

I. Shashi Deshpande's *That long silence* and Third World Female's Experience

This study aims to explore the female identity in *That Long Silence* (1988) by Shashi Deshpande in the light of third world feminism. Indian society is highly patriarchal. The female issues are marginalized and silenced through the norms and values of the male dominated society, where females were taken as feeble, weak, and inferior and were subordinate, docile and submissive. In most of the third world countries like India, daughter is considered as a curse and worse fate than death. They are deprived of property right. In such kind of society, Deshpande tries to question the patriarchal ideology by employing the middle class woman Jaya as a narrator and the protagonist, a writer, housewife of Mohan and mother of Rahul and Rati. Through Jaya's narration, Deshpande views the women's suffering in the patriarchal society and then tries to protest by giving the role of protagonist to Jaya, who accepts the domination as a passive receiver because of the patriarchal supremacy. So, she seeks to break the age-old silence through confessional type of writing. Through her writing Jaya exposes the problem of husband and wife relation and how husband cruelly behaves with his wife. By this, Jaya critiques the old view of institution of marriage and norms and values of the society.

Deshpande introduces other characters through her mouthpiece Jaya, a protagonist of the novel. Through the narration, Jaya introduces two types of characters in the novel, they are; hegemonic and rebel. Hegemonic characters are Mohan's mother, Vimala (Mohan's sister) and Jeeja (housemaid of Jaya). All of them passively accept the male dominated cultural values and system. And rebel characters are Tara, Kusum, Nayana and Nilima. By their counter views these characters resist domination and norms of the culture. By doing this, protagonists want to break age-old silence imposed by male dominated culture and the values of the society and want

to establish women identity. Third World Feminism helps to resist such domination of patriarchal society. It advocates the betterment, freedom, decision making and career building along with choice of marriages of women in the context of third world countries.

That Long Silence critiques the Indian patriarchal ethos through positioning the female characters in disadvantageous circumstances of Jaya, Nilima, Nayana and Tara. Jaya, narrator and the protagonist of the novel, is well- educated housewife and writer who wants to break tradition imposed by the male dominated cultural norms and values. In the society women are feeble, weak and submissive because of the tradition. In the text, Jaya resists the domination being silent and she silently resists her father's orders not to listen to the music of Lata and Rafi but to listen to the classical music of Paluskar and Faiyaz Khan. She disobeyed her father's order through listening Lata and Rafi's music furtively.

Through the medium of 'silence' and 'secret' she resists her father's order. Likewise, though conscious, she compromises with her husband and tolerates the husband's intervention but through the medium of silence and secret, she writes the story about the life struggle of women. But her husband becomes unhappy because of her confessional story. So that he left home without saying anything to his wife, Jaya. After it, she becomes anxious but finally, she realizes and says "life has always to be made possible" (193). She means to say, wife or woman should not be anxious if husband left her but, it is the way to get freedom. Thus, through the means of silence and secret, she resists the patriarchal ethos of the society to obtain women identity. Silence can be a powerful tool for Jaya and other characters of the text, for resistance and against domination.

That Long Silence is concerned with women's rights, quest for self, and women's consciousness and resistance of the patriarchal ideology. Deshpande is deeply concerned about the marginal status of women and resists all hierarchical position and institution primarily because third world women are subordinated. Narrator and protagonist Jaya, through her writing, questions the marriage institution and Hindu religious norms and values of the society for her individual identity and collective women identity. Nilima, Tara and Nayana question the ritual values and norms of the Hindu religious society for their self-identity in the society and the family which only gives more priority to a son rather than a daughter. In Hindu society, son has ritual value so that son only can perform the ritual duties like cremation of the dead ones of family and run the family after father's death. And husband is taken as the god of wife and the protector of the family. So, wife should be submissive and serve the husband without going against him. Because of such ethos and norms of the society and culture, female are suppressed, oppressed, dominated and silenced in the society. So, by resisting such ethos and norms of the society, Jaya, Nilima, Nayana and Tara establish their individual identity in the society and in the family. Thus, most of the women characters critique the patriarchal ethos that confines women inside the four walls of the house, following the norms of Third World Feminism.

Shashi Deshpande's *That Long Silence* has been given many opinions by the host of scholars and critics from various thematic perspectives. This novel has been studied through social and political criticism. Many scholars have presented their views and opinions on husband wife relation and social system presented in the novel. Adele King argues:

It is an exceptionally accomplished portrait of a passive woman who

begins, tentatively, to take responsibility for her life. The first-person narration by Jaya, mother of two teen-age children and wife of Mohan, whose corrupt business practices are under investigation. Jaya and Mohan must “disappear” from their comfortable Bombay home with her no routine disrupted. Jaya can, for the first time, look her life and attempt do decide who she really is. She rejects the various fixed images into which she wanted to fit: The model brides; the “soft, smiling, placid motherly woman” part of the modern Indian ideal family. (727)

Adele King conducts survey of the novel on the basis of central character Jaya. He analyses that Jaya has no active role in the family. So that she faces identity crisis because of the male domination. Another critic Sangeeta Dutta writes, “The protagonist Jaya feels complete silence from her son and fails to sustain the glorified mother-son love and tenderness. Does her talk of entity make him a negative person? Her own powerlessness defies the biological and psychological the mother son bond” (92). She makes a critique on the basis of psycho-analysis and finds Jaya is unable to sustain glorified mother-son love because of alienation and powerlessness. Likewise, another critic Rajeshwar Mittapalli argues, “Jaya of that Long Silence, when required two faces a traumatic situation temporally seek shelter in neurosis which evades or responsibility as an adult individual for her without he being aware of it. Her suffering has a beneficial effect on her” (67). Mittapalli states that Jaya is a passive. Although, being a passive she gets beneficial effects on by seeking shelter in neurosis. Another critic Parul Mishra claims:

That Long Silence is a story about a house wife who is suffering from identity crisis. The protagonist Jaya is middle class educated woman

yet confined to restriction posed by the conservative society. The quest for an authentic selfhood on the part of the protagonist finds an artistic expression through the heroine's rebellion against the patriarchal chore of society. (49)

He looks at the novel from the feminine point of view and finds Jaya, a house wife, middle class woman, who struggles for identity is the crucial point for study of her existence in patriarchal society. David Kerr, in *Indian Women Novelist*, opines, "There are portraits of the personal annihilation experienced by women who become victims of social stereotyping, sometimes blindly, sometimes willingly, and there is the final promise of hope those who keep the gate of choice open" (137). David Kerr focuses upon the personal annihilation of Jaya with the final promise of hope. An intimate and domestic record of the subtle tyrannies suffered by women who are sometime deliberately, blindly and social stereotypically becomes the victim for their good future.

Jaya, as a modern woman, goes against the traditional norms and values of the society for her identity. In this sense, Suresh Chandra, in *Indian Women Novelists*, asserts, "Jaya is symptomatic of the emerging new women. She is very much conscious of her status and prepares to listen no one's advice but her own. She has already developed a theory that the daughter must fight the mother if she wants to graduate in the world" (145). He views the protagonist, Jaya as a rebellious woman who does not want to listen the no one's advice but wants to repair her own. So that, she has developed own theory, that empowered the daughter and encourage to fight with mother for their better future if they want. Similarly, B. K. Das, in *Indian Women Novelists*, asserts:

Through Jaya's character, Shashi Deshpande has thus expressed the ambivalent attitude of contemporary educated independent-minded Indian woman who neither reconcile themselves to a new situation when their husbands ignore them and crush their ambition in life nor cast off their husbands simply because the husband is like a sheltering tree they cannot afford to live without. (160)

Here, he concerned on the contemporary Indian educated woman who does not love the woman the way she expected from him, is a burning problem of educated woman facing in the contemporary society. Thus, Deshpande presents the women's status in the society through Jaya's character. In the society educated Indian woman in between with new situation and tradition. So that, neither they follow the new nor give up the old.

Similarly, Chandra Holm, in *The Contemporary Literature*, claims, "Deshpande has portrayed brilliantly the loneliness of a woman living silently in a caged is called marriages like a film running in rivers, the story of Jaya is unfolded for the reader" (160). Here he talks about the Deshpande's art of presentation of female suffering in the Indian society through the narrative technique like film; Jaya presents the poignant status of the house wife. R. Mala, in *Indian Woman Novelist*, argues:

Deshpande's protagonists have generally followed the course and concern of her own life: of young women, career-oriented getting married, having children and the wondering "What next". Her first person narrators are for the most part intelligent, educated and familiar with literature, psychology and contemporary life. The vitality of her characterization stems from her own sense of perception and her experience of life. (51)

Here, he focuses heroines of Deshpande, who are educated, married and having children within the search for their own roots and identity through their own life experience. Her first person narrators are intelligent, educated with knowledge of literature, psychology and also familiar with contemporary life. Thus Deshpande's protagonists are the mouthpiece of her own life experience as a female in the society.

N. Sethuraman, in *Shashi Deshpande: A Critical Spectrum*, claims, "Deshpande tries to recreate the characters in their own situation by using Indian proverbs and expression for example, when Jaya moves to a new house with her husband, and they clean it" (116). Here he focuses on Deshpande's presentation of characters in the novel, where she creates the characters within their own situation and culture because they feel happy within their own cultural norms and values such in the case of Jaya, who feels happy when she moves to a new house with her husband. S.P. Swain, in *Indian Women Novelists*, opines, "the Indian woman is engaged in an unconscious struggle to release herself from stranglehold of a tradition- bounds society" (34). Here, she focuses on the Indian women's struggle for their selves in the tradition- bound society. Indra Bhatt, in *Indian Women Novelists*, asserts, "In *That Long Silence*, Jaya along with husband Mohan shifts to her maternal uncle's house and refers to it as home coming" (42). Here she concerned on the issue of wife happiness. Jaya as a wife of Mohan, is feels happy and sense of protection when they shift to maternal uncle's house. Likewise, R. K. Dhawan, in *Indian Women Novelists*, claims:

In this novel, Deshpande has portrayed the dilemma of the women-writer who is also housewife. Being a writer, she is expected to present her view and ideas before the society but still she remains silent

probing into her past, struggling with her present and tend to establish a rapport with a future. (22)

Here, Dhawan focuses on Deshpande's art of presentation of female experiences in *That Long Silence*. Here in the novel she has portrayed the dilemma of housewife women writer. Though, being a writer she wants to present her view and idea before the society but she could not because of the past experiences so that, through struggling in the present she trying to establish a rapport with her future. Veena Sheshadri argues:

Why has the author chosen a 'heroine' who only succeeds in evoking waves of irritation in the reader? Perhaps it is because competent writer like her is never satisfied unless she is taking new challenges. Also she believes in presenting life as it is and not as it should be: and there must be thousands of self-centred woman like Jaya, perennially griping about their fate, but unwilling to do anything that could result in their being tossed out of comfortable ruts and into the big, bad world of reality, to fend for themselves. (94)

Here, Sheshadri focuses on Deshpande's writing style of this novel and questions, why has writer chosen a 'heroine' who only succeeds in evoking waves of irritation in the reader? And she herself gives the answer of the question. And she says that Deshpande, being a competent writer takes new challenges by using such type of heroine by presenting her real life experience. Thus, Sheshadri asserts that to make the story authentic and appealing, Deshpande has used the first person narrative. By doing this, she presents the real life experience of protagonist. She exposes the modern middle class learned woman's suffering and protest.

Thus, regarding Shashi Deshpande's *That long Silence*, some critics talk about narrative technique, some about social construction and some view as a husband wife relation. In this way many critics and scholars have given their own views. But, this research focuses on the issue of the critique of Indian patriarchal ethos from the perspective of Third World Feminism of Chandra Talpade Mohanty, Ketu H. Katrak and Uma Narayan. The Indian patriarchal ethos has made women suppressed, oppressed and dominated in the family and in the name of norms and values of the society. So, Jaya, Tara, Nayana and Nilima critique the patriarchal ethos of the society to establish their own identity. Thereby, it remains a provocative issue to be researched in the novel. The intensive study of the text has been the core point of this research.

Jaya, through her writing, questions the marriage institution and Hindu religious norms and values of the society for her individual identity and collective women identity. Nilima, Tara and Nayana question the ritual values and norms of the Hindu religious society for their self-identity. Society and family only give more priority to a son rather than a daughter. In Hindu society, son has ritual value so that he only can perform the ritual duties like cremation of the dead members of the family and run the family after the father's death. And husband is taken as the god of wife and the protector of the family. So, wife should be submissive and serve the husband without going against him. Because of such ethos and norms of the society and culture, females are suppressed, oppressed, dominated and silenced in the society. Hence, by resisting such ethos and norms of the society, Jaya, Nilima, Nayana and Tara establish their women identity in the society and in the family. For the justification of the hypothesis, the book has been the studied from the perspective of Third World Feminism.

Third World Feminism is one of the many types of feminism that emerged in the early 1990s thereby challenging the essentialist definition of femininity of western feminism. It is developed by feminists who acquired the views and took part in feminist politics in Third World countries. It criticizes the western feminism in the ground that it is ethnocentric and does not take into account the different experience of women from Third World countries. Third World feminism focuses on the individual and the collective experiences of oppression and exploitation of women along with struggle and resistance. It focuses social change of everyday patriarchy which is supported by its institutional and legal discrimination like domestic violence, sexual abuse, rape, dowry deaths, institutional practices etc. It is the specific study of the working of gender and patriarchy in concrete cultural context. Third World Feminism comments that Western feminism neglects the unique experiences of the women from third world countries. In this context, Chandra Talpade Mohanty argues that women in third world feel that Western feminism bases its understanding of women on "internal racism, classism and homophobia" (49). Chandra Talpade Mohanty further argues, "The assumption of women as an already constituted coherent group with identical interest and desires, regardless of class ethnic or racial location or contradictions, implies a notion of gender or sexual differences or even patriarchy that can be applied universally and cross- culturally" (21). Here, she focuses the strategic location of category 'women' in relation to the context of analysis. The context of analysis can be anything like kinship structure, the organization of labor or media representation. In these designations, she sees the different implications and assumptions of women than class, ethnic or racial location. This idea of Mohanty is relevant to analyze Jaya, Nilima, and Nayana's suffering being the women for their own identity in particular and women identity in general.

Mohanty wants to analyze specially the production of the Third World women as a singular, monolithic subject in some feminist texts. She even defines the issue of colonization as a pre dominant discursive discipline. In such context, she analyses the intellectual and political construction of Third World feminism in terms two simultaneous projects:

[T]he internal critique of hegemonic ‘western feminism and the formulation of autonomous feminist concern and strategies that are geographically, historically, and culturally grounded. The first project is one of deconstructing and dismantling; the second is one of the building and construction. . . . Third World Feminism runs the risk of feminist discourse. (17)

In such analysis, there is the evidence of real case scenario of the validity and inclusiveness of Third World Feminism in opposition to western ethnocentric feminism. By dismantling and deconstructing western feminist formulation and the creation of new history of third world women is indispensable because of the Third World can no more follow the risk of marginalization thereby taking subservient (submissive) nature of woman. In this point, they even search their self and individuality by opposing their oppressor and by searching their own potentiality. Mohanty’s this idea helps to analyze Jaya, Nilima and Nayana’s quest for individual identity in the society. All of them go against the norms and values of the patriarchy and want to establish their own discourse.

The relationship between woman and women is one of the central questions the feminist scholarship seeks to address. She defines the concept ‘woman’ as a cultural and ideological composite, which is represented through diverse representational discourse like scientific, literary, judicial, linguistic, and cinematic

and so on. Similarly, the concept of ‘women’ which is real material subjects of their collective history. She argues:

This connection between women as historical subjects and the representation of women product by hegemonic discourses is not a relation of direct identity or relation of correspondence or simple implication. It is an arbitrary relation set up by particular culture. I would like to suggest that the feminist writings I analyze here discursively colonized the material and historical heterogeneities of the lives of the women in the Third World. (19)

By this, she suggests that the feminist writings discursively colonize the material and historical imbalances of the lives of the women in the Third World. The western feminist’s production and representation of Third World women is a composite, and singular, stereotypical one which is criticized by Third World feminists. This idea of Mohanty is relevant to talk about Jaya’s writing which is the weapon to expose her suffering in front of the society for individual identity and collective identity.

Likewise Mohanty, in her work *Feminism Without Borders* (2003), recognizes a deep belief in the power and significance of Third World feminist thinking and struggle for economic and social justice. It emphasizes a project that embodies the international commitment for best feminist practices. Through this commitment, she is urging the possibility of the feminism without border. She claims:

Feminism without border is not the same as “border-less” feminism. It acknowledges the fault lines, conflicts, differences, fear and the containment that border represent. It acknowledges that there is no one

sense of border, that lines between and through nations, races, classes, sexualities, religions, and [. . .] a feminism without border envision change and social justice work across the line of demarcations and division. (2)

Here, she says that feminism without border is inclusive which incorporates nation, races, classes, sexualities and religion by avoiding the silence and exclusions established by Western Feminists. Mohany's criticism is relevant to analyze the novel. In the novel, narrator and protagonist Jaya as a female narrator incorporates the suffering of her housemaid servant, Jeeja though she is from lower class and also incorporates the widow suffering. Hence, being a woman, she incorporates the suffering of the women without regarding the class and race.

According to Ketu Katrak, women's body has been colonized by patriarchy. Therefore, Third World women writers try to decolonize their body in their writings and resist the patriarchy through internal and external exile. Mostly women are dominated through language and their sexuality in so called patriarchal society. By using English language, colonizers impose racial superiority. They also make women linguistically and culturally alienated from the native language and culture. Ketu Katrak argues, "The uses of English over indigenous languages, imposed by colonialism and how linguistic choices encode cultural belongingness or alienation and second the female body and gender inequalities in patriarchal postcolonial society" (1). It shows that in postcolonial, society patriarchy dominates the female in the name of gender inequalities. By this, Katrak means to say that, females are made inferior, submissive like indigenous language at the time of colonialism. At this point, we can say female are made inferior and submissive.

Deshpande depicts the women suffering of the central characters of the novel who are dominated by Indian patriarchal society where female is taken as a weak, feeble, submissive and inferior but the male as superior. By this, patriarchy controls the women in the society. In such context, Deshpande creates a protagonist of the text, Jaya who is a writer. Being a women writer, Jaya exposes the women suffering through her writing to make women conscious and to challenge the male chauvinism. In this sense, Ketu Katrak's criticism is appropriate to analyse the novel.

Uma Narayan, in *Dislocating Culture* focuses on the notion of nation, identity and tradition to show how Western and Third World scholars have misrepresented Third World culture and feminist genders. To show misrepresentation she argues:

I go on to discuss the odd and interesting maneuvers that led to sati acquiring the status of “an Indian tradition” in colonial times, and its role in the construction of the “contrasts” between “Indian” and “Western” cultures. Pointing out the similarities that link problematic representation of sati by nineteenth-century British colonialists and Indian nationalists, representation of sati by Western feminists such as Daly, and the picture of sati endorsed by contemporary Hindu fundamentalists, I analyse the ways in which contemporary Indian feminist contestation of sati challenge all these “colonialists” representation of sati (Introduction X)

By this, she shows that western feminists represent the Third World culture in problematic way but in real context, that was not found. So, she challenges such view by presenting the Indian feminist contestation of Sati. Through this, she argues that Third World feminist politics is not the mimicry of westernization but, it is because of the problem they face within their national context. Hence, her concern is on the

tradition and culture of the Third World. Thus, she on the one hand, attempts' to invalidate the charge that Third World feministic politics are symptoms of 'Westernization' and, on the other she tries to deal with the problems women confront different kinds of mistreatment within social context and culture. Such kind of problem and mistreatment is faced by female characters in the novel and it is because of social and cultural context. So, this idea is useful to discuss the problem of female characters in the novel.

Uma Narayan says, [. . .] Third World feminists, our consciousness is not a hot-house bloom grown in the alien atmosphere of "foreign" ideas but has its roots much closer to home."(6) Here, she argues that third world female consciousness is not the course of foreign but it is their roots and culture. In such a way, in the novel *Jaya* also conscious not because of Western education but, because of owns experience of suffering in own society and culture.

Shashi Deshpande, in the text *That Long Silence* presents the women suffering in the Indian male dominated society. So that women try to dismantle the domination by following the rules of the society. *Jaya*, protagonist resist the domination by following the culture, for individual identity and women identity. And the other women characters like Tara, Nilima and Nayana also do the same like *Jaya*. It shows that Third World women try to deal with the problems and mistreatment of women within social context and culture. Therefore, Uma Narayan's theory of Third World is relevant to analyze the text.

Thus, Third World Feminism insists on the heterogeneity of lives of the Third World women. These aforementioned Third World feminists' idea of Third World Feminism have helped us to generate argument; Narrator and protagonist *Jaya*

through her writing questions the marriage institution and Hindu religious norms and values of the society for her individual identity and collective women identity. Nilima, Tara and Nayana question the ritual values and norms of the Hindu religious society for their self-identity in the society and the family where only gives more priority to son rather than daughter. Hence, the issue of hypothesis demand the Third World Feminism as a tool to analyse the text. But it will not cross the arenas of the textual analysis, is proved with the support of different writers and critics from the concerned domain.

This research divided into three chapters. The first chapter consists of introduction of the issue, hypothesis, literature review, theoretical insights, and overall design of research. Second chapter consist textual analysis and finally third chapter concludes the whole research and ultimate findings of the women identity women characters identity by critiquing the patriarchal ethos of the society.

II. Critique of Patriarchal Ethos in Shashi Deshpande's *That Long Silence*

Shashi Deshpande's *That Long Silence* has been analyzed in the light of third world feminism. It explores the identity of the female characters by highlighting how the female characters critique the patriarchal ethos of the society. In the Indian society women are too much dominated by patriarchal norms and value of the society because of it, they became identity less and confined in the household activity and they do not get chance in the public activities so that in the text Jaya, Nilima and Nayana go against such kind of norms and values of the society for their individual identity and collective women identity. Jaya questions the marriages institution and Nilima, Tara and Nayana questions the ritual values and norms of the society which dominate and oppress the women thereby, Jaya, Nilima, Tara and Nayana resist such kinds of ethos and norms of the society and established their women identity in the society and the family.

The focus of this study centers on the actions and experiences of the female characters basing on the theory of Third World Feminism. This theory comments on the western negligence of the unique experience of the women from third world countries. It tries to deal with the problems faced by third world women which is totally different of the problem of first world women. The main problems faced by third world women are domestic violence, sexual harassment, dowry murder, maternal death, early marriages, mismatch marriages etc. are totally different then first world. So, these are the unique experiences of problems confronted by the third world women. Therefore, these problems are dealt by Third World Feminism putting in the specific localities and spaces. Thus, Third World Feminism deals the problem of women within the specific localities, spaces, culture and social context.

Deshpande's *That Long Silence* depicts the female's psychological and mental states amidst the fault line of patriarchy supported by the females themselves. Here, females are compelled to follow the norms and values of the society. So, they are the puppets of the men and become identity less because of suppression, oppression and domination. In this context, the present research Third World women's suppression through native patriarchal ethos, supported by female themselves thereby, analyzing the exploration of female self-identity in relation to Third world women.

The novel presents the story of the three generations, Jaya's grandmother, mother and her own, with her experiences. Jaya's grandmother strictly follows the norms and values of the society and suffers too much. Likewise, her mother also suffers by the norms and values of the society but her mother follows less strictly than her grandmother (*Ajji* of Jaya). Both of them passively accept the domination remaining silent. It is not Jaya's grandmother, mother even her own, but it is the problem of all women in the male dominated Indian society. She, in the novel, confesses her own life experience by presenting her *Ajji's*, her mother's, Mohan's mother and sister's and women's life struggle to show women sufferings. By doing this, she tries to challenge the patriarchal norms with the act of breaking age-old silence. Jaya, though being a female becomes conscious from her early childhood by disobeying the father's order and questioned the male norms for instance:

[Y]es, it had to be furtive, for my father whose own tastes in music had been austere classical had despised my addiction to what he called 'that disgusting mush'. He had tried his best to wean me from the habit, to make me love Paluskar and Faiyaz Khan instead of Rafi and Lata; but he had failed. (3)

Here, Jaya disobeys her father's order and furtively listens to the music of Rafi and Lata and by doing this; she goes against Manusmriti law that children should obey the father's order. And she started to protest the norms and values of the society.

Likewise, Jaya as a well-educated girl rejects to marry by saying "cultured! Damn, Damn. Dada, I can't possibly marry a man who uses that word. Call it off. I mean take it back, withdraw it, whatever it is you do to a proposal you've sent out" (92). Here, she rejects to marry because the man who wants marry her wants a cultured wife but for her understanding 'cultured' means those who follows the norms and values if the society. The word 'cultured' refers to suppressed and oppressed the women in the society so that, she rejects to marry that man, Mohan firstly but her mother made obliged to marry that man. Here, it is relevant to put the Uma Narayan's view:

Both our mother and our mother- cultures give us all sorts of contradictory message even as they attempt to instill conformity, encouraging their daughter to be confident, impudent and self - assertive even as they attempt to instill conformity, decorum and silence, seemingly oblivious to these contradiction. (8)

Here, she shows the ambivalent attitude of mothers because they encourage the daughter to be confident, impudent and self-assertive. But they also encourage daughter to follow the accepted rules of the society, to show polite behavior and to remain silent. Thus, mothers, on the one hand, encourage their daughter for their change but on the other, they hinder. Such case is happened on Jaya also so that, she silently accepted and marry with Mohan. Jaya is suffered by the norms and values of the society and male member of their family. Because of the culture, she is compelled

to marry which she does not want. After marriage, her own identity is also encroached by her husband and she loses her previous identity. Then she gets new identity that is wife, Suhasini and mother. So, her original identity is in crisis thereby she questions such kinds of traditions for self-identity and woman identity. In doing this, she rejects the image of the traditional mythic woman, Sita, Saviriti and Draupadi and prefers the image of 'a pair of bullock' to describe a married couple. She says, "No, what have I to do with these mythical women? I can't fool myself the truth is similar" (11). Here, Jaya shows her modern awareness and wants to be a conscious wife with self-identity and esteem. It shows that Jaya does not want to follow the traditional role because it only, in the name of culture, suppresses and oppresses women. It also subordinates and confines them to the service of their husband. So that Jaya rejects to follow such dominating tradition and wants to establish the new way of life. Jaya's new confidence rejects the traditional identity of woman.

Deshpande as a female and a third world writer tried to decolonize the body of third World women's through writing in a first person narrative by employing female character, Jaya as a narrator and protagonist in the text. Jaya, though conscious and educated, is also dominated by the norms and values of the society which, is imposed by patriarchal social system. So, she, as an educated and conscious wife and mother of Rati and Rahul, writes the story about the sufferings of females, it also incorporates the life experience of her. So, it is a confessional type of story which shocked her husband, Mohan so he says:

And you, how could you have done it? . . . They will all know now, all those people who read this and knows us, they will know that these two person are us, they will think I am this kind o of a man, they will I am this man. How can I look any one 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. (144)

By this, Mohan is worried about his status and prestige because he thinks that story's couple is his. In this way, Jaya being a third world woman challenges the patriarchal domination through her writings because third world women cannot protest directly like as first world women. So, they use the writings as a weapon to resist patriarchal domination. Ketu Katrak has given such kinds of arguments in her essay "Theorizing the female body: Language and Resistance". In this sense, Jaya writes a story about a married couple which is similar to her own suffering of life. Through the writing of a woman suffering she wants to expose the women suffering in front of the society which is not accepted by the male dominated society and such kind of writing is taboo for them. Thus, she challenges the ethos of the society for equal right, freedom and woman identity.

According to Chandra T. Mohanty, feminism without border is that which has "no one sense of border, that lines between and through nations, race, sexuality, religion and . . . a feminism without borders envision and change social justice across the lines of demarcation and division" (2). Here, Mohanty shows that in feminism without border, there is no sense of border lines between race, sexuality and religion and envision social justice across the line of demarcation and division. In the same way, to establish female identity Jaya also generalizes the women sufferings of all classes by incorporating the lower class life stories in her narrative as a sign of solidarity by going across class and gender for female identity. So, Jaya, as the narrator, wants to create the narration of feminism without border. Though, she is an Indian middle class woman, she incorporates the story of fragile life of her servant, Jeeja. Jeeja and her husband lives in a *chawl*. Her husband had a good job in a mill,

but after a strike in a mill he lost it all. Husband had since become a drunkard so Jeeja was supporting the family by working as a house maid of Jaya. Jaya incorporates this story on the one hand, it is a common suffering of women across the classes on the other, and finds gender solidarity across the class division. Thus, by doing this she wants to challenge the hitherto norms of the Indian society because to expose the sufferings of lower class by the middle class is unacceptable in the Indian society. In the novel Deshpande tries to expose the suffering of Indian women who are bound by the norms and values of the society through the narrator and protagonist Jaya. Protagonist Jaya is a narrator of the story exposes the inner suffering of a woman and collective suffering of the women in the male dominated society. Through the narrative technique of stream of consciousness, she presents the suffering of the housewife women who are confined in the four walls of the house.

Shakuntala Bhawani, in *Indian Women Novelists*, expresses, “*That Long Silence* presents Jaya caught in this dilemma; firstly, trying to be fit a wife to her husband and secondly, struggling to express the kind of emotions women experience, but seldom expresses in a male dominated chauvinistic society” (150). Here, she shows that ultimate struggle of Jaya against the male domination and suffering of the women in the male dominated society. It shows that women in the male dominated society are compelled to follow the norms and value of the society so that conscious and educated women resist it through the writing of their own life experience and sufferings for their self-identity and collective identity. In this context, Jaya is caught in the dilemma being an educated and conscious woman critiques the patriarchal norms and values of the Indian society through presenting the women suffering in the male dominated society by her writing.

We can also find such strategy in this text. Here, Jaya narrator and protagonist narrate the suffering of her grandmother's and mother of Mohan and his sister Vimala. She narrates her grandmother's suffering in this way:

Ajji, a shaven widow, had denuded herself of all those things that make a women's life. She had no possessions, absolutely none, apart from the two saris she wore. Her room was bare, except for the large bed on which my grandfather had slept, a bed which, ever since I knew it, was unburdened by a mattress. [. . .] *Ajji* herself sat on the bare ground and slept on a straw mat at night. The bed was memorial to grandfather and the chair meant for any male who, wearing trousers, could not sit comfortably in the ground. (26)

Through this she shows women's sufferings after husband's death in the Hindu religious society by presenting it, through the mouthpiece of Jaya. Deshpande wants to instruct the women that earlier generation of women face such kind of suffering because of hegemony. So that today's women should not follow such kind of rigid rules of the society. Likewise she also narrates the suffering of her husband's mother in this way:

She gave them their dinner, even the older ones, and then she cooked rice for him again, for he would not, he made it clear to her, eat what he called 'your children's disgusting leavings'. He wanted his rice fresh and hot from a vessel that was untouched. She had just finished second cooking and was waiting [. . .] would not do to let the food get cold as for lighting the fire again, that was unthinkable. (35)

Here, she shows suffering of house wife, who is oppressed by her husband. So she could not speak in front of him because of his male supremacy and remains silent. Through it, Deshpande wants to show that women are puppet of the male in the family, who has to work accordingly the desire of the husband. According to Third World Feminism, women are suffered by the norms and values of the society in third world. So, women should struggle for their identity and resist the domination by remaining within it. Further Jaya narrates:

He came in and went straight to the bathroom to wash. By the time he returned, she had his plate ready. Hanging his shirt on a peg on the wall, he sat down, drank a glass of water; poured some into his palm to sprinkle ritually around his plate... and then he paused. ‘why is there no fresh *chutney* today?’ He asked, not looking at her (35).

Through this, Jaya shows the docile and submissive house wife, who could not speak in front of her husband and work according to his order and desire. By bringing a house wife suffering, Jaya exposes that females are compelled to follow the rules of the males and compromise to their husband for long lasting marriage life. In this sense, we can say female are suppressed and oppressed within the four wall of the house. Further, Jaya narrates, “[H]e picked up his heavy brass plate and threw it not at her but deliberately at the wall which it hit with a dull clang. He stood up, and jerking his shirt of the peg walked out of the house” (35). Here, she shows a housewife’s suffering in the male dominated society and family. In the family, wife is taken as servant and is behaved like servant. Wives are too much suffered like servant in the house of the boss in the family. Jaya further narrates:

‘Go back to sleep’, the mother said to them. ‘It’s nothing’. Silently, watched by the children, she picked up the plate, clean the floor wall of the spattered food, and wiped it [. . .]. Her voice was steady. She put some rice on the fire and began grinding the *chutney*. [. . .] she was still sitting in front of the fire silent motionless. (36)

Here, it shows the cruelty of husband to his wife and husband behaves the wife like servant. It shows that how women are subjugated in the Indian society by the patriarchy. It shows third world women are too much suppressed and oppressed by the norms and values of the society which confined the women in the service of husband, children and family. Jaya further narrates the suffering of Vimala, sister of Mohan’s like this:

‘Strange, is not it’, Vimala had said to me that day, ‘how different I am from my mother? Five years married now- I performed my fifth *Mangala- Gouri puja* this year- and I have no children. While Avva . . . almost all my childhood I remember her as a being pregnant. She did not want last child, she’d lost four or five babies by then, and she was desperate. I can understand all this now. (37)

Here, Jaya narrates the suffering of Vimala who compares it to mother’s sufferings. Vimala finds her suffering is less than her mother because she has no children after five years of marriage. But, her mother is compelled to pregnant every year. By doing this Jaya shows that women suffering are too much in earlier generation than present. Jaya shows that females are always victimized by patriarchy though; their sufferings are decreasing than earlier generation. Jaya further narrates:

‘At last she stopped crying and lay still, breathing heavily. There was ash from the fire place on her hair, and all that flour on her face- her face was swollen by now. With her eyes caved in she looked like a dead person, her face was the face of a dead woman. A week later, she died. She went to a midwife and tried to get herself aborted. (38)

By these lines, Jaya shows the housewife’s suffering of earlier generation or mother generation, who are made submissive by the norms and the values of the society.

Because of norms and values of the patriarchal society all women endure the intolerable suffering remaining silent in their life. By presenting mother generation suffering Jaya shows her consciousness and wants to expose it in public. Through the comparison of mother generation and daughter generation in the narration of Jaya, Deshpande wants to show third world women are conscious within the social context and culture. It means third world women became conscious not because of influence of western culture but because of their own knowledge gaining through the confrontation of the problem within their own social and cultural context. Further Jaya narrates the suffering of Vimala like this:

We had taken Vimala to the hospital, ‘she did not tell any about her illness. When she was suffering so much?’ [. . .] her mother- in- law shrugged heavily and said, ‘God knows what’s wrong with her. She’ s been lying there on bed for over a month now [. . .] it’s too late for surgery’, the doctor has said. [. . .] she shrank into, and died a week later, her silence intact. (39)

Here, Jaya shows the present generations submissiveness who does not want to revolt the suppression because of subjugation and hegemony of patriarchy. It shows how

women are oppressed in their husband's home and why they do not want to express their sufferings to other? By bringing the aforementioned story of women suffering in the text protagonist Jaya exposes the cruel behavior of the male and male dominated society. Through this she critiques the norms and values of the society. It shows how patriarchy controls women and their lives. By exposing it, she wants to make women conscious and encourages not to be silent in sufferings like Mohan's mother and sister Vimala.

In this way, Deshpande realistically presents the women suffering in this text. It shows that she wants to dismantle the patriarchal norms and values of the society which confine the women in household activity by making them submissive, subordinate and docile. Jaya presents the male misrepresentation of women's sufferings like this:

[T]he women crunched in front of the dying fire sitting blank and motionless, the huddled bundles of sleeping children on the floor, the utter silence, the loud knock at the door . . . They had all had their food except her [. . .] he said, after he told this, 'she was tough. Women in those days were, tough'. He saw strange in the women sitting silently in front of the fire, but I saw despair. (35- 36)

Here, Mohan argues that women of his mother's generation are tough and his mother is also tough. It shows tough women are those who follow the norms and values of the society and endure sufferings. But in it Jaya "saw despair so great that it would not voice itself. I saw a struggle so bitter that silence was the only weapon. Silence and surrender" (36). By doing this, Jaya as a narrator and protagonist shows that how man represents the women's sufferings and how a woman represents their sufferings. She

sees struggle in such kind of suppression with the weapon of silence and surrender. They are too much suppressed and oppressed by the norms and the values of the society so that they cannot fight openly. By exposing such condition of women in the society, she questions the male supremacy smartness and culture.

Likewise, Jaya also narrates Kusum's suffering like this, "I had resisted when Mohan had tried to stop me from helping her. For the first time in years. I had really fought him" (19). Jaya fight with her husband first time to help Kusum. It shows Jaya wants to help suffered women but Mohan does not want to do so. It shows males are cruel to other and does not want to help. But Jaya fight with him by saying "she is no relation of mine, but she is Vanitamami's neice" (19). And she helps Kusum. Though she helps, no one cares about her. Her husband and brother do not care her. So that she commits suicide throwing herself into a well. It indicates that she wants her own identity which she does not get in the physical world because of ignorance of her family. So she chooses to die for hers identity and freedom. She challenges the male dominated society by committing suicide which is a taboo in the Indian society. It shows that Kusum is a protestant woman. By stating suffering of Kusum, Jaya challenges the norms and values of the society. She exposes such kinds of suffering of women which are forbidden to expose in the male dominated society.

Character Nayana wants to resist the male domination because she is always compelled to be pregnant by her husband who wants to have a son. Though, "she had had four children, two girls who lived and two boys died soon after birth" (27). Now she is again pregnant hoping for a son because of her husband. She states that ". . . he says he will throw me out if I have another daughter" (28). It is the example of unique experience of third world women because such kind of gender discrimination is not found in first world. So, Third World Feminism can only help to study such kind of

problem. It shows that how husband cruelly behaves her wife. But this time she resists by saying like this: “Just you dare” I said to him. “Let me see your courage. Take yourself another woman if you want, rolls in the gutters. I can’t prevent you, but just try to throw me out of this house”, I said to him” (28). Nayana has awakened for her self-identity, self-esteem and individuality. So that she challenges her husband. Though, she also does not want to have a daughter again because if daughter is born again “who will only suffer because of men all her life?” (28). It shows she has a desire of femaleness and female identity. By doing this she seeks her identity by severely critiquing the norms and values of the Indian patriarchal society where they dominate the women in the name of culture and custom and makes women submissive, docile and subordinated.

Uma Narayan opines “marriage is an oppressive institution” (9). Likewise, Jaya has a similar experience. After marriage she feels that her identity is in crisis. This statement shows it, “Jaya, Mohan called out to me, Jaya. And I knew I was not free” (29). Here Jaya is confined by Mohan and she has also lost her name after her marriage with Mohan and gets the name Suhasini. Here, she uses her name Jaya which means victory that has been kept by her father. So, she says, “Suhasini was distinct from Jaya, a soft, smiling, placid, motherly woman” (16). It indicates that suhasini follows the tradition but Jaya does not follow. Through this, she shows that after marriage, women get new identity which makes women submissive and puppet of the husband (male). So that she accuses the culture of institution of marriage through it, females are dominated. Through this, she conveys the message that females are dominated by the institution of marriage. So that she critiques the Vinitamami’s plithy, maxim “A husband is like a sheltering tree” (137). In Hindu religion husband is taken as protectors of wife, but in actual life husband does not

protect his wife, but dominate and suppress in the name of protection. So that she says, “safety is always unattainable. You never safe” (17). By it, she wants to show that husband cannot protect his wife and family but always dominates and suppresses so, she says that safety is always unattainable and wife is always unsafe because of norms and values of the society. It can be said that she wants to make women conscious, not to be submissive and think about self-identity.

Jaya as a narrator and protagonist confesses her secret married life’s activity to expose house wife’s suffering in the public. Through the explosion, she wants to show how females are physically exploited by their husband in the name of love making. In this sense, Jaya confesses how Mohan, without making love haste to have a sex though she has not been prepared for this kind of intimacy so soon. After each episodes of love making, Mohan asks Jaya “did I hurt you?” (95). Each time Jaya replies ‘No’. But it is not only Mohan who needs her physically; Jaya too discovers that her need of him is also immense. Perhaps, this is love. She thinks, “Love . . . ? Yes, what else could I call it but love when I thought of how readily, almost greedily, I had response to is touch?” (95). She also remembers the pains that she has to be looked beautiful for Mohan. She has rubbed cream and brushes her hair a hundred times but she realizes that he should have slept her twice a week even if she has not taken care of herself. Through such kind of confession Jaya shows how women are obliged to live with their husband without love because of the norms and values of the society. And shows, how husband are indifferent to their wife’s desire.

Similarly, Jaya also exposes her secret act of abortion of unwanted child without informing her husband, Mohan. As she narrates, “I had put away for so long, my great act of treachery against Mohan: the child I had destroyed without his knowledge” (130). It makes clear that Jaya is not free to abort the unwanted child. So,

she has secretly aborted the child without informing to her husband because she does not get the permission to do so. Therefore, she, by remaining silent aborts the child secretly according to her desire and interest. It clarifies that, she is in search of her women identity which is abducted by the patriarchal norms and values.

Jaya's brother Ravi has his own problems. His wife has left him after a bitter fight so his marriage is on the brink of divorce. She knows that Ravi's wife (Asha) by instinct is a good person. Though, she knows that it is her brother's fault yet Ravi asks her to pursue her to come back. In such situation she is compelled by her brother so that she knows what she has to say to Asha, "Go home like a good girl Asha... go back home and obey your husband. And never mind whatever it is he has done, he's a husband after all, and a husband can do no wrong" (115). Here, Jaya is compelled to say that husband is a protector so that if he has done anything wrong who can accept Asha and obey his order. It shows that how female are conditioned and subordinated by the norms and values of the society. Jaya inwardly knows that Asha has no fault but Ravi has. Though, she knows she wants to resist it but she cannot do it and remains silent. Jaya has written stories secretly which her husband does not know. It is amply clear from the following lines:

I had wanted and shoved them back into the wooden cupboard that rocked drunkenly as I banged them back on the selves. Now only this file was left. My rejected stories. My failures. Of course, Mohan had nothing to do with these. He did not even know I'd written them. Kamat have been the only one I'd talked to about them. I'd to tell him because I'd need him. (146)

By this, she likes Kamat rather than her husband Mohan so that she says about her secret stories to Kamat. We can say that she wants to disobey the traditional image of “two bullocks yoked together”. It means wife and husband should share the burden of themselves also the burden of their family like bullocks. But here, Jaya make illicit relation with Kamat which shows that Jaya wants to dismantle the tradition of married life. It is obvious in her expression, “I love you I want you, I need you. Often I had told myself: love is myth without which sex with the same person for a life time would be endurable” (97). Jaya says that she loves Mohan but Mohan does not love and only wants to have a sex with her so that she feels, without love sex with same person for a life time is unendurable. It shows she wants to break the marriage so, she becomes secretly close to Kamat.

Thus, she shows that women in the then Indian society are obliged to live with their husband by controlling their own interests and desires. So that she wants to challenge such tradition by having illicit relationship with Kamat secretly. After Kamat’s death, she feels sense of loss like his own father’s death as illustrated by the following lines:

One morning, soon after Appa’s death, I woke up and remember he was dead. And I had a sense of loss that was not vague but specific. [. . .] his absence from that bed, there was a terrifying sense of emptiness in me. I felt then that I had not known till that moment what death, what his really meant. Blankness. Nothingness. It was like that for me when I came back after my visit to his flat. (66)

Though, she has such feeling, she cannot do anything because of domination. By showing it, she informs to the people how women are confined by patriarchy.

Through this confession, she wants to challenge the patriarchal domination. By presenting such kind of tradition of Indian society, Deshpande exhibits that how patriarchal norms and values have dominated the females in the society. Through this exhibition, she wants to educate the women of Indian society that women should fight such kinds of tradition for women rights. So, it is a challenge to the norms and values of the society. In the novel, Nilima, daughter of Mukta, dislikes the tradition and she wants to disobey such traditions so, she informs to her widow mother not to follow such traditions. She says “My Saturday”! O God, Ma what does it matter what day of the week it is? All your fasts are so stupid. Give them up, Ma, you’re really horribly old-fashioned” (68). It indicates that, Nilima does not like fasting and warns her mother to give up fasting which is old-fashioned. To support Nilima, Jaya also says to Mukta, “She is right Mukta, what do you fast for?” (68). Both, Nilima and Jaya have a similar view to the tradition that they want to change it and want their own way of life with freedom and identity.

Tara step daughter-in-law of Jeeja, is also too much suffered by her husband, Rajaram, step son of Jeeja, who always drinks and beats his wife, Tara without any cause. So that she could not tolerate the brutality of her husband, “she cursed and reviled her husband and, sobbing loudly, moaned her fate. ‘So many drunkards die, she cried’, but this won’t, He’ll torture all us to death” (53). Here, a question arises: why does she curse the husband in this way? She has no option because she cannot leave her husband so that, she curses him. By doing this, she tries to get self identity and freedom and wants to resist her husband. So, she cursed him, though her mother-in-law stops her by saying “Stop that! Don’t forget, he keeps the *kumkum* on your forehead. What is woman without that?” (53). It shows that patriarchy and tradition make submissive her mother-in-law but Tara does not want to follow such kinds of

traditions and male dominations. So that she wants her own identity and freedom through cursing and challenging the norms and values of the society. In the novel, gender differentiation can also be found when Ramukaka, Jaya's paternal male uncle has shown a family tree to Jaya, which Ramukaka sketches, "Look Jaya, this, our branch. This is our great grandfather –your great grandfather - and here's father, and then us-Laxman, Vasu and me. And here are the boys- Shridher, Jannu, Dinkar, Ravi. . ." (142). And Jaya "exclaimed I'm not here" (143). Jaya is not there in the family tree. So that she is curious to know about why she is not there? Ramukaka looks up at her being irrational and impotence at her stupidity, "How can you be here? You don't belong to this family', you're married, you're now part of family. You have no place here" (143). And she is astonished to see that even her mother and all the other at her father's household, are not in the family tree. Though, she knows the absence of the women in the family tree, she does not say anything. It shows that women in the patriarchal society have no history. They are taken as minor things so that, males keep only their own history. By narrating such issues in the novel, narrator wants to critique the male tradition. And, here, Jaya searches her identity also in her birth home. Likewise, Jaya, as a female wants to save other females from male domination. In the way she encounters two men and a young girl, they are all smoking and the men are touching the girl's breast openly that Jaya resists, "Stop what are you doing to her?" (175). Here, she protests the behavior of males to treat females as the puppet.

In the novel, Nilima wants to be equal like a son and wants to erase the notion of a daughter in the Indian culture which considers daughter as a curse and a worse fate than death. But son is taken as ritual values who only can cremate the dead members of the family. In such case, Nilima's Mai is worried and says, "And Mai

gave such a screech. “One son dead, the other running away, and not even a grandson; who’ll cremate us when we’re dead?” Isn’t that funny? Just imagine worrying about who’ll cremate you. So I said, “Don’t worry, Mai,” I said, “I’ll cremate you properly” (182- 83). Here, Nilima wants to be like a son of the family and also wants to get son’s position to create her identity as a son.

Thus, by giving oppositional view of tradition, Nilima quests her own female identity in the male dominated patriarchal Indian society. So, Jaya wants to break the age-old silence and creates her woman identity and also encourages other women through her writings like, “Child Widow” and “A Married Couple” to break such silence. In the “Child Widow”, she writes about the sufferings of the widows who are “humiliated, disgraced in public because she hadn’t shaved her head” (147) and people “called her a whore, daughter of whore” (147). Magazine rejects this story and warns her to send to woman’s magazine. It shows that males do not want to publicize it because they think that it surfaces their brutality throughout the society. But, she gets success to publicize a story of a married couple and wins the prize. After its publication, Jaya’s husband quarrels with her and leaves her. After it, she “hadn’t stopped writing because of Mohan; I could not possibly make Mohan scapegoat for my failures, for I had written even after that confrontation with him- stories that had been rejected stories that had come back to me, stories that I had hidden here in this house”(145). Though, he leaves her, she does not stop her writings. It makes clear that she is always searching her own identity on the one hand and collective identity on the other.

Jaya’s “Seeta” Column stories are not what she wants to write but they are written as Mohan wants. In the words of Guru Charan, “it is about a writer’s self-consciously trying to put into words her own experiences which bring in the act of

writing itself. It is replete with reflection on literature particularly women's writing, a woman engaged in the activity of writing confronting the masculine gaze" (131).

Because of such condition, Jaya is compelled to obey the husband's order but now she does not follow his order and she deceives her husband it is shown in the line, "he thought I was 'walking'. Perhaps he thought I was doing my fortnightly 'Seeta story'. But suddenly 'Seeta' had exploded. There was nothing left of her, not even bits and pieces and that could be put together" (69). Here, she exposes that she abandons the Seeta column without knowing it by her husband, Mohan. "Seeta had exploded" means traditional wife like Sita is changed into modern one. So, she shows that she has left Sita's like character and now, she shouldn't have Seeta's like character. It is also obvious by this line, "but for me, now that I had abandoned 'Seeta', there was nothing; or if there was, I had to search for it." (69). It shows that to write Seeta column is to follow the norms and values of the society because Seeta has traditional role and she exposes herself as a Mohan's wife and Rahul's and Rati's mother Jaya is like Sita. But, now she realizes that today's Jaya is not like previous and she says, "what I found was the women who had once lived here. Mohan's wife, Rahul's mother and Rati's mother. Not myself" (69). By doing this, now she is conscious and she has abandoned the tradition and searches her own self. It is "as if there is such a thing as oneself, intact and whole, waiting to be discovered" and she is trying to get totally integrated personality, "there are so many, each self-attached like Siamese twin to a self of another person" (69). Thus, she wants her own identity and generally women identity by challenging the norms and values of the society and deceiving her husband. Jaya here critiques the old traditional norms and values which has made her identity less and only a part of a male being silent. So, now she wants to break the age- old silence.

Now, she becomes a modern woman so she does not want to follow her mother's, *Ajji's* and *Kaki's* like roles because those kinds of roles trap and put women into the danger as illustrated in the lines below:

Close the door, stay in and you're safe. But what happened when everyone went out and you were left alone inside? why hadn't they told me that it wasn't the poor drenched crow standing on the door step who posed the danger? Why hadn't they warned me that threat, hazard, lay inside? [. . .] Ai- I had never gone to her for comfort. Not to Ai, not to the *Ajji's*, not to the *Kaki's*. No women ever . . . but there had been Leena. (139)

Above quotation expresses that Jaya is dissatisfied with her mother, *Ajji* and *Kaki* because they compel her to follow the tradition. But she is in danger because her husband has left her though she follows the traditions. So, she wants to follow the new way of life like friend Leena who has a relationship with a married man. Jaya wants to follow modern ways of life by critiquing the ethos of the Indian society which hides the women identity and compels to live husband and wife together without love. Jaya knows that women do not permit to speak Sanskrit but "had to use prakrit" (192). And she realizes that all these years she has been speaking prakrit herself. It shows that women are taken as inferior and males are superior in Indian culture which irritates her and wants to challenge such tradition. Jaya, as a narrator uses it in the text, "*Yathechchasi tatha Kuru*" (192) and wants to be equal as male. It shows, she wants her own identity.

Though Mohan calls to Jaya and says he is coming back at home, Jaya wants to refuse to be Mohan's wife like previous wife Jaya, a traditional and she says that

“now I reject that image, two bullocks yoked together” (191). And she wants to break age-old silence, “I will have to speak, to listen, I will have to erase silence between us” (191). It shows that she does not remain to be like of the past so that she wants to break the tradition and establishes her own identity by rejecting norms and values of the society and she says “but, in this life itself there are so many crossroads, so many choices with self-identity” (192). By this, she means to say that in the women’s life, there are so many ways and options to live with their own self-identity and freedom. It indicates that, she wants to compromise with her husband if he accepts her conditions so, she says “. . . life has always made possible” (193). Here, she says that women should establish their own way of life with self-identity and self-esteem by critiquing the norms and values of the society on the one hand and if possible, women should compromise to get identities on the other. Hence, Jaya Jaya shows her two identities, one is writer and other is mother and wife. As a writer she critiques the norms and values and institution of marriage of the Indian society, for individual and collective identity of women. And as a mother and wife, she compromises to norms and values of the society. In this way Jaya, on the one hand, tries to establish her individual identity by rejecting the norms and values of the society and on the other she tries to make the women conscious through her writing especially for their woman identity.

Thus, protagonist and narrator Jaya, through her writing, questions the institution of marriage and religious norms and values of the society for self-identity and collective woman identity. In the society, women are dominated by making subordinated, submissive, docile and weak. Nilima, Tara and Nayana also questions the Hindu religious norms and values of the society for their individual identity in the family where only son is taken as the performer of the ritual duties and preserver of the clan of the family.

In this way, in the text, Jaya reclaims her individual identity which is snatched by the patriarchal ethos of the society. In the childhood, her father controls and after marriage, her husband and the norms and values of the society control her. So that she resists it for self-identity and women identity through the strategy of writing the confessional type of writings. Because of such writings, husband leaves her and her marriage is in the brink of divorce. So, after husband leaves, she feels autonomous and nervous. Though her husband wants to come back, she does not want to follow traditional way of life and wants to break the age- old silence but if he accepts her conditions she can compromise with him. In this way, she replies to the question of the husband and tries to establish self-identity. Likewise, Nayana, Tara, and Nilima are victimized by the norms and values of the society so that they question the norms and values of the society for their self-identity. Values and the norms of the society give more priority to a son and a daughter is taken as *parai*. Tara tries to establish her identity by cursing her husband who beats her without doing any wrong. So, she disobeys her mother- in- law's order and curses her husband for her identity. Nayana tries to establish her identity by resisting her husband's order to birth son until and unless. And Nilima tries to establish her own identity by challenging the value of the son in the family and at the time of funeral procession by labeling her in the son's position saying that she will cremate her Mai.

Hence, Jaya, Nayana, Tara and Nilima establish their identities by critiquing the patriarchal ethos of the society. Through this, Deshpande shows that Third World women are conscious not because of the influence of the western education but because of the suffering they confront within their own cultural context. So, in the text, Jaya, Tara, Nayana and Nilima give oppositional view to the patriarchal ethos of Indian society for their identity.

III. Assertion of Female Identity in *That Long Silence*

This study analyzes Shashi Deshpande's novel *That Long Silence* in the light of Third World feminism thereby exploring the female identity in general and particularly self-identity of Jaya, Nilima, Tara and Nayana in the male dominated Indian society. In the text, Jaya through her writing, questions the marriage institution and the Hindu religious norms and values of the society for self-identity and collective female identity. Tara, Nilima, and Nayana are also questioning the Hindu religious norms and values in the patriarchal society for their self-identity in the family. In the family, a daughter is taken as *parai* (other) and she does not have permission to perform ritual rite to cremate the dead ones of the family in the Hindu society so that daughter is less important than son in the family. In the society, the son is taken as the preserver of clan of the family and cremates the dead members of the family after the death and the husband is taken as the protector of the wife and she should not protest against her husband. Such patriarchal values of the Indian society victimizes Tara, Nilima and Nayana so, they question patriarchal values to establish their own identity in the family and the society.

Third World Feminism is a branch of criticism which deals with the unique experiences of the women in the so called Third World context. It locates the suppression and marginalization of women in different scenarios of the global and the local patriarchy. It also sees the vicious function of the matriarchy that function as the unique experience in the Third World. The native patriarchal ethos and matriarchal ethos are its backdrops and it lays special emphasis on the Third World women and housewives. Third World Feminism is not the mimicry of the westernization but it is the unique experience of the third world women within their cultural context. Third World Feminism tries to explore female identity by opposing either or specific form

of exploitation propagated by male ideology and female submission to them. In this context, Shashi Deshpande's *That Long Silence* has well taken the issue of female characters. They tries to explore their identity through opposing male norms, ethos and creates certain level of strong anger and madness to violate the existing norms and ethos of patriarchy. The cases of Jaya, Nilima, Tara and Nayana are not only ordinary cases rather it represents the holistic cases of third world's female sufferings and struggles with resistance.

Jaya, Tara, Nilima and Nayana give their view against the age-old tradition and convention of patriarchal society to establish their identity. Jaya's mother-in-law, *Ajji* and kakis follow patriarchal norms and value of the society. Jaya also follows the norms and tradition outwardly but not inwardly. So that outwardly as a mother she is also passive and silent but inwardly as a writer, resist the patriarchal domination. Being a confessional writer, she goes against the traditional norms and values of the society for female identity through writings, she wants to empower the female and encourage them to search their identities. Hence, through the means of writing Jaya questions the institute of marriage and norms and values of the Hindu religious society.

Due to the prevailing costumes and convention about women Jaya is prevented for pursuing her identity but she writes a confessional story about a married couple. Through it, she exposes her own experience and suffering. By this, she subverts the traditional norms, which forbid confessing their private and secret life of husband and wife. Hence, she exposes the ruthless behavior of the husband towards his wife. In this way, she critiques the male behavior and marriage institution to establish her female identity and diffuses the women suffering to empower the women for their freedom. And, she wants to establish her identity by breaking the age-old

silence. Though previously, she remain silent now, she doesn't remain silent and be submissive in front of the husband's domination and suppression. Likewise, Nayana goes against the patriarchal culture and custom which give more priority to son and force women to give birth to the son. Nayana's husband forces her to give birth to a son and he threatens her if she does not give him a son, he will throw her into gutter. Because of it, she feels that she has no freedom and identity so that she challenges her husband.

Another character Tara also suffers from the norms of the patriarchal society. Her husband always beats her without any cause. So, she tries to disobey the norms and values of the society and curses her husband to establish her identity. Likewise, Nilima also challenges the ethos of the society by saying that she will cremate the dead ones of the family. By doing this, she wants to establish her own identity like son in the family and society.

Thus, Jaya, Tara, Nilima and Nayana establish their identity by critiquing the patriarchal ethos of the society. Jaya explores her identity by critiquing the norms and values of the marriage institution and religious values of the society. And she also wants to establish collective identity of the women in the society. Nilima establishes her identity by challenging the value of son in the family and at the time of funeral procession through labeling her in the son's position. Likewise, Tara also establishes her identity by violating the norms and values of the society and mother-in-law's order not to curse husband although he beats without doing anything wrong. Nayana establishes identity in the family by resisting her husband's order to give birth the son. In this way, in the novel, Jaya, Tara, Nilima and Nayana become conscious and able to explore their self identity not because of influence of westernization rather it is because of suffering they face within their own cultural context.

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