern. Her craving for a home for the family and material facilities for the development of the next generation, are clearly seen in her progressive sense as expressed below:

“Meanwhile, it was growing in me.. . . a conception of the kind of life I wanted. I would not stay in a dingy two-room flat in a far drab suburb all my life. I would not bring up any child to a life of deprivations. I wanted it soon that finale of a middle class dream.. . . a house of our own.” (p.84)

Boozie alters her life to a significant extent and makes her progressive in a true sense. The relationship between Sarita and Boozie with reference to her family welfare is perceived by Sarita with a vital sense of advancement that he

gave to her mind and life. Regarding Boozie's role in her development, she perceives him as 'the fairy godfather.'(p.84)

Sarita, as a married woman, wants to use Boozie for her further development, and ultimately the progress of the family. Her sense of relationship is not at all a personal one. Boozie remains a reservoir of many opportunities and ways of progress for her. By knowing his interest in her as a female, Sarita had to arrive upto the decision of 'pleasing' him. Certainly, Sarita's decision emerges from her state of dilemma between the traditional standard of morality in husband-wife relationship and her efforts to wipe out her poverty and make the family move in the direction of progress. In her ultimate thinking, as badly needed for survival and happiness of the family, Sarita inclines towards the latter situation. She had to sacrifice her marital values at the alter of the family progression, without which the family would lag behind and might meet misery. She narrates her position:

".. .. If only I could please him. I knew I could if I tried. I did."(p.84)

Sarita, as a New Woman, can be very well compared with G.B. Shaw's female protagonist Candida, in his play, *Candida*. The common ground of comparison is their deviation from the marital morality in order to gain the things of higher significance which, as they perceive, are greater than the dry bones of morality. If Candida has to save Eugene Marchbanks by accepting his love for her, her husband James Morell has to understand the sense of nobility behind her acceptance. He finds it hard to undergo the change and remains quivering as he can not live without Candida. Sarita had to defy the convention of marital morality in order to drag her family out from the pits of poverty and ultimately justify the new sense of education. Manohar's response to her adventure is to be studied separately, but it is certain that there is no sense of understanding her and hence, the circumstances through which the family moves. Both the women, Sarita and Candida are well-built in their actual selves. They travel from tradition to modernity in order to create a new sense of morality, leading to a service to humanity. It is here that each of them emerges as 'New Woman'.

Sarita's involvement in the research scheme given by Boozie keeps her busy. Every month, she gets 'some badly needed extra-money' (p.84) required for the maintenance of the family. One of the significant features of Manohar's mindset is that he can not tolerate the separation between himself and Sarita for a long period of time. But during the period of research schemes, she had to stay outside for a long period of time everyday. It sulks Manohar with the thought that Sarita is either impatient with him or ignores him. Boozie's provision of money for Sarita's education is not at all responded by him. Though there is no reaction physically, Manohar undergoes psychological change after formation of Sarita's relationship with Boozie.

As a husband and the patriarchal representative of the family, the negative values against Sarita begin to form in his mind. Due to Boozie's help and favour, Sarita completes her M.D. within a period of two years and becomes an Assistant Honorary at a suburban hospital with her own consulting room amidst the well-established practitioners. Boozie, who alters Sarita's life to a large extent, becomes a part of her unconscious mind. It is certain that in the experiences of rejection and agony as a female amidst the patriarchal world almost from her childhood, Boozie is the first man who actively helps Sarita and renders her prospects of life bright. Sarita's acceptance of him is caused by her need of family progress as well as her own sense of respecting his sophistication and forward vision of life which she likes and follows.

As a traditional feature of Indian social life, it is quite significant to study the effect of Sarita-Boozie relationship in the society and its impact on Manohar. It is to be noted that the social repercussions of Sarita's relationship with Boozie, its adverse effect on Manohar and his own male-dominating dishonor as a patriarchal representative of the social order brings in a serious psychological breakdown to his mind.

While unfolding the past through consciousness, Sarita refers to the event of the formal opening of her consultancy room on the auspicious day of Dasara, attended by Boozie. (p.84) Boozie's personality and his free movements attract the attention of the whole gathering. In fact, it gains a sociological significance when his behaviour with Sarita passes through freedom and frankness. Sarita's

sense of joy due to her success makes her accept congratulations with indifference. Her confidence and a sense of career attains a personal level of superiority where she holds a little contempt for Manohar. About the social comments regarding her relationship with Boozie on this occasion, she narrates her observation:

“I knew there was plenty of talk about me and him. I knew what they said about my rapid climb since the day I met him. I could feel, even hear, in spite of the assumed well bred airs, the sniggers, the ugly meaningful looks as Manu greeted him.”(p.85)

Here, one can clearly view the disgracing social interactions about Sarita’s relationship which Boozie and Manohar’s outward tolerance of it. It can not be denied that Manohar’s tolerance has its basis in his hope of the betterment of the financial conditions of the family. However, in his inner world, his hope is constantly attacked by his instinctive and ideologically cultivated male-dominating power. Sarita’s ignorance of Boozie in the ceremony is purposely expressed in order to maintain her reputation which is required for her further career as a medical practitioner. Here, one may mark Sarita’s interest in self preservation. The individualization is so strong that she even tries to overtake Boozie’s personality without accepting his impressions. She accepts Boozie for his ideas and help for her refinement and progress. The relationship between the lover and the beloved never exists in their relationship. Their interest in each other is based on their mutual benefits.

This trait of selfishness in Sarita as a married woman makes her detached from the male world, may it be Manohar or Boozie. It becomes a distinct fact of her character as a modern woman. In it, her intellectual mind surpasses her emotion and she tries to gain financial and emotional independence from the male world.

Boozie’s act of putting his two hands on Sarita’s shoulders and shaking her gently in the public occasion referred to earlier, exerts social pressure not only against her but against Manohar also. He purposely avoids looking at them. As a natural result of his humiliation in the public, the formation of rage in his

mind in inevitable. Y.S. Sunita Reddy(2001) studies the nature of the relationship between Sarita and Boozie. She comments:

“Strictly speaking, there is nothing ‘physical’ in Saru’s affair with Boozie.”¹²

However, Reddy’s use of the two words ‘physical’ and ‘affair’ do not coincide with the sense which she wants to communicate. The two words are almost like twins, difficult to separate from each other. Then one must understand the nature of affair between Sarita and Boozie. The emerging fact is that both of them are highly individualized in their traits. The basis of their relationship is found in a sense of mutual benefit where Sarita has ‘pleased’ him (p.84) and he has helped her for her progress. The relationship between lover and beloved truly communicates a sense of ‘affair’. But the situation that prevails in this context is certainly dissimilar and stands contrary to what Reddy thinks.

However, the responsibility of forming corporal relationship is held mainly by Boozie, as he had interest in Sarita as a female. As a married woman, Sarita never showed interest in Boozie except for his talent and sophistication. In a sense, Sarita as a helpless married woman who wants to come out from the straited circumstances of family life and undergo progress, has been exploited by Boozie with his male-dominating attitude that carries sophistication and high intellectual calibre forwarded by the magnetic aspects of his personality. Then, it could be argued that Sarita had to pay the cost of her integrity in the male-dominating world for opening the doors of her career and progress.

Boozie’s extremely materialistic frame of mind and his utter lack of concern for morality in man-woman relationship, makes him form desire for Sarita. In fact, Boozie as an advanced intellectual shows transgression of the realm of moral and immoral values in life. His talent and professional power are combined with his instinct without any philosophical value of dedication and without any significance of human relationships. Thus, Sarita’s relationship with Boozie emerges as a relationship of Indian values with the materialistic features of the westernized life where the latter overrides the former.

Sarita's married life after her M.D. and her independent clinic, starts a new phase of her life where she becomes dominant and Manohar had to remain dominated. Her growing significance and popularity as a pediatrician makes her earn both, reputation and money, which proves quite disturbing to Manohar. In fact, the sense of contribution to the family welfare takes back seat in case of the wife, and the husband, and it is preceded by the subjectivity of superiority unconsciously paraded by Sarita and consciously responded by the male-dominating superiority of Manohar. The formation and growth of tenseness in the marital relationship thus formed, pulls the family into unsafe side of silence which is hardly tolerated by the children. The marital relationship results into their nervousness and isolation which gives rise to the feeling of insecurity.

The diminishing willingness and the subsequent ebbing psychological strength of Manohar to live with Sarita in a condition of her dominating superiority, needs a careful investigation and it calls for recording its repercussions in order to comprehensively grasp the nature of the relationship between Sarita and Manohar.

Manohar, as a low-caste handsome Arts-educated young man belonging to lower middle-class family had his own sense of career and progress, his own aspirations and dreams. His career in literature, especially drama and poetry, in his youth assures him of brightness and he remains a bright star almost holding craze in young minds. His image of himself positively responded by the people, almost emerges as a glorified one which gives him immense energy and pleasure of living as genius. The impressions of his glorified image on his mind are deep. The honour and prestige emerging from it becomes a part of his unconscious mind.

After marriage with Sarita, the flow of his creativity attains the ebbing stage and his glorified image is endangered. Apart from the pleasure of conjugal living in the initial period of their co-life, perhaps, it is Sarita's unconscious dominance as an M.B.B.S. doctor that makes Manohar bother about his own image. The overpowering challenge to his superiority as a literary genius proves to be a threat to his creative power. In addition to this, there is a loss of his literary friend circle and the emergence of new experience of familial

responsibilities. The complex of these conditions results into neurosis that grips his mind, and he becomes a shadowy figure, entering altogether in a different world which is distant from his creative faculty. His consciousness leaves it behind and moves in the direction of the comparative understanding of his image.

The initiation of the process of neurosis in his mind emerges mainly from frustration – a contrast between the dream and the reality and the subsequent identity crisis in comparison to Sarita's status. Abraham Maslow defines neurosis as a deficiency disease. Manohar's condition of frustration itself indicates deficiency of his cherished career and the subsequent glorified image of himself. His condition of being unemployed is one of the significant factors which contributes to the process of neurosis. The situation of the earning wife and the unemployed husband creates a sort of excitement and nervousness in his mind. The basic difference between Boozie and Manohar is that Manohar is made up of a traditional family background. Therefore, his traditional unconscious mind is not much altered in the course of his education. The patriarchal sense of life is dominant in his mind. The desolated inner world of Manohar without any altercation of his physical behaviour is marred by self-alienation. With the loss of his personal glory and the realization of a sense of inferiority before the wife, makes him alone though he lives amidst the family.

Sarita's individualization is so strong that Manohar fails to possess her patriarchally. As the sense of possession is dismissed, he feels restlessness. Manohar's psychological disturbances start in a true sense after Sarita's joining M.D. course and the formation of her relationship with Boozie. However, it is the interviewer of Sarita who appreciates her as a career woman and asks for Manohar's feelings about his unconscious lower status. The humiliation caused in this way, leads to damage to his self-respect and his male-dominating power.

The advances of Boozie's behaviour, his frankness and freedom, his favours and financial help to Sarita create in Manohar's mind a wave of rage and protest. His male dominating power as husband and therefore his sense of possession over Sarita is entirely doomed. The intimacy between Sarita and Boozie certainly forms a strong sense of doubt in his mind, about their corporal

relationship. The another aspect of this relationship is the social interaction. Manohar is irritated due to this social fact which perceives the relationship clearly in terms of their sexual relationship. Perhaps, Boozie's keeping his both hands on Sarita's shoulders in public becomes in Manohar's view, the evidence of their physical relationship as thought by the people. As a husband amidst the Indian patriarchal society, his humiliation is converted into a torturing experience.

Thus, the strokes of personal frustration in life, Sarita's high education, her professional career as a pediatrician, her relationship with Boozie affect adversely on Manohar's mind. His mind undergoes disintegration and he suffers from self-alienation and social alienation. Her dominance and empowered condition makes him feel powerless and inferior before her. One of the significant aspects of his male-dominating realization of powerlessness is that he can not hold open revolt against her and undergo physical violence. It does not indicate his love for her, but his fear of losing familial security and status as Sarita becomes a chief source of income. He is well aware of the ultimate survival of the family due to Sarita's active profession as a doctor. Therefore, his savage sense of revolt against her remains suppressed in his mind. With the thought of powerlessness living under the shadow of the empowered wife, his mind is infuriated. It leads to the severity of neurosis. The compulsive drive for power thus formed in Manohar's mind is ultimately transformed into a sadist tendency in him, which exactly lays its savage hands on Sarita during the nights in the pretext of sexual intercourse. Premila Paul (1998) rightly observes:

“Unable to come to terms with the fact that he is a failure and his wife a remarkable success in life, Manu lets his wounded male pride manifest itself in the form of sexual sadism.”¹³

Erich Fromm (1960) in his book, *Fear of Freedom*, studies the neurotic conditions of individuals in the modern democratic society. According to him there are mechanisms of escape from neurosis in order to avoid the feelings of insecurity and loneliness, as adopted by the neurotic. One of them is 'positive freedom' which leads to happiness while another one is the compulsive onward movement of neurosis leading to “severe mental and emotional disturbances.”¹⁴

Manohar, in his neurotic condition, adopts the second route of escape with psychological complications leading to a sense of authoritarianism, where he forms a desire to torture Sarita and prove his dominance and power. Fromm classifies this specific sadistic tendency in the following words:

“A third kind of sadistic tendency is the wish to make other suffer or to see them suffer. This suffering can be physical, but more often it is mental suffering. Its aim is to hurt actively, to humiliate, embarrass others, or to see them in embracing and humiliating situations.”¹⁵

The upsurge of this specific tendency in Manohar radically changes the nature of husband-wife relationship and starts a phase of hardships creating the tense atmosphere in the family, mainly governed by silence. Sarita’s psyche, as an M.D. doctor and a wife, is completely disintegrated with the new experience of violence in their sexual relationship. Its repeated attacks, characterized by ‘monstrous onslaught’ and ‘panic and terror’ (p.9) agonizes her to the extreme. Sarita’s active self, harmony and happiness are drastically reduced and she is possessed by anxiety and insecurity.

The repeated acts of violence and Sarita’s experience emerging therefrom, enter in her unconscious mind and slowly seep into her dream in the form of nightmare. It damages the free movements of her mind and she suffers from psychological disturbances. Her enthusiasm and creative strength required for living in general and for her profession in particular attains a significant level of reduction. In one of her thoughts, she ponders over the nature of domination executed by man and executed by woman in the family:

“Perhaps, there is something in the male, she now thought, that is whittled down and ultimately destroyed by female domination. It is not so with a female. She can be dominated, she can submit, and yet hold something of herself in reserve.”(p.77)

Sarita’s thought implies that man’s ego is supreme power which fails to bend before female domination while female showing concern and motherly love for the family can surrender and submit despite her superiority. It reflects Sarita’s bent of mind towards her mother’s role in the family, her kinship with her children, her affection and affinity for them, the overwhelming sense of

emotion with which she holds her relationship with her children. Here, Sarita takes a complete turn from the radical feminist ideas and becomes a true Indian mother!

Sarita views man-woman relationship through the binoculars of her education and finds that the mathematical expression $a+b = b+a$ (p.37) is not valid and true in case of man-woman relationship in the Indian patriarchal context. She perceives it as 'a monstrously unbalanced equation.' (p.37)

With the growing physical torture and her subsequent psycho-physical agony rising mainly from the sadistic tendency of Manohar, Sarita forms her decision of leaving the family of procreation - Manohar and their children – and return back to her parental home. Though Sarita's decision is prompted by her mother's death, it proves to be a pretext for her release from the clutches of the horror and the infernal suffering created by the sadistic husband who appears, in the daylight, almost a gentleman but behaves like a savage stranger during the nights.

The amount of agony gathered in Sarita's mind is so high that nothing is more significant than the release from the condition. Therefore, the practice as a pediatrician, the kinship bonds of the son and the daughter and the social status as a married doctor remain dwarf before the towering attempt for freedom from the despotic power of Manohar. It is worthwhile to note that the husband and the wife initiated their married life with the ideal of family welfare but the course of their married life later on changes its direction and takes them to the destination of major breakdown to the family causing its disintegration into two pieces, both suffering from isolation and disharmony.

The lack of mutual understanding between the husband and the wife seems to be the chief cause of their separation. Manohar, as representative of the male dominating patriarchal society fails to understand Sarita's ego which mainly consists of a long chain of the years of intellectual and physical hardwork by getting against the parental will. Her ego remains a distillation of her hardwork and struggle against the adversity which she faced. In fact, Manohar shows lack of comprehensive understanding, appreciation and acceptance of Sarita's life. As highly qualified professional, Sarita remains

engrossed in her ego, and Manohar as husband is ignored by her. The sense of ignorance realized by Manohar starts his struggle for self-preservation in the form of power which is slowly distorted into sadism.

Manohar's life in terms of his charm and frustration is not at all respected and comprehended by her. In fact, her scientific ideas and attitude do not make her understand and appreciate his talent in literature. On the contrary, she perceives it to be a fun and absurdity showing no correspondence with the practical world. Manohar and Sarita as husband and wife are possessed by the spirit of individualism that makes them search their identity and potentiality in the co-life of family, and hence, makes them compete against each other, thereby, losing a sense of family life. Consequently, the family is psychologically divided into three worlds: the world of the mother, the world of the father and the world of the children. It is found that the values of co-life are neither cherished nor executed by both of them. The true quality of a man to understand, appreciate and help in the life of others is something vital to humanity which is observed in them at a lower degree.

Sarita's separation from Manohar unconsciously proves to be a threat to his survival alongwith two grown-up children. However, in her arrival at her parental home, it is found that one fold of patriarchy is closed, but another fold of it is opened in the form of Sarita's relationship with her father. It is essential to explore the conditions in which the family of orientation continues. After Dhruva's death, the spirit and energy of the family to live life is largely reduced. The significance of the son as the heir of the family is predominant, which is a part of collective unconsciousness observed in case of Indian families. The father's acceptance of Sarita is significantly reduced. But it has psychological bearings rather than physical. The mother's irritation and hatred against Sarita is not directly observed in the father's relationship with the daughter. But his sense of regret is strong. Her inter-caste marriage with a low-caste Manohar brings in their social disgrace in the traditional society amidst which they live. The mother's suffering due to cancer and her consequent horrible death are neither responded nor attended by Sarita due to a mutual sense of deserting the relationship.

Sarita's arrival at the parental home after a period of fifteen years without any contact and communication in the past is certainly not a welcome event on the part of the father. She views herself in the image of 'poor, ragged Sudama'(p.11). The father remains 'silent, reserved and withdrawn'(p.37). Sarita thinks of it as a part of his usual character. But the researcher notes the difference between the specific mindset of the father in the past and in the present, as the conditions of life show remarkable alteration in terms of adversity. His indifference to Sarita does not only show a sense of 'otherness' regarding the married daughter as a reflection of his patriarchal attitude, but it communicates a sense of misery experienced by the father for a period of fifteen years and Sarita's unconscious gross negligence of it.

The death of the only son gives the father and the mother the intense ideological void where they suffer from self-alienation and social-alienation. Madhav, who is an engineering student residing at their home indicates their attempt to fulfil their unconscious desire for son. He becomes a substitution-gratification for their son, Dhruva. Their identification of Madhav as Dhruva projects the psychological rigidity of their need for survival where Sarita, their own blood tie, attains a place with psychological distance. It is obviously proved that Madhav occupies a significant and central place in the father's mind whereas Sarita is largely subordinated despite her career and profession as M.D. doctor and her relationship as a blood-tie. It shows the rigidity and significance of the patriarchal ideology emphasizing the importance of son in the family which fuses with the minds of the parents as ancestral character and it can not be removed, under any circumstance.

The father does not even take interest in the photographs of her son and daughter, nor does he show any solemn concern with her sudden arrival from her husband's house. The situation depicts the most realistic features of the patriarchal characteristics of the Indian middle-class family in the modern times. It is true that the father and the mother hold the patriarchal unconsciousness central to their minds. In doing so, they are truly united. Sarita perceives them 'symbiotic' (p.37) in their relationship. Therefore, the death of the mother dismays the father. He is discouraged and a sense of gloom grips his mind. The

void of loneliness and misery emerging from the mother's death is replaced to some extent, by Madhav's presence, the feeling that there is somebody like the son. Ironically Sarita remains out of tune with the emotional desolation of the father where he hardly lives his life. Therefore, the bond of affection is found in his relationship with Madhav rather than that of Sarita.

She realizes that there is no whole-hearted willingness and acceptance from the father to receive and treat her. Her thought of leaving the home is narrated: "Baba," she said, "does it trouble you to have me here? Tell me if it does. I can go to a hostel."(p.15)

The father talks to Sarita, but there is no affection and warmth. It carries a sense of coldness which is identified by her. She views it as 'his loyalty to the dead woman.'(p.15)

Sarita's staying at her parental home after a severe damage to her relationship with Manohar is not at all rewarding. It carries familial as well as ideological reasons. Ultimately, Sarita meets frustration in her perception of the parental home for solace and comfort, for relief and rest from her anxiety ridden state. The neighbouring women, their talks and ideas about her, discourage her. It remains agonizing experience for her, that the women think of her as only 'Kamalatai's Saru'. They fail to recognize and appreciate her education and career in medical science. Their talk is full of cynicism and humiliation, as experienced by her. Their sense of derision disappoints her extremely. Thus, Sarita suffers from alienation at the parental home. The feeling, that she is an unwelcome guest agonizes her.

Her 'restless routine' characterized by hospital, teaching, rooms, visits, home, children and 'the nightmares' (p.24) exhausted her physically as well as psychologically. The 'accumulated fatigue' thus gained, is removed by relief at the parental home.

But she fails to get love and favour of the father. It starts a new phase of anxiety in her mind: the feeling that she belongs neither to the family of procreation nor to the family of orientation. A ferocious sense of homelessness surges up in her mind, and she is haunted by a sense of insecurity and loneliness.

Though Manohar's letters generate growing sense of hatred and disgust in her mind, the affection of children talking through it beckons her. Perhaps, it is the only positive link that prohibits further disintegration and deterioration of her mind. In fact, it provides her energy for survival. Despite the coldness of the father, Sarita's communication with him about her horrible experience with Manohar, relieves her psychologically from the burden which she had in her mind. In her ultimate psychological survival, the father plays a significant role by providing her support unconsciously. For her disintegrating mind, he becomes a lifebuoy who saves her from reaching to the point of insanity.

Sarita's introspection is characterized mainly by her suffering and guilt. She narrates; "But there can never be any forgiveness. Never any atonement. My brother died because I heedlessly turned my back on him. My mother died alone because I deserted her. My husband is a failure because I destroyed his manhood."(p.198)

Sarita's sense of forgiveness and atonement is purely in terms of her overwhelming sense of cynicism and protest of the patriarchal values derived mainly from her experience of life and the unconscious mind of her elite personality which struggles for freedom from the rigorous of the ideology in order to emerge as an individual within the family. In her experience, Sarita is thrown off from the main-stream life. The novelist narrates her miserable condition:

"Now she had both, the suffering as well as the guilt. She was cornered. There was no place to go, no room to breathe. There was nothing and nobody left. Even Baba had gone away, leaving her alone." (p.199)

It indicates that Sarita is engulfed by total despair and absolute sense of loneliness. Though the thought of suicide has occurred to her many times, she thinks of it as cowardice and shrinks back. Sarita's agonized self emerging from accretion of humiliation, subordination and despair down the forty years of her life bring her to the existential situation of life despite her courage and career. The father's thought: "Are you not sufficient for yourself? It's your life, isn't it?"(p.198) transform her mind from darkness to light. Madhav's idea of his life echoing the father's thought encourages her for life. Therefore, she happily

attends a patient suffering from fits and asks the father that on arrival, Manohar shall wait for her. Her determination of getting back to Manohar's house with confidence and courage for change, begins her life anew. K.R.S. Iyengar (1973) rightly observes:

“Sarita can not forget her children, or the sick needing her expert attention; and so she decides to face her home again. In this unpredictable world, even total despair can open up a new spring of elemental self-confidence.”¹⁶

Therefore, it could be argued that Sarita's courage and confidence to change her husband would certainly make her think that the 'dark' holds no 'terrors' This confidence of modernity towards positive change in tradition in order to save family and lead it progressively, is the thematic strength and the ultimate aesthetics of the narrative, projected from the novelist's vision of man-woman relationship in particular and woman's relationship with patriarchy in general.

4.2.2 The Device of Imagery:

The device of imagery has been effectively used by the novelist in order to vivify the traits of characters, situations of their life and ultimately the nature of human relationships. C. Day Lewis (1955) while understanding the meaning of image in terms of significance of metaphors and similes, comments:

“An epithet, a metaphor, a simile may create an image.”¹⁷

The central metaphor reflected directly through the title of the novel and forced through the entire structure of the narrative is that of 'dark.' The word 'dark' signifies blackness, an utter lack of light, a physical condition in which one's vision fails to see and perceive the surrounding. It is mainly characterized by insecurity and fear. The novelist draws a parallelism between the darkness and the patriarchal ideology of life which creates dependence and insecurity for women, which subordinates, suppresses and renders their life miserable. If darkness projects the values of violence, the ideology transmits violence against women in innumerable ways. The darkness of the patriarchal tradition personified in terms of Sarita's mother and Sarita's husband cause a great deal of psychological and physical violence against Sarita. Especially, the terror

posed by her husband, turned sadist, dislocates her normal sense of human life and forms terror in her mind. With her confidence and courage along with suffering, she decides to change him towards 'light', the better human values and a happy life. The 'darkness' that holds the thematic structure of the novel intact, signifies irrational faculty of human mind, the thoughts and acts of which can not be rationally proved or explained on scientific basis, an idea of man to subordinate and suppress woman and to view them as objects. If 'dark' represents tradition and its psycho-physical violence against women, modernity appears as a bridge between old and new where darkness loses its significance and there is a possibility of its transformation into light. The metaphor of darkness, central to the genesis of the conception of the novel argues along reforming the old by means of the new and bring in satisfaction and joy of family life.

Sarita's life, completely broken down by the patriarchal forces almost for a period of forty years, renders her a status of 'a puppet', despite her high education and career. Sarita narrates the inanimate nature of her life in the following image:

"There is this strange new fear of disintegration. A terrified consciousness of not exiting. No worse, of being just a ventriloquist's dummy, that smiles, laughs and talks only because of the ventriloquist. The fear that without the ventriloquist, I will regress, go back to being a lifeless puppet, a smirk pasted on to its face."(p.18)

The word 'ventriloquist' suggests the art of ventriloquism. According to Oxford Advanced Learners' Dictionary of Current English, it means, 'art of producing voice sounds so that they seem to come from a person or place at a distance from the speaker.' It means the 'speaker' becomes a dummy and the 'person' becomes a real voice. Sarita thinks that her profession as a medical practitioner itself is a ventriloquist where there is life and voice. Her own person has lost its animate quality, the human attributes under the patriarchal circumstances. The image of ventriloquism communicates that her life-force does not come from her own being, but from her profession. It ultimately means that it is only her profession that keeps her alive and active psychologically.

The another image in the context of her deprivation of human qualities, her feeling for authenticity of love, for mutual understanding and joy, for care, concern and co-operation, for honour and aspirations – is that of ‘well-trapped animal’ (p.19) Sarita’s realization of her status in terms of a subhuman indicates lack of acceptance of her greatness of career on the part of her husband as well as the social elements. On the contrary, she has been treated inhumanly without due honour and understanding.

Pier Paolo Piciucco (2001) studies the significance of houses and homecoming of the female protagonists in Shashi Deshpande’s novels. He observes:

“Houses, that is evident enough at this juncture, metaphorically symbolize an intricate web of different reference points. The emotional impact they exercise over the protagonists has extremely incisive effects on them.”¹⁸

The parental home, as it signifies, shows the emotional need of Sarita after her emotional devastation of the inner and physical suffering at the family of procreation. Her parental home, despite her accursed relationship with it, gives her mental peace. Hence, it proves to be a boon, a saviour that shows her a ray of light from the utter darkness.

Sarita’s rage and shame evolving from the hideous experience of sadism from her husband keeps her mind away from narrating the experience to her father. She loses courage and she is held by shame for telling the experience. Her inability coloured with a sense of shame is expressed in the following image:

“It was impossible. Worse, it seemed indecent. Like removing your clothes in public. And there was something more. The fear that by speaking she would be unlocking the door of a darkroom in which someone had been murdered.” (p.38)

The sense of shame identified with removing clothes in public displays different levels of meaning: It shows the violent nature of sexual intercourse which she cannot speak to the father. It shows horror in marriage which she did by going against the will of her parents. It projects her desertion of the parental home and yet knocking its door at the stage of emotional crisis in married life.

The image of 'dark room' with someone 'murdered' suggests Sarita's married life, her bright education and career reaching to the point of destroying Manohar's honour and status as husband.

Sarita's observation of prideful, beautiful girl in the classroom, during her adolescence, in comparison with ordinary girls has been perceived in the smile, 'like an exotic bird in the midst of us ordinary sparrows.'"(p.54) The power of Boozie as a veteran teacher in medical science and his ability to forward students with their welfare is found in the metaphor 'a fairy god father' with 'magic wand' (p.84). The metaphor of 'pony' (p.103) used to signify her childhood with its characteristic free flowing energy and enthusiasm communicates her controlled behaviour by the mother, losing its human reference. The mother's cursing words to Sarita after Dhruva's death, have been viewed by her as 'ugly hated companions'. (p.166) which torture her all through her life and deprive her of the genuine pleasure of living.

Thus, the study of imagery as a literary device used in the novel reveals that the imagery has been used to vivify the evils of traditional patriarchal value-system, which destroys woman's life though she has qualities. Some of the images have been used for showing character-traits. The maximum images are used to describe the miserable condition of Sarita after utter breakdown to her relationships to the patriarchal elements such as the mother and the husband who occupy the central position in her mind. The subhuman and inanimate used to vivify Sarita's condition of life communicate the nature of her fallen relationship with her husband and other patriarchal forces which show the strong male-dominating orientations.

4.2.3 The Narrative Techniques:

The devices of narration used by the novelist in the novel, *The Dark Holds No Terrors*, projects Sarita's socio-psychological condition, her experience of life as interaction between her analytical and refined personality and the crude social forces, in the form of tradition versus modernity. As a narrative strategy, Sarita's life-history in the form of 'her consciousness' at the age of forty, has been arranged in parts. Each part shows a number of sections.

The entire narrative is divided into four parts. Part-I, Part-II and Part-III consist of eight sections each while Part –IV shows six sections.

One of the remarkable features of the narrative is its continuous intermixing of first-person narration. The use of multiple points of view enriches the thematic vision of the novelist. The nature of the protagonist's life is searched with the first-person narrative by the protagonist herself and the third-person point of view by the narrator, the authorial voice. Y.S. Sunita Reddy(2001), while analyzing the technique and style used by the novelist in the novel, rightly observes:

“*The Dark Holds No Terrors* is commendable for its honest portrayal of the psychological problem faced by the protagonist, Sarita, a career woman, achieves a rare level of authenticity, because of the use of a double perspective – the shifting of the narrative from the first person to the third person in every alternate chapter.”¹⁹

The specific feature of the narration as a strategy is to arrange in italics the particular events, incidents, ideas and words which have sociological, familial and psychological significance in the life-experience of the protagonist. They occupy full space in the narrative and hence, gain a particular significance in the protagonist's life pushing it towards anxiety, tension and disintegration of mind. The structure of the narrative is devised with equal proportion of narration and conversation of the characters. The references of the stories of Maharashtra appear in the beginning and towards the ending. The relevance lies in similarity between the conditions of human life.

The vision of the novelist regarding man-woman relationship holding patriarchal value-system finds its expression in the Beginning and Ending of the novel. In fact, the novel begins before Part-I, where the novelist narrates in italics the most serious aspect of man-woman relationship – the violent sadistic attack of Manohar against Sarita in the guise of their sexual relationship during the nights. The frequent occurrence of this incident forms in Sarita a fear-psychosis. It disintegrates her mind completely and brings her life to the existential quality. This incident is almost prologue that anticipates the

sorrowful life-history of Sarita, the woman with talent and brightness of career in the context of modern Indian family life.

The ending of the narrative is significant from the family point-of-view. Despite Sarita's agonizing relationship with her husband Manohar, she retains the relationship and does not convert it into divorce. Certainly, this is the greatest quality of Sarita as a modern woman who saves her life by saving her family and does not run madly after her individualism. The narrative ends with an incident showing her devotion to her medical profession and her determination and hope to bring out change in Manohar for happy family life.

If the Initiation of the narrative poses a problem, the Ending gives its solution. These two aspects lie central to the novelist's vision of man-woman relationship as it emerges from the novel. Thus, the narrative has been arranged on a number of levels in order to achieve the ultimate vision of the novelist about human relationships and its significance in the family life.

4.3.1 Man-Woman Relationship in the Novel, *That Long Silence* (1988):

The man-woman relationship in the novel, *That Long Silence*, emerges as a voice of 'half the nation' against the remaining half, where the multiple stories of women's life in relation to the traditional Indian society have been projected with their woes and misery which render their life death-pale. Central to this structure, is the life-history of the protagonist, Jaya in the form of the relationship with the family of orientation and the family of procreation. The suffering of the traditional women have been integrated in the narrative structure with Jaya's sense of humanity and sisterhood towards their pitiable conditions.

Before exploring the nature of man-woman relationship, it is necessary to note the characteristics of the novel as a typical Indian novel written in English. It projects the native traditional joint-family culture from the land of Maharashtra in India, in the form of maternal and paternal web of relationships which is highly patriarchal in nature. The family life is presented with the cultural characteristics in the relationship especially in the words of address. The words with cultural sense such as Ai, mama, other ajji, ajji, kaka, kaki, dada and tai have respective equivalents in English as mother, maternal uncle, maternal grandmother, paternal grandmother, uncle, aunt, brother and sister. The specific feature of this novel is the projection of traditional Indian woman's life where patriarchal ideology is converted into philosophy, as observed from the characteristic ideas and behaviour of women and men. The another significant feature of patriarchy as it prevails in the novel is seen as the patriarchal empowerment of women: their love for sons and a sort of coldness towards daughters and daughters-in-law: Mrinalini Sebastian(2000) rightly observes:

“It is through these moments of recognition that one more interesting aspect of the patriarchal set-up is revealed : the perpetrators of the power structures within the family circles are most often women, and it is the relationship of one woman to another woman mediated through a man that reinscribes the power of woman over another woman. These are the women who have internalized patriarchy.”²⁰

The patriarchal conditions, as studied earlier, become a cultural backdrop and hence, the basis for formation of the relationship between Jaya and Mohan as husband and wife.

Jaya appears in the novel as a well-educated housewife who has talent for creative writing, and Mohan emerges as a ruthless, selfish, traditional intellectual holding a service as engineer in a government department. The imbalanced nature of the relationship between Jaya and Mohan is almost evident from their expression in the beginning of Part-I. She narrates:

“I’m writing of us. Of Mohan and me. And I know this – you can never be the heroine of your own story. Self-revelation is a cruel process. The real picture, the real you never emerges.”(p.1)

It clearly shows that Jaya’s relationship with Mohan passes through adversity. The contrast of the character-traits and the subsequent behavioural patterns set them poles apart. It leads to their psychological repulsion from each other and creates problems in their married life. However, the fraud committed by Mohan as an engineer in the government office forms crisis in their relationship and ultimately the family remains at stake R.K. Sharma(1998) projects Jaya’s hardships in the married life. He comments:

“She is in a dark tunnel, as she knows well enough. Her friend and lover is dead, her husband on the verge of losing his highly paid job, and her marriage breaking apart.”

Therefore, it is worthwhile to probe into the nature of their relationship. Their family environments and conditions, their subsequent character-traits, their attitudes and ideas, need to be considered in order to comprehensively understand the imbalanced nature of their marital relationship. It could be argued that the family of orientation in which they are born and brought up and the family of procreation in which they live as husband and wife shape the nature of their individual life and co-life.

The family of orientation in which Jaya is born, is a joint-family governed by her grandmother and her elder uncle Ramukaka. Jaya’s father Vasant is her youngest son. She loves him the most. Therefore, her tie with the son in the ultimate mother-son relationship proves so strong that the hard-

hearted mother weeps once in her life when Vasant separates his family after his marriage, leaving her heart-broken. In this context, it is the possessive nature of the grandmother over Jaya's father that makes her mother protest it. It makes Jaya's mother repulsive from her grandmother. The psychological phenomenon of restlessness and rage on the part of the mother results into separation of the family from the joint family. As an attack on the traditional sense of kinship cherished by all the members of the joint-family. Vasant's separation due to his wife is utterly disliked by them. Therefore, the relationship of Jaya's mother with the joint-family centred by the grandmother, is collapsed forever.

On the contrary, Jaya as a child likes the joint-family for harmony, joy and play with her cousins and the elderly folk in the home who love her. However, Jaya's mind is torn between two conditions: the one executed by the repulsive sense of the mother and the another dictated by her own self as a child and the love of the family to be there.

Jaya's experience of the psycho-physical condition of the grandmother after her grandfather's death, almost as devotion and loyalty to him in terms of the complete loss of attachment with the earthly things, provokes her to sensitivity about woman's life as a widow. She expresses the situation of the grandmother in the following words:

“Aiji, a shaven widow, had denuded herself of all those things that make up a woman's life, she had no possessions, absolutely none, apart from the two saris she wore.” (p.26)

As a child, Jaya had avoided Aiji's room as her shaven head and bare conditions of life create awe and fear in her mind. She used to remain in the 'outside sitting room.' (p.26)

When Jaya was a child, her father was in Hindu Mahasabha (p.180). After Mahatma Gandhi's assassination by Godse, scandalous situations occurred in India which reached upto their home. Her father had to hide from the destructive power possessed by the rioting activists. The shop of the family-their major resource of earning-was looted by the violent mob. (p.180) Their grandmother had cried: “My children will starve, don't do it , my children will starve.” (p.180) But the shop was “cleaned out.” by the so called Gandhians.

Jaya receives this riotous situation in her mind. As a child, the horror of this event characterized by violence and merciless violent minds is recorded on her mind.

From the various situations, events and ideas experienced by Jaya during her childhood amidst the patriarchal joint-family environment, it is evident, that Jaya grasps the traditional aspects of the patriarchal family life which fuse with her unconscious mind alongwith the realization of a sense of security in life and the depravity of the essence of living. Indira Nityanandam (2000) rightly observes: “Influenced by the centuries-old silence of women, Jaya does not express her opinions openly.”²²

Jaya’s parental family appears as a subculture of the main joint-family, but with a significant difference towards new ideas of life. As a new man, Jaya’s father, Vasant is engrossed in the Indian freedom struggle influenced by Mahatma Gandhi’s ideas against the British Raj. He had firm belief in freedom and he was hopeful about India’s freedom from the British imperial power. Perhaps, he is the unique father in the novels of Indian women novelists, who celebrates the birth of his daughter by naming her as ‘Jaya’ as it means victory in English. (p.15) It is the sense of ‘victory’ of the Indian nation against the British Raj which he realizes in the birth of the daughter. It certainly proves that his mindset is free from the patriarchal ideas of life where the birth of the daughter is not at all welcomed or celebrated. Hence, the father emerges as a man with progressive vision of life characterized with freedom and nobility and expressed not only in the freedom struggle, but in the development of his children in the family life. Thus, amidst the patriarchal environment, the father proves to be a boon to Jaya, a female, born as a daughter.

Endowed with a poetic bent of mind, the father stands mainly for a reformist philosopher who had written a book of poems and published on his own. He had bundles of unsold books jammed inside the drawers. He strongly aspired to be a ‘writer’ (p.149). In his marital relationship, Jaya’s mother fails to understand her husband. In fact, Jaya’s father marries a Marathi girl with his own willingness without thinking of the interest either of his mother or the other members of the joint family. Jaya’s father shows independence in his behaviour

and new values of life such as freedom and self-respect. In the parental relationship with Jaya, the mother is found with patriarchal characteristics. Her nature is conservative. She loves her sons Dinkar and Ravi, more than Jaya. The mother's parental family where there is other-ajji, the environment is purely patriarchal. Therefore, Jaya's natural craving for mother's love is not fully responded by her. She remains thirsty for the mother's love. Her experience with the mother, showing neglect and ignorance towards the daughter as a result of discrimination between son and daughter, appears as follows:

“When I had passionately wanted her love, she had ignored me and concentrated on her sons. ‘Smarming’-that had been Dada’s word for her behaviour; and the swarming had never been for me.” (p.106)

The mother's patriarchal hard-heartedness about Jaya as a daughter is observed during her marriage also. She remains unaffected when Jaya leaves the parental home. Her psychological involvement with the sons is so significant that there is no expression of overwhelming feelings in terms of tears. The maternal treatment thus received makes Jaya ponder over the mother's sense of motherhood, her sense of loving towards children. The depravity of mother's love causes yearning for genuine love in later life and of forms an aversive sense of relationship with the mother.

Jaya's father defies his grand-mother's idea of educating his three children in Kannada schools and prefers English school for their education. Therefore, Jaya begins to learn the advanced sense of knowledge and life in the English school which gives her identity and individualism. She learns ‘good English’ here. (p.90) and comprehends a progressive sense of life. Jaya's character and personality is immensely influenced by the English education. She develops her rational faculty of mind and becomes analytical in her thinking. The father's encouragement, inspiration and co-operation to the daughter for education and career gains significance in her life.

He had felt aspirations about her. He had thought that she should get prizes like ‘Chatfield prize or the Ellis prize’(p.136) and she should go to Oxford after her graduation. The father had shaped Jaya's self with vitality and confidence. His sense of cheer is expressed in the following expression :

“You are going to be different from others, Jaya.” (p.136)

Unconsciously, the father endows the daughter with the status of being extraordinary from her childhood. It is obvious that it moulds Jaya’s personality towards career. During her childhood and adolescence, Jaya’s two brothers, Dinkar and Ravi love her as a sister. They remain in harmony with her. They treat her with respect and a sense of help and maintain the bonds of kinship. Jaya undergoes a happy and comfortable childhood.

Thus, the study of Jaya’s childhood and adolescence in relation to the family of orientation shows that her real self is well-formed, without any significant traumatic value. Her ‘basic needs’-such as love, safety, self-esteem and belonging - as postulated by Abraham Maslow have been fulfilled. Her psyche has been characterized with the fusion of the old and the new ideas of life which form her unconscious mind.

However, the mother’s lack of full-throated acceptance characterized by short of love and care as a daughter, is observed in her relationship with Jaya which provokes her to thinking sometimes. The another prominent aspect of family life which affects Jaya’s integrated self is her father’s death during her S.S.C. examinations. (p.154) The sudden discontinuation of inspiration, courage and energy embodied in the father appears almost as a shock to Jaya. It diverts her attention from her college studies and human environment. She loses the current of her ability to hold communication and friendship with others. She becomes nostalgic, quite neurotic in her memories of the father and the Saptagiri days of her happy childhood. Jaya narrates her desolation and damage to her willpower in the following words:

“And I could do nothing. I was overcome by a paralysis of will and sat staring at my slippers dangling from my toes, unable to move.” (p.137)

The thought, quite pessimistic in nature, dominates her entire active self: “I’m cast out of happiness for ever.” (p.136) Jaya is slowly released from this temporary condition of depression. However, the void formed by the sense of fatherlessness persists. In her psyche, the father leaves behind, her craving for inspiration , appreciation and love, and significant of all, the legacy of career and greatness, a sense of it deeply inculcated by him on his daughter’s mind. It

is profusely ingrained with her core-character and hence, it becomes a central governing force of her personality and the vision emerging therefrom. It haunts her in later life and forms disintegration of her mind in her married life while performing herself as a housewife. R.K. Sharma (1998), while studying the novel, comments:

“Jaya’s father is not only a source of some of her strongest emotions, but also a part of her moral make-up.”²³

It clearly shows Jaya’s unconscious orientation towards her career originating from the moral strength of the freedom struggle participated by the father and its ultimate impact on Jaya for her career of writing as a social activity directed towards reformation of old values of patriarchal life as seen, protested and written by her father. His book was, therefore, not published and not at all purchased by the society, who showed their conservative character.

After investigating Jaya’s premarital life, it is equally important to study the conditions of Mohan’s premarital life, in order to explore the nature of their relationship as husband and wife in the realm of their married life. While referring to Mohan’s past life, Jaya writes: “For, if he referred to his present situation once, he went back to his past much more often.”(p.32)

It indicates that Mohan’s past life has a significance and it executes its strong impact on his present life. Primarily, it must be noted that Mohan belonged to a poverty-ridden Brahmin family with large-size family structure holding strong patriarchal unconsciousness at the parental level.

The relationship between Mohan’s traditional parents is a patriarchal horror-story, experienced and closely observed to anguish by Mohan as a child and as an adolescent. Mohan’s father emerges as a patriarchal chief of the family who utterly fails to hold family duties and responsibilities. His failure lies mainly in forming a large-size family in the face of poverty-stricken condition of their co-life. Mohan’s mother had almost eight to nine children from which six children remain alive. The desperate psycho-physical condition of the mother to bear and rear the children against penury makes her undergo abortion during the last pregnancy. The failure of the abortion results into her death. The mother’s courage for abortion after eight to nine children becomes a

social issue where abortion itself is viewed as a shameful act. In this context, the novelist's ironic vision regarding family welfare is significant.

Some of the psychological features of the father derived mainly from the conditions are distinctly observed in the family life. The poverty-ridden life lived by the father is certainly under-estimated by the people where the father loses his honour and he is almost neglected. He experiences a sense of powerlessness in society and gains sensitivity about it. Further, a number of daughters in the family forms his patriarchal rage against the mother. Moreover, it becomes a challenge to him for arranging money for their marriages.

Mohan's concentration and progress in studies and his isolation from his patriarchal harmony is not tolerated by him. In fact, the traditional sense of life in the form of collective unconsciousness in the father's mind does not make him think of education as a means of emancipation from poverty. Besides, he can not afford to pay money for education. Therefore, he shows lack of interest in education not only for Mohan but also for the daughters. His delay in giving money to Mohan for paying school fees is a clear indications of not only his dislike for education but also his helplessness in providing money. His sentiments rising mainly from powerlessness and rage culminate into his dominating and torturing power over the family members. The despotic power thus gained due to circumstances finds its satisfaction in oppressing the mother and the son. The two members of the family- the mother and Mohan working hard for the light of education in the utter darkness of poverty - ironically prove to be the victims of his sadistic power.

Some of the incidents narrated in the novel amply illustrate the despotic relationship of the father with Mohan and his mother. Mohan's boyhood condition of fever and headache where the mother makes him sleep on the mat is violently responded by the father as 'pampering' of Mohan by her. (p.34) The another incident showing his violent mind is that of asking the mother for preparing 'fresh chutney' late at night, and with the dissatisfaction in eating, violently protesting the mother by throwing off the plate against the wall.(p.35)

It is now evident that the family environment in which Mohan grows as a child and as an adolescent, is extremely imbalanced. Mohan had to suffer from

the strokes of poverty and he had to continue his education against it. He remains dominated by his father, losing love and warmth of affection from him. There is no encouragement and appreciation for his studies. The most serious damage takes place to his sense of self-esteem. The constant botheration and the violent power of the father humiliates him. It causes a psychological insecurity in his mind. Except for the mother's love, he gets nothing in his childhood. On the contrary, his other basic needs are endangered. Childhood as sport and joy, a free flow of sentiments and ideas becomes a longing for him. The harmony is lost and Mohan is gripped by isolation and anxiety. The physical and psychological hardships of Mohan-generated purely by poverty-make him forsake his real self and he had to adopt actual self in order to continue his education in particular and his living in general . Jaya narrates one of his conditions:

“He spoke to me of his Spartan boyhood, of walking to school in the rain, without an umbrella, of the wet mud-spattered clothes he could not change out of because he had no others.”(p.33)

The last two years of Mohan's school education are completed by his patron in Saptagiri, the Christian 'old man'(p.88) who regularly paid his school fees. As a cost of this, much against his willingness, Mohan had to take meals at the Crossword House built by the old man's son. He had to listen to his weekly sermons and make him sit in and come out from the tonga. The wretched condition of taking meals is not at all tolerated by Mohan. He perceives it as an assault on his self-respect, giving rise to the feeling of agony. Jaya narrates the condition:

“I knew Mohan would have been relegated to some corner, a dingy passage, with the bare dirty feet of the serving men almost treading on his woven-leaf plate as they went about serving the guests.”(p.89)

The most radical change that dawns upon Mohan's mind in the form of a new world of prosperity and material glory is the vision of the three Christian women, his patron's relatives. It proves turning point in his efforts and the future prospects of his life. The overwhelming sense of their glory and beauty is deeply fused with his mind. He is highly impressed by their 'bizaree beauty'

(p.89) and the sense of their beauty is permanently recorded on his mind. His own words support this fact: “That was the first time I had seen such women, they were so different from all the women I’d seen until then.”(p.89)

Perhaps, the patron himself completes his further education in engineering, as Mohan says to Jaya by pointing at the Crossword House. “It was here that it all began for me.”(p.87)

Thus, the study about Mohan’s premarital life at the family of orientation shows that poverty had deprived him of his basic needs. With the formation of actual self, he struggles against the circumstances. He had to suffer from the dominance of his helpless father. His humiliation in the family, in the school and in society at large makes him sensitive for honour and status. As a dehumanizing consequence of penury, the two values-self-respect and self-esteem-are seriously damaged during his premarital life. His educational merit and hardwork remain unacknowledged and without appreciation. The indomitable willpower to come out from the horror of poverty and enter into the flood-light of prosperity becomes a basic motivation behind his hardwork.

In essence, Mohan is not oriented by the family of orientation but by the adverse conditions of his life posed by a state of poverty. In the ultimate structure of his personality, he gains sensitivity about poverty and wealth, humiliation and respect, ugly, untidy women and the materially rich beautiful women. The various facets of his sensitivity set his mindset at a specific point of view which emerges as an amalgamation of the old and the new values of life. As a young man, he emerges as one who has capacities and characteristics for self-actualization. His education in Engineering systematizes his ideas and outlook towards materiality, the earthly gains of human life for which he remains deprived for a long period of his childhood, adolescence and adulthood.

After exploring into the premarital conditions and the family backgrounds of Jaya and Mohan, the researcher learns that they hold the specific characteristics and traits of temperaments which play a significant role in dislocating the position of their married life.

The marriage between Jaya and Mohan is an arranged marriage where Mohan’s inclination towards Jaya occupies a significant place in the mutual

liking. The two aspects of Jaya - her English education and her outstanding beauty which resemble the characteristics of the three Christian women felt by Mohan during his premarital life, (p.89) - make him marry her even without dowry. It is evident that the marriage without dowry occurs less as a result of Mohan's modern humanistic trait and more as an output of his strong inclination towards Jaya's beauty.

Jaya's elder brother Dinkar perceives her as 'a pampered, bad tempered only daughter' (p.92). Her graduation in Arts, sound real self and reading of literature give rise to a strong individualism in her. She is modern enough to reject Mohan's want of 'a well-educated, cultured wife.' Her reformed mind is located in her expression: "Cultured! Damn, damn, Dada, I can't possibly marry a man who uses that word. Call it off, I mean take it back, withdraw it."(p.92)

Jaya's perception of 'cultured' means loss of freedom, surrender before the patriarchal value-system and the consequent suffering. Her mindset is not at all prepared for it. Mohan, who works as an engineer in a steel plant at Lohanagar in his initial days of service, probably derives his notion of 'cultured' from his mother's traditional behaviour who suffered due to Mohan's father but never rebelled against him. It becomes his ideal which he tries to search in Jaya. Jaya does not show spontaneous response to her marriage with Mohan. It shows her self-willed character. She marries, not out of love, but her need to free herself from Ambegaon and the significant need to raise money for dowry. It leads to Jaya's lack of full-hearted acceptance to Mohan as husband. The mother's constant negative attitude about Mohan's family as 'old fashioned' one who have a 'shabby house' and wretched children, creates a sort of coldness about Jaya's marriage with Mohan. Jaya's family background and her qualities in comparison to Mohan's family, form in her mind a sense of superiority characterized mainly by her intellectual trait that is found in her marital relationship with Mohan. Thus, the seeds of marital disharmony between Jaya and Mohan are sown on psychological level during the initial period of their married life. It could be argued that the contrary temperaments of the bride and bridegroom alongwith the contrary sense of the respective family backgrounds,

are wedded together to form the tenseness and imbalance in the marital relationship. Sarabjit Sandhu (1991) rightly observes:

“Jaya is basically a modern woman rooted in tradition, whereas her husband, Mohan, is a traditionalist rooted in customs. The difference between their outlook is so great that they fail, time and again, to understand each other.”²⁴

However, apart from tradition and modernity, there arises a specific matrix of difference between them which can be mainly understood from the contrary characteristics of their respective education. It is the difference found in Arts and Engineering. This difference also contributes in shaping their minds. The world of humans and humanity found in literature in Arts, is utterly absent in Engineering where non-human aspects of life matter. It is in this sense also, Jaya and Mohan drift away from each other where the value-systems derived from the respective education differ from each other.

While going to movie, losing ads makes no difference for Mohan, but for Jaya, it matters. She cherishes the profiles of happy families shown in the ads. She says:

“I loved them all. Those cozy, smiling, happy families, in their gleaming homes spelt sheer poetry to me.”(p.3)

It reflects Jaya’s love for happy family and a decent home, its spring of joy and comfort, luxury and satisfaction. Such families become Jaya’s ideals where women have a significant degree of freedom and pleasure of living and the children grown in healthy and joyous environment. It projects Jaya’s firm belief in married life and her idea of a happy home.

In a few years of married life, Jaya’s ideas of happy family remain an illusion. Her real self is troubled by ‘the boredom’ and ‘the unending monotony’ of a pattern of the family life. She longs for newness and change. On the contrary, Mohan remains engrossed in his own world dictated mainly by a sense of a material progress. Jaya narrates his area of concern: “I had rarely seen Mohan so affected by something that did not concern him, his family, his job”(p.5)

However, it must be understood that in his premarital life, Mohan has horribly suffered from poverty and the consequent attitude of inferiority inflicted by the society against him. Therefore, he has no interest outside his family and his concern naturally becomes his aim to develop himself and his family for getting superior status in the society. It is certain that Jaya understands his past intellectually, but does not show any genuine concern for his pitiable past and its influence on his present life. His perception of his family and family life stands in comparison to the poverty ridden, wretched families in which he was born. His sense of 'people like us' shows his pride in forming the well-developed family. Jaya narrates his sense of progress and victory over the darkness of his past life prevailing deep in his psyche:

“Well-educated, hard working people in secure jobs, cushioned by insurance and provident funds, with two healthy, well-fed children going to good schools”(p.5)

Without significant experience of hardships and suffering in her premarital life, Mohan's achievement in life does not appeal Jaya much. His merit and talent in Engineering projected in his selection and appointment as engineer of higher post in the government department after their marriage is not understood and appreciated by Jaya. Perhaps, her assumed sense of superiority may not permit her do so.

Jaya and Mohan's marital life lived in Lohanagar, in Churchgate flat and in Dadar flat in Bombay represent the three different phases of her married life which have their own characteristics. Mohan's major misconception occurs in his thinking that Jaya thinks the way he thinks. In fact, Jaya's psychological advancement showing her growing concern for her identity, status, freedom and pleasure in conjugal life, especially her sexual relationship with Mohan and her desire to command over him bring in a psychological distance between the husband and the wife. It leads to formation of the two worlds within one whole.

Mohan's perception of 'love and romance' in terms of bodily relations is clearly realized by Jaya in her sexual relationship with Mohan. In fact, it becomes a revelation of Jaya that the nature of love lies in the sexual relationship itself. She narrates her realization:

“This, I’d thought, feeling his heavy, damp body on mine, this is the real truth”(p.95)

Jaya’s longing for Mohan’s love is chiefly found by her in his presence, his nearness and his touch. His absence creates agony in her mind. In her married life, Mohan and his physical relationship with her become the most important fact which preoccupies her mind and their mutual responses, in such a way that love become the binding force of their co-life as husband and wife.

Jaya’s interest in women’s magazines prepares her for her charming quality, which she uses in her relationship with Mohan. The impact and the significance of these magazines for Jaya lie in her comparison of it with the Bible. She narrates:

“They had been my Bible, and I had poured over the wisdom contained in them.”(p.96)

With the growing age, Jaya realizes her reduced influence over Mohan. Mohan also feels her reduced status of beauty. His asking her for cutting hair is an attempt by him to improve her physical attractiveness which he finds in other women. Jaya points out his interest in other women: “.. .. like Mehra’s wife, (and Gupta’s wife and Yadav’s wife, and Raman’s wife)” (p.96)

Thus, love and sex in relation to Mohan as husband, occupy the most significant place in Jaya’s life. Her period of youthful passion is mainly characterized by it. During her youth, she develops her complete dependence on Mohan. Jaya is overwhelmingly possessed by Mohan’s presence and personality which ultimately unifies her for their sexual relationship. Therefore, Mohan becomes a vital concern for her, almost the central fact of her youthful period of life. In this specific period of her life, it is found that Jaya as a modern woman is bound to Mohan more by love and sex and least by the traditional patriarchal philosophy of husband-wife relationship. In the ultimate consideration, Mohan as a husband and as a male becomes a part of Jaya’s unconscious mind where she can not even think of her separation from him. The sense of unitedness is truly achieved.

It is the middle-age which provokes Jaya to her intellectual thinking about her relationship with Mohan, her feelings and her dependence, she rationalizes it.

The rationalization - related to her identity and Mohan's unconscious dominance over her - starts a new phase of Jaya's marital relationship with Mohan. Rajeshwar Mittapalli (2004) studies the novel. He focuses on Jaya's abilities and new ideas which she suppressed in her marital relationship. He comments:

“To achieve this stage of fulfillment as a woman, Jaya has systematically suppressed every aspect of her personality that refused to fit into her image as wife and mother.”²⁵

However, it must be understood that there is a sense of evolving in Jaya's married life: a female, a wife, a mother and a woman struggling for self-identity and empowerment through her own qualities. The realization of her ego and personality emerging through her new ideas and vision moves from minor to major when perceived along with the chronology of time in her married life. It is the major realization which she can not suppress during the middle-age.

Mohan's patriarchal perception of Jaya as 'wife' is clearly seen in his sense of naming her as 'Suhasini' which in the local language means the most traditional woman who believes in husband as her God and devotes her whole life for domestic hardwork, surrender and loyalty to the husband. As a new woman, Jaya strongly dislikes this notion which projects the spirit of traditional woman. Mohan's expression 'my wife---' (p.121) provokes Jaya to rage and protest. It shows Mohan's strong sense of patriarchal power, his possessiveness of Jaya, his expectation of her absolute surrender and his dominance over her. It is ironic enough to observe that his perception of husband and wife – despite his being engineer – is derived mainly from the traditional relationship of his mother and father where he follows the male-dominating features of his father and the submissive nature of his mother. This, specific nature of man-woman relationship becomes a part of his unconscious mind. Therefore, he exhibits the same view in his relationship with Jaya.

As a representative of new age, Mohan's view of family life is not democratic but autocratic. It certainly makes him alien to the new humanistic values of family life. He does not share his ideas either with his wife or children. On the contrary, he has his own sense of ideas and plans. Jaya realizes it and she narrates her unconscious subordination:

“The truth is that it was Mohan who had a clear idea of what he wanted, the kind of life he wanted to lead, the kind of home he would live in, and I went along with him.”(p.25)

Mohan's ego as an engineer consists of his engineering talent, the public respect he receives, his social reputation and above all, his sense of greatness conceived by him through his career, established by fighting against the agonizing poverty. It endows him with ultimate sense of superiority not over Jaya and their children only, but in the society also. His comparative sense of high career is found in his pondering over his classmates' lower jobs and services. It is undoubtedly true that he is happy with Jaya, but not at the cost of his ego which is a complex of tradition, modernity and self-glory. He could tolerate Jaya's individuality as a part of her personality and as a writer without slightest damage to the value-system operated by him. Y.S. Sunita Reddy (2001) rightly observes:

“Mohan, Jaya's husband in *That Long Silence* is a typical Indian husband who takes his wife in flinching support for granted.”²⁶

Jaya's individuality – synonymous to her real self – consists of her sense of freedom and equality, a status of self-respect and dignity, and significant of all, her concern for suffering women at the hands of male-dominating power, and her subsequent urge for creative writing in that direction. It lies beneath her superficial acceptance of Mohan's power that pervades the whole family. It must be borne in mind that Jaya forms her actual self in order to face Mohan's autocratic sense of behaviour in the family. The real self remains suppressed but not annihilated. The chief reason behind the suppression of the real self is Jaya's fear of losing her marital status where, traditionally, marriage is perceived as career, and individualism of a woman may prove threat to it. The patriarchal orientation of Jaya by woman like Vanitamami becomes a part of her

unconscious mind. The dismaying sense of breakdown to marital relationship makes Jaya's mind move from real self to actual self. The burden of suppressing the real self slowly increases with the two basic symptoms – boredom and restlessness, leading to anguish. It results into coldness and incommunication.

Jaya's experience of Mohan in their sexual relationship is not satisfactory. Her concern is basically about her feelings and Mohan's loveless nature. She finds that there is only a sexual desire in Mohan who fails to form love relationship after his fulfillment. Jaya narrates:

“We had never come together, only our bodies had done that.”(p.98)

His passionate response is treated momentarily. It amply illustrates the marital fact that the soul and the mind of the husband and the wife do not come together to form a spirit of unitedness and hence, there is a lack of concrete sense of togetherness causing harmony and promoting the psychological growth of the children. Jaya's universalization of her experience appears as follows:

“Man and woman – it was then that I realized the deep chasm between the two. They are separated for ever, never more than at the moment of total physical togetherness.”(p.98)

It clearly shows that though Jaya's sexual needs are fulfilled, her psychological need of love and communion remains unfulfilled. It causes her psychological separation from Mohan. Without realization of Jaya's real needs, Mohan charges her unconsciously of individualization, where she fails to merge herself in Mohan's patriarchal ambit of personality. He says:

“But I know that I've never mattered to you, not really. You married me only because Dinkar told you.. ..”(p.118) As Mohan does not get Jaya's whole-hearted response and acceptance to his ideas and behaviour, he remains dissatisfied and irritated about her. Jaya is scared of his 'deadly anger'(p.118). In reaction to it, she feels ' a sense of angry confusion' (p.119) over his accusations. She wonders over her capacity not to speak against him.

Jaya's creative talent is identified by Mohan. He pridefully tells others that his wife is a writer. In doing so, he emphasizes on her contribution to his status and reputation in the society and pays a little attention to her creative ideas and art. In fact, he has no appreciation for it. Though he encourages her

for writing in a newspaper in the column 'Seeta', he strongly expects her ideas of woman's life to be traditionally framed in her writing. In his view, 'Seeta' should express the traditional features of Indian middle class life. He talks to her:

"Why don't you write these things? – What do you call them? "Middles"! That's right, middles. Look at this one now. Good stuff."(p.148)

The quality of such writing done by Jaya and encouraged by Mohan shows no seriousness which was found in her father's reformatory ideas and now its ultimate inheritance in her mind. Her reaction to such writing is, "Nothing serious. ... Oh, No. Nothing serious."(p.149)

In her creative efforts, Jaya remains strongly dissatisfied with such kind of writing. Her later stories show a sense of reform in the traditional nature of woman's relationship with patriarchy. Hence, they are disliked by Mohan. One of the stories, 'a story about a couple, a man who could not reach out to his wife except through her body' (p.144) – written from her personal life experience with Mohan as husband, immensely affects him as it poses a threat to his social reputation. Though Jaya transmutes the facts into something different, Mohan perceives it as an assault on his character and behaviour with her. His sensitivity for self-respect and social dignity rises up which forms his verbal violence against Jaya. His 'stricken face' convinces Jaya that she has done him wrong. Jaya is scared of Mohan's further bitterness which may separate her from him. She is dismayed with its realization – "scared of hurting Mohan, scared of jeopardizing the only career I had, my marriage."(p.144) The sense that Mohan has been 'wounded' by her contributes to her decision of stopping her creative writing.

It is found that the familial conditions of subordination and suppression generated by Mohan as a patriarch form the strength and vitality of writing in Jaya's mind. They prove no more than a means of psychological relief from the emerging sense of suffocation. However, Jaya's real self collapses in a true sense when her stories are rejected by the publishers. It shows the traditional, conservative male-dominating character of the society held not only by men but by women also. Jaya mainly suffers from this social stroke to her psyche where

willingness and acceptance for change becomes extremely difficult. The unchanging features of the social tradition found even in a magazine like 'crusader of women's causes' organized by women activists, shocks Jaya. The emerging discouragement and the consequent depression significantly affect her relationship with Mohan.

The death of the reformatory writer in Jaya caused by the conservative society centered by her husband proves to be the most serious setback to her life. It renders her subjective and lonely in her individual and family life. Adesh Pal (1998) observes:

"She has given up writing for the newspaper column "Seeta" which means symbolically giving up her traditional role-model of wife. Mohan persuades her to continue writing for the column but now she inwardly refuses to be Mohan's wife, "Rahul's and Rati's mother."(p.69) ²⁷

However, it is Mohan's endangered service as engineer, caused by the official inquiry against his corruption done alongwith his colleague Agrawal, that aggravates the adversity of Jaya's psychological features. Her personal devastation as a creative writer is largely multiplied by her feeling of insecurity and death emerging from the dismal sense of the future of the family where the possibility of Mohan's losing the government service and perhaps the possibility of judicial procedures leading to imprisonment, darken Jaya's inner landscape of mind. She is overwhelmingly possessed by the formation of anxiety and gloom.

The fact of corruption and its destructive impact on Mohan's life is communicated by him to Jaya:

"There is going to be an inquiry", Mohan had said, "I don't think I stand a chance, I'm finished. Both Agrawal and I are finished."(p.9)

The fact poses intense botheration in Jaya's mind about the future of the family. The fact of corruption illustrates that Mohan falls prey to fundamental desire to get more and more money. Though he becomes engineer working on a high post, he fails to recognize the unsafe side of corruption and ultimately he puts the family at stake. It is certain that his colleague Agrawal, and the sense of materiality inculcated on his mind by the three Christian wealthy women in the past, remain chief inspiration for his malpractice. His sense of self-actualization

in terms of the fulfillment of his dream of wealth and status in the society, through corruption emerges as a distorted form of his vision of life. His painful childhood and the poverty-ridden premarital life stand at the background of his idea of corruption for the happy life of his wife and children. He talks to Jaya:

“It was for you and the children that I did this. I wanted you to have a good life; I wanted the children to have all those things I never had.”(p.9)

Mohan’s specific view of his corruption brings in a serious discord and the subsequent conflict between Jaya and himself where Jaya refuses to join Mohan in this period of psychological crisis in the life of Mohan in particular and the family in general. During this period, Jaya reaches the peak point of her individualism – her identity and her own sense of life quite contrary to his ideas – which makes her rebel inwardly against him. Jaya shows no willingness to understand Mohan and his plight. But in the rush of outward physical living, she cannot defy his dictates. In fact, he takes her willingness for granted. Therefore, according to Agrawal’s suggestion, they have to move from their Churchgate house to Dadar flat. Jaya cynically refers to the nature of her relationship with her husband as traditional one and ultimately she communicates her helplessness. She narrates: “So had I. Sita followed her husband into exile, Savitri dogging – death to reclaim her husband, Draupadi stoically sharing her husband’s travails.”(p.11). The major difference between these mythical women and Jaya in their marital relationship is that Jaya is consciously aware of her individual status in the relationship while the women had merged their selves in the dignity and integrity of their husbands, and they had no separate existence from them. The novelist – by bringing together the old and the new forms of human relationships – projects human evolution in the course of time where change occurs in terms of feminine awareness about her identity and her realization of the bondage with the traditional husband for the security of her life. However, it illustrates Jaya’s collective unconsciousness to follow the footsteps of her husband, despite her realization of her individuality. Jaya experiences her fear of isolation and dread rising from moving away from Mohan. She narrates: “The truth is simpler. The bullocks yoked together.. . . it is more comfortable for them to work in the same direction. To go in different

directions would be painful; and what animal would voluntarily choose pain?"(p.12)

From Jaya's analytical state of mind, it follows that she prefers harmony and comfort over loneliness and pain. Though there is hardly a psychological acceptance she physically remains with Mohan's ideas and plans.

For Mohan, the inquiry proves to be a sudden bolt from the blue. His most cherished idea of social prestige and dignity and his ultimate gain in terms of honour and reputation immediately sinks down. The immense shock that he receives from it, makes him the condition unbearable. His mind is preoccupied with the multiple problems emerging from the situation. It starts Mohan's neurotic phase of behaviour. Though temporary, it affects much of his family life, especially his relationship with Jaya. His frequent discussions of his colleagues like Nair – who was trapped in corruption and who had committed suicide – show Mohan's fear of the drastic impact of the results of inquiry on the family. He fails to show courage for living life without his service as engineer. In fact, the fear-psychosis lies in the punitive aspects of the offence of corruption and its impact on the whole family giving rise to adversity. His integrated mind and the strength of his personality gathered so far, dissolves into diffidence and depression about the future of the whole family. The condition renders Mohan isolated and lonely in the whole sphere of the family and the society. His attempts to communicate his plight with Jaya almost fail as she does not show genuine response which would provide him with courage and support for coming out from the circumstances. It is certain that Mohan's patriarchal treatment to Jaya during the period of their married life lived so far, adds to Jaya's individuality. Her lack of active involvement and warmth in the overshadowing aspect of Mohan's corruption can be traced to it. On the contrary, Mohan's preoccupation causes the loss of stability of Jaya's mind. The shadow of Mohan's neurotic condition falls on Jaya's mind and she is gripped by the imagination of adversity in the future.

Jaya's anxiety and tension aggravates due to two additional events in the family: Mohan's sudden leaving the home without telling anything to Jaya, and her son's leaving the trip members and moving towards a destination unknown

to them. Infact, Jaya's growing hysterical attitude to Mohan and her cynical attitude towards his fraud immensely displease him. The anguish, generated by the circumstances and entirely neglected by Jaya, becomes the torturing experience for him. His psychological loneliness makes him feel horror of the situation. As husband and wife, Mohan and Jaya, during this period of crisis, remain aloof from each other. There is no communication, but growing silence. He realizes that Jaya lives with him physically but her mind remains restless and rebellious which she can not openly display. It is Mohan's extreme nervousness against Jaya, almost a frustration of his idea of 'cultured wife' due to which he does not tell her about his moving to Delhi for the settlement of his corruption issue.

Mohan's sudden departure from the home is not tolerated by Jaya's unconscious mind prepared for a period of seventeen years of her married life. His presence remains her psychological need, which is unconsciously fulfilled. In Mohan's absence, Jaya is tormented. The realization of his absence and the understanding of her subsequent loneliness gnaw her mind. This fallen state of Jaya is rightly marked by Subhash Chandra (1991). He comments:

"Mohan had left home without a word after Jaya uncontrollably laughed at him. His absence unnerves Jaya and she thinks, she would fall apart. She begins to vegetate."²⁸

Jaya's anxiety and destabilization of mind attains its fullest stage when their son Rahul leaves Rupa and Ashok during the trip and moves to Saptagiri without telling them anything. The trunk call of Rupa and Ahsok to Jaya for searching Rahul drastically reduces Jaya to psycho-physical adversity. It mainly evolves from her sense of loss of the son and the subsequent fright formed in her mind. She narrates:

"I put down the receiver. My body was dripping wet, little pools had formed in my slippers. The receiver struck to my clammy palm."(p.171)

Thus, the emptiness and the consequent horror of loneliness caused by the absence of the son and the husband create a strong feeling of alienation and insecurity in Jaya's mind. The traditional unconscious thought communicated to her by Vanitamami ("husband is like a sheltering tree.", p.32) fuses with her

mind. Therefore, she can not imagine her life without Mohan. Further, the mounting tension of the missing son, Rahul, renders her soul anguished. The bond and spirit of kinship, the sense of blood tie, the overwhelming emotion of her motherhood make her feel excited and restless. It proves to be a powerful blow to her physical and psychological being. She narrates:

“At last I had done. My throat was dry, I was thirsty, parched. I had to drink some water.”(p.174)

It amply illustrates the fact that despite individualism, Jaya can not live without family. It is found that it is the sense of family life which later on dominates her individualism. Therefore, the arrival of the son and the husband endow her with normal sense of behaviour where she is ready to embrace her role as wife and mother. Mohan’s telegram from Delhi, “all well” (p.191) and his announcement of coming to home gives her a new hope of life where the dark clouds of Mohan’s insecurity and fear of joblessness and persecution are likely to vanish away.

Jaya’s relationship with Kamat is one of the significant dimensions of man-woman relationship in the novel. The dying condition of a reformist writer in Jaya relates her to Kamat in a true sense. Jaya’s character as an individual showing new progressive ideas of life, especially her vision of the traditional nature of woman’s relationship with the patriarchal society, is central to her creative energy. In fact, this specific trait of Jaya is strongly disliked by her husband as it sullies his so called reputation in the patriarchal society. Therefore, as a writer, Jaya feels alienated in the home. Her stories and novels are rejected by all the publishers including women publishers. Her intellectual and physical hardwork required for writing and her new reformist vision, remain without recognition, from home to the society at large. The personal feeling of loss and the conservative nature of the society provoke Jaya to irritation and anguish. With no reward, no appreciation and no acknowledgment to her creative effort directed to the social reform, as inherited from the father, Jaya feels desolated. She craves for recognition and appreciation which has been almost banned by the patriarchal norms of the society, as experienced by her.

The incommunication between the husband and the wife in terms of silence, suffocates Jaya psychologically. Her need to communicate and release the fountain of her creative efforts freely, before the connoisseur of art becomes a vitality of her living as significant as her breathing. Therefore, she is inclined towards Kamat who is an artist and a good judge of literature. However, Jaya's sense of communication to Kamat at the flat upstairs is unconsciously controlled by her patriarchal loyalty to her husband, which is derived from the heredity and the traditional environment in which she grew. Jaya expresses her need for communication "I'm alone. I must talk to someone. I'll go upstairs and talk to Kamat"(p.125)

Jaya's traditional thought of marital relationship is so strong that the thought of talking to Kamat no longer remains active in her mind. Jaya's aloneness proves fatal to her living and it almost takes a form of existence. The depression over the sense of destruction of her intellectual calibre and her sense of social welfare is so significant that Jaya can no longer breathe freely. She narrates her depressed self in the following words:

"I could feel myself gasping, drowning in the darkness, the wild, flailing, panic-stricken movements that I was making, taking me lower and lower into the vortex"(p.125)

Kamat is an artist with new vision and new ideas of life, contrary to the traditional patriarchal male-dominating power. His urge to Jaya for asking her to pour her angered vision in her new stories about traditional nature of man-woman relationship is unique. He dislikes Jaya's writing in the 'Seeta' column in a newspaper. He dismisses it as 'obnoxious creation'(p.149) of Jaya.

Jaya feels awe and surprise over Kamat's ability and skill of cooking. Though, he has no patriarchal orientations, he is not free from male-dominance, a sense of male superiority which can not tolerate woman's superiority over him. In this sense, his talk with Jaya is significant:

"I don't want to concede to any woman power over me. Sex -- -- yes, that's one area where I do concede that power. But nowhere else."(p.152)

As an artist, he prefers slim women in his sketches and avoids 'bosomy fat-hipped' women for magazine covers and stories. He perceives Jaya as slim

one. Therefore, he shows liking for her. His comment suggests it: “Your name is like your face” (p.152). His way of behaviour shocks Jaya as she holds patriarchal form of mind regarding man-woman relationship . Jaya thinks of her relationship with Kamat to be significant for expressing her sentiments and ideas. She narrates the importance of this relationship:

“There had been an ease in our relationship. I had never known in any other. There had been nothing. I could not say to him. And he too”(p.153)

Thus, the freedom and ease of expression remains a prominent feature of the relationship between Jaya and Kamat. However, Jaya doubts his ulterior motives: She sometimes perceives it as ‘a very devious kind of honesty game’(p.153). Jaya does not like Kamat’s direct address as ‘Jaya’ to her. In Jaya’s behaviour with Kamat, it has been found that the notions of husband and wife in the patriarchal sphere are so deeply rooted in Jaya’s mind that she can no longer think of any man showing similar way of communication. Even his physical contact and touch – which is almost dispassionate and detached (p.15) – provokes Jaya to anger.

Jaya’s experience of the past, which remains in her mind as pent-up feelings and ideas, find vent before Kamat. Due to this, she gets relief and comfort, a release from the tenseness. Kamat’s thoughts and ideas are modern. In it, he holds kinship with humanity. Living a lonely and miserable life, he is certainly beyond the patriarchal aspects of Indian life. Therefore, he encourages not only Jaya, but also Mukta. His encouragement to Mukta yields to her teacher’s training and her job. The desperate conditions of Jaya and Mukta are calmed by Kamat. He broadens their vision of life and death. He is a heart-attack patient and he suffers mainly from loneliness. Therefore, he holds spontaneous talk with Jaya.

In the ultimate analysis of the relationship between Jaya and Kamat, it could be argued that Jaya and Kamat as man and woman – both with marital status – come together, not at all out of their sexual urge, but for the dire need of communication in order to relieve their troubled souls from loneliness and the consequent isolation, which makes their living agonizing.

However, Jaya's marital status as 'Mohan's wife' occupies a central place in her consciousness. It becomes a major psychological barrier due to which Jaya fails to reach physically upto Kamat before his death. Perhaps, this is the most profound situation in the novel which highlights the rigours of the patriarchal nature of the relationship between husband and wife. Jaya narrates her experience:

"I knew it now. 'Jaya', he had said, and I had run away. He tried to reach out to me in his loneliness and it had frightened me. I'm Mohan's wife, I had thought, I'm only Mohan's wife, and I had run away."

The event – where Kamat wants Jaya's help and she moves away from him helplessly – embitters her soul against the ideology, the society and her husband. Consequently, her head and heart are filled with sympathy for Kamat. In fact, it is observed that in her subjective self-which is formed due to her characteristic spirit of individualism- there forms affinity for Kamat which is sexual in nature. At the same time, her traditional patriarchal frame of mind becomes active and rejects her sense of extra-marital relationship with Kamat. She narrates the triumph of her unconscious mind over her subjective self:

"There had been nothing but an overwhelming urge to respond to him with my body, the equally overwhelming certainty of my mind that I could not do so."(p.157)

Before death, Kamat is gripped by fear, the fear of being lonely and the fear of death. His condition has been observed by Jaya: "The loneliness of a man facing his death." Jaya and Mukta, both feel his painful loneliness and death. It clearly shows Kamat's humanistic and progressive attitude and help to these women.

It must be understood that Jaya's relationship with Kamat is the result of her individualistic traits of character where she feels a sense of freedom, companionship, appreciation and progress which have been unconsciously denied to her by Mohan, due to his patriarchal sense of behaviour. Indira Nityanandan (2000) studies the relationship between Jaya and Kamat. She comments:

“Jaya is aware that in becoming Kamat’s Jaya, she had temporarily, totally annihilated Mohan. Years of traditional upbringing do not cause her to feel guilty and she is able to climb the stairs to visit him once again.”²⁹

Nityanandam hints at the patriarchal treatment given to Jaya by Mohan. Her ultimate suffocation as an individual makes her incline towards Kamat who emerges as a spokesman of new progressive vision of female life which is exactly denied to Jaya, by Mohan. It forms in her mind, the ultimate desire to get united with him.

The overall discussion of man-woman relationship in the novel makes us perceive Jaya’s relationship with her father Appa, her husband Mohan and her companion Kamat. Appa and Kamat encourage Jaya for new values and a progressive sense of life, but Mohan, though engineer, remains traditional in nature. His patriarchal frame of mind gives rise to Jaya’s two levels of behaviour – psychological and physical. Though she obeys physically to the patriarchal dictates, she remains rebellious with restlessness in her inner world. Her relationship with Kamat which is not extra-marital in a true sense, is not tolerated by Mohan. Her love for family and home, and her torturing experience in its absence, reunites her with Mohan where she hopes for change.

The life-histories of women like Kusum, Vanitamami, Mohan’s sister Vimala and a host of others emerge as a product of man-woman relationship against the background of the patriarchal social structure. Their problems are ideological and hence physical. Their non-conformity with the patriarchal ideology makes them suffer from the society. They are either childless or without male child. In it, they are ignored and dominated. It leads to insanity, suicide, fatal diseases like ovarian cancer, humiliation and depression due to social treatment. The another dimension of man-woman relationship occurs in the form of mother-son relationship in the traditional structure of the society. Jaya’s Chandumama and Makarandmama emerge as the victims of their mother’s dominance who deprives them in their progress according to their talent and skills. As a study of patriarchy, in relation to women, the novel abounds with the cultural references – ideas and objects – which vivify the philosophy of the patriarchal ideology which unconsciously victimizes women

with the absurdity of glorifying the life. Ironically, it is perpetrated from women to women where the relationship of the dominating and the dominated is formed.

Thus, *That Long Silence* as a novel, projects the disfigured life-histories of a number of Indian women – who are unable to hold open revolt due to collective unconsciousness or a sense of security of life – emerging mainly as a product of their relationship with the patriarchy as a whole. The relationship between Jaya and Mohan as husband and wife waver between tradition and modernity, as it grows from the territory of tradition. The strength of the novel lies in Jaya's hope for change without breakdown to the family!

4.3.2 The Device of Imagery:

The device of imagery has been employed by the novelist in order to project the traits and qualities of humans and their relationships. The novelist's ironic vision of the nature of man-woman relationship is clearly manifested in the variety of images located in the novel. A.N. Dwivedi (1998) studies the recurring metaphors in Shashi Deshpande's novels. His comment regarding their nature and function appears as follows:

“These metaphors include ‘the dark’ and ‘the sunlight’, ‘death’ and ‘life’. ‘silence’ and; ‘the binding vine’. They tend to neatly summarize the fluctuating moods and the mysterious emotions of a sensitive woman.”³⁰

In *That Long Silence*, one of the prominent recurring metaphors which brings out the dull, monotonous quality of routine life of Mohan and Jaya as husband and wife is, ‘A pair of bullocks yoked together’(p.8). This metaphor of ‘yoked’ bullocks communicates basically the subhuman status of the husband and the wife in their married life where they lose the significance of their individual freedom, dignity and status as civilized human beings, and merge themselves in the hardwork without any possibility of separation from each other. The metaphor highlights the traditional condition of husband and wife relationship in the family as lived by Jaya and Mohan. In fact, it is Jaya's perception of the relationship from the view point of her individualism. Mohan's past life is full of hardships and struggle due to poverty. His courage to overcome the poverty and form his career out of it with the loss of his

childhood, make him emotional. Therefore, whenever he refers to the past there is a spontaneity and rush in his talk. Jaya realizes it in the image of ‘torrent’ (p.32)

The story of a sparrow and a crow (p.17) functions as allegory for illustrating the nature of man-woman relationship. The qualities of man and woman as emerge from the story are quite contrary to the traditional patriarchal values which become a part of our unconscious mind. The relationship-through the changed qualities – has been totally reversed. It appears as follows:

“There’s the foolish, improvident, irresponsible, gullible crow; and there’s cautious, self-centered, worldly-wise, dutiful, shrewd sparrow”(p.17)

It shows Jaya’s mindset with altered values of the traditional nature of man-woman relationship. It reflects her quality as an individual trying to liberate herself from the traditional bondage and the cultural dictates of wisdom and foolishness.

Jaya’s reference to Maitreyee and Yajnavalkaya(p.25) once again emerges as her projection of the reformed nature of man-woman relationship where the woman has a practical sense of life and the man is a philosopher. Jaya’s love for life is reflected in Maitreyee’s sense of immortality that rejects her husband’s offer of half of the property, for life forever.

One of the traditional thoughts about man-woman relationship communicated by Vanitamami to Jaya, as a valuable advice for her happy married life is, “husband is like a sheltering tree” (p.32) The image of a ‘sheltering tree’ used to signify the nature and function of husband in relation to woman shows his dominance and a sense of benefactor, and the woman emerges as a slave with her low status without her own identity and abilities. This traditional sense of the relationship fuses with Jaya’s unconscious mind and makes her accept her family life hoping for change.

Jaya’s frustration as a writer evolves mainly from the rejection of her stories about woman’s patriarchal life. These stories written with a new ironic vision of a reformatory sense are rejected by Mohan and all the publishers who reflect the conservative nature of the society. The setback to Jaya’s mind is so severe that she leaves writing. She is discouraged, with the fear of the family

and the society. Therefore, she resumes her normal course of housewife. As a writer, she experiences insecurity and threat to her married life. Jaya's preference for her home and her traditional role as wife and mother for the sake of security and comfort is reflected in the image of 'a worm' and 'a hole'. The narration appears as follows:

“Oh God, I had thought, I can't take anymore. Even a worm has a hole it can crawl into, I had mine – as Mohan's wife, as Rahul's and Rati's mother. And so I had crawled back into my hole. I had felt safe there. Comfortable. Unassailable. And so I had stopped writing.” (p.148)

With a sense of defeat, Jaya, cynically views her identity almost in a status of a worm and its security and comfort in a hole. The sense of self-contempt rising from the failure, as communicated by the image, truly projects Jaya's individualistic character that is not spontaneously willing to merge herself in Mohan's patriarchal sphere as the chief of the family.

Jaya's devastated and desolated state of mind formed during the period of Mohan's sudden departure from the home and the bitter fact of her only son missing from the trip members, Rupa and Ahsok, finds its expression in the image of 'a house collapse during the monsoon' (p.174) The image shows Jaya's sensitivity for family and home where she can not imagine her life without it. The damage to it brings in the unbearable strain.

Jaya's preoccupation with death is the result of her experiences, observations and realization of the death of a number of people seen by her. The death of her father and that of Kamat affect her mind significantly. Similarly, the death of suffering women preoccupies her mind. Death as a sociological fact and death as an inevitability of life-both these aspects of human life provoke her thoughts almost in a neurotic manner. While studying the imagery of death in the novel, S. Sengupta (1998) observes:

“The protagonist's morbid, chaotic, fragmented self is revealed in her preoccupation with death. Besides, the sense of decay and desolation, an atmosphere of death has settled at the very core of the novel. From the very beginning to the end, the novel is strewn with images of death and with descriptions of people dying.”³¹

Thus, the imagery in *That Long Silence*, is used in order to explore the traditional nature of man-woman relationship in the patriarchal background. There is an attempt to re-interpret the images in the light of new values of liberation. Jaya as protagonist communicates it by constantly pondering over the situations in terms of cynicism and protest. The overall imagery proves Jaya's love for her life, her love for the family and the home though she has a significant deviation for individualism. The imagery appears in the form of simile and allegorical references, even the prototypes of the past. Thus, through the imagery, the novelist adequately communicates her ironic vision of the conditions of human relationships from the view point of humanity.

4.3.3 The Narrative Devices:

The narrative devices have been significantly used in order to depict the vision of the impact of patriarchal ideology on the life of women and its ultimate consequences. Perhaps, this is the unique novel of Shashi Dehspande in which she employs a technique of internal monologue all through the narrative without authorial interruption. The use of first person narrative in terms of the central consciousness of the female protagonist gives rise to the authenticity of experience, almost like a documentary. The literary landscape is brought closer to the social reality by minimizing the distance with the use of first-person narrative. It yields into the profound awareness of the agonizing condition of woman's life in relation to the patriarchal ideology which is the basis of the novelist's ironic vision.

The narrative is divided into four parts. Every part of the novel is devised with the narration of the experience and the subsequent awareness of the protagonist, as it emerges from the complexity of the relationships of the kins and the in-laws governed mainly by the traditional collective unconsciousness evolving from the patriarchal ideology. Each of the parts ends with the protagonist's rationalization of the experience of her life as well as the life of other suffering women, characterized mainly by silence which evolves from the aggressive values of patriarchal ideology personified in the men and the women. One of the important narrative techniques used by the novelist is the use of the traditional mythical stories in order to highlight the reality of the protagonist's

life, in terms of its resemblance and contrast with the life of the women such as Sita, Savitri and Draupadi. It is the novelist's attempt to understand the present in the light of the past in the form of racial memory projected from the consciousness of the protagonist. Y.S. Sunita Reddy (2001) rightly observes:

“In *That Long Silence*, Jaya also recalls the ‘pativratas’ – Sita, Savitri and Draupadi mythical symbols of ideal wifehood, ironically comparing herself to them.”³²

The initiation and the ending of the novel have been remarkably arranged. The opening paragraph of the narrative from Part-I anticipates Jaya's frustration in her career as a writer with social commitment and her subsequent vision of hypocrisy and lovelessness in the patriarchal society where she even doubts a saint. Her expression is significant: “There is just no other way of being a saint. Or a painter. A Writer.” (p.1) Through Jaya's expression, the novelist communicates hypocrisy as the inevitability of human life which is against the instinctive sense of humanity.

The end of the novel appears in the form of solution to the problem raised in the beginning of the narrative. Jaya's love for life and family surpasses every obstacle, her spirit of individualism recedes. She hopes for change in the patriarchal mindset of the society, and even realizes Mohan's reunion in that sense. The last lines of the narrative express the essence of the novelist's vision about reforming the traditional nature of man-woman relationship:

“People don't change, Mukta said. It is true. We don't change overnight. It's possible that we may not change even over long periods of time. But we can always hope. Without that life would be impossible. And if there is anything I know now, it is this: life has always to be made possible”(p.193)

Thus, the narrative devices used by the novelist communicate the nature of man-woman relationship and its ultimate realization in the form of the social issue and its possible solution.

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