# CHAPTER-3

**SHASHI DESHPANDE’S SELECTED NOVELS : SUMMARY WITH CRITICAL POINTS**

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3.1 Textual Summary of *That Long Silence*

3.1.1 The Family Tree in *That Long Silence*
Shashi Deshpande is one of the most prominent dynamic women writers in Indian English Literature. She has given the sensitive touch to the typical Indian theme and the picture of the middle-class women with rare competence. Her novels disclose the traumatic world of the Indian middle-class women. Through her novels Shashi Deshpande highlights the gender discrimination and rejection of women as an individual in the Indian middle-class family and in large in Indian society.

The novel That Long Silence has been divided in to four parts. In the very beginning of the novel there is the depiction of the inner struggle of the female protagonists Jaya for being her writer and being a creative person and the deep inner struggle to save her creativity as a writer. She expresses her inner process of the thought that:

“To achieve anything, to become anything, you’ve got to be hard and ruthless. Yes, even if you want to be a saint, if you want to love the whole world, you’ve got to stop loving individual human being first and if they love you, and they bleed when you show them you don’t love them, not specially, well, so much the worse for them! There’s just no other way of being a saint or a painter. A writer” (TLS 1).

Jaya had different choice of music than her father. Her father had choice of music is -- songs of Paluskar and Faiyaz Khan instead of Rafi and Lata; while Jaya’s choice was called as the mundane and loud. Jaya had a different choice of film music which was looked as ‘poor taste for her father when her father was living and talking about the Radio music comparing with Jaya’s choice of music. Both her father and her husband were different than her choice of life style and liking. There was no scope for Jaya in marriage whether both of Jaya and Mohan’s choice get together or not. She thinks about her marriage life with Mohan as: “A bullocks yoked together........that was how I saw the two of us the day we came here” (7). In case of Jaya and Mohan’s marriage none thought about the like and dislike of Jaya and Mohan. Typically the problem of girl’s marriage has been solved after the death of the father. This has been depicted the typical condition of the girls of India after becoming fatherless. Jaya got convent education. She had different sets of mind. She is plain speaker. She is revolutionary by mind. Jaya is a writer too. She has happy family having two children in the social definition. After the marriage
she is a house wife. She writes but by the choice of Mohan. She writes what he suggests. Jaya was first expected to be the ideal wife, mother, daughter-in-law and then at last a writer. But she is not writer of her own world. As a writer, she was optional and designed in some particular frame by her husband Mohan’s choice and permission. The hidden writer in Jaya made her constant struggle for expressing:

“Why am I thinking of these things now? Is it because I find myself struggling for words? Strange – I’ve always found writing easy. Words came to me with a facility that pleased me; sometimes shamed me, too—it seemed too easy” (TLS 1).

After marriage Jaya was designed out as an ideal wife. She was framed out to be the desirable woman of Mohan’s mind. In eyes of the society they had family like the one caught and preserved for posterity by the advertising visual and so loved. But the reality was only this. She feels: ‘We were two persons. A man. A woman’. She believes that ‘Mohan had very clear ideas about himself. He was dutiful son, He is a dutiful father, husband and brother’ (9). Jaya was not considered as dutiful but careless wife and later on mother. After the marriage she forgot her own self and tried to fix her leg in other’s footprint what Mohan showed her. Even she was expected by Mohan to support him in his illegal activities too. For the first time Jaya felt unconditional and uncontrolled feelings of ‘anger’ when he said that all what he has done it’s all for her and the children for the good future of the family. Jaya’s silence has been taken by mistaken by Mohan and he burst in to words that: ‘I did it for you, for you and the children’ (10). It was decided for them to live in Dadar’s flat as per Agarwal’s instruction for Mohan to be hidden for sometimes. Her predicament as a woman comes on the surface that:

“I remember now that he had assumed I would accompany him, had taken for granted my acquiescence in his plans. So had I. Sita following her husband into exile, Savitri dogging Death to reclaim her husband, Draupadi stoically sharing her husband’s travails…” (TLS 11).

Jaya finds it as her destiny to drag the life silently. She had a name ‘Jaya’ by her father which means ‘Victory’ while when she came to Mohan’s home she got the name ‘Suhasini’ at Mohan’s house. Her identity has been changed which hurt Jaya a lot. She remembers what Kamat has said to her regarding her original name ‘Jaya’:
“Jaya—your name is like your face, Kamat had said. And Jaya asked him ‘How?’ Kamat Said to her ‘It’s small and sharp and clear, like your face’” (TLS 14).

Involvement of Kamat in Jaya’s memory is something related for her as being with own self, having some joy, peace and to live as ‘Self’. Jaya got physical touch by the three men in her life, first from her Appa, then from Mohan and at last from Kamat. But Kamat’s gift of casual, physical contact had amazed her. Jaya found for the first time something different, something full of pleasure and desirous. She felt to be one with him in reality, the unbound pleasure to be individual with her own wish and expectation, having her own ‘Self’. After marriage it was Mohan who kept her name as ‘Suhasini’, which she never rejects to as he said proudly ‘I chose that name for you’ (15). Jaya recollects that long before that:

“Appa had chosen ‘Jaya’ for me. It was a day of my birth that gave me my name. To any other parent, a child born on the 3rd of September 1939 would have seemed an ill-omened child, he said. ‘Jaya for victory’” (TLS 15).

Kamat is the second kind of the man who has feministic approach. He felt equally regarding the emotions of women. Jaya felt security in presence of her father and she got the self-realization in presence of Kamat. But in presence of Mohan she was feeling maintaining, framing, care, silent submission, devotion, idealism etc.

There are many other female characters who present the different situation of the Indian woman such as Mukta, Jaya’s Dadar flat neighbour, Kusum- Vanitamami’s niece, Jeeja - her maid servent, Vimla- Mohan’s sisters, Nayana-Jeeja’s mother etc.they all reflect the different sights of the life of women’s inner sufferance. Kusum is mentally sick girl. Vanita mami worries for her life and marriage. The family considered her as the ‘Crazy’. Kusum had three daughters and was expected to have son by her in-laws. It’s Ai informed her that Kusum attempted for suicide and died when she had gone to her in-laws home. Such was unbearable for Jaya, hence she blamed Kusum’s mother not to give good development and growth to Kusum. Jaya finds that Kusum carried the ‘Aura of defeat’ while her brother got the ‘Aura of success’. Nayana is the revolutionary character who revolts against the exploitation by her husband and in-laws regarding the girl birth
child. Jaya waits for everyone in the family. She has spent most of her life behind waiting. Waiting has become the life of women. Jaya feels:

“Yes, ever since I got married, I had done nothing but wait. Waiting for Mohan to come home, waiting for the children to be born, for them to start school, waiting for them to come home, waiting for the milk, the servant, the lunch-carried man…” (TLS 30).

Jaya feels killing by this waiting of her husband, of her children. She gets tired of the waiting her all the time. ‘I must do something. This waiting is getting me down’ (30). She felt: ‘My own career as a wife was in jeopardy’ (24-25). She feels as if they are nothing. Just the body gets meet to each other but not the souls. She finds the artificial life between her and Mohan. Mohan had a sister, Vimla. She talked about Mohan’s mother’s exploited condition while giving birth to a baby. She herself went to the midwife’s house and tried to get herself aborted, and she died while of that. There is the serious matter of the illness of Vimala too. But Vimala didn’t say this to anybody. She had ovarian tumour with metastases in the lungs. Vimala was on bed rest for a month constant which looked very odd to her Mother-in-law. Her mother-in-law had shrugged heavily and said:

“God knows what’s wrong with her. She’s been lying there on her bed for over a month now. Yes, take her away if you want to. I never heard of women going to hospitals and doctors for such a thing. As if other women don’t have heavy periods! What a fuss! But women who’ve never had children are like that” (TLS 39).

Vimla died silently. She didn’t want to prove herself worthless in the eyes of her husband and mother-in-laws. She didn’t express anything to Mohan too. Mohan had a great guilt for her such desperate death. Jeeja was looking more realist to Jaya than herself. Jeeja is more professional and deserve more money as her hardworking. She faces lots of trouble but she lives with dignity. Jaya finds Jeeja as more liberated and bold attitude woman by her words that: “Don’t ever give my husband any of my pay” (TLS 51). Jeeja is one of the extreme close examples of those common women of India who has drunkard husband and doesn’t have children. Jeeja has got the same condition. Jeeja had got good husband when she got marry, earning well, settled in ‘chawl’ but hadn’t children besides the strike destroyed her husband’s work and he started drinking by
instigation of other people. Jeeja had a guilt that she couldn’t give child to her husband, hence she tolerates everything of her husband. Socially she was under the fault who couldn’t give any child and especially son to her husband. She didn’t mind of his being drunkard and getting other marriage too. Her acceptance of the life so easily for the drunkard husband and his getting married with the other woman, was quite surprising for Jaya. It looks as if Jeeja was the born sufferer and struggler. Second wife of Jeeja’s husband died due to TB a year after son was born, leaving Jeeja to bring up her two children. Before that Jeeja lost her husband. She lost her wifehood moreover she got responsibilities of her husband’s second wife’s children too. That second woman’s son Rajaram got married and he started to beat up his wife Tara after drinking. Tara’s three children along with Tara had now become her responsibilities. Tara didn’t have Jeeja’s reticence or stoicism. She was cursing her husband and her fate and her condition too. So many times she cried:

“So many drunkards die, ‘but this one won’t. He’ll torture us all to death instead.’ Jeeja sternly shuts her up. ‘Stop that! Don’t forget, he keeps the the kumkum on your forehead. What is the woman without that?’” (TLS 53)

Tara started the business of making batatavada by the support of Jeeja. Manda the daughter of Tara, helping Tara in house working and to her, mother Tara too. Manda said to Jaya that due to the factory strike their business got slow and as her mother Tara couldn’t give money to Manda’s father who was beating her. Jaya found the deadly struggle of these women to live, to survive in the life and go ahead with the life, by living the life. Jaya recalls the words of Manda:

“Baba beats up Ai because she has no money to give him, and if she gives him any money, ajji scolds her....”(TLS 53).

Mohan talks about the Lohnagar job where he works for ten and twelve hours. There Mohan had trouble with one of the man called Swaminathan. In that critical situation Jaya managed the house so quietly, so supportably and cooperatively. Mohan loves the glorious life and the high designation. Jaya endures everything with great silent like Gandhari, she becomes blind towards what goes on before her. Her self-introspection shows her inner conflict as crushing human being:
“I never asked him how he did it. If Gandhari, who banded her eyes to become blind like her husband, could be called an ideal wife, I was an ideal wife too. I bandaged my eyes tightly. I didn’t want to know anything. It was enough for me that we moved to Bombay…” (TLS 61).

At Dadar’s flat Jaya met Mukta and her daughter Nilima. Mukta had lost her husband, in an accident. Arun who fell out of the train and died. After she lived the life lives like she has nothing to do with the life but more of with the honesty of the life. More of she did fasts than her regular food. Jaya found Mukta is that dancer, who holding in her still, mute body all those ideas, emotions and feelings contained in the song. She thinks that the singer stops singing and the flow comes out of her but Mukta was that kind of the singer whose songs stopped to come out, flow out after the death of her husband Arun. Mukta’s fasts reminded her of Vanitamami’s pujas and fasts. She had more the fasts than her regular eating of normal meal. Jaya thought about the Indian Hindu woman who does the fasts to avoid the widowhood. Jaya memorises Vanitamami who expected a child and it went on for the long life prayers of her husband, and it had become her habit to do that. Jaya noted the kind of flaunting in Ai’s face of her auspicious wifehood, as opposed to Ai’s inauspicious widowhood. Jaya writes the column called ‘Seeta’ by the advice of Mohan. But the kind of crises arise in her mind when she ignores herself and tries to write by stereo typed ways. The questions arose in her:

“But what was that ‘myself’? Trying to find ‘oneself’? – what a clinch that has become. As if such thing is possible. As if there is such thing as one self, intact and whole, waiting to be discovered” (TLS 69).

Jaya recollects the memory of Appa that he got marry with Ai against the wish of his mother Ajji. Ai’s brother got marry with the woman no feelings for and having shobby affairs with all kinds of women, once even with other - Ajji’s own trusted maidservant Kashibai. He wanted to do his F.R.C.S., into a dull, small town doctor but couldn’t fulfill his desire and pretended to do that. Whenever Jaya raises her voice against of any unexpected matter Mohan tried to bury her voice by saying that: “My mother never raised her voice against my father, however badly he behaved to her” (83).
Mohan couldn’t tolerate Jaya’s fiery temper. Jaya really got shocked on the day when she was in fiery temper and Mohan the disaster she had seen on his face. Jaya recollects:

“He had looked at me as if my emotions had made me ugly, as if I’d got bloated with them. Later, when I knew him better, I realized that to him anger made a woman ‘unwomanly’” (TLS 83).

Jaya was expected to be in fixed role of being the ideal wife just as the other women of Mohan’s family. She could get the meaning of being idealistic wife means ‘to be silent’. Soon Jaya found that the women of Mohan’s house Vimala, Sudha, Prema and their widow aunt cooking effortlessly and in unison and work throughout the whole day restlessly. Whenever the meal cooked badly, or button missing, or too delayed, Jaya was cringed in guilt. When she was praised she was praised so ridiculously. Kamat is the man who is rational and supportive to Jaya. He criticizes Jaya in right sense to be the woman with potential power. He accepts there is no difference between the man and the woman regarding the emotions, feelings, love and desires. He believes that the woman herself is responsible for her being weak. She gives chance to other to exploit them. To be Emotional doesn’t mean to be weak. Sensitivity can’t be the source to be exploited. Jaya by like or dislike tries to frame out herself as Mohan desires. She sees herself by the eyes of Mohan. She doesn’t have her own choice of wearing or keeping the hair but it is Mohan who puts the example of the other women before Jaya that:

“And so, in few days, I had cut my hair, ‘up to here, like Mehra’s wife’ (and Gupta’s wife, Yadav’s wife, and Raman’s wife). And Ai had cried and said, ‘Have you gone mad? All your lovely hair!’” (TLS 96).

Mohan likes Jaya when she does every of the things what he desires and likes. He wants to see Jaya as others whom he admires or like or fascinated. He said to Jaya whom he considers as the perfect in personality regarding the modern time, he expressed that: “I’m glad, Jaya, you haven’t put on any weight. Most women get shapeless at your age. You’re still the way you were when we got married”. Jaya was one of those women like Ai who accepts everything what their husbands desire and give as an approach. Even Mohan doesn’t like Jaya’s talk with Ravi regarding his problematic job. Jaya was crushing her individualism under the burden of the wifehood. She thinks that she has
killed Jaya first for Mohan’s wish and pay the price of being his wife. Now she killed Suhasini. She felt she was died:

“I’d killed her. No, that was not right, either; we had killed her between us, Mohan and I. But in dying she’d given me back the burden she’d been carrying for me all these years. I had to bear it myself, the burden of wifehood” (TLS 121).

It is Mohan’s argument that he gives her chance of developing her personality as a writer. He allowed her to help her family. When Jaya said that she had left writing just because of him he got lost of his mind and said in full of anger that:

“What do you mean? Why ever here, when I’ve been so....so upset, I’ve been careful, I’ve tried not to disturb you when you to write, I’ve encouraged you, I was proud of you...” (TLS 119).

He declares that he felt proud for her hobby of writing and with great pleasure he declares too that his wife is a writer. He felt proud to the matter that he talked to the editor of the magazine Women’s World for the acceptance of her writing. The arguments arose between Mohan and Jaya. He strongly objected of his being obstacle in her career for that he further argued that:

“I’ve allowed you to have your way in most things, I never came in your way when you wanted to help your family, let you do what you wanted....” (TLS 129).

Jaya remembers the advice of her Dada when she got marry that ‘Be good to Mohan, Jaya’ (p.138). Jaya had become that. But she thought that nobody advised her what should she do after marriage over? Jaya is the example of those hundreds of girls who are advised to be wise and dutiful towards their husbands as they have to make place in the husband’s home. The parental family indirectly make them understand the unacceptance and unwelcome after marriage or if any problem occurs in their marriage. Jaya’s story got first prize in the contest. But Mohan was furious because he didn’t like that. He thought what Jaya had written will be disclosed by reading of that story by all those who will read it. He said dully:

“how could you, how could you have done it?” (TLS 143).
“They will all know now, all those people who read this and know us, they will know that these two persons are us, they will think I am this kind of a man, they will think I am this man. How can I look anyone in the face again? And you, how could you write these things, how could you write such ugly things, how will you face people after this?” (TLS 144).

Jaya realised that Mohan was not only angry but he was hurt. He was looking towards Jaya as if she had wounded him. Again he said that: “How can you reveal us, how can you reveal our lives to the world in this way?” (TLS 144). For Mohan it was not matter that she wrote a good story but the story of the two man and woman, it’s about their relationship in which a man who could not reach out of his wife except through her body. For Mohan it was the matter of fear that what will people think about him after reading the story? His prestige will be damaged. For Mohan it had mattered that people might think that they are couple what was the story about. That time couldn’t say anything to him. She couldn’t be expressive. She couldn’t be transparent. Some of the details were from their life but it had not been relating to her experience, but transmuting of it into something quite different but she didn’t say this to Mohan. She had been ashamed. Jaya became silent and stopped writing. Jaya got shock by finding that Mohan got hurt by her writing of a story. She feels regret that: “...all those storied that had been taking shape in me because I had been scared—scared of hurting Mohan, scared of jeopardizing the only career I had, my marriage” (TLS 144).

Jaya’s inner agonies started to flow:

“As I talked about the room thinking of these things, shaping the sentences, a savage anger began mounting in me. Yes, it was all Mohan’s fault. I had shaped myself so resolutely to his desired all these years, yet what was I left with now? Nothing. Just emptiness and silence” (TLS 144).

Jaya faces the rejection not only by Mohan but also by various editors as she wrote about the women’s life reflection in her stories. They all suggested her to give those stories to some of those magazines which publish the women’s writing in concern of the women. Jaya faced one of the editors who said her:
“Why don’t you try a women’s magazine? This middle-class stuff, women’s problems,’ he’d said at the end of a didactic statement of his purposes, his aim, it’s too distanced from real life, real problems, if you know what I mean. Send this to a women’s magazine” (TLS 147).

Jaya got the constant and the frequent experience of rejection in her personal life as well as in the professional life too. She feels she is rejected as woman and as an individual from every peak of the life experience. Jaya expresses herself with lot of transparency before Kamat. She pours her anger before him regarding the rejection of her writing. While Kamat makes her realizes that she gets afraid of her failure. She gets afraid of her rejection. Instead, she should think about her real writing as the real writer. She should not worry about what others like or not. He says:

“All this anger...’ ‘Why didn’t you use it here?’ ‘Why didn’t you use that anger in to your writing? I’ll tell you what’s really wrong with your story. It’s too restrained. Spew out your anger in your writing, woman, spew it out. Why are you holding it in?’ ‘Why? Because no woman can be angry. Have you ever heard of angry young woman?’” (TLS 147).

Jaya finds that she is with total ‘Self’ with Kamat. She is with the total meaning of ‘Jaya’ before Kamat. This man accepts her fully with what she is. Kamat From the very first day he called her by her name Jaya and he said to her that ‘Your name is like your face’ (152). Kamat looked so different to Jaya. He was not like typical men. He got the different approach towards women and their power. Mohan always made her realize that she was not of the same level to him but with Kamat, she was feeling one. She realized that:

“But this man...it had been a revelation to me that two people, a man and a woman, could talk this way. With this man I had not been a woman. I had been just myself—Jaya. 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...” (TLS 153).

Jaya recollects the memory when she was in S.S.C, her father had been expired. She didn’t believe on it but later on she became despair. She didn’t accept that her father got death. In the morning Appa said -- “Do well, Jaya”, by showing V for Victory sign. “I
named you Jaya for victory,” he had said to me so often (TLS 155). Jaya has been ever fascinated with the two men of her life, one is Appa and other is Kamat. Kamat died due to heart attack. As a widower he was living alone and when he died Jaya knew that but she just ran away from there. She followed the role of a dutiful wife of Mohan and mother of Mohan’s children. Mukta found that Jaya had good relationship with Kamat yet she left him alone after his death. Her argument shows the pain of Kamat’s heart snatching death and the pain which he had certainly felt at the last moment to live but none was there to help him living. She said:

“Then why did you leave him alone the day he died? You left him to die alone, didn’t you? .....Why did you do it Jaya? Why did you do it?” (TLS 185).

Constant rolling down the tears from Jaya’s eyes shows her tender feelings for Kamat but control as Mohan’s wife. She knows she gets ‘afraid’ of the society. She is still silent there. “Kamat was afraid of being alone. He was frightened of dying, Jaya” (TLS 186). Words of Mukta expressed that Kamat was afraid of being alone. He wanted to live the life. Jaya ran away because she didn’t want to involve herself in to some matter which hurts Mohan, or there might bring any suspicion in their relation. Besides she realized strongly that it was not Mohan but the marriage. Marriage made her circumspect. After a long time the discussion between Mukta and Jaya stopped, Mukta left her and went. Jaya found Mukta so different. Mukta was wet with the deep feelings. After going Mukta Jaya flows with heavy feelings of guilt and inner pain. Rahul left Ashok and Rupa and he went to Saptagiri at Vasant’s home. Finally Vasant comes back to Dadar home to leave Rahul. Mohan’s telegram came and he said to go back to Church Gate home. Numbers of question arose in her mind that, have the problems of Mohan been solved? Is everything all right now between them? Jaya expects some newness and change into her life. She wants that Mohan too understand what is lack into their relationship. She hopes some happy change into her life. And she feels that the hope will bring the possibilities and the life will make it possible. Jaya thinks that in the past time the women didn’t have the right to speak Sanskrit but the ‘Prakrit’ only, she also, up to this time just say ‘prakrit’ language by becoming silent and by becoming other and side walker, by becoming subsidiary in life with Mohan. Now she thinks to be expressive. She wants to be expressive.
3.2 Textual Summary of *Roots and Shadows*

*Roots And Shadows*, is the whole lot of effort of the writer to reflect the picture of the typical Indian society. The male-female and their condition in the Indian families is reflected with reality. The family culture, tradition, custom, life style, belief, growth of boys and girls, the belief behind the growth of the boys and girls based on gender discrimination, women’s domination, male domination, women’s approach towards the household responsibilities, the differentiations of the works and responsibilities between male-female.

The female protagonist Indu was born in a large typical Brahmin family. Her’s is the joint rigid family which was dominated by Akka, the aunt of Indu. Indu’s grandfather had child widow sister Akka, an Old, their cousins too were living with them. Indu’s grandfather had four boys and two girls. And they each had their children.
In the very beginning of the novel, the female protagonist came back to her parental home after ten years of the marriage. It’s a marriage like occasion of Mini’s engagement, another female protagonist. Akka, her Aunt summoned her and Indu came. Indu is the rationalist and revolutionary by mind. Typical mentality of the traditional Brahmin family could be found out in Indu’s parental home. One day Akka did malicious remark over Indu’s mother when she was of eighteen years only, after that Indu left the home and she got marry with Jayant against the wish and will of Akka and her family to Jayant.

Mini is the future married girl and she works like typical Indian girl. Kaka and kaki were so happy as their girl goes to get marry. Jayant was not happy for Indu’s returning back to parental home as they both were unaccepted by the family, especially by Indu’s Aunt Akka. Indu lives in a typical conservative Brahmin family. She lives in a joint family of her Kaka and Atya. Indu noticed that the house was looking silent and
pretending to be lively. Though there is different temperament, the family members live together as they are inter dependent on each other. After the death of her mother when she was of fifteen days only her father didn’t even come to see her. It is Narmada Atya took much care of her and brought her up with lot of affection. Indu thinks about Naren, her cousin whom she considered as: “For me, it is one man and one man only.” (Ramesh 112). Indu recollects the memories of Naren, who had great fascination towards music. He was a singer and having the melodious voice while singing the songs for Krishna. Indu found Naren could never be her beloved or husband which didn’t matter for her while Jayant was everything though it doesn’t make any difference to her. After seeing the enthusiasm of Mini regarding the marriage Indu thinks that:

“Behind the facade of romanticism, sentiment and tradition, what was marriage after all, but two people brought together after cold-blooded bargaining to meet, mate and reproduce so that the generations might continue?” (RS 14-15).

Indu is the writer by profession but she writes what she desires to, hence she has been rejected by the editors by getting the address of the idealist woman. When she talked about giving up the job and started the career of writer Jayant got furious. He had been unbelieved over her state of mind. Jayant got anger as if he had been cheated by Indu. Indu is the independent woman by her wish and revolts against what makes her trapped. Indu realised that she can’t change someone, she can’t mould them. She hasn’t desire to mould the society or to reform it what she can do is just pour herself through the writing. She can just do one thing to pour herself is to write. She realises that:

“There is only one thing I know I can do.....I can write. And I am writing now, the book that has been in me these past few years. Whether any publishers will accept it, whether it will win acclaim, appreciation, accolades...I school myself not to dream of such things” (RS 25).

Regarding the writing she passes through lot of humiliating experiences. She wrote about the humiliation of the women and showed to the editor. He rejected the story by saying that:

“Oh, that’s true enough. But we can’t print it.’ When she persisted him he said—‘I never knew you were such an idealist, Indu” (RS 26).
The editor didn’t accept the idealistic writing of Indu. She realizes that she was weak in eyes of the editor. This ignorance she found as the hostility. She found that ‘why doesn’t she express her anger against such ignorance, such anger, such hostility?’ Later she realises that she couldn’t do anything against this ridicule. She realises: “I looked at myself through his eyes and saw myself not as brave, but as foolish and native” (26). When she talks about the undesirable experience to Jayant, he exclaimed that:

“That’s life! What can one person do against the whole system! No point making a spectacle of yourself with futile gestures. We need the money, don’t we? Don’t forget, we have a long way to go” (RS 27).

Jayant and Indu have different sets of mind and temperament. Indu felt that what the writer’s eyesight can see and think can be missed by others’ eyes. Even Indu was unadjustable in her joint family too due to her revolted nature and different eyesight. Akka was a dominant woman and she tried to keep her as typical girl. Akka didn’t agree with her marriage with Jayant, other than a Brahmin caste boy. She was in extreme anger. When she saw Indu’s revolted approach she burst in to anger and showed hurt. She said:

“You think that what you do is no concern of ours, do you Indu? You think your life is none of my business? You haven’t grown up, child” (RS 27). Indu exclaimed in an anger about Akka that:


Akka was a childless widow and passed through the marital harassment after the marriage. She had seen neither the better days with her husband nor support of her mother-in-law. She was a childless after marriage and that was the reason of her getting pain from everyone after the marriage. Indu could justify her when she knew that Akka got the deep pain and pathos, even mental and physical harassment after marriage so that can be the reason of her being rude and dominant. Yet Akka taught the children to live with discipline and especially the girls to be in under control. Akka supported not only the economical condition of the family but also she handled the whole household after she came back to home by becoming widow. Though she was dominant, she became like shade for the family. It is Atya who expressed her views after her death that:
“I didn’t feel so orphaned even when Mother died. And because Akka was there, we were still young. Now I’m both orphaned and old” (RS 30).

Atya was weeping and expressing her thought that in presence of Akka she didn’t feel orphan even after her parents died. When she came to her father’s home, Indu got introduction of Mangala, Hemant’s wife and Nalini, Sumanta’s wife. Sumitra and Madhavrao didn’t come even after they heard of Akka’s death. They had decided to come at the thirteenth day. The family members wanted her to call back at home after her marriage but it’s due to Akka they didn’t do so. In reply of Indu’s query that whether they all were afraid of Akka? Kaka and the old both explained that it’s not the fear of Akka but it’s respect of elders not to go against of their wish and orders. Regarding the marriage Indu wanted to hide her failure to maintain the satisfaction and complete freedom after the marriage with Jayant. She is afraid of the failure which is quite shameful for her before her family. Actually Indu feels that she has lost her ‘I’, the Independent ‘I’ after marriage. She moulded herself as Jayant liked. She wanted to trap him in her live and after that she realizes that she has been trapped in Jayant’s aura. Indu got trapped in the memories of her marriage life while talking with her Kaka. And still more frightful, a comically frightful thought had occurred:

“Am I on my way to becoming an ideal woman? A woman who shed her ‘I’, who loses her identity in her husband’s?” (RS 37).

To achieve complete freedom, she escaped. She wanted to be free. She married with Jayant by the thought that he is the ultimate destination of the love and life but gradually she finds that she lost her ‘being own persona’. She started to shape herself under the shade of Jayant. She thought:

“Marriage makes me so dependent. When I look in the mirror, I think of Jayant. When I dress, I think of Jayant, when I undress, I think of him always what he wants, what he would like. What would please him. It is not he who pressurized me into this. It is the way I want it to be….Have I become fluid with no shape, no form of my own” (RS 53).

In the effort of not becoming the traditional wife she becomes that. Indu tried to break the traditional and the customary bond of the rigidity but ultimately she became the
part of it. She forgot her own identity as a writer. The women of Indu’s family didn’t have the identity of their own which irritated Indu a lot. Mini’s marriage was looking like removing the burden from the shoulder. The boy was just passed SSC and didn’t do any independent work except the care taker of the property. Kaka didn’t like that boy but against the selection Kaki, he was helpless. He liked Naren, and find him decent boy for Mini too but he was helpless as Akka, Kaki, Atya doesn’t like him. Old’s Saroja, was very enthusiastic to learn music, but couldn’t as Akka was very rigid for learning of music. She burst in to anger when she learnt of Saroja’s wish to learn music:

“And of how she wanted to learn music and how Akka put her foot down. What - learn music from a strange man! Sit and sing in front of strangers! Like those women? Are we that kind of a family? Isn’t it enough for you to sing one or two songs, one or two devotional songs, one or two aarti songs? What more does a girl from a decent family need to know?” (RS 54).

Kaka accepted all these wrong, he knew but Saroja didn’t complaint for that. She got marry and she was happy. Naren’s father was very much fond of music, he wanted her to start music learning but after Naren’s birth they both of died. Naren told many things about the boy selected for Mini whom he found as wrong choice but Kaka poured the helplessness by saying that what should he do? Should the girl be unmarried due to dowry hurdle? After her marriage can her brothers look after her? May the boy is a little ugly, may be a little stupid... but everything else is fine. And Akka was ready to pay for the wedding expense as well as for the dowry so what else could he ask for? Even old added regarding the women of the house that:

“For a woman, intelligence is always a burden, Indu. We like our women not to think” (RS 40).

After the death of Akka, the money scarcity arose. Shyamrao knows about her money management. Mango crops got failed. The sons of family didn’t like fields farming jobs but they wanted to do office jobs. Vinayak - Kaka a licentious doctor with his wife and the noisy daughters came two days before. Sumitra Kaki who also came with her daughters a day before got pained expression on hearing his and Kamala-Kaki’s loud laughter try to become more urbanic on their arrival. Madhav Kaka came with Sunil
being the most VIP and very busy person. Sumitra Kaki’s habits of referring her husband as Saheb. ‘It’s the ‘Saheb’— Sharad hissed in his words when he met Indu. Indu thought about the caste that:

“We Indians can never get away from caste. If we’ve rejected the old ones, we’ve embraced new ones. Do I think of myself as a Brahmin? Rarely, If ever. But I’m educated, intelligent, urban, middle class. We have our own rules, our own pattern, to which I am adhere as scrupulously as Atya and Kaki observe their fasts and pujas” (RS 61).

Indu doesn’t concern of the caste and creed bars. Hence she got marry with Jayant by going against the wish of Akka and family. After the death of Akka, Shridhhar was going to perform the last funeral. Shridhhar was Akka’s husband’s nephew. The constant comparison and the crises run between Kamla Kaki and Sumitra Kaki regarding the status, economical condition of their husbands and future of the children. Sumitra Kaki had made her life with a succession of empty platitude, lived with the assurance of being different, superior and ending up as Director of Medical services. And her husband (Madhav Kaka) was a top ranking Civil servant. She got education in convent and tries every time to show up herself as English speaker. She is habitant to have high habits of travelling in first class compartment. Her children too are were trendy, mod and sophisticated. She always tries to show her irritation regarding the public toilets and spreading disease. Whenever the guests leave her house she cleans everything. She washes everything as if the plague or TB could be spread in her house. She talks about Mini’s husband whom she addressed as stupid:

“Have you seen the boy, Indu? No, of course you haven’t....God, he looks like an idiot! No education, of course. And the whole lot of them...so terrible uncultured” (RS 66).

Indu discovers that Akka had made arrangement for Mini’s marriage to a boorish, under educated young man who is suppose to have lots of property. Indu didn’t agree with the boy for Mini. She hates Mini’s traditionalism. Mini tries to show her frankness about marriage. She shows that she is ready to get marry but in her talk the real Indian woman’s pathos has been reflected. She said:
“What choice do I have Indu? Indu thinks that this question has been asked by millions of girls in this country which should be stopped now to be asked. Mini was getting married because she didn’t have any other alternative. She said: ‘Of course I’m marrying him because there’s nothing else I can do. I’m no good at studies. I never was. I went to school because…. I had to. And then to college because Akka said I must go. Boys prefer graduates these days, she said. So I went. But I was failed and it was a relief to give it up. There is only one thing I’m really good at.....looking after a house. And to get a home, I have to get married. This is not my home, is it?’” (RS 116).

It is Akka refused Sumitra Kaki to help her regarding the marriage of Lata when the groom demanded more dowery, Akka made her reminded that:

“What’s wrong with you people? Your husband has been earning a good salary all along. Don’t tell me you haven’t saved up enough for your daughters’ marriages! Expenses! Don’t talk to me of expense! If you had spent less on saries and paints for your face and lips And nails. You wouldn’t have had to ask others now” (RS 66).

The typical Indian women’s mentality could have seen in the family of Indu. The women suffer from the undesirable economical condition. Besides they boost about the high designation of their husbands. Women’s typical quarrels, comparisons, crises, taunts, complaints could be found in this family. Those women who have the pleasure of having good family and husband they feel proud while the women like Akka faced the heart breaking troubles from the very first day of the marriage. Akka’s husband got mistress and having extra marital affair. Her mother-in-law whipped her kept her closed inside the room because she could not have given birth to a child after marriage. Successfully she tried to run away from the home twice when she was thirteen. She went back to her husband when he got stroke of paralysis. The mistress wanted to see him but she firmly didn’t allow her to see him besides her husband died by having the unfulfilled desire to see his mistress but Akka didn’t permit her to enter in the house. The strictness, rude approach, dominant she became after the marriage. She believes in traditional way of life but she couldn’t see the straight loving peaceful scene of the marriage life. It is Narmada Atya who could see the glimpses the terrible life of Akka so closely.
In majority, the Indian women have life in Indian families occurred that they have to live under the one or other dominant power even if they complaint. They face lots of troubles though they find such kind of the life as their destiny. Regarding Naren, the women of the family had an unconditional prejudice. Kaki had strong opposed for Naren. She addressed him as characterless and vagabond:

“That fellow without job, without money, without a home? Why, the last time he said something about it, I was so furious with him, I’d have slapped him if I’d meet him” (RS 112).

Old uncle had kept and grow Naran as his own child. Old Uncle had great affection towards Naren and felt pain when he saw the family got quarrel due to Naren for every smallest matter related to him. Old Uncle wanted to oppose for that but he didn’t speak anything. Naren left the job and started to write the poetry. He was struggling to fulfil his dream desires of being poet but he was addressed as coward, jobless, workless and the bread eater without offering earning. Naren is the different soul persona. He loves beauty and the enjoyment of the beauty. He didn’t feel guilt in concern of his physical relationship with Indu. Indu also didn’t feel the guilt but she finds the extreme tender touch of life and beauty in Naren which she never found in Jayant. She could express herself widely before Naren but felt control, rigid, compromising before Jayant. Naren was the character who was untoleratable for the family. Kaki had force of dislike towards Naren. Before the death of Naren, Kaki and Hemant had a furious argument about Naren’s dependency and workless condition. Old uncle protested them, even Indu but Hemant reminded her not to interfere in the homely affair of the family as she is the outsider now. Vithal brought the news of someone’s death by drowning in the tank near the Shiva Temple which was Naren. Old Uncle and Kaka tried to stop the quarrel but they were helpless. Old uncle knows Naren in right sense, even Kaka and Indu’s father too have that which they didn’t deny but couldn’t stop others strong dislike about Naren too. That was the time when Old Uncle took his side and Indu too. Old Uncle said in very heart breaking words:

‘Oh yes, when he had a good job, yes, then he was welcome. And it was “come and have lunch, with us, Naren”, “come and have dinner with us.” Nothing was too good for
Naren then. Why, he was eligible even to become a son-in-law, wasn’t he? But once he gave up job and showed he wasn’t interested in getting another like that....then, he became a difficult person!’ (RS 151).

Old uncle couldn’t tolerate his death and he flew in to endless pain. Indu haven’t seen Old uncle in such condition ever before. Old uncle cried a lot. He felt desperate loneliness than before. He felt as if he had lost everything now there is no meaning of his being there in that house. The guilt of inability to take care of Naren forever after the death of his parents was unfulfilled felt by the Old uncle and Kaka. Yet Indu was surprised for Old uncle’s strength. He comforted Kaka when Kaka was weeping like child over the death of Naren. Indu became clear the most at that moment when she saw the tears in both Kaka and Old uncle’s eyes. It was upheld it all by her anger, a clean, cold anger than left no room for any confusion. Old thought all the time about Naren. Old uncle wanted to know about the last words of Naren. There was heavy conflict in Old uncle’s mind. Indu found Naren was not grandson for him but he was like his own son in that tired mind of Old uncle. Old uncle lost his wife so early before fifty years and the child too then in the old age lost of grandson, Naren. Old uncle had great repent in himself that he couldn’t keep away Naren from the grief, disappointment, despair, anger, negation towards the life. He said:

“It’s all my fault, Indu, ... ‘He wanted me to get out of here. He told me so long back. If only I had taken him away from here. This place was not good for him. It gave him burden of not belonging. But I.... it was my cowardice. Here I was safe, enclosed. I was an Old here. Outside? Maybe, I was afraid of finding out that I was nothing. And so, out of sheet cowardice, I failed him. Why did I do it? Why?” (RS 163-164).

Everything became quiet after the death of Naren. Indu got the gift of free will persona from Naren. She likes the detachment of Naren. Besides she wanted to achieve like that but at last she finds that the persons can’t escape from the attachment. She didn’t desire to share her relationship with Naren to Jayant but later she feels guilty too which shows that she is the split personality between tradition and modernity. She couldn’t leave the attachment of her family as well as of her husband Jayant. Indu is very revolutionary, very adamant, aggressive and inquisitive. Akka gave all her property on
the name of Indu. Indu gave money to Anant Kaka for Mini’s marriage. She decided to sell the legacy of Akka to Sankarappa, a local businessman who razed it to the ground after Mini’s marriage and built up a hotel at that place. Old uncle died before the house pulled down. Indu decided to leave the job and went back to Jayant and continued with writing. She wanted to restart with the foundation of honesty and decided to be true in the relationship with Jayant. Kaka and Kaki went to stay with their eldest son Hemant, while Atya came to stay with Indu at her home.

The family in ‘Roots and Shadows’ consists the biggest aspect of Indian Hindu family is--marriage. The marriage gets woven in traditional and modern thread. The characters get shape and feel conflict in it. Women are the centralized aspect in it. The novel reflects the two types of the condition of women. One is dominant Akka, who reflects the female domination in the family and other women live under the domination. While in her marriage life she faced the life snatching humiliation by her husband and mother-in-laws. She was suffering from domestic exploitation. She is childless and ignored by her husband due to his illegal relationship. She came back to home and started to rule over everyone. Though she understood the meaning of exploitation and humiliation she restricted to girls and ignored the wives of the other males of the house. She is rich and having the high treasure of money. She helps the marriages of the children but her definition of good marriage is the good property and ancestral money, property etc. rather than the education and good matching between the daughters and their husbands. Daughters are like boredom for parents and they are kept under the social structural design of being the ideal daughters and would be wives. Indu is the protagonist who is educated and revolutionary too. She breaks the tradition of marriage and chooses the love marriage but in constant effort of fetching the love and attention of Jayant she forgets her own identity and becomes automatically the traditional wife. The other group of women is Kamala Kaki and Sumitra Kaki who are reflection of the dissatisfied and complaining personalities. They always complain about their poor economical condition and worries of the dowry of their daughters’ marriage. Jealousy was rooted in women related to the status of the husbands and showed up of the status and habits of being different than others and effort of taking others as inferior.
3.3 Textual Summary of *The Dark Holds No Terrors*

3.3.1 Introductory Beginning of *The Dark Holds No Terrors*

3.3.1.1 The Family Tree in *The Dark Holds No Terrors*
In the very first prologue of the novel it can be found the words of self retrospection that:

"You are your own refuge;
there is no other refuge.
This refuge is hard to achieve"

-The Dhammapada (DHNT 7)

Starting by the prologue, the female protagonist passes through the self realization about herself and her life. She talks about the nightmarish experience of the physical relationship through her husband which she considered as if the Monster rushed on her and attacks whenever wishes and she fells herself like the trapped animal who could try hard to be escaped but couldn’t.

At first it was it was a nightmare of hands. Questing hands that left a trail of pain. Hurting hands that brought me out of a cocoon of a blessed unreality.....I’m-dreaming-this-is-not-real..into the savage reality a monstrous onslaught. And then, the nightmare was compounded of lips and teeth as well. Hands and teeth? No, hammers and pincers. I could test blood on my lips (DHNT 11).

The hands became a body. Thrusting itself upon me. The familiarity of the senses suddenly broke the shell of silent terror that had enclosed me. I emerged into the familiar world of the rejection. My rejection that had become so drearily routine. I struggled to utter the usual words of protest. to say ....No, not now, stop it. But the words were strangled in my throat. The face above mine was the face of a stranger. Blank, set and rigid, it was a face I had never seen. A man I did not know (DHNT 12).

The female protagonist expresses the inner fear which gets repeated frequently every night. She says that she tries to move her body from the clutched of that Monster, twisting herself, wriggling under the weight that pinned it down. She finds herself in condition of helplessness, to make small whimpering sounds, piteous cries. The small pains merged all at once into one large one. She feels body above her, having pressed by its weight and tighten her that she cannot move herself.
And still the body above mine, hard and tense, went on with its rhythmic movements. The hands continued their quest for new area of pain. Now the horror of what was happening to me was lost in a fierce back, hopelessly, savagely (DHNT 12).

When all has been over she finds herself exhausted. She knew where she was and what happened. When she turned her head fearfully she found it was not Monster but her husband.

In the first chapter, the female protagonist Sarita (Saru) comes to her father’s home after so many years of her marriage. She lost her mother. Her mother died before her father as it has been said in the India culture. She recollects the memory of the childhood when her mother stood before the Tulsi plant and prayed for the long healthy life of her husband by closing her eyes. About her childhood she always tried to relieve from the memory about her mother. She felt as if it was haunting her from within. She always finds it violent assault. She connects herself to the memory of the childhood. She was quite closed to her father. She had some very soft intensity towards her father. When she reaches too her father’s home she found that her father too didn’t expect her to be there. Her father was living alone after her mother’s death. He tried to adjust as Saru is presented there. She glanced to her father and her home too. She found nothing had been changed into her house. The same sagging easy chair, shaped to his body. The curtain of the inner door, made of glass pipes strung together too from a design, twinkled as musically when she moved it, as it had always done. The pictures on the wall were unchanged too. A faded photograph of her grandfather too was there which she had never seen before. There was an ash tray on the table. Her father smoked since he became isolated in the home perhaps after her mother, in the condition of fighting with the self and in effort of saving the existence against the presser of the world. She observed that:

A strained cup with the drag of tea standing in it. It was as if living in which to leave a cup unwashed even for a minute had been a crime (DHNT 17).

Long time arrival of Saru in parental home, was an unexpected for her father. Neither he welcomed her with smiling face nor asked her about her husband and the children. Saru frankly asked him to change the accommodation if he was not comfortable with her sudden arrival at home. His father exclaimed Saru that he wanted to call upon
her for many times but her mother didn’t like that, hence even after her death he neither informed her nor asked to come to home. It seemed as he had performed a kind of loyalty to the dead woman. This showed something that her father still remained in the social trends and belief on behalf of her wife. When Saru recollected the memory of her childhood she always found her father as ‘master of the house’. She found strange to imagine her father in such a comfortable new role: ‘as if his earlier inactivity had been a giving – in to his wife’s ideas, nothing to do with himself ‘(DHNT 20). She talks about Renu and Abhi (Abhijit) her two children. Renu is of nine years and Abhi is of five years. She remembers about Dhruva, who was her younger brother. Dhruva had been died when he was of seven years. Saru came back to her home almost after fifteen years. Up to this much years she didn’t even speak about her father and mother and now after the death of her mother she got worry about her father immediately. Actually Saru wanted to go to her father’s house because her father was alone after the death of her mother. While it was hard to believe for Manohar to see the sudden changed in Saru:

“Why do you have to go?’—Manohar asked her. ‘Did they let you know when she was ill?’ ‘When she was dying?’ ‘When she was dead?’ (DHNT 27).

Manohar was furious on her for that decision. He said perhaps Saru needs to be forgiven. She wants to forget everything and wants to go back to her father. But she replied by simple talk but very bitterly that:

“Forgiven? I want nothing so complicated. My wants are simpler. To sleep peacefully the night through. To wake up without pain. To go through tomorrow without apprehension. Not to think, not to dream. Just to live. And to do that I must get away. Yes, that’s why I’m going. To get away from this house, this paradise of matching curtains and handloom bedspreads. This hell of savagery and submission. But what if I carry my own hell without me? Then there is no hope for me at all” (DHNT 28).

Sarita is a doctor and economically independent woman. She is a highly educated and revolutionary woman. In the world of unequal belief related to boy’s and girl’s ability –disability, she fights to prove her existence. There is a complex mother-daughter relationship ever depicted in this novel that Saru hates her mother. Her mother is highly traditional woman who believes more peace in the world of Dhruva, her son than Saru.
She is the reflection of the typical Indian mentality covered women who finds the ultimate peace of the life in boy’s birth. Saru is the victim of the gender discrimination. She is the victim like those thousands and thousands of the Indian girls who feel crushing under such kinds of the gender discrimination and deprived as ‘Secondary’ and ‘Weak’. The novel is flashes on the struggle of woman for proving her existence as a ‘girl’. Saru’s sudden arrival at her parental home is her taking of pause from the present life. She suffers from many unwanted fears, guilt and the unsolved questions. She needs to be clear. She seeks the answers of all those disturbing questions. She wants to get relief from those panic nights and tiresome mornings. She feels pain by the thought that she feels failure after marriage which she found as her biggest victory in the world against the fight with her mother and the society who don’t permit the girls to live independent and achieve their independent identity out of the four walls of the family. Saru hides her failure from her father but actually she came in search of the soft emotional support and true guidance. Saru wants to be expressive before her father but she couldn’t. For Saru to be expressive means the buried dead body would bring out, of her pessimistic marriage life. She is at one side egoist too who gets fear to prove herself failure. She doesn’t want to tell anything about what is happening in her marriage life. From the childhood she was facing the experience of unequal behaviour of her mother between her brother and her. She could clearly found out the different approach of her mother regarding boy and girl. She remembers the words of her mother:

“Don’t go out in the sun. You’ll get even darker.

Who cares?

We have to care if you don’t. We have to get you married.

I don’t want to get married.

Will you live with us all your life?

Why not?

You can’t.

And Dhruva?

He is different. He is a boy” (DHNT 45).
She realizes her not to go out in the sun as she will be darker and there will be the problem for her marriage. Each of the thoughts regarding Saru was leading in the way of proving and making her realizing that she is a girl and she is the property of her would be husband’s home. Saru wants to prove her as equally able and capable as male. She seeks the opportunity to be independent and create her own image. She wants to prove herself before her mother that she is also important as Dhruva which has been reflected in her talk with her friend Smita: “No, I couldn’t. I had to work hard, to be a success, to show them....her.....something. What? I didn’t know. But I had to make myself secure so that no one would ever say to me again...Why are you alive? Why was I alive?” (DHNT 50).

Saru had a long fight against the social institution called marriage and the traditional belief of the society regarding proving the girl as ‘Something inferior’. When she did not have menses, she was blamed for that and when she started in menstrual, she was constantly reminded to be in serious manner. Her education in medicine, live in hostel, job and marriage with Manohar other than her profession depicts her revolt against her mother. Everywhere she wants to prove herself. Regarding her choice of career in MBBS Saru had a very anguish approach of her mother. When her mother didn’t like her to attend the Medical College and also the staying at hostel she expressed her very vigorous expressions that:

“No, I said. Didn’t you hear me? No. In a hostel? What do you think... your father’s a millionaire?” Saru’s mother evoked in anger (DHNT 142).

Now, for the first time I looked at her.

“I’m not talking to you. I’m not asking you for anything. I know what your answer will be. No, forever a “no” to anything I want. You don’t want me to have anything, you don’t want me to do anything. You don’t even want me to live” (DHNT 142).

Even regarding the marriage of Saru and Manohar, her mother was against of the ‘love marriage’. She rejected their marriage and shows lack of support as any other parents shows:

“I know all these ‘love marriages’. It’s love for a few days, then quarrels all the time. Don’t come crying to us then. Saru replied roughly that—“To you? God, that’s the one thing I’ll never do. Never!” (DHNT 69).
She got the support of her father the most. When she thinks about the support of her father she thought that the support of her father was a kind of the revenge against her mother or what? She thinks:

_He helped me. Without him, I would never have succeeded. Now I wonder whether his was a fight for me or against her. Whether he used me as a weapon against her? Whether that hurt her more than my own rebellion did? If it is waiting for me too, a taste of that bitterness?....... But that guilt is not mine alone. He has to share it with me, for he helped me, my father_ (DHNT 139).

Besides she feels insecurity for her children that whether they too will protest against her the way she went against to her mother? “_Will Renu turn mocking eyes on me one day? Will Abhi defy me? Will they betray me as I betrayed her?_” (DHNT 139).

Manohar’s love is treasure for her. Actually she takes her profession as superior and didn’t concern with Manohar’s profession. She takes him ‘common’ in image. What she couldn’t tolerate she took ‘common’ in case of Manohar. Her busiest schedule spoiled her family peace and even relationship with Manohar. She feels superiority as a doctor and feels proud to have glorious income but Manohar feels inferiority by that. And as a result he was becoming wild in the night. Out of his image he started to force Saru in bed and proved his force as a male. Saru feels pain and even insult by his such behaviour but couldn’t express to him. Saru needed worth, honour and care from someone. From Manohar she expects the same but she got hurt by physically and mentally. Saru was living under the constant and unconditional pressure of guilt of the accusation of her mother for Dhruva’s death. She feels the guilt as ‘criminal’ in eyes of her mother. She feels herself trapped in guilt besides Manohar’s force and inhumanity made her very much disturb. She unstoppably recollects the words of her mother revolve like ghost: “_You killed your brother_”. And Saru cried that:


Saru felt that she had such wide sorrow that she couldn’t hold it within her. She felt that so immense that it wearied her to bear the burden of it. It flowed over her like the
water that had almost drowned her in her dream and she could do nothing with the sorrow but sorrow that she had to endure. She felt that: “It was mine and mine alone. I could share it with no one” (DHNT 146). After the death of Dhruva, Saru’s mother keeps herself engaged in Puja. When Sarita saw her she doubted that whether her mother prayed for her death? “Is she praying to god that I should die too?” (DHNT 148). Before Dhruva, Sarita was treated to be mature every time which made her irritated. When she pushed him out of the lap of her father he fell on the ground “…his head making a sickening thud as it hit the ground, and there was a stunned silence. He must be dead. Is he dead?” (DHNT 168). There was loud howling sound. Soon Dhruva became silent. She didn’t believe that Dhruva has been died. Her mother started to scold her that she did it by certain motive. She killed her brother. Saru tried to give certain explanation that she didn’t push him for such cruel motive but she wanted to see him as the star Dhruva. Regarding the death of Dhruva her father explained that: ‘‘I want to speak you, Saru’… ‘About Dhruva’….he went on. ‘You’re quite wrong in imagining that we blamed you for his death” (DHNT193). Her father enforced on saying that ‘I never blamed you’. He insisted on ‘I’. Saru tries to express but her mother continuously blamed on her. Her father said that it was her weakness. She should take it as her mother’s weakness. Saru was hurt by the matter that her mother scolded her at the last moment of her life too.

Mai Kaki informed her about the last moment’s condition of her mother. She said that in the last moment too she was not ready to see Saru, though Saru was a doctor and she could have suggested the better medical treatment. Mai-Kaki said that: “When I asked her to go to you.”………..and Saru’s mother’s reply was…..“What daughter? I have no daughter” (DHNT 109). By hearing such talk Saru got angrier. She thinks: “She’s always done it to me…..taken happiness away from me. She does it even now when she’s dead” (DHNT 109). Actually Saru needed her mother’s soft touch but the lack of understanding created the vast gap between them. This grew the silent hatred in Saru’s heart. But it is her father who informed her that at the last time Saru’s mother lost the strength of speaking too. Saru was suffering from the guilt that what she suffers in her marriage life is due to the curse of her mother. She is unhappy because at the last moment too her mother cursed her. When she talks about her fear and guilt about Dhruva’s death and mother’s curse her father said that:
“I told you once Saru...your mother is dead. So is your brother. Can’t you let the
dead go?” (DHNT 127).

“But it’s they who won’t leave me alone!” Saru’s tone was peevish and
complaining.

“I told you... they’re dead. They can do nothing. Why do you torture yourself with
others? Are you not sufficient for yourself? It’s your life, isn’t it?” (DHNT 217).

Here her father shows his rational approach. He understood Saru’s guilt and he
tries to make her relieve from the guilt of childhood. Even Saru shares her marital
relationship with Manohar where she feels fear. Fear from his daily night’s inhuman
attacks, his force, her pain etc. Her father listened her patiently and motivated her not to
escape from the battlefield. He said: “Give him a chance, Saru. Stay and meet him. Talk
to him. Let him know from you what’s wrong. Tell him all that you told me” (DHNT 216).

Her father said that she should not escape as she did in past. What she had done in
the past she should not repeated:

“Don’t turn back on things again. Turn round and look at them. Meet him.’ Her
mind fastened on the word ‘again’ once more to the exclusion of everything else. Again?
When Did I do it?” (DHNT 216).

Saru’s father listened her with the healthy approach. Though he is traditional
male, he has the rational approach. He accepts female’s worth too. He supported her to be
strong and make one’s unbreakable image. Through the words of her father Saru got
realizes that she invited all the fears and guilt in her mind. She took responsibility of all
those blames what she wasn’t involve in. Her father made her realize not to be involved
in any blames regarding the past. Even he didn’t understand her guilt yet in present. Saru
said that if she let them go still Manu is there. Madhav’s words touched to Saru that: “My
life is my own” Saru found that how boldly he told like that. Saru too found as if she
found her life like that now. Saru thinks that: “If I have been a puppet it is because I
made myself one. I have been clinging to the tenuous shadow of a marriage whose
substance has long since disintegrated because I have been afraid of proving my mother
right” (DHNT 220). The differentiation in the approach of her mother Saru started to feel
guilt of killing her brother which actually bias behavior of her mother but left the deepest impact over the mind of Saru, as a girl. There is no tender melodious careful relationship between Saru and her mother. The bias treatment made Saru inferior in her eyes. She finds herself unwanted in the house. Saru is the example of all those hundreds and hundreds of typical Indian girls who suffer from gender bias in the family. Saru symbolizes to those Indian Middle class families where the girls are considered as the unwanted, unneeded, undesirable child and they considered as the burden on the head under which the parents feel pressure. The male child is desirable. Male child is wishful child as the part of dependency or support in the old age for parents. Shashi Deshpande has depicted Saru’s father as the feminist male. He is rational and respective towards the quality between man – woman. Between Manohar and her father, her father fulfills the gape of understanding which Saru needed. He accepts the equality between Saru and Dhruva, so that he doesn’t blame her for any of the reason. He accepted Dhruva’s death as natural accident which could be happened in anyone’s case.

As Saru was in the profession of the medicine she had intense relationship with Padmakar and Bozzy. She is fascinated with both. One was her colleague and another was his senior. She passes through the constant comparison among all of them, including Manu. Saru is fascinated with the free life style of Boozie. She knows that he had interest in him as woman but just because of her being married he stopped himself at some extent. Eventhough she gets the benefit of prior status by support of Boozie. Saru loves the freedom and not traditionalism. She loves to be loved by her own conditions. To be surrender is not her nature. Regarding Manohar she feels chocked herself. Actually she feels superiority and enjoining the inferiority of Manohar. She loves the praising, light fun and the prestigious life. She loves honour in relationships, the honour of designation, but Manohar takes her very common as anyother woman in the world and at other side Sarita too forgot to honour the profession of Manohar. Both suffer from one and the other way inferiority. Manohar was feeling inferiority by Saru’s prestigious job and Sarita was suffering from surrendering before him in matter of physical relationship. The busy schedule of Sarita kept her far away from the family. And to make herself stable she too kept busy herself as she took herself as a special person regarding the profession. Manu felt hurt when people’s frequent visiting and their making comments on the high
designation of Saru and counting the economical benefits. One of the friend’s wife of Manohar commented on Sarita’s prestigious job that: “If you had married a doctor, you’d have gone to Ooty too” (DHNT 111). The female want to say to her husband that if someone has the doctor wife one can afford the better life and enjoyment too. But this hurt Manohar and once again he became violent and approached with force in bed with Saru. The way she was dominated by Manu, she dominated on Dhruva during childhood to show her superiority.

Even Manohar insisted her too do practise to earn good money and have better life and comfort of the children. When she got engaged with the practise there had been created a gap between Saru and Manu. The social designation created a gap between her and her family. She remembers his words when she expressed her desire to stop working:

“Manu, I want to give up working. I want to give up all up...my practice, the hospital, everything.”

“You’re joking”

“I asked you, Saru...give it up and do what?”

“I don’t know. Live like the others do, I suppose. Stay home and look after the children, Cook and clean. What else?” .......“And how will we live?” “On my salary? Come on, Saru, don’t be silly. You know how much I earn. You think we can live this way on that?” .......” Can you bear to send the children to a third-rate school? To buy them the cheapest clothes, the cheapest of everything? To save and scrap, and still have nothing after the first few days of the month? No, Saru, there can be no going back. We have to go on” (DHNT 80-81).

Smita reflects the different image in the novel. She is one of the best friends of Sarita. She has panic marriage life. The husband didn’t earn well and even suspicious towards Smita. She asked money from Saru to give sari as gift to her sister-in-laws. Smita was passing through the money crises very much. She took money from Saru and felt relax. Nalu never got married. She has a whole lot of bitterness in her. Saru could share her problems with her and she could understand her enough than any other in the world as per Saru’s thinking. Saru was surrounded with various characters’ aura. She loves
freedom and wants to work with freedom but she loves her security too. She wants her safety with Manohar whom she had chosen as her life-partner. She loves her family in a ways but suffer from the ego. Instead of becoming the generous in the family she puts first her work and career. Perhaps she took her career and success at first only which damaged her family relationships and widen the gaps. Saru’s life became the battle of struggling and winning. She forgot other’s worth too. She hated her mother because she was snatching her freedom and she disliked Manu too for the same reason. But her father advised her to go back to the relation instead of run away. He viewed to face the problems and talk to Manohar instead of hiding the feelings if something goes wrong between them.

The journey of Sarita started to get worth and achieve the importance but she found the worth and importance through the materialistic aspects and destinations which led her to be achiever but far away from her own world. In expecting the support and understanding from others she forgot easily to give importance to others. She didn’t worth the individualism of others too. She wanted the changed in her mother, in Manohar but at her side she didn’t want to change herself. But at last she accepts Manohar’s worth too. The desire of moulding everything outside by her desire made her self - centred. But at last she searches her light within. Saru is the example of all those girls who wants to prove their worth. They want some honour and importance as girls. What she achieve is her struggle for identity and what she feels guilt, shows that she is not inhuman. She is emotional. She is sensitive. She wants her worth but not by destroying other. Her leaving of home and going to hostel shows her running away from the ignorance of her mother. Her marriage is the revolt against the traditional belief and social institution. Once again she gets pause and she goes to her father’s home from the sadist husband. But actually she comes back to the present life by becoming a new woman who is more powerful to tackle the home, profession and the personal relationships. Her father helps her to be free from guilt which her husband never tried to make her. For the life time she was in search of support, care and unconditional love, but she fails. Even she suffered but she didn’t care to give love. When she understood that she unjustified Manohar too, she was ready to face the life with the new strength.
3.4 Man - Woman Relationship in Concern of the ‘Self-Identity’

Shashi Deshpande is one of the eminent and up-coming Indian English women writers, has delineated the tremulous of female ego or self under the pressure of critical human predicaments and sensitive affinities. She is known for her sincere efforts and ability in giving the voice to the invisible inner duel of the urban educated middle class women who are in the form of the housewives and working women. The underlying theme in Shashi Deshpande’s novels is human relationships especially the ones that exist between father and daughter, husband and wife, between mother and daughter. In all relationships, the woman occupies the central stage and significantly, the narration shifts through her feminine consciousness. Their consciousness seeks to analyze and understand the material condition through which gender has been constructed within specific languages and bodies of literature (qtd. In Indian Women Writers Overview). 1960s to 1970s brought the radical changes and the strong wave in concern of women liberation.

The concept of a new woman will have justified itself only by bringing about a radical change in public attitude towards man-woman relationships. The general perspectives about woman as a shadow - figure to a male care taker, be a father, a husband or a son, continue to persist. Man’s affinity with woman is most often the bond exist between the Master and the Slave. This state calls for a concern effort to demolish such notions and to assert the dignity and equality of woman in the family as well as in the wider social life (Singh 89).

Shashi’s Deshpande’s novels revels the man – woman relation, the women’s quest for self, an exploration into the female psyche and an awareness of the mysteries of life, her being of struggler in her inner life, the true reflection of the crushing self, the suffocating owns and protagonist’s place in it. Her first novel Roots and Shadows published after The Dark Holds No Terrors both the novels, including That Long Silence depict the ‘Quest for self’. The author represents that her protagonists have the thirst of the ‘Self’ (Singh 90).

The novelist has reflected those women class of the Indian society who are highly educated, married but crushed under the male dominated society. They are able, capable,
success but suffer from the alienation and freedom. They seek for the identity in the family, society, working fields and in the personal relationships. They take a pause for the temporal time, create the self image and come as ‘New Woman’. They are modern but don’t ignore the traditionalism. The fact of the typical Indian Society is that for women none any corner could be changed. There is no place for them without rigidity. The novelist reflects the women of the novels take the chance with the present life. They want to get rid out of the present life and obstacles but ultimately they could realize that the relief is not in running away but to face the problems and obstacles and make them weak by the help of the inner power. They respect the relationship of their life and they come back again to justify all those along with themselves.

If we talk about Sahshi Deshpande’s female protagonists, like those of her predecessor, are tolerant, obedient, passive and submissive. But the concept of new-woman is all along remarkable in their feelings and conducts. Pass through the critical journey of self realization and make the self image is the most noticeable characteristic of Deshpande’s novels. The title of the novel That Long Silence suggests a belated reaction, a postponement of offensive behaviour for long till postponement cannot be made any more. The patience of silence and endurance is broken and its outcome is a new woman with egotistical affirmations and emotional explosions. As Shashi Deshpande herself states: “Innermost feelings come out in my writings. The kind of emotions we know women have but never come out” (Singh 90). In the novel ‘That Long Silence’ Mrs. Deshpande depicts the anxiety and difficulty of the middle class family. The story revolves around the dutiful wife and her marital conflicts. Mohan has something very clear ideas about the life and his work besides he is the typical Indian male who decides the role of his wife, starts from the look till the hobbies and expressions. He demands Jaya as the whole of the way devotional whether he does anything wrong or not but the condition makes different and his wrong works touched to Jaya’s heart and she couldn’t support him that creates the big difference of point of view between them and he found that Jaya is not dutiful, she is stubborn and through her silence she rejects to give him support. Mohan, too obtains name and fame as well as prestige and security, gets involved in some mal-deeds as a result of which he faces inquiry and loses his job. He expects his wife Jaya, not to share his anxiety his unhappiness, his doubts but to speak
positively and help him to face the crisis. Jaya is the dutiful obedient wife in reality. She bound her whole life around her husband and children and also their demands. Jaya crushes her own identity for them she has melted her own self in Mohan, children and in the household. Coming in Dada’s house, till Mohan’s leaving her and her being alone make her realize towards her worth as a wife, mother and as an individual. As a wife her whole life has been circumference of Mohan’s life and his activities. What Jaya realized in the relationship of Mohan is that she is wife of Mohan, mother of Rahul and Rati but she as a ‘Woman’ and as an ‘Individual’, nowhere. In the Indian culture where husband is the sheltering tree for wife, she feels claustrophobic in her married life and thinks:

“A pair of bullocks yoked together....that was how I saw the two of us the day we came here.”“We were two persons. A man. A woman” (TLS 7-8).

Jaya is the protagonist who after the death of her father was delivered to Mohan by getting marriage in hurried up without thinking of her like-dislikes. There was no option for her to choose her life partner. She was given to Mohan as the family is delivering the pressure of their mind to Mohan. Jaya got early marriage and engaged in marriage life. Apart from her husband she couldn’t imagine her life hence, she constant recollects the memory of her father’s house. Jaya all the times feel hunted by the memories of the past – her earlier life and her marriage with Mohan. The desperations and disappointment in her seventeen years old marital existence, her personal failures, all these begin to haunt and torment her. Jaya becomes a passive, submissive and silent partner to Mohan, the novel ends with the determination of breaking the silence and speaking about the ‘self’. She got inspiration of her father’s last words written in the diary which he followed in his life were “Yathechhasi Tatha Kuru” besides Kamat’s words to be free by will. She strongly determined to present herself with the strong image. Jaya is the representative of those Middle class Indian Society girls who exist in their family but silently suffer and tolerate lots of domination. That Long Silence depicts Jaya’s self-doubts, fear, guilt, silent indignation towards articulation and assertion (Gupta 111). The problems why the Indian girls couldn’t get the healthy approach is, that they didn’t get the chance to create their self image instead they are taught to be provided for the family only. Neither they have place in the paternal family nor could make the place in husband’s home. They just suffer from the insecurity of ‘refused everywhere’.
According to Suman Ahuja’s review in ‘The Times of India’, 8th October, 1989:

“a reputed critic, observes that Jaya” Caught in an emotional eddy, endeavors to come to terms with her protean roles, while trying albeit in vain, to re-discover her true self, which is but an unfulfilled wife, a disappointed mother and a failed writer” (qtd. In Indian English Fiction: Reading and reflections 112).

The novelist is not only writing about her female protagonist, Jaya, who is trying to remove a long silence and struggle with the problems of self-revelation and self-estimation, but, through Jaya, also about other women, those unhappy preys who never broke their silence. For example, in the novel at one place Jaya realizes that her name has not been figured in the family tree. When Jaya asks her, Ramukaka, “Why it is so?”. She is given understanding that now she belongs to her husband’s family and not her father’s. But that was not the true. But neither her mother nor her Kakis, not even her Ajji (grandmother) were there who kept the family together those indomitable women, “who single handedly kept the family together” (143). Jaya feels as if she is nowhere along with all those women of her family, who are fully vanished from the list of family history. Jaya’s protest against such kind of order which is given to women in our culture depicts another vision from women’s point of view. Jaya studied in the convent. She is a writer but her individuality, the skill was crushed by her husband Mohan. Mohan’s superiority crushed Jaya’s intelligence. He guides her constant for what she should write and how to write as if Jaya doesn’t have her sense of writing. In the early years of their marriage life she expressed what she felt but that hurt him the most so she started to keep silence. Her long silence drew up to seventeen years made her passive and silent. Jaya became the person of Mohan’s choice. Mohan’s sudden leaving gives her shock. This frightened her a lot. She remembers Kusum who escaped somewhere and at last her dead body was found, this thought frightened her the most and she becomes so much disturb for Mohan. Jaya was treated by her father as the special one but here at Mohan’s house she is Mohan’s wife and the mother of the two children. She feels about that what else can be there if she is not out of any? She realizes that there is no life without Mohan. There is no meaning of her life. She is nothing but the unwanted wife without Mohan, the deserted wife, who has no place anywhere. Her intense of searching for self has brought knowledge of life which cannot be leaded vacuum. Jaya finds that her fault was
inexpressiveness of herself up to these years but the change in women is to be expressive what they feel and what they have in their within they should express that. Jaya’s marriage was tackled in some different ways. After the death of her father, her brother was forced in a ways to discharge his duty. Mohan and Jaya got marry without the prior affection. Mohan desired Jaya as fluent English speaker but modified as per his wish. He wants to take pride among the people and relatives regarding this matter but he doesn’t want to give the true freedom of will to Jaya. Mohan always desires Jaya not as Jaya but transformation of what he likes about the other women. He had seen the three women fluently English speakers during his boyhood. When he went to see Jaya at Ramukaka’s house he found her speaking as same and he decided to get marry with her. He told Jaya:

“You know, Jaya, the first day I met you at your Ramukaka’s house, you were talking to your brother, Dinkar, and somehow you sounded so much like that girl, I think it was at that moment that I decided I would marry you” (TLS 90).

Jaya’s marriage is nothing but relevance from Jaya’s responsibilities including inability to offer dowry too. Mohan didn’t want any kind of dowry. Nobody cared to know what is Jaya’s wish? What does she want? Nobody cared for Jaya’s nature and ideals which were different from Mohan. When Jaya got marry with Mohan she didn’t know anything about him. Mohan was completely stranger for him. Jaya had some romantic thought for marriage and the husband but after the marriage with Mohan she found all this possible in the dream and her dream of life was dashed to pieces. Jaya got fail to get moral alignment with her husband because Mohan always approached her through body. Most of the time Jaya felt alone even if when Mohan was beside of her, the bodies met but not the soul. Many of the times it happens that they met but Jaya still throb with the sensual need. She needs Mohan but he doesn’t understand her. Jaya needs to live her individuality and not by the wish and modification in her by Mohan’s wish. She cuts her hair. She was advised to look like other women whom Mohan admired. Mohan didn’t see Jaya as Jaya. Even Jaya’s name too has been changed after the marriage. She became ‘Suhasini’. Jaya gets hurt by losing her identity as Jaya. She loves that name but as per the tradition her name has been changed at her husband’s house. Jaya has need of her emotional attachment with her husband. She needs the spiritual
communion. She values the understanding between husband and the wife. But there was least chance for understanding to their relationship.

Jaya becomes Suhasini in real sense after coming to Mohan’s home. She becomes passive. She accepts what Mohan demands and desires with silent lips. Jaya never explains that what kind of the look and attitude should Mohan have? Jaya becomes silent. She doesn’t want to hurt her husband hence she keeps silence for the seventeen years. Mohan doesn’t care for what she feels? What she desires? What she wants? Mohan considers her as the concrete form of what he demands? She should be that what he expects. As a result when there was some illegal activities happened and he got trap in to it, Jaya still keeps silence so she was misjudged by Mohan. He demands her to be extremely supportive in that critical situations he explains that what he did that was for her and the children. Mohan had always very clear ideas about himself. He was a dutiful son, he is dutiful father, husband, brother. It had never mattered much to me until he said:

"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” (TLS 9).

For the first time Jaya feels anger. She feels that: “contracts, tenders, favours, commissions.....what had these words to do with my life? How could these things affect us?”(TLS9). Jaya kept herself aside, her choices, likes-dislikes, inner agonies, furies, skills etc… because she framed herself in Mohan’s choice. While Mohan pours tension, talks about the tension to her and also blames her for not giving the positive approach. Jaya is the devoted ideal mother, wife, daughter-in-law but she is not free as an individual. Jaya is the representation of those women who silently suffer in the marital relationship but don’t break their silence. Mohan is clearly stated but due to the jobless condition he is in full of tension. He is traditional male who is clear about his role in life. He wants to justify what he does and did. He wants to make Jaya realize that what he did that was as a purpose of social security for his family. He wants Jaya’s strong support in whatever situation he is. He wishes to use his wife as buffer, an opiate to soften the impact of the forces he has set into motion against himself. He feels that he is not now in the centre of her care. He wants Jaya should hold him hard in the tempest. In the unpresence of Mohan Jaya comes in contact of Kamat, the widower. He makes her
realize that she should express her real self. Why should she bind herself regarding the writing? Why should she care for the other’s like and dislikes in her writing? Kamat is that feminist male with whom Jaya feels to live with whole self. He says:

“All this anger.... ‘Why didn’t you use it here?’ .....Why didn’t you use that anger in your story? There’s none of it here. There isn’t even a personal view, a personal vision. I’ll tell you what’s really wrong with your story. It’s too restrained. Spew out your anger in your writing, woman, spew it out. Why are you holding it in?......Why ! Because no woman can be angry. Have you ever heard of an angry young woman?” (TLS 147).

After marriage Jaya felt that there was no room for her anger and despair in her life. What she found was just order and routine. The relationship between Jaya and Kamat is more than two persons they were individuals, the two individuals who have their different ‘self’. Kamat straightforward says to Jaya that:

“’I’m warning you---beware of this “women are the victims” theory of yours. It’ll drag you down into a soft, squishy bog of self-pity. Take yourself seriously, woman. Don’t skulk behind the false name. And work--- if you want others to take you seriously. This scribbling now and then...’” (TLS 148).

When Jaya observed the relationship with Mohan she found that she is his wife, mother of his children but not ‘Self’. She is Jaya in real sense with Kamat. The physical communion can be such beautiful that she could find through the soft touch of physic and mentality through Kamat. She feels to be equal and liberate with Kamat. Jaya meets the real self after she met Kamat yet she doesn’t forget the present life that she is the wife of Mohan. What Jaya finds in her life is that there lived two women. One is Mohan’s wife and second is Rahul and Rati’s mother but not Jaya as an individual. Jaya feels awake at last. She is not silent. She decides to live with her own choice. She wants to live by choice with her own ‘Self’.

Regarding *The Dark Holds No Terrors*, for Saru the marriage life was quite happy in the beginning. She became successful Doctor. She begins to enjoy the social and the financial status with the help of an outsider Boozie. Such scenario creates the inferiority where people started to recognize Manohar by the name and prestige of Sarita. He started to feel inferiority. He became sadist. Desire of living the comfortable life in a big house
leads her to be earned and the busiest person which leads their marital discord. In the very beginning Manohar suffers silently but later he started to pour his anger through the sexual attacks. He worked forcefully with Saru. He physically attacks on her which she feels as the insult of the honour. Saru had affection towards Boozie and Padmakar. Manohar showed his silence in the early stage. Sarita was bitter at silent Manohar who is affectionate to her in the day time and treated like beast in the night and seduces her every night. Saru gets money from Boozie and Manu too uses Boozie to live comfortable life. Though Saru has extra marital relationship with Boozie and Padmakar, she remained incomplete regarding the quench of self. These relationship does not sooth her. Regarding the relationship of Saru and Boozie, she understands that his affection towards her is not the master and student relation but the male female. Her marriage started to collapse under the weight of her success in her profession. Saru is the example here where the women find their happiness in the success of their husbands but in case of women the husband wishes that she should earn least. Moreover they keep them apart. They felt them inferior at every step and the husbands by every other way make realize them to be inferior. Example of Manohar shows that husband like Manohar feels inferiority and makes her inferior in the night by physical force. Manu expresses his feelings by attacking her like a wild animal. Comment of Manu’s friends for the trip of hill station insults Manohar a lot and once again he makes her victim of his brutality and wildness. Saru becomes the victim of marital rape. She scares every night. As a child Saru is the victim of the gender discrimination and as a wife she is the victim of the marital discord, the male superiority Saru feels guilty for her own failure in her life. She suffers doubly and alone with guilt consciousness. Moreover she feels guilt for leaving her parents too. She thinks if she could have done arrange marriage her parents would not have turned back to her. Saru feels bitter realization in the life about women’s remain step behind her husband. Saru decides to reveal the truth to her husband. She struggles to assert her individuality. She feels as if she becomes like puppet, and she is responsible for that. Saru’s marital life is full of incompability because she needs her worth in the personal life, she wants to cover up the emptiness in her life which she feels the lack of the worth regarding the individual existence. Her marital relationship is her expectation of the worth from the male whoever comes to her life in concern of Dhruva, her younger
brother in the childhood and Manohar in the youth as her husband marriage with Manohar reveals her open revolt against the age old traditional norms and her Mother’s typical attitude regarding the girl’s marriage and liberation. When she achieved Manohar’s love she found that it’s her greatest achievement however she always tries to prove her individuality as a doctor. Saru’s marriage with Manohar is expecting the desire of equality from him. She always builds up her image in such a ways that it automatically enforces him to surrender. But this way she nullifies Manu’s existence and makes him cipher (Khobragade 111). The marital conflict is the reason of struggle between the two egos. The hurting psyche suppresses each other. Saru is in search of potential human life. She, as per her designation much free will persona and believes the male-female equality in profession. She doesn’t believe in the strict traditional and social limitations so that she got admission in Medical against the will of her Mother and also the norms of girl child development. Saru tries to raise her dignity and image in society. She is realist. Yet she feels force of the guilt regarding the past incident of the death of her brother and accusation over her as well as present’s emotional psyche. But she keeps her emotions under control and when she gets busy with the profession she becomes as normal as the Doctor should be. For Manohar her profession and her actively working forms are somehow undigested. Manohar accepts her as the common woman. When she becomes little bit high positioned he starts to feel inferiority and makes her feel that inferiority. Saru suffers from the emotional hurt and for the temporal escape to her father gives her chance to self retrospect. She decides to say Manu about what is right and what not. Saru comes back with new energy in her married life. She has no fear now. She has decided to face each challenge in her life. Saru is the example of all those thousands of women of Indian society who becomes the victim of gender bias. The gender bias could be in family regarding the girl-boy growth and male–female difference in marriage, social expectation and offering the responsibilities. As a girl she got the different treatment by her mother who was giving much worth to Dhruva, her younger brother. While Saru, from the childhood was suffering from insecurity besides she got the worst treatment of being the woman and the wife by her husband. Manohar raped her during the night by applying the force of the husband and made her realized as secondary though she earned well and
stable in her profession. Manohar’s inferiority was the social and economical inferiority regarding the earning and social status.

In *Roots and Shadows*, Indu the female protagonist feels crushed and conflict between her family and professional life. She is journalist and torn between self expression and social stigma. Indu is the motherless child. She is brought up by the surrogate mother Akka but under so much restriction. From the childhood she seeks for her own house is the symbolic of deeper dissatisfaction with her marriage. She loves Jayant. She thinks that by getting marriage with Jayant her search for self has been fulfilled but she remains dissatisfied as she has to surrender herself there and she couldn’t live as a liberated woman. Indu has typical traditional husband. Her husband is the symbol of the burden of the unconscious expectation of the society on women. Indu escaped from the traditional norms and the restriction but at Jayant’s home she too lives the restricted life by professionally and individually. She couldn’t express her feelings about love. Neither she could write as a journalist having free persona nor express her intense feeling about love. Jayant has the attitude of detachment. Jayant is not a strong enough to endure with equanimity her complete withdrawal from him. During the professional crises she needs the support of Jayant because on the contrary she has the responsibilities of the children and the household. But Jayant remains detachment. Indu could find nothing meaningful in the job besides perpetuating the self-serving lies of various influential people. She feels the dissatisfaction from the core of her heart. Jayant doesn’t understand the delicacy of her situation. On the contrary he advises her to stick over the present job. Indu is made to feel like a criminal for being inquisitive and intelligent, for being willful, passionate about the things and non-conformist. She thinks about the liberation that:

“But twice in my life I had thought I was free, Once when I left home as a young girl. And the second time, when once again I left the family and returned to Jayant. Both times I found out how wrong I was. New bond replace the old: that is all” (Jha 3).

Seeking for love leads her to Naren, but she doesn’t find their union is a kind of love but infatuation. Indu’s dilemma is that she is not accepted by Jayant with equality. She is considered by him as subsidiary. As a girl she was treated as an outsider and with
Jayant too she feels as an outsider in home. Indu loves Jayant too much but when Jayant gets shock by knowing her intensive passionate feelings in love making, she starts to hide her feelings. Besides Jayant is found as the typical Indian male with the negative attitude who was unable to accept the equal feelings in women regarding love. Also he finds such kinds of the women as characterless. Jayant doesn’t like that Indu should now involve in the family because Indu is not accepted with Jayant by Akka and family. Indu’s refuge at her home gives her opportunity of self retrospection. She decides to leave the job and start to write by her ways. She wants to restart her built on the foundation of honesty and she decides to be true self in the relationship with Jayant (qtd. In Sandhu’s Emergence of New Woman in Shashi Deshpande’s Roots and Shadows). Indu doesn’t want to submit herself as she asserts herself as equal human being, She believes in equality of male-female. Roots and Shadows, the title itself suggests the symbolic representation of the dialectical nature of man and woman set against each other in material terms for power struggle (qtd. In Nayak’s Making of the New Women in Shashi Deshpande’s Novels) Indu’s marriage with Jayant was initially a challenge against the age old traditional norm and belief of the family that act is the act of fulfilling the emptiness in her life. It was the emptiness of self worth and love which she searched from the childhood. Marriage is the complete surrender for her. In order to set up the domestic stability she sets up herself as the ideal wife. Indu doesn’t like to be initiated in to the phase of motherhood as it would involve all the pains and problems of the child-birth. She thinks both womanhood and motherhood are the shackles that bind woman down to the ground and delimit their scope to be independent (qtd. In Nayak’s Making of the New Women in Shashi Deshpande’s Novels). Indu feels rebellious when she is treated sexually inferior by Jayant. She feels strong resistance from her husband Jayant when she wants to quit the job and decides to write but by her own ways. Indu’s awareness towards being the victim of suppression and domestic conflict represents the frustration of the women in the Indian Society. Indu’s urge gets louder to become the creative writer and she at last decides to be that without being disturbed by other’s like and dislike. She accepts the challenges of the forth coming life and without losing the womanhood she goes ahead with the promise to set up the balance between her professional and the personal life. Instead of escaping from the situation and the condition she decides to carve her own identity while living in the
present world. There is the louder urge of the inner self of the female protagonists to be ‘free’, ‘Economically Independent’, ‘Liberated’, ‘Writer’, ‘the woman with self’ which could be found through the example of Jaya, Indu and Saru.

3.5 Victim of Patriarchal Society-As Daughter, Wife, Mother, Woman and Self

Loneliness is one of the concern with the existentialism, is not merely an incorrigible disease but a symptom of modern man’s predicament and the awareness of this has made him search for the true meaning of life. Ironically the search itself has been eternally condemned to be free in the vicious circle of struggles. Shashi Deshpande’s novels are mainly concerned with the self, assertions, and loneliness of woman. Her chief concern is the human relationship, not the rationalized but felt, perceived and real not the traditional but redefined human relationship between Man-Woman. In all, the woman is the central figure. Woman is the central figure and the target point of her novels. Shashi Deshpande’s woman characters are born from the typically Indian situation. They represent the middle-class family. Her theory is not the theory of western feminine. In fact Shashi Deshpande does not follow any of the theory. She gives her own assignment of the predicament of Indian woman caught between tradition and modernity, between family and profession, between freedom and loneliness, between self-agreement and self-realization. The problem faces by her woman protagonist are existential in nature. In her novels we find the women’s quest for identity, freedom and independence. Her novels are remarkable for the exploration of psyche. She determines to create her own self image as strong woman who too, needs her own life.

In Roots and Shadows opens with Indu, the middle-class orthodox Brahmin girl, returning to her ancestral place after eleven years in order to attend the funeral ceremony of Akka, the ‘old rich family tyrant’. Akka, the surrogate mother of Indu, is a domineering woman in the novel. She is a childless widow and symbolizes authority. Her word is a law in the family and no one dared to question her authority. Till her death, she maintained her authority and power over everyone’. Indu has been brought up under her authority and control. But she always questions her authority and wants to see herself free. Both Akka and Indu have incompatible temperaments and they represent two
different worlds. Akka represents old generation, tradition and authority, while Indu new generation, modernity and freedom. Indu finds her surrogate mother dominant and a hindrance to her freedom. At every stage she feels she is stifled and thwarted. She comes to the place to find her original roots and much to her distress discover dark shadows falling on her life. When she was studying in college Akka doesn’t allowed her to talk with the friends and cultivate her friendship with them. Indu left her home with full of hatred for family, for Akka especially and she swears ‘I would never go back’ (20). Thus, she rebels against Akka’s authority, world and her values and marries Jayant and enters another house to be independent and complete. This is the first step in herself autonomy.

In her married life, Indu wants to be more assertive and autonomous. She becomes possessive and always wants her husband Jayant to be with her. She all the times thinks about her husband and she starts to frame, mould herself as per the choice of Jayant. In a ways she expresses her love for Jayant which has no limits, and she realizes that she is in no way different from others. Indu thinks that marriage has given her freedom, but ironically enough, soon she realizes the futility of her decision. She says: “I wish I could say we have achieved complete happiness, But I can’t fantasize” (14). She thinks: “This is my real sorrow that I can never be completed in myself. Until I had met Jayant, I had not known it.... that was somewhere outside me, a part of me without which I remained incomplete. Then I met Jayant and lost the ability to be alone” (34). She realizes: “I had learnt to revels to Jayant nothing but what he wanted to see..... I hide my responses as if they were bits of garbage” (qtd. In Ragupathi’s Self-assertion of Woman: Shashi Deshpande’s Roots and Shadows 128). The paradox is that she is not happy with Jayant, but at the same time, she cannot live without him. She thinks that she has achieved independence and completeness, but soon she realizes that her independence is not complete and total. She is not content, she wants something more. (Ragupathi128) Indu, like Saru in The Dark Holds No Terrors experiences disillusionment in sex and falls a victims of “sexual paralyse”. This salient sexual humiliation leads Indu to have extra marital relationship with Naren. This is the second step of expressing herself autonomy. Both Indu and Saru seek freedom for not only intellectuality but also sexually. Both the heroines undergo a new experience. Both give a new expression through extra marital relationship. Both give a new interpretation of “love”. Saru in The Dark Holds No
Terrors revels: “Love.... there was no such thing between man and woman. Only a need which both fought against futilely, the very futility owing into the thing called love” (DHNT 65). Equally Indu laughs at the same time to the idea of “Love”. When Naren asks her what the truth is, she answers: “The sexual instinct....That is true. The material instinct...that is true too. Self interest, self love...they are the truths, you remember Devdas? I saw it with some friends. They sobbed when he died for love, but I could have bucked. A grown man moaning and crying for love. God ! how disgusting !” (qtd. In Rajaram’s Identity Motifs in Shahsi Deshpande’s Roots And Shadows). She thought that marriage would bring her freedom, but to her great shock and surprise, she found that Jayant had not only expected her to be submitted as an ideal wife but had taken her submission for granted and she also, without being aware of it, submitted herself to him step by step in the name of love. She found it was not love but an adjustment as she never wanted conflict in her married life. As it was love marriage she doesn’t want to leave the impression of disappointment over her parents that she had committed a mistake. Though she was not happy she wanted to prove that what was not true. She says pathetically : “the hideous ghost of my own cowardice confronted me as I thought of this.... that I had clung tenaciously to Jayant, to my marriage , not for love alone, but because I was afraid of failure, I had to show them that my marriage, that I, was a success... And so I went on lying, even to myself” (Gaur Pallavi & Rashmi’s The Roots of Girlhood casting Shadows on Womanhood: Shashi Deshpande’s Roots and Shadows 9).

Both Saru and Indu as a wife, realize that love has no place in the world ; they see only deceit, treachery and hypocrisy. They also see that sex has become the symbol of power and authority in marriage. They realize that the extra-marital relationship is false, deceptive and misleading in the eyes of society. They begin to understand that marriage demands enormous sacrifice from woman and in that sacrifice she cannot express herself to be totally free and independent. Indu’s quest for completeness turns out to be her quest for meaning for self and life. It appears as though the tragedy of Indu is quite evident, inevitable and inescapable. The struggle is eternal, and the anguish is irresistible. One also sees loneliness and misery in her search for freedom and identity. For Indu the ancient house itself is a bondage and trap. She feels no peace in her before marriage.
house too. She feels the bondages in to it. She feels as if she is trapped in past. There is an awareness of the futility of her autonomy and yet she realizes that she is being, and not dependent on Jayant. The novel ends with a kind of affirmation of the individuality of Indu and also the principle of life which is endless. She has learnt to see the life with not only full of possibilities but also with the chances of better growth and grace. It is with understanding, realization and reconciliation, she goes back to Jayant. She realizes that Akka is not sadist. Though the novel gains its feminist stance, it goes beyond the limit of feminism and touches the very predicament of human existence. Though Deshpande provides the compromising attitude for Indu at the end the whole novel deals with the existential dilemma of a typical modern middle-class woman. But the end is concerned with the strong will of Indu by not doing compromise in being the strong woman first. She is the writer. She is wife and she is the strong woman too. She could do each thing better than any man can. She appears at the end as ‘New woman’ who is ‘Self’ in within, who is strong decision. She sought the example of being the strong decisional woman in front of the male world who takes woman as indecisive and incapable to fulfill any responsibility without the help of male. Indu is not weak. Neither she accepts the typical approach like thousands of the typical Indian women but she returns back with the new determination to face Jayant and the world where she lives. The existential trauma, conflict and anguish faced by Indu in the novel can be ascribed to any woman in the Indian society. It’s a beautiful presentation of the inner psyche of woman by Deshpande that can deeply impress anyone in the world.

In *Dark Holds No Terrors*, Saru is the protagonist, the daughter, who is unable to create the healthy and positive relationship with her mother especially after the death of her younger brother Dhruva. Saru proves herself as the revolted child. She goes to the city and gets the Medical education. As a daughter, Saru is norms breaker of her family who first gets the Medical education and then she gets the love marriage with Manohar. Saru is a successful woman by profession. She loves her father but feels lack of love due to her younger brother. From the childhood she gets frequent emotional hurt. She was refused for each thing she wanted to do. She was injured emotionally in the past as a girl regarding her mother’s gender discrimination while in the present time after the marriage she suffers from the physical and mental humiliation. As a wife she enjoyed the earlier
days of her marriage. She found Manohar as the dream lover. She enjoyed with Manohar in a small house. But when they came under the shade of the comfortable life there has been created a marriage discord between Saru and Manohar. She is a nice mother. She takes much care of her children even for the healthy growth of the children she believes in the family planning too. When she goes return to her father she remembers her children and their need. As a wife Saru faces the brutality of her husband in the night. In the day time Manohar praises her but in the night time she is raped. Her husband turned in a monster in bed by abusing her and bruising her. Saru suffers from some untold fear. She wants someone to share her fear and terror. She wants to express herself. In view of Prasanna the protagonist of the novel has been reasonably considered as for the category of the woman who could be defined as:

“The Woman in order to achieve her freedom sees marriage as an alternative to be created by the parental family. The simple need to be independent eventually becomes a demand of the inflated ego and takes shape as the love for power over others. She resents the role of a wife the hope that her new role will help her in winning her freedom” (qtd. In Devika Raman’s The Dark Holds No Terrors: A Post Colonial Reading).

Saru’s efforts are in the same direction. She suffers for love from the childhood so that in the youth she got marry with the man of her choice and for that she rejected the each social and the traditional norms. She wanted to seek the new worth. She wanted to seek the valuable, place for her. But unfortunately she suffers at her husband’s home too. Her husband who suffers from the inferiority regarding the profession he treats Saru as the object of pouring his frustration. She couldn’t refuse and get the fear by seeing Manohar’s two sided appearance. In the day time he pampers her designation and prestige and in the night he behaves as demon. He treats her with lot of brutality. Saru becomes the victim of the marital rape. Saru feels guilt about leaving her parents. When she goes back to her father she feels that she could have been live with her parents if she could have done the arrange marriage. Saru feels that only the place has been changed for her emotional injury. In the childhood days she suffered from her mother’s brutal attitude and in the present time at her husband’s home she suffers from the husband’s brutality. Nothing has been changed but the treatment remains same. Saru is the example of those
typical Indian girls who face the lack of development due to gender discrimination. The
girl child is considered as the outsiders. Moreover if they are taken care, it is not for
themselves but for the good husbands. Saru hates her mother and by the example of her
mother she hates the women like her mother. She hates to be woman like her mother. She
hates her mother hence she wants to hurt her by going against of her will in case of the
Medical study and marriage. Saru has soft corner for her father and when she passes
through the mental trauma she got the best support from her father. As a Doctor Saru is
successful and suffer from superiority too. She feels that she is the maker of her own
career and now she is the person who has the right to have total liberation. She should
achieve everything for the lifetime. But Saru forgets that in her busy professional life she
forgets the family behind, even Manu too feels inferiority and she should not consider
others by her eyesight and prejudices. Sarita finds herself alienated and alone when she
finds that her expectation of creating her world in Manohar got failed. She is not
traditional one who rejects the idea of sex but she finds it as the expression of love. Sarita
feels that she is raped, both physically and psychologically. Her returning back to home is
to face her father after fifteen years and she is full of emptiness and without love beyond
a life of fulfilling domesticity and wants to search self. As a girl and wife her
individuality was crushed. Her efforts of being strong, liberated and the economically
liberated woman was not accepted by her husband. But by the support of her father once
again she decides to face the challenge of the everyday situation. She decides to express
herself. The condition of Sarita is the far more condition of the women of the Indian
society where they don’t even get the healthy birth, growth and development. Besides
they are constantly reminded as the outsiders who don’t have the place in parental home.
Saru’s suffer from many unsaid guilt, made her turned into revolted. Her father made her
understands to leave the guilt and live the free life. Start up a new beginning and let the
past in the past. Her father made her understand that she should leave all that everything
which is unchanged. Saru’s father’s approach to patch up with her mother was understood
later on by her that what the silence he preserved was a kind of silent revolt too. Whereas,
he was the most traditional in the beginning of the novel but after the death of her mother
she could know her father’s approach. She could get that getting the new form of life is
the ultimate rule of survival in the life.
In her novel ‘That Long Silence’ (1988) Shashi Deshpande tells us the story of man and woman from woman’s point of view and of wife and husband from the wife’s point of view. She describes and dissect the life inside the cage, behind the veil, under the bell jar from precisely that vantage point of inner space, the space most important to the existentialists. Through the depiction of Jaya’s oppressed and unsatisfactory life, Shashi Deshpande has conveyed existential themes of absurdity of existence and nausea. In a tormenting saga of tormented wife, the novelist portrays a search for authenticity. The book is sprung with tension from start to finish. Jaya is incessantly revealed by inner conflict, given to copious weeping, constantly analyzing her oppressed lot in a male oriented society. She experiences a sense of anguish, a generalized uneasiness, a fear or dread. The novel is shrewdly presented by Shashi Deshpande as Jaya’s own series of memories, in a first person narration of both her past and present life, written only for herself which is the direct and truthful statement on woman’s introspective analysis and her concrete existence. Before marriage Jaya had been taught the importance of the husband in the life of women, Vanita Mami tells her that ‘a husband is the sheltering tree’. Ramukaka reminds her that ‘the wife’s real happiness lies in husband’s happiness’. Dada advised her ‘to be good to husband’. She has never heard about such systematic pattern but gradually she starts to design out herself as per that pattern. She tries to frame out herself just like other women of her family. She soon realizes that marriage is the state of endless process of life. Jaya shapes out herself as per the wishes of Mohan, she has given up her job, the baby she wanted to adopt and anti-price campaign she had wanted to take part in, all lost. Moreover Mohan accused over her for not taking care of the children and isolating herself from him and his concerns. She has stopped her writing. She learns at last “no questions, no retorts: only silence” (qtd. In Kazhungil’s The Problem of Identity in Shashi Deshpande’s That Long Silence).

In the novel That Long Silence, Shashi Deshpande expresses the silence of the women protagonists Jaya as expression of the silence of the modern Indian housewife. Although modern women writers tried to express the silence that had turned women into non-entities; they could only provide psychological depth to their characters. They either created unreal sentimental romances or scrummed to the temptation of mounting feminist ideology. The novel sustains its credibility from the fact that Jaya is a convent educated-
English speaking lady with a literary taste (Satendra 72). It portrays the conflict raging between the narrators split self and the housewife. Jaya represents urban and middle class woman. Her upbringing demands the suppression of the self. Her feelings make her neurotic and she is contented to play the role of a caring wife (Akila 102).

Shashi Deshpande describes that Jaya’s life inside the cage, behind the veil. This novel depicts that Jaya is caught in great dilemma; first she tries to be a fit wife for her husband and second she tries to express her feelings of women, she tries to express her emotions of being the woman and want to enhance her identity. Jaya is the representation of urban middle class woman exposed to liberal Western ideas. She is conservative middle class, smiling, placid, motherly woman who learns to suppress her own wishes and act according to her views and ideas before the society but still she remained silent probing into her past, struggling with her present and trying to establish her rapport with her future. She revolts but in silence. Silence was her natural condition. Her inner conflict and turmoil are so bitter that she is unable to speak them out and remains silent in order to be frustrated and disappointed after disapproval of her action by the society. As a writer, Jaya has become silent towards the reality of the women of the Indian Society too. She plays safe by penning a fortnightly column “Seeta”, light, humorous pieces about the travails of a middle class housewife. She doesn’t write like “...the women I had known.... because they might - it was just possible - resemble Mohan’s mother, or aunt, or my mother or aunt” (TSL 99). She knows that her relationship with her husband is spoiled by incompatibility and lake of communication. Jaya has never expressed her “frenetic feelings” to Mohan as it seems ‘like a disease, a disability’ which she has to hide from everyone (TSL 97). If she suffers it is in silence and if she revolts it is also in silence. She suppresses her feelings lest they should spoil her relationship with her husband. She succumbs and surrenders herself without revolting. Silently she submits to his will. She never says ‘yes’ when her husband asked her even if she is hurt. She tolerates everything. She endures all kinds of masculine oppression silently. She is silent because it is less complicated to do so. Jaya desperately wants to come out of her situation and yet, she struggles to break out of it, for she never feels safe when yoked. She is revolted by nature. She doesn’t want to be ‘Sita’ who silently suffered in exile of her husband. Jaya realizes the futility of being silence hence she decides to break the
silence. She was by choice the silent woman and later she becomes voiced by her choice too. She decides to break her long silence of the seventeen years. It is Jaya’s father who taught her to be confident in herself. She breaks her silence and refuses to be led by what the life she faced. Now she will continue as a writer and would not look up at the face of Mohan for an answer he wants. Jaya is with Mohan but without Mohan too she lives. She is now without desire too, to sleep with him. Though Jaya was with him she found herself alone. Mohan suggested her to get job. He said her to write in a magazine, one of the weeklies. Jaya responded least. She didn’t say much and didn’t show any enthusiasm too. In part three, Jaya’s mother’s gender bias about taking care of her brother and made her realize to take care of her brother as she is the sister, it is her whole responsibility too:

“Don’t be so harsh with the little fellow,’ she would say, And to me, ‘And you, Jaya what kind of an elder sister are you? Is this the way for a girl to treat her younger brother?’” (TLS 101).

Since the death of Ajji Vanitamami became aggressive. There has been quarrel between Asha and Ravi and Ravi wished that Jaya should make her understand to return back. Ai’s initial enthusiasm had not been for Asha’s qualities, but for her good looks and her father’s money. Otherwise Ai could say that the girl was not good for him. Ravi’s silent desire is to send a silent message to Asha through Jaya, his sister that:

‘Go home girl, Asha, I should say. Go back home and obey your husband. And never mind whatever it is he has done, he’s your husband, after all, and a husband can do no wrong’ (TLS115).

Jaya felt hesitation for that because she herself doesn’t want to say that as she herself got wrong with Ravi’s approach towards Asha and in a ways Jaya understands the worth of Asha’s wish, likes and dislikes. Jaya herself suffers from lack of liberation, freedom for ‘Self’. Asha’s going back was considered as her own fault only and her father’s instigation against Ravi. For Jaya marriage is something called individual liberation in wholeness. She wanted to be that individual but couldn’t be that besides she got trapped with Mohan’s desires and wish to be other. She thinks about Asha that what could she make Asha understand if she feels something trapped in the relationship with
Ravi? Before marriage Jaya had been taught the importance of her husband in the life of woman. Vanitamami tells her that Husband is like sheltering tree for woman. Ramukaka reminds her that she doesn’t belong to that family so that she is not there in the family photo but it was the puzzle for her that neither there is Ai nor other women of the family in that photo graph. Women of Mohan’s home were just mystery for her. They were so accurate for their role. They were so definite about their roles, so well trained in their duties, indifferent to everything else. While the accusation was on her by Mohan that she is careless towards him and the children. She doesn’t take care and she is not well prepared for the marriage life. Jaya is unable to communicate with unapproachable, uncommunicable, indifferent Mohan, she is overwhelmed and engulfed by a sense of seclusion. Ever since she got marry she was just waiting. Waiting had become the heart of her life. She waited for Mohan’s coming, children’s going and returning back to home, waiting for milk, waiting for the servant etc...She finds the very nothingness in her life. Jaya thinks that:

“And above the beyond this, there had been for me other waiting... waiting fearfully for disaster, for a catastrophe, I always had this feeling--- that if I’ve escaped it today, it’s still there round the corner waiting for me; the locked door, the empty house, the messenger of doom bringing news of death” (TLS 30).

As a wife she had to just waiting for everything, as a mother too. Jaya’s sex life gives no satisfaction to her. She, at one stage, feels that:

“I could stay apart from him without a twinge, I could sleep with him, too, without desire” (TLS 97).

Sex with Mohan has become very mechanical process for Jaya. She wanted Mohan to satisfy her thirst but still she was thirsty and couldn’t say anything to him. She becomes silent. Jaya feels that:

“We had never come together, only our bodies had done that. I had begun to cry then, despairingly, silently, scared that I would wake Mohan up, trying desperately, to calm myself” (TLS 98).
This novel depicts dissolution of a feminine sensibility under the stress of marriage that finally destroys woman’s being. As a woman Jaya was taught to be woman, a woman without anger and a woman without expression. The hidden anger, the crushed anger, made her suffocated. She was becoming despair. Jaya felt existential dilemma which is the outcome of nothingness. She was living then without anything to structure her being and her world, and she is looking into emptiness and the void, hovering over the abyss in fear and trembling and living the life of dread. For Jaya:

“But there was no answer to the question. It seemed to be flung into an abyss. Nothing returned, not even an echo…” (TLS 24).

Jaya understands that, the particular situation for woman that: “A woman can never be angry; she can only be neurotic, hysterical, frustrated” (TLS 147). Death of Kusum is also leads the feeling of guilt for her. She too finds herself like Kusum. She thinks that Kusum has got now free. She didn’t push herself into the well and commit suicide but all they pushed her into well and made her to commit suicide. She thinks that:

“Kusum... who had opted for madness and death, she had been pushed in to it. We’d all helped to push her into that well” (TLS 138).

Jaya’s voice is not the voice of either metaphysical or social rebellion but of an acceptance of the human condition and the predicament of her life as a woman. Jaya tries to cope up with her writing but she was suppressed by the conditional wish of her husband. She has to think about what should be written regarding the choice of others and not it’s her own expressions of self. It is an acceptance with a difference, however, a declaration that, as a woman and as a writer, she is trying to cope because existentialism is in danger of being eroded by deceptions, under the influence and demands of society. It also vindicates the individual despite his limitations and failures by insisting that one can transcend facility in one’s own consciousness.

3.6 Search for ‘self ’- The Inner Turmoil

The present research focuses over the three major words ‘Voyage’, ‘She’ ‘Search of Self’ - as it is related to the female protagonists of the novels they are representation of the typical Indian society. ‘Voyage’ here is related the process of the human birth of self
search and self incarnation by finding the meaning of the birth and role on the earth. Also ‘She’ here--- is the focus on each of the woman who exists in the Indian society and struggle for the self identity and the establishment of the self identity. And search for self reflects their inner conflict and ultimately creation of the self image.

Shashi Deshpande, in Sahitya winning Award winner novel That Long Silence writes about women and their search and creation of the self image with strong determination in her each novel. Her protagonists are educated, middle class women who become helpless victim of marriage life and its responsibilities. Her women protagonists are in constant search of their ‘self’. They perform several roles – daughter, wife, mother exhibits several ‘selves’ and they engage in recognizing their real self. By getting depth of confusion and inner traumas they find the meaning of the self and determine to create their strong image and to be presented in that form.

When an individual who has conscious ‘self’ and who is educated and skillful --- naturally he or she passes through the inner traumas due to suppression and feeling suffocation by domination. Jaya, Indu and Saru are the example of those individuals who are skillful, romantic, passionate dreamers, skillful and independent natured women. They are competent and much more able, capable to stand in the queue of the skill and ability but they are ignored as women and unacceptable as competent. They are offered the secondary status and identity so that their inner conflict starts and they want to get the meaning of their self. Rejection of the ‘self’ and suppression of the ‘self’ give birth to the inner traumas of the ‘self’.

Jaya, in That Long Silence having trapped in the traditional role of a wife and mother who constantly suppressed her existence. She feels fed up with the monotonous and her stereotype life having unchanged pattern of life though she has her well earning husband and two children Rahul and Rati. Yet she lives the life of —Worse than anything else had been the boredom of the unchanging pattern, and unending monotony” (TSL 4). In her endeavors of rediscovering of the ‘true self’, she finds herself as an unfulfilled wife, a disappointed mother and a failed writer. Jaya’s husband Mohan is involved in corruption in office by the instigation of Agarwal in contracts, tenders and commissions. When they are not able to do favour for minister’s relative, they are forced to face
enquiry. Agarwal advises Mohan to move, from Church Gate house to somewhere to avoid unnecessary publicity and shame. Jaya’s family moves to Makarandmama’s flat in Dadar. Fortunately their children are away with the neighbour’s family. Mohan who is disturbed because of the final disgrace which the enquiry will bring, takes excuse by saying that he has engaged in malpractices to keep his wife and children comfortable. He said that: “I did it for you, for you and the children” (TSL 10). This creates a real anger in Jaya. He stays with Mohan in silent resentment paves the way for self-evaluation and self-criticism. She finds illusion in her married life. She finds no happiness. She doesn’t enjoy her individuality. Like mythical women—Sita following her husband into exile, Savitri dogging Death reclaim her husband, Draupadi stoically sharing her husband’s travails, Jaya follows Mohan to Dadar to Dadar flat (Somasundari 3).

She thinks: “Two bullocks yoked together... it is comfortable for them to move in the same direction. To go in different directions would be painful and what animal would voluntarily choose pain?” (TLS 11-12).

She named by her father which means ‘victory’. Her father brought up her as an ‘individual’. Later Mohan has given her name ‘Suhasini’ which means a soft smiling, placid, motherly woman (16). Jaya plays role of a typical Indian wife at the loss of her real self. Women are prepared to face one thing-marriage irrespective of their education, status, and intellect Jaya is the example of it. Mohan’s mother and sister also have undergone all the tortures of patriarchal society. His mother silently bears the insult implicated upon her. The crushing of self which Jaya has depicted in her story which was unsaid by Mohan about his mother:

“Silently watched by the children, she picked up the plate, cleaned the floor and the wall of all the spattered food, and wiped it... When the boy drifted off to sleep, she was still sitting there in front of the fire, silent, motionless” (TLS 36).

Mohan thinks that silence is the strength but Jaya feels that it is a result of despair what she feels is: “I saw despair so great that it would not voice itself. I saw a struggle so bitter than silence was the only weapon. Silence and surrender” (TSL36). Mohan’s mother died due to aborted herself and the sister due to ovarian tumour with metastases in the lungs, like her mother silently undergoes the deep suffering and dies at least. Jaya is
in no way different from these women. She also cultivates the tradition of silence and plays her role as a wife and a mother skillfully. Jaya feels always waiting while Mohan doesn’t do that except he is deprived of his busy routine life, he becomes restless because he is not used to ‘waiting’. She feels strongly that:

“Wait until you get married. Wait until your husband comes. Wait until you go to your in-laws home. Wait until you have kids. Yes, ever since I got married, I have done nothing but wait. Waiting for Mohan to come home, waiting for the children to be born, for them to start school, waiting for them to come home....” (TLS 30)

She is fed up with such kinds of waiting for somebody and expects some disaster which could bring change in the routine life. Jaya is not a feminist. She plays the traditional role of woman- a dedicated wife and a dutiful mother. She is not able to bear the allegation that she is failed in her duty to support him at the time of crises. She begins to laugh without control. Insulted and irritated Mohan leaves the house that leads her to engage in self-introspection. She wants to shout at Mohan:

“I didn’t mean to laugh, I wasn’t laughing at you, I was laughing at everything-marriage, us, this whole absurd exercise, we call life” (TLS 122).

The silence of woman symbolizes helplessness. Rashmi Gaur observes:

“Jaya’s journey towards a well-defined self-hood is mired in the labyrinthine mazes of societal pressures, feminine conditioning to fashion oneself according to the accepted norms of behaviour, suppressive and egotistic male chauvinism and the continued dilemma of attaching a purpose to her life, culminating in a long silence. Her silence is symptomatic of alienation and apprehension rioted in every woman’s soul in different forms - a silence which is often misunderstood by men as a symbol of woman’s contentment” (qtd. In Somasundari’s Jaya’s Quest for Self in Shashi Deshpande’s That Long Silence).

Kamat symbolises here the revolted self of the individual. Jaya met him and feel the self worth with him. In his unpresence too she feels the presence of Kamat in herself. Kamat is the feminist who accepts woman an individual, the equal individual and holders of the equal expressions while Mohan overwhelms the competency of Jaya. He wants her
as the desirable woman of his ideas. Jaya feels suffocation and preserves the silence. She suppresses her revolted self by force. Jaya’s writing receives comments, criticism and encouragement from Kamat. Jaya enjoys her intimate friendship with Kamat by sharing her opinion and ideas about her stories which she could not do with Mohan. She admires him to treat her equal and only in his presence, she can be with herself, with her own self:

“It had been a revelation to me that a man and a woman, could talk this way: with this man, I had not been a woman. I had not been. I had been just myself” (TLS 153).

Mohan encourages her to write but the way he expects. Her writing is also a kind of breaking the silence. One of her stories won the prize where she expressed that a man could reach to the woman only through the body. Mohan got hurt that the people might understand that the woman is Jaya and the man is Mohan. He stopped her writing and suggested the idealistic writing. Jaya left writing. When she stopped writing in her own ways and change her writing style, her stories started to be rejected. She stopped writing completely. Even Kamat pointed out that her stories had lack of real expressions. He suggested her to give her personal view and spew out her anger:

“Why didn’t you use that anger in your story? There is none of here. There isn’t even a personal view, a personal vision. I’ll tell you what’s really wrong with your story. It’s too restrained. Spew out your anger in your writing, women spew it out. Why are you holding it in?” (TLS 147).

This problem is not just with Jaya but also with so many women writers. They turned their mind and ways of life according to the need and expectation of men. Since Mohan thinks for a woman, to be angry is to be unwomanly, Jaya set her mind not to be angry even in writing. She shaped her mind according to her husband’s desires and demands:

“...no woman can be angry. Have you ever heard of an angry young woman?... A woman can never be angry; she can only be neurotic, hysterical, frustrated” (TLS 147).

The only one thing could make them together that is sex. Their body could be united but not the soul. It is sex which could bring them together not love. She realizes “love is a
myth, without which sex with the same person for a life time would be unbearable” (TSL 97). Mohan just saw in her the well education and well cultured family belonging:

“......why I married Mohan; the truth is that he had decided to marry me, I had only to acquiesce.”

“The man too - we were married, yet he was a stranger. Intimacy with him had seemed a grotesque indecency” (TLS 94).

Jaya willingly patterns her life as per the wish of Mohan, his likes and dislikes, expectations. Naturally she had lost her ‘true self’. In a mood of frustration she feels for the loss of her selfhood as the real picture, the real ‘you’ never emerges:

“I m Mohan’s wife, I had thought and cut off the bias of me that had refused to be Mohan’s wife” (TLS 191).

Seventeen years of married life brought boredom, dullness and monotony instead of intimacy and friendliness. In her effort to be the ideal wife she lost her real self. Jaya’s silence is nothing but suppressed anger. Silence or lake of communication is the cause of ‘marital incompatibility’. She decides to break her long silence to restore peace and happiness. She decides: “to plug that hole in the heart... I will have to speak, to listen, I will have to ease that long silence between us” (TLS 192). She decides to be assertive to be her own self (qtd. In Somasundari’s Jaya’s Quest for Self in Shashi Deshpande’s That Long Silence).

S.P. Swain observes that:

“The tragic predicament of the Deshpande protagonists is the outcome of male-domination in a patriarchal culture. Their silent suffering is socio-psychic in nature. In her quest for identity, the Deshpande’s protagonists move from despair to hope, from self-negation to self-assertion. Her struggle throughout is to attain wholeness, completeness and an authentic selfhood” (qtd. In Feminism in Shashi Deshpande’s Novels, 125).

She bid goodbye to silence, anger and resentment. She realises her self –worth and decides to give up the pre-fixed norms of the society (qtd. In Swain’s Feminism in Shashi Deshpande’s Novels).
That Long Silence (1988) is a modern novel, portraying a sensitive woman’s search for self in a tradition-bound society. Jaya is a housewife and failed writer. The only goal of Jaya’s life is to be liberated from her womanhood. The family becomes a cage where her ‘wild self’ is trapped and she raises her strong voice to protest against the male dominated Indian society and against man-made rules and conventions. Jaya refuses the role models of Sita, Draupadi and Savitri. The legendary women followed their husbands willingly but Jaya followed her husband ‘Mohan’ because of compulsion as the novelist articulates:

“there is a frank brutal realization of this evil necessity in her conjugal life” (qtd. In Jha & Kumar’s Looking Back in Anger: Shashi Deshpande’s That Long Silence 150).

Jaya’s marriage to Mohan is arranged by the elder in the two families. They stay in upper-middle class locality of Church Gate which seems the realization of their dreams. She is contented with her being of Mother and as a housewife without feeling any threat to her individuality or independence. She is content to play a supportive role to her husband. Things began to be changed when he feels insecure under the charge of bribery. He suffers socially, economically and even psychologically as a result of his suspension. Jaya, the carefree, enthusiastic girl of her maidenhood gets slowly but certainly transformed into a different creature altogether. Now she faces a conflict between the educated, morally and ethically conscious individual in her and the orthodox woman in her. Tradition dictates that she should be with her husband full of loyalty whether her husband is right or wrong but the modern self says that she can’t hold to be indifferent if he is really guilty of wrong-doing. ‘Silence’ is an expression most obviously and explicitly used by Jaya. She is modern, educated woman who had been rather rebellious and of a questioning nature as an adolescent. Jaya, a morally conscious and sensitive woman can neither condemns Mohan nor support him openly. Her silence is mistaken as brazen defiance by her husband who suspects that she has been spreading word of his complicity in wrong-doing among her relatives. He therefore in extreme anger mood, leaves flat by threatening never to return to her. Jaya’s silence becomes most excruciating and intolerable as she comes to know the sudden disappearance of her son Rahul with her neighbour on south trip during vacation. After marriage Mohan renamed ‘“Jaya’ as ‘Suhasini’ means a soft, smiling, placid, motherly
woman” (TSL 15-16). Ever since she is named as Suhasini she feels that her identity is in dilemma and disoriented. Jaya discern the unlimited despair in the heart of the ‘wounded women’, she went on working for the women who touched her psyche. Her struggle gets continue, her weapons are ‘silence and surrender’. Mohan who had been the witness of his father’s cruelty to his mother, never condemns his father. Jaya who is terribly disturbed and injured starts interrogating herself and she realizes her situation as:

“The real picture, the real ‘you’ never emerges. Looking for, it is a bewildering as trying to know how you really look. Ten different mirrors show ten different faces” (TSL 1).

She feels the fragmented self with a continuous tormented consciousness; she cannot recognize her identity and does not enjoy her own individuality. She only sees herself as someone’s wife, mother, daughter-in-law, someone’s daughter devoid of her own identity. Jaya is forced to suppress each aspects of her wants, needs, desires that simply refused to fit into her role-model of a wife and a mother. She refuses too to the orthodox line and come out in vocal support of her husband whom she suspects of wrong doing. There is a practical side of her personality which reveals that she can face the world and act in a decisive manner in order to help others without look up to her for protection. This is revealed when she helped her maid servant Jija’s son who has been injured in a drunken-brawl and had to be admitted in the hospital (Agrwal 96).

Shashi Deshpande has treated the typical Indian themes very sensitively and has pictured the problems of contemporary middle- class women with rare competence. As a contemporary Indian woman writer she has depicted the dilemma of the modern women who are oscillating between traditional and modern roles. Her novels reveal the traumatic world of Indian women who are reared to serve the phallocentric society. That Long Silence describes the patriarchal impositions on women to the extent of cramping their space. Women are the prominent part of the society, without their progress the family and the society couldn’t progress or develop. From the ages long time has been passed but the position of women in comparison is not considered still equal to men. Women are considered as the machine as a daughter, wife, mother, sister for the household work, for family, economically, socially responsibilities but not for self expression or as a human.
The women are neglected by the male partners in the family. *That Long Silence* is an education in the psyche of people who lose their capacity for rational thought on being subjected to traumatic experiences. Deshpande has given the vitality to the man-woman relationship through her novel with the specific glimpses of the approach, approach of the family, in the family, in the society, by the society. Her works reflects the whole gamut of Indian cultural issues, the thickly populated world of her novels, the working out of the relationships within families and marriages, the fine insight into human character as well as her boldness in the treatment of sex and class barriers which have been the major concern of her fiction. Jaya Kulkarni is not merely the housewife but the writer too. This novel is intriguing the picture of the ordinary middle class woman who struggles for identity and seeking for individualism. She describes the travails of being a middle class woman educated yet confined to the restrictions posed by the conservative society. Getting woven desperately in the routine of day to day she doesn’t see at least towards herself but for the first time she looks at her life and decides to find who she is? In the stifling and suffocating domestic ambience and patriarchal set up, she finds her female identity is effaced. To justify the role of Mohan’s wife and children’s mother she didn’t justify her own talent. After many years she made a good effort to write something which made her won first prize and was published in a magazine but Mohan’s disheartening response to the story left a deep impression on Jaya’s psyche and affected her career as a writer. *That Long Silence* is also a scathing critique of our social institutions like marriage or family, the way they stifle the growth and free expression of the individual. These institutions put the individuals into the slots like wife, husband, brother, sister, daughter, son and obstruct the communication between human beings. This is what depicted in the relationship with Jaya and Kamat. Kamat is such a man who believes in individualism. He believes in equality of both man - woman in concern of the feelings, emotions, responsibilities, duty, desires, willingness, likes and dislikes. Kamat is a harsh critic. He makes Jaya understand that she should pour her hidden anger. She should say that what is exactly inside of her. It is he who expose the real reason of her failure that she was scared of failure and hence scared of writing. Kamat says her not to be surrender to anybody’s like and dislike. Jaya confides all her problems to him. She feels that she is there as ‘She’. She isn’t there as a wife or mother or someone’s daughter- in-law. She is
‘she’ there with him. She feels free. She can discuss with him at any extent. She doesn’t have that fear of acceptance and unacceptance, like or dislike, proper or improper, right or wrong, none any bound, none any protocol?. Jaya was ensured about Kamat that she will definitely get the encouragement by him. She doesn’t have to hide herself. Mohan’s desires of modification of writing regarding her stories, she feels guilt which makes her artificial (Alex 169).

In The Dark Holds No Terrors (1980) Shashi Deshpande’s first published novel presents Sarita’s quest for identity and her assertion for equality to her brother and later to her husband. It is the story of Saru who feels like trapped animal. She needs care and the warm support. “We all have to be alone and we have to spend the life alone this is the stand point at the core of The Dark Holds No Terrors” --- she recollects every time. Saru feels lonely because she has not received any love all through her life. In this novel the novelist brings out powerfully the psychological problem of woman and discusses it artistically without crossing the barriers of art. Though Saru is a successful Doctor she tries hard to adjust with her husband at both the physical and mental level. The constant suppression and the inferiority further lead the alienation, emptiness and the sense of guilt. Fulfilment of the quest through the professional development is one of the paths of quenching the thirst of the self search. They try to stable at the professional level too, the balance in their life. They, one and the other way suffer from the lack of individual equality. Working fields somehow gives them perspective to be liberate and express but there too they are crushed and forced to be bound. The novelist’s aim is to show one should take refuge in the self. It means woman should assert and ascertain herself, so she can overcome the suppressing forces. She makes Sarita’s consciousness to be touched by her experience as a doctor. Sarita realizes that one has to be sufficient within oneself because there is no other refuse elsewhere, puts an end to her problems. She realizes that we come into this world alone and go alone.

The Dark Holds No Terrors (1980) focused on the quest of Sarita for the acceptance as an individual. She needs worth, first as a girl child then as a wife but from both sides she gets disappointment. From the childhood she suffered from lack of equality. She was considered as the outsiders. Her mother always gives much more worth to her younger brother which hurts to Saru. She needed the importance as girl too. She
needed the every equal ways of development as Dhruva as a male. It’s a story of Saru, the main protagonist who needed the equality in her home, by that. For girl it’s difficult to demand the development so that Saru snatches that right. She takes admission in Medical and becomes the successful Doctor. Saru wants to achieve complete economical freedom. She gets much busy with her profession hence she becomes far away from the family. Besides her effort of proving equal as male in capacity, ability and earning she leaves her husband back to take him equally too. The injured psyche of Manohar leads him to apply his right as husband and he starts to force physically over Saru. Manohar makes her realize her being of secondary. In the day time he feels inferiority and in the night time he wants her to feel inferiority and weak as a woman. Her husband was becoming so wild and vigorous in the night. She couldn’t even tolerate this side of her husband where her choice, wish, her desire for unification was not in priority but only was of her husband’s. Saru feels as she is attacked and raped by Manohar. She feels the crushing of self. She gets scared by every night. She starts to hate Manohar. She feels her mother during the childhood and then in her marriage life, by her husband she didn’t receive any kind of love throughout her life. Saru didn’t arrange marriage but love marriage against the wish of her mother yet she suffers from lack of love. As an individual she needed love so that to find out the way of getting love she gets love marriage but she received the biggest marital discord. Search for love in life creates the disappointment for Saru. Search for self is something worth in own self but in the novels of Sahsi Deshpande the female protagonists are crushed and they lost the worth as an individual by the family. So that they suffer from the emptiness and to fill that emptiness they fight, they struggle. Saru is not a typical traditional woman. Her rational and logical mind doesn’t allow her to give in. When there is a love there isn’t question of surrender. But for Saru that is surrender without love and the initial wish so that she becomes highly disturb. She feels she is nowhere. Saru’s quest for self is seeking the worth as a girl, daughter, wife and woman. She feels emotional injury. She suffers from constant guilt. From the childhood she feels guilt about the death of her brother. Her mother’s words hunt her each moment in life. Girl like Saru suffers from the constant guilt in the family regarding the gender discrimination is the typical framed scenario always taken place in the typical Indian society.
The novel is about the modern approach of the modern woman Saru, the protagonist of this novel. She is well earning self-sufficient person. She does not want to be dependent on her husband. She believes in family planning and strong economical condition of the family. After 15 years of her marriage life she comes back to her father’s home because she lost her mother. She becomes the bridge of recommunication between her and her father. She is in search of the individuality. Saru who is constrained the caste-based traditional social system.

Saru is the symbol of those Indian women who wants to be self sufficient and self dependent. They feel crush when they pass through the money crises. Saru is by nature egoist and uncompromising. She needs and applies the perfection in each step of her working field. She feels great achievement when she gets marry with Manu. Yet she is not passive woman. Saru is aware of the fact of life. She represents the middle class girl in the modern traditional Indian structure. She feels that she has been trapped in a conflict between traditional ideas and new. She bought up in a traditional family but education changed her attitude towards the life. She becomes rebellious towards age old shackles and middle class orthodoxy. Though she is self centered towards her husband, children, her clinic and patients. Saru’s own image in her mind is first doctor then wife and then mother. She gives the first preference to her job and then to the personal life. Frequent visiting the people creates the gap between her and Manohar. Saru is the emerging woman character who understands the traditional bounds but tries even to come out of it and saves her family life. She compromises when Manu comes to take her back, as she understands the value of her personal life. Saru is at the two levels when the novel gets end. She is emotional, sentimental and at the same time she is intellectual. She has to keep on her struggle alone, redefine, and rediscover her life. The Dark Holds No Terrors brings out the subtle implications of women empowerment and women’s mobility in Indian society. The novel analyses the basic fabric of Indian society. In this respect, Shashi Deshpande’s novels have distinct Indianness. Saru has healthy personality, healthy approaches and the rational way of thinking and attitude. She knows that success only comes through the hard work rather than the immediate pleasure. She knows the drawbacks and gaining of the life by which she has becomes strongest. She is self-reliant woman. She keeps her emotions control and does not harm herself. Moreover she is self-
governed and highly independent woman. She is able to meet frustrations without conflicts. She develops the tolerance towards stress, anxiety, depression, pain and emotional disturbance. Saru sets the realistic goals too. She acquires the skills, abilities, knowledge and qualification to reach at her goals.

Shashi Deshpande depicts her characters in search of identity. Her characters accept the confined mobility in life. Therefore, Saru compromises with crucial situation and proves herself as an educated woman. She is the middle class woman who revolts the age old shackles of the traditions but at the same time she compromises with the bitter reality of life. Saru is the unloved child, wrong child again, and the scapegoat. Deshpande’s characters are stronger than they are in real life. Her characters are not historical or aristocratic but they are social members. They face the reality and find individuality. They also define themselves. Shashi Deshpande’s *The Dark Holds No Terrors* reveals the women empowerment and personal mobility. Saru represents the middle class and shows an urge for upward social mobility and interest in better education. She looks at various elements in a healthy ways such as marriage, education, religion and financial freedom, though she is the victims of patriarchal bias. *The Dark Holds No Terrors* fights to bring the husband-wife relationship on an equal footing where there are no “hierarchies opposition” like superior and inferior. Saru is the modern woman who doesn’t melt her identity in her husband but creates by her own. Of course for that she pays the cost of struggle for self worth. The long process of suppression and persistent silence gradually stir new awareness of self-identity. Saru feels “rape in marriages” for which a woman can never refuse or can withdrawal. Women like Saru, needs the fulfilment of their individual freedom and emotional security. Saru is against of her mother and her age old traditional mentality. Her tries to be an ideal mother is fulfilment of the loving motherly figure in her children. Yet she couldn’t justify them totally as her profession was busy and she could have given least time to family. Her hatred of her mother has been expressed by words --“*If you’re a woman, I don’t want to be one*” (DHNT 63). Saru hates those traditional women whom her mother belonged to, as the traditional but rather conservative. Saru tries to establish her identity, individuality and self-respect beyond her mother.
Shashi Deshpande advocates that female quest for identity is not a barrier in their biological needs or in their social commitments inside the family. It is the synthesis of the expectation of family and call of independence that constitutes the real core of the female identity. Professional success is not an absolute substitution for female identity as the lack of coordination between the contradictory expectations of ‘individuality’ and ‘feminity’ make their lives frustrated, incomplete and significant. It has been rightly observed that: “Shashi Deshpande’s career women are not satisfied with the rhetoric of equality between men and women but want to see that the right of an individual life and the right to development of their individual capabilities are realized in their own lives” (Satendra 55-56).

Shashi Deshpande, through the characters like Saru, Indu and Jaya tries to portrait highly dynamic and creative female protagonists who in establishing their professional identity, not only achieve the success but also carry the essential commitment towards womanhood.

In *Roots and Shadows*, Indu tries to liberate herself from the female domination Akka. She breaks the traditional chains which binds her as an individual. She breaks the community norms by getting marriage with Jayant, other than her Brahmin caste. She revolts against the barriers of her restricted family and the society by escaping with Jayant and getting love marriage. She wanted to seek her identity apart from the traditional modified role. She challenges those norms to achieve the self identity. Indu’s marriage with Jayant is not only seeking the search for love but step against the dictatorial authority of Akka. Indu is the pilgrimage in search of identity. She revolts against the imperialism of Akka and gets marry with Jayant, her dream lover, later on once again she comes back to her home by leaving Jayant as a temporal withdrawal. But this journey provides her the self- actualization. Indu is romantic and she needs the love but Jayant is typical traditional male who doesn’t understand her emotional and physical need. Instead he defines such kinds of women as characterless. Indu couldn’t be expressive. When she has union with her cousin Naren, she finds the beauty to be one with him but she didn’t feel guilt for that neither she thinks to say about that to Jayant. Indu is a journalist and through her writing she wants to achieve the different identity apart from the traditional women of her house. Indu couldn’t even write what she pleased
but that what Jayant advised to write to please the people and the editors. She wants to be free will persona but she couldn’t. During the temporal retuning to parental home she could better understand what kind of the life should have the individual? Lack of love leads her to Jayant but she is not happy with Jayant and the dissatisfaction raises the alienation and the feeling of emptiness. It is Naren with whom she can freely discuss everything makes her realize that she should be the person of her own desire. Indu is motherless child and was brought up with full of affection but under the restrictions. She couldn’t even live freely. She seemed to be burden in everyone’s eyes. Akka becomes Indu’s surrogate mother and the daughter mother antagonism arise the quest for self. She finds rejection as a girl in family. She wants to achieve her identity to get worth as a girl and as a woman. Indu’s marrying with Jayant, the man of her choice shows her effort of maintaining the individuality and maintaining the domestic problems.

Indu of ‘Roots and Shadows’ like Saru in The Dark Holds No Terrors experiences disillusionment in sex and falls a victims of “Sexual paralyze.” This salient sexual humiliation leads Indu to have extra marital relationship with Naren. This is the second step of expressing herself autonomy. Both Indu and Saru seek freedom for not only intellectuality but also sexually. Both the heroines undergo a new experience. Both give a new expression through extra marital sexual relationship. Both give a new interpretation of “love”. Saru in The Dark Holds No Terrors revels: “Love.... there was no such thing between man and woman. Only a need which both fought against futile, the very futility owing into the thing called love” (RS 65). Equally Indu laughs at the same time to the idea of “Love”. When Naren asks her what the truth is, she answers: “The sexual instinct....That is true. The material instinct...that is true too. Self interest, self love...they are the truths, you remember Devdas? I saw it with some friends. They sobbed when he died for love, but I could have bucked. A grown man moaning and crying for love. God! A grown man moaning and crying for love. God! how disgusting !” (qtd. In Rajaram & Ashok’s Identity Motifs in Shahsi Deshpande’s Roots And Shadows).

She thought that marriage would bring her freedom, but to her great shock and surprise, she found that Jayant had not only expected her to be submitted but had taken her submission for granted and she also, without being aware of it, submitted herself to him step by step in the name of love. She found it was not love but an adjustment as she
never wanted conflict in her married life. As it was love marriage she doesn’t want to leave the impression of disappointment over her parents that she had committed a mistake. Though she was not happy she wanted to prove that what was not true.

She says pathetically: “the hideous ghost of my own cowardice confronted me as I thought of this... that I had clung tenaciously to Jayant, to my marriage, not for love alone, but because I was afraid of failure, I had to show them that my marriage, that I, was a success... And so I went on lying, even to myself” (qtd. In Pallavi & Rashmi’s The Roots of Girlhood casting Shadows on Womanhood: Shashi Deshpande's Roots and Shadows 49).

Both Saru and Indu realize that love has no place in the world; they see only deceit, treachery and hypocrisy. They also see that sex has become the symbol of power and authority in marriage. They realize that the extra-marital relationship is false, deceptive and misleading. They begin to understand that marriage demands enormous sacrifice from woman and in that sacrifice she cannot express herself to be totally free and independent (qtd. In Ragupathi & Ashok’s Identity Motifs in Shahsi Deshpande’s Roots And Shadows). Indu’s quest for completeness turns out to be her quest for meaning of self and life. It appears as though the tragedy of Indu is quite evident, inevitable and inescapable. The struggle is eternal, and the anguish is irresistible. One also sees loneliness and misery in her search for freedom and identity. For Indu the ancient house itself is a bondage and trap. She feels no peace in her before marriage house too. She feels the bondages in to it. She feels as if she is trapped in past. There is an awareness of the futility of her autonomy and yet she realizes that she is being, and not dependent on Jayant. The novel ends with a kind of affirmation of the individuality of Indu and also the principle of life which is endless. She has learnt to see the life with not only full of possibilities but also with the chances of better growth and grace. It is with understanding, realization and reconciliation, she goes back to Jayant. She realizes that Akka is not sadist. Though the novel gains its feminist stance, it goes beyond the limit of feminism and touches the very predicament of human existence. Though Deshpande provides the compromising attitude for Indu towards the end of the novel, the whole novel deals with the existential dilemma of a typical modern middle-class woman. The existential trauma, conflict and anguish faced by Indu in the novel can be ascribed to any
woman in the society. It’s a beautiful presentation of the inner psyche of woman by Deshpande that can deeply impress anyone in society.

Indu finds her surrogate mother dominant and hindrance her freedom at every stage of her life. At every stage she feels stifled and thwarted. She feels as she in constant under the suspicion of Akka. In college she doesn’t allow her to cultivate friendship with boys. Indu leaves her home in hatred. Indu has values of freedom and liberation in life as a result she gets marry with Jayant and she acquires her freedom. This was her first step to cultivate the self identity. In the beginning of her marriage life she wants the total presence of Jayant but later she realizes that she doesn’t have her own identity. She has melted her identity in her husband. But her passion was not accepted by Jayant. She felt that she was happy with the decision of having the life with Jayant but she finds she is not happy from the root of her heart. She says: “I wish I could say we have achieved complete happiness, But I can’t fantasize” (qtd. In Ragupathi’s Self Assertion of Woman: Shashi Deshpande’s Roots and Shadows 127).

Indu feels the incompleteness. She wanted to achieve the completion by life with Jayant. She wanted her decision is right. She wanted to show her family that what she did that was her victory. She was not wrong but from the core of her heart she feels that it is not true. She is not free will persona. She thinks: “This is my real sorrow that I can never be complete in myself. Until I had met Jayant, I had not known it....that somewhere outside me, a part of me without which I remained incomplete. Then I met Jayant and lost the ability to be alone.” (qtd. In Upadhyay’s Deception and Dualities of Indu in Shashi Deshpande’s Roots and Shadows 170). Indu shaped herself in choice of Jayant to be loved forever and forget her individuality somewhere. But when she was modified as a writer by Jayant forcefully at that time she thinks Jayant’s ruling over her. She finds Jayant not only expects to submit her but took her submission for granted. She finds it was not love but adjustment, and one sided adjustment a lot by her which was expected from her shows the typical attitude of the male mentality towards the women. Indu is passionate for love but she couldn’t get that. She tries to get that from marriage but she couldn’t. Her expectation was much high from Jayant who was the typical traditional male reflection. Her returning back to Akka’s house is her being the refuge and introspection. When she lives at parental home she could know the past life of Akka. She
finds her being rude and the extreme painful life. She could find her suffering and being childless widow her sufferingful life. She could find that she should not judge others through her own eye sights only or by her standard only. She does the compromise but with self awareness. She decides at last to say to Jayant to leave job and start independent writing. She thinks she can’t enrich herself with Akka’s money. She will pay for Mini’s marriage too. This desire shows her firmness in her own self. She has decided something and she wants to apply that firmly. Apart from Jayant she learnt to see herself independently. She felt her past life house was like trapped for her. She tried to be free from it. When she came to Jayant she feels freedom but in a ways it was also a kind of trap for her will. She feels a person can be free from within and that’s the first need for the individual towards him or herself. The search for deep love gets fulfil in Naren. It was traditionally wrong but she doesn’t feel any kind of the guilt for that. Neither she bothers to tell to Jayant nor she feels any guilt. What the contentment she feels she finds it as her own property of will. Her quest for self fulfilment is in her self-actualization. She feels the beauty of male-female relationship with Naren so for that she doesn’t feel guilt. Indu learns at last to see her life full of possibilities and the life has meaning too. Indu’s traumas, conflicts and anguish can be of any woman in the society.

3.7 Conclusion

The present chapter depicts the summery of the original works of the three novels of Shashi Deshpande ‘That Long Silence’, ‘The Dark Holds No Terrors’, and ‘Roots And Shadows’. It also reflects the three different points:

1. Man - woman relationship in concern of the ‘Self- Identity’.
2. Victim of Patriarchal Society–As daughter, Wife, Mother, Woman and Self.
3. Search for ‘Self’- The Inner turmoil.

The present chapter reflects the depth of the textual summery and the criticism over the female protagonist’s life as Indian middle class housewives and the working women in the typical Indian families and how they face the differences of the roles, responsibilities and the growth and the development in the patriarchal society, starts with the family. While living in the family how they face the struggle of existence and the inner traumas regarding their individuality.
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