

I. Introduction

Kamala Markandaya (Kamala Purnaiya Taylor) is one of the best contemporary Indian novelists. Born in a Brahmin family in 1924 in Chimakurti, South India, she writes empathetically and convincingly about the middle class people. Markandaya studied at the University of Madras, worked as a journalist in India, then married an Englishman and moved to London in 1948, a year after India gained Independence from Britain. On all the contemporary Indian novelists writing in English, Kamala Markandaya is the most accomplished, both in respect of her sensitive handling of a foreign medium and her authentic portrayal of the Indian scene. What distinguishes her most incisively from other Indian novelists is her acute awareness of a gradual shift in values that has been taking place in the Indian society during the past decades.

Kamala Markandaya in her novels evinces a keen interest in the relationship of the individual and society. Her other novels like *Nector in a Sieve* (1954) was widely acclaimed for its portrayal of man-woman relationship. The traditional matrimonial bond between Rukmini and Nathan built up by foundation of trust, faith and confidence and understanding. *Nector in a Sieve* represents an ideal and fulfilling man-woman relationship against the backdrop of life harrowing experiences.

Likewise her another novel *A Handful of Rice* (1966) is very much more conscious of the context, an urban one, which nevertheless suffers from a lack of solidity. Ravi, the central character, an educated peasant is seen with the coolest and most accurate eye and realized with a very considerable creative skill. This novel doesn't offer any easy solution or any obvious superiority of one side of a spiritual dilemma over the other. The novel ends flatly and hopelessly but rightly in a way

which suggest the achievement by the author of a bleaker and more necessary kind of wisdom.

Possession (1963), is a theme in which the artist Valmiki is discovered and taken over by lady Caroline Bell, a relationship which appears to offer itself as a tiny image of India's being taken over by Britain. Neither Valmiki nor Lady Caroline is irresistibly convincing. There is certain put-up, slightly expected air about them. The novel's merit lies in the clarity and point of the prose. It is an unusual metaphorical capacity and in a gift for the nice discrimination of human motives.

The Coffer Dams (1969) is about Indo-British relationships set against the background of the construction of Coffer dams by a British engineering firm in a remote tribal area of South India. Helen's quest turns out to be both a class-struggle and a race struggle which alienates her husband Clinton from her and endangers her own identity. Neither man nor woman has the personal freedom to cross the boundaries of community and race to establish communication with the underprivileged alien. The main theme of this novel is that if he or she assumes that freedom, there is either ostracization or complete alienation of the individual.

One of the most important novels, *A Silence of Desire* (1960) was widely acclaimed for its portrayal of the culture clash through the mouthpiece of Dandekar and Sarojini and its success lies at revealing the desire and the realization of characters. Kamala Markandaya's novels attempt to present in symbolic characters and situations, this thrust toward modernity, which often assumes in her work the guise of a malignant tumour infecting the vitals of a culture traditionally quities. The cultural clash figures and conflicting values dominate in *A Silence of Desire* in which an office clerk Dandekar is caught between the traditional and the modern, the eastern and the western, the spritual and the material values where as Sarojini, wife of

Dandekar worships Tulasi plant and believes in faith healing in visiting swami for her treatment and Dandekar's willing to visit hospital for the treatment. The novel is set in the context of the influence of British colony after independence and its change in attitudes in the Indian society. *A Silence of Desire* (1960) deals with the problems of the protagonists and about their delimita either to accept new values or tradition and culture lies in the society for a long time.

It is only when Markandaya subjects her them to a far deeper probing that she is able to create living characters in meaningful delimas. *A Silence of Desire*, the clash between the western oriented rationalism of Dandekar who wants his wife Sarojini to get herself operated for a tumour and the traditional religious faith of Sarojini, who relies absolutely on the faith healing of the swami is adequately realized.

Markandaya is often grouped with the three Stalwarts, Mulk Raj Anand, R. K. Narayan and Raja Rao. She created, with her limpid style, a distinctive place for herself in modern Indo-British fiction. The quality of her novels is her passionate portrayal of Indianness and a sense of profound sympathy, though she was never alienated from her Indian roots.

Markandaya is known for pitting western realism against Eastern spiritualism and that can be seen by her representative characters in *A Silence of Desire*. Kamala Markandaya is "exposing the conflicts and ability to get along with the characters that have different ideas and values with the realization of need to be open minded to new ideas" (Sunaina 53) by respecting traditions and willing to accept change as a natural part of life. Markandaya helps us to identify with Sarojini and Dandekar as to find that zone where the characters can share a common spirit Sarojini, even though traditional comes in a realization of change and go ahead with the changing times

where as Dandekar also comes in a realization of the importance of old values and tradition. Kamala Markandaya secures her place in the canon of Indo-English literature by exposing her retort to the East West encounter, giving rise to a state that by now has become intelligibly necessary to adopt the qualities of both as in *A Silence of Desire*. Her life seems to be devoted in unmasking the myths and superstitious that dominated a long course of literary history and culture so as to reinforce the need of the identity in a world broken with the crises, and also to secure a nest where she belongs.

Markandaya, perhaps the most outstanding Indian female novelist writing in English, not only exhibits a conscious concern with the status and identity of Indian people but also she explores themes of cultural difference, identify, relation of tradition and modernity etc. equally. Her characters are facing problems by their different culture practices which leads them to keep the 'Silence' with each other.

From the date of publication of *A Silence of Desire* (1960), has attracted most of critical readings. So it has been reviewed in a number of ways. Most of the reviewers like N. Ramachandran Nair, Uma Banerjee, Anita Mahajan etc. analyze the novel through the relationship between Dandekar and Sarojini where as B. Sudipta K. Madhavi Menon etc. analyze the novel through feminist perspective.

Anita Mahajan comments on the novel as a fusion of tradition and science. She writes:

In short, the world of '*A Silence of Desire*' is the world of science and superstition carefully balanced, each one having its own separate entity. Markandaya does not raise one prominently up by pulling down the other. Her attitude is that of reconciliation between the two.

Mahajan finds that the novel is having been familiar with the Indian Society where the tradition is deeply rooted like in Sarojini and science is also an integral part. Mahajan perhaps comments these things by seeing at the end of the novel where there are hints of reconciliation between these two – tradition and modernity.

Meera Bai finds the novel as an outcome of two different cultures which is reflected in the novel. She focuses on the experience of Kamala Markandaya having been filtered. She writes:

In the novels of Kamala Markandaya the encounter between the diametrically opposite East and the West in the context of human relationships and cultural values constantly engages her attention and gets reflected in her novels. She herself being the product of both the oriental and the occidental cultures, it is not far-fetched to see her own experience being filtered through the consciousness of her fictional characters. (10)

Bai finds that Kamala Markanday's novels are an encounter between diametrically opposite East and West by various factors. Being an expatriate woman novelist this is quite obvious that both kinds of cultural practice could be found in her novels and her own experiences has also been expressed by means of her fictional characters.

Uma Banerjee finds Sarojini the unconvincing middle class wife. Because her deep rooted traditional beliefs is so much within her that she doesn't want to take even the name of hospital for her womb-tumour treatment. She believes in faith –healing and swami for the treatment. Banerjee writes

There are thousands of Sarojinis who automatically turn towards the Swamis religion and faith-healing because they have never known and will never know the miracle of a clean, competent hospital, stocked

with all the necessary medicines and staffs. Thus the East-West encounter is between the blindly dogmatically superstitious and the gradual flowering of real understanding and appreciation of values for their own shake. (249)

Looking back at the Indian society from the very past there was an influence of Eastern philosophy and its doctrine. Banerjee finds swami, worshipping Tulsi etc. these are all parts of Eastern culture especially Hindu. Sarojini is portrayed as a true follower of tradition where she has never known and even doesn't want to know the miracle of hospital.

Jasbir Jain writes in Indian literature, "In the novels of Kamala Markandaya two ways of life, two sets of values exist side by side and are often locked in confrontation" (36). Though the confrontation does not end in destruction of the confronting forces but a kind of new relationship with reality and a bond of sympathy and understanding emerge from both worlds, people go across from their own world to the extension of something of their concept of humanity building and a communication with others.

Another critic N. Ramachandran Nair doesn't find any specific theory or mode of analysis in a strict sense. He writes:

In *A Silence of Desire*, Markandaya has not adhered to any specific psychological theory or mode of analysis in a strict sense. But the sympathetic, cautious, and conscious study of a pair of ordinary Indian under a crucial marital crisis in the perspective of the ambivalence of an inherited and acquired culture, turns out to be an absorbing anatomy of *A Silence of Desire* in a multilayered manner. (246)

Nair finds Markandaya presenting the characters full of sympathy and they are wondering due to their lack of communication. Their way of thinking and different attitudes bring them in crucial condition. As Nagendra K. Singh writes:

Kamala Markandaya's novel deal with the modernization of India, especially through its interaction with the West, we can discern a pattern not a smooth progress, but a troubles winging between tradition and modernity, between cultural exclusivism and a pluralistic cultural identity. (237)

Markandaya's novel portrays the modern India interacting with the western progress and modernized West. The characters of her novel, neither they can fully reject the Western value nor they totally can accept the Eastern culture. Markandaya couldn't go far beyond the Eastern culture through its interaction with the West. K. Madhavi Menon analyzes her novels in terms of 'the feminist echo'. She writes:

The Indian woman needs the freedom to move beyond the sphere of home and family if she desires to, and there would be no constraint that she should bear the domestic burden solely on her shoulder Sarojini persists in winning this freedom until Dandekar learns to give her the psychological space she has a right to (230).

Menon tries to give feminist colour in her analysis. She revises her voice to give freedom to the woman where they can feel for themselves and can come out from the family burden structured by the society. As a feminist novelist, in her view, she is strongly in favour of freedom for a woman. So while exploring upon the fictional characters of Kamala Markandaya's fiction K. Madhavi Menon believes that females are not feminists in role but sufficiently presents the problems and attitudes in the social milieu. She writes:

Deliberate fictional exploration of the feminist roles may not be present but in the presentation of the Indian women, Markandaya knowingly and unknowingly, presents of problems attitudes and responses to social milieu (231).

P. Geetha comments Kamala Markandaya as a feminist writer and says that Indian women need enough courage to raise the questions to respond to new development strategies in the Indian social policy. In her attitude Kamala Markandaya is much influenced by the feminist school of writings. P. Geetha writes:

Her novels are not, of course, didactic in the narrow sense of pleading for specific reforms but they illustrate the ambivalence of change in women and men. She is a conservative feminist, to a certain extent, and feminism is implicit in her novels. (10)

P. Geetha finds Kamala Markandaya essentially Indian in sensibility. Though she has changed impact of the Indian culture her female characters are in the archetypal pattern of Sati-Savitri, but they are in great protest of such sacrificial rule. For example, she writes, "The early novels seem to present the wife in her customary role of Sati-Savitri archetypal pattern. But underlying this suffering sacrificial role, lurks the new woman active with her emancipation cries" (12).

Haydn M. Williams finds Swamy is rejected and science has won in the novel.

He writes:

A wife is again the central suffering character-though this novel tends to focus on her husband Dandekar who is a "modern minded" Indian official with a fashionably modern content for superstitious old "believing" India. He is abashed when his wife resorts to a Swamy for faith-healing a malignant tumour. The "Moderns" win and the Swamy

is rejected, so that the wife can be operated on in the usual modern way. (26)

Kamala Markandaya's novel *A Silence of Desire* can be analyzed from different perspectives. But the novel mainly revolves around the clash between tradition and modernity. Tradition refers to certain customs, beliefs, habits which have been prevalent in the society for a long time even that is out dated, an achromatic and irrelevant in the contemporary period. Modernity implies a gradual change in the attitudes, ideas and beliefs of the people because of the various factors such as urbanization, science and technology. Conflict arises in the society and in familial relationship when both kinds of culture does not come or meet in a point which is acceptable for the society and the members of a family. Silence is the outcome of misunderstanding between the characters of the different cultural practices. Realization of the characters of their cultural differences and their desire to respect each other's culture is a way to reject the silence.

Dandekar, a senior clerk and husband of Sarojini, in the government office, leads a happy life with his wife Sarojini and three children. Sarojini worships Tulsi as a Goddess where as Dandekar takes it merely as a plant. While returning from office, he does not find Sarojini at home. He inquires of her absence from home after she returns. She is unable to give clear cut answer for her absence. When this absence is repeated again then he suspects his wife. He follows his wife about where does she go and her activities. Sarojini keeps silence about her activities where as Dandekar also keeps quiet about what he is doing. Familiar relationship is disturbed because of their silence. One day Dandekar finds a photograph of a person where Sarojini keeps in copy in the Almirah. He asks her about the Photo. Dandekar accuses his wife as 'whore' for her suspicious behaviour but finally Sarojini discloses the things and the

cause of her disappearance. Sarojini used to visit a faith healer. She believes in faith healing that is why she visits him in a purpose to get treatment for her womb tumor from the swami. These things upset Dandekar quite badly because he does not believe in faith-healing and the swami.

Sarojini's cousin sister Rajam also expresses her absolute faith in the Swami's power to cure diseases. On being asked by Dandekar whether the swami is fake or true, she tells him that the swami has cured the pain in her stomach which the doctors had dismissed as her phobia. Entrenched as Rajam is in her belief, she advises Dandekar to believe in the swami's power even if things don't happen to be as he might desire.

Dandekar is not ready to put Sarojini in the hands of a faith-healer. Dandekar is of the opinion that his wife must go to the hospital and get herself operated. Dandekar doesn't want to reason things out with her fearing that she may lose her faith in the swami, nor does he want to compell her to go to the hospital, for her cure is not guaranteed. Dandekar's mind is contradicted and caught between two words: the scientific and the traditional.

Sarojini gives valuable ornaments like bangle, astray to swami where Dandekar is opposed to these all. Dandakar searches these things and visits swami with a purpose to get these things back from him. Sarojini is not ready to visit hospital for her womb tumour treatment because still she believes in swami's faith-healing where as Dandekar believes that swamy is responsible for Sarojini's activities. Chari, his boss also helps him to escape from this situation. By making the swami, leaving the place, he helps Dandekar to overcome the crisis. At last swami leaves the city and Sarojini agrees to get admitted in the hospital. The novel ends with the

transformation of Dandekar's mind from sceptic to a man feeling spiritually after swami leaves the city.

II. Cultural Conflict and Negotiation

Introduction

The word 'culture' is derived from the Latin word "cultura" a noun that refers to the process connected to growing crops. Culture, from the beginning of mankind, has provided human society with its most significant difference from the societies of animal groups. The habits, ideas and attitudes shared by a group are historically derived and are transmitted as a social heritage to its succeeding generations. The Cambridge Encyclopedia defines 'culture' as "the way of life of a group of people, consisting of learned pattern of behavior and thought passed on from one generation to the next" (20). The notion includes the group of beliefs, values, religious and economic activities as well as its equipment, techniques and art forms. Every human society has its own shape, its own purpose, its own meaning; cultures vary because there is no single history, religion, society and geography. Thus literatures as the reflection of culture also vary. Cultural critic Anthony Darcy believes culture became the term applied by the western philosophical and intellectual traditions to the matrix of these changes to space, time and human environment. Darcy writes, "people gradually became aware that these elements were not simply given in nature, but were constructed through a historical process "(7).

The idea of culture as people's 'whole way of life' first arose in the late 18th century. Culture for Mathew was the best that has been 'thought and known' in the world. He writes,

Culture is the social idea; and the men of culture are the true apostles of equality. The great men of culture are those who have had a passion for diffusing, for making prevail, for carrying from one end of society to the other, the best knowledge, the best ideas of their time; who have

labored to divest knowledge of all that was harsh, uncouth, difficult, abstract, professional, exclusive; to humanize cultivated and learned, yet still remaining the best knowledge and thought of the time, and a true sources therefore, of sweetness and light (70).

Arnold says that culture is a system which teach the moral responsibility to man, Society and the nation. He gives the example of European culture which teaches a man to be away from vices and sins. He finds good qualities of culture which carries knowledge and humanity in the society. He is against authoritarianism and believes that authoritarianism has the tendency of hatred towards the emergence of popular culture. It is because popular culture speaks against the culture based on moral, social values and standards as posited by aristocrats. Arnold makes clear distinction between high and low culture. He sees human perfection only in ordered society and he suggests repressing anarchy and disorder to maintain order. He says:

For us, who believe in right reason, in the duty and possibility of extricating and elevating our best self, in the progress of humanity towards perfection... for us 'the framework of society; the theater on which this august drama has unroll itself, is sacred; ... we steadily and with undivided heart support them in repressing anarchy and disorder; because without order there can be no society, and without society there can be no human perfection (Wilson 202-203).

Another critic Raymond Williams, keeping himself against the distinction between the high aesthetic and elite culture focused by Mathew Arnold, developed a new concept. For Williams culture is "a whole way of life of a social group or whole society" (50). Actually the definition of Raymond Williams is very simple and direct to understand. For him culture is that which can focus a social group or can give the

picture of the society, "through which necessarily a social order is communicated, reproduced, experienced and explored "(50). Williams is well known about the fabric of the society about the fact that the dominant culture of the society is different from one to other that is why culture also varies. He was interested in working class culture. He is not interested about the distinction between high and low culture. Raymond Williams believed that 'culture' came to serve against the division and fragmentation of industrial society. He adds, "culture was made into an entity, a positive body of achievements and habits, precisely to express a mode of living superior to that being about by the progress of civilization "(254).

The word 'culture' has been viewed by various ways so that it is really difficult to reduce it into one meaning or sentence. Culture is the fabric of meaning in terms of which human beings interpret their experience and guide their action. Roger M. Kessing interprets culture as a social process. He adds, "Although culture refers to knowledge distributed among individuals in communities, the sharing of meanings in people's daily life is a social process, not a private one" (72). Roger M. Kessing defines culture in the context of society where culture and knowledge are so closely connected with each other. Culture share people's idea and attitudes in daily life and culture feels unity with each other in the society.

Though there are diverse opinions about the meaning of culture, it can be said that culture is a concept that includes a refining and elevating element, each society's reservoir of the best that has been known and thought, as Mathew Arnold put in the 1860s. But now the concept of culture has been changed. Culture is understood in terms of power and discourse within the nations and across the geopolitical borders. In this age 'culture' is not restricted to the best but it is a medium to show the difference of 'us' from 'them'. Culture in this sense, is a source of identity where

nation, community and people want to see themselves 'different' from 'other'. So within a culture there are various factors like religion, political, ideology interacting with each other.

Culture as a Place of Struggle

With the rise of postcolonial theory and the dissemination of democratic politics of modernity, 'culture' is very closely related to struggle. Obviously struggle is a new concept in culture but it has played a great role to unite the nation, society and people. The relation of culture with struggle which most typically characterizes the post-colonial period are best understood in the light of respects in which the field of culture and struggle is now increasingly governmentally organized and constructed. This entails recognizing the change how cultural resource function in the context of struggle. Milner & Browitt writes, “culture is a good thing, but also a dangerous thing (3).

Post colonial perspectives emerged from the discourses of ‘minorities’ with in the geopolitical divisions of East and West, North and South. Every country has different geographical structure so their ideology and economy is not same. When there is different ideology and economy there is a different kind of culture. By these factors different cultures are seen among the countries, people and society. Culture is handed from one generation to the other in many ways such as language, symbol, beliefs and attitudes. People of one culture feels his culture is superior to others. Struggle is based on proving the superiority of the culture between the two sides. People come together if they have the same pattern and there is an issue of struggle. By the end of cold war there was no more struggle in the name of principle but the countries and people having same cultural pattern united and began to challenge the forces whom they feel dangerous for their culture. ‘Jihad’ for Muslims has been

taken as a form of 'culture' struggle. The conflict is therefore taken in the name of culture struggle. "Nation is often understood as political, geographical or even biological phenomena, but there is an obvious sense in which they are primarily cultural" (Milner 139). The countries which have same culture are united and this can be seen during this time prominently. The countries that have the same culture are united in the name of same cultures which refer to a struggle with them who have different cultures.

The importance of cultural identity is in large part the result of social and economic modernization where dislocation and alienation create the need for more meaningful identities. Huntington writes:

The end of the cold war has not ended conflict but has rather given rise to new identities rooted in culture and to new patterns of conflict among groups from different cultures which at the broadest level are civilizations. Simultaneously, common culture also encourages cooperation among states and groups which share that culture, which can be seen in the emerging patterns of regional association among countries, particularly in the economic area. (130)

Various interests have been related with culture to struggle. It can be said that struggle is an outcome of cultural identity because in this era people are trying to give a message through the culture to the people who have different culture.

Cultural Contact: Difference and Conflicts

Cultural contact is the process where different cultures take place like when one culture is introduced which is different from the other. For the cultural contact various factors like geographical, political, religious and modern technologies have played important roles. In cultural contact, exchange and mutual support can take

place because of the demand of people and one's compulsion to take some qualities of the other culture. India was Independent in 1947 from the British rule but their different factors like religion, politics, modern technology and some of their beliefs remained in that country. Stuart Hall writes "It is only from this position that we can properly understand the traumatic character of 'the colonial experience'" (12). Cultural difference between the cultures may result either in exchange and mutual support or hostility and conflict. Conflict is a situation where individuals or groups having differences in views or needs try to satisfy their own needs by causing discomfort and hindrances to each other. Conflict is a place where the different values and desires interact. It is a situation in which groups having differences in views interact in terms of social position, different value structures, resources and so on. Most conflicts are due to different formal and informal values. Conflict takes place in many different situations like between and among the members of a family, between a person and a society, in political parties, religious groups and even within a single mind.

People having their own traditions, behavior and values maintain strong relationship within their group. There are different views for looking at conflict. Anthropologists view conflict as difference between society and cultures where as Economists regard as competition in allocation of scare resources. Politicians believe it with different political interests. When people have diversity of personality attitudes and values, it invites conflicts:

Countries tend to bandwagon with countries of similar culture and to balance against countries with which they lack cultural commonality. This is particularly true with respect to the core states. Their power attracts those who are culturally, similar and repels those who are

culturally different. (Huntington 155)

Conflicts arise when there are two sides: culturally similar and culturally different and both sides try to establish their own values and norms to different groups. So different factors like behavior of the people, errors, competition, poor communication and attitudinal difference equally help to arise the conflicts.

When one tries to impose his own needs by ignoring other's views, it brings them in conflict. This kind of situation of conflict is represented in Markandaya's *A Silence of Desire*. Self and vested interest in the most critical situation increases conflict in the society and even in a family. At the individual level due to differences in personality, ideology, values, culture and attitudes conflicts may develop. Status, power and politics also play major part to invite conflict at 'group level'. The major component of conflict in *A silence of Desire* is difference in attitudes and values.

Though conflict, in many cases have proved to be harmful, affecting the conflicting groups badly, but sometimes it is desirable for functional, viable, critical and innovative. It is the place where different attitudes, values and norms come in one place and gives room to exercise their problems. It energizes and mobilizes people to solve problem in new way. If conflict is seen positively it appears beneficial because a new thing which is acceptable for everyone will come out. Conflict may also reduce the disadvantage of 'group thinking' and increase consensus in decision making. So conflict sometimes stimulates people to reach their goals and objectives. Conflict should be resolved, not eliminated. In some circumstances, a desired level of conflict is often necessary. Conflict should be viewed as an opportunity:

There are four dimension of conflict: win – loose (I want to win, and I want you to loose), Loose – win (I want to loose and I want you to

win), loose – loose (I want to loose and you to loose as well), win – win (I want to win and you win as well). Win – win situation, in which both parties win, is usually designable style of conflict resolution.

(Acharya 40)

This is quite obvious that any resolution which does not satisfy both groups, has no long future and that kind of conflict resolution can be broken easily. Such kind of resolution doesn't give any solution but keeps conflict as it is. The resolution which is based on or in favor of one group and it is imposed upon another to follow that resolution also have no longer future.

There is a rare case of conflict resolution where both groups get nothing. Any conflict resolution which is based on to loose for one and same is with another also do not bring any kind of result because it keeps them as their position. The most revolutionary and widely accepted rules of conflict resolutions are obviously win – win position. This is a place where both groups win and that kind of resolution is heartily accepted. In spite of different attitudes and beliefs they come to a point where they can feel that their beliefs and attitudes have won the objectives and such kind of win – win position can be seen in Markandaya's *A Silence of Desire*.

Forms of conflict changes time and again in the society. In this age of globalism aggressive assertions of cultural identity frequently come in the way of international solidarities. Colonialism has also played an important role for the conflict because after independence the withdrawal of the colonizers from such nations became less important than their influence and effects to the mainstream culture of the colonized. When two kinds of culture meet then there emerges an instance of conflict in the name of values, ideals, attitudes and their social behavioural patterns.

Contact Zones

Contact zone was first developed by Mary Louise Pratt in her seminal book *Imperial ages*. Contact zone is a social space marked by the spatial and temporal co-presence of subjects previously separated by various factors like geographical, historical and cultural disjuncture. Various factors play their role for the people to come with each other. “Contact Zones”, writes Pratt:

are the social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relation of domination and subordination, like colonialism, slavery, or their aftermaths as they are lived out across the globe today. (4)

In contact zones disparate cultures from different geographical, religion and cultural sectors meet and emphasized how subjects are constituted in and by their relation to each other. It treats the relation among colonizer and colonized, self and other, not in terms of separateness or apartheid, but in terms of co-presence, interaction, interlocking understandings and practices, often within asymmetrical relation of power.

Contact zone not only offers moments of wonder and mutual understanding but also incomprehension and pain equally. People who are separated historically and geographically come in contact with each other for to establish the relation often involving condition of coercion, racial inequality and intractable conflict. Number of other vocabularies are closely related to the idea of ‘Contact zone’ like ‘transculturation’ ‘autoethnography’ and ‘Safe houses’. ‘Transculturation’ aims to replace overly reductive concepts of acculturation and assimilation. The term refers to a process where by members of subordinate or marginal groups select and invert from materials transmitted by a dominant or metropolitan culture, while subjugated

people cannot really control what emanates from the dominant culture, they do determine to varying extents what they absorb into their own. Transculturation not only refers to the metropolitan modes of representation of its periphery but also to the formation of metropolis by the subordinated periphery. But the bitter fact is that while the imperial centre tends to understand itself as determining the periphery, the metropolis habitually blinds itself to the fact that it was constructed from outside in as much as from the inside out.

The term "autoethnography" refers to the process of using the vocabularies and idioms already used by others while representing the self. To be precise autoethnographic texts are representations that the so-defined other construct in response to or in dialogue with those representation. Such texts are merged or infiltrated to varying degrees with indigenous idioms to create self-representations intended to intervene in metropolitan modes of understanding. They often address to both metropolitan audiences and the speaker's own community and constitute a group's point of entry into metropolitan literate culture.

Along with 'Transculturation' and autoethnography 'safe houses' is the phenomenon of the contact zone. The term refers to the "social and intellectual spaces, Pratt writes "where groups can constitute themselves as horizontal, homogenous, sovereign communities with high degree of trust, shared understanding, temporary protects from legacies of oppression" (Mass culture 71). The idea of 'contact zone, denies the homogeneous, sovereign 'community' embodying values like equality, fraternity and liberty, which the societies often profess but systematically fail to realize.

Contact zones include identifying with the ideas, interests and histories of the other. It involves Transculturation and collaborative work, comparison between elite

and vernacular cultural forms, offers the spaces for people to uncover, confront and reflect on suppressed aspects of history, ways to move into and out of the rhetoric of authenticity. It provides ground rules for communication across lives of difference and hierarchy that go beyond politeness but maintain mutual respect; a systematic approach to the concept of cultural meditation.

Hybridity

Most post-colonial writing has concerned itself with the hybridised nature of post-colonial culture. So as understood within the post-colonial criticism, hybridity is the result of the orientalist project of the west. It emphasises how hybridity and the power it releases may well be seen to be the characteristic feature and contribution of the post-colonial, allowing a means of evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange. As discussed by Ashcroft, Griffiths and Tiffin write:

Hybridity occurs in post colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler invaders dispossess indigenous peoples and force them to 'assimilate' to new social patterns. (87)

The colonial settler who come with an ambition of political and economical control felt their necessity to establish their own kind of values and cultures but in colonized society different culture and values are already there. So there emerged a binary relationship between the people of two cultures. Races and languages and such type of relation produced a hybrid society.

Hybridity at best can be understood by referring to Bhabha's notion of 'ambivalence'. For Bhabha:

The menace of mimicry in its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority, and it is a double vision that is a result of what I have described as the partial representation /recognition of the colonial object. (88)

Influenced by Bhabha Ashcoft, Griffiths and Tiffin have further defined ambivalence as the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. "The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonize" (12).

The colonized as a mimic man is not the same person as the colonizer though he wants to be so by wearing a mask to imitate the colonizer, such a mimicry of the colonizer places the colonized in an 'ambivalent hybrid space' or in betweenness.

Frantz Fanon writes, "The contact of the people with the new movements gives rise to a new rhythm of life" (10). When different people with different social structure meet there comes new things forgetting their tension with each other. For Fanon, colonized people are suffering from inferiority complex when they are away from the colonizers and come to contact with them to improve jungle status: to maintain life standards by the act of mimicking the westernized civilization. He observes:

Every colonized people in other words every people in those soul on inferiority complex has been created by the death and burial of its local cultural originality-finds itself face to face with the language of the 'civilizing nation' that is with the culture of the mother country. The colonized is elevated above this jungle status in proportion to his adoption of the mother country's cultural standards. He becomes white as he renounces his blackness his jungle. (18)

In the name of civilizing mission, colonizer or European imposed the education system to the colonized or non-western people and countries to create a intermediate class of people by refining and natives making them civilized or rich. In spite of their mission to educate intermediate class to distinguish from the general mass of people or native population, colonizer like Macauley had planned a policy of divide and rule to colonized people.

As defined and designed by Macaulay, "Intermediate class" mean a class of persons, Indian in blood and colour but English in taste, in opinions, in morals, and in intellectual" (61). The intermediate class of people are almost white in terms of cultural training, manners, languages, mode of speech and accent and function as interpreter between the British and the millions of native people they ruled.

Hybridity, thus, is an expression of everyday life in the post imperial era. Hybridity is in process always in the society and changes continuously in the national and international spheres. Hybridity draws on local and transnational identifications and generates historically new mediation. Such 'mediations are new because they are located outside the official practices of citizenship situated in the interstices of numerous legal and cultural borders.

Negotiation for Meaningful Existence

Conflict mainly arises for to get power, prestige and privileges. In most negotiations outcome is achieved without exhausting the option, which results in mutual gain. Negotiation is an agreement of two sides having same interest that are shared and other that are opposed. In negotiation both sides try to win ". . . win-win (I want to win and you win as well), win-win situation, in which both parties win is usually desirable style of conflict resolution" (Acharya 288). Negotiation is a form of interaction through which individuals, groups, organizations and government

explicitly try to arrange a new combination of their common and conflicting interest. Usually negotiation takes place in order to avoid several conflicts. Negotiation should produce wise agreement, be sufficient and improve the destroyed relationship.

Most of the negotiation is failed due to lack of understanding factors such as power, information, time and desire. In a negotiation, the role of understanding of their desire is important. Competition, legitimacy, risk taking commitment, persuasive capacity, attitude, reward, punishment and threats are some of the factors which bring both sides to come with each other, "Each has negotiated its economic, political and cultural dependency differently" (Hall 114). Negotiation is based on standard not on will. It yields to reason and principle, not pressure. Bargaining is a major thing in negotiation but in a successful bargaining negotiation everyone wins. Negotiation should be taken as an agreement, not victory. Negotiation is that point where both sides want to search a solution. In negotiation what desires one is not important in comparison to that of many. The situation of negotiation in *A Silence of Desire* reaches in the mutual understanding rather than breaking their relation.

For the negotiation, it is important to understand that conflict requires neither good nor bad resolution but can have positive and negative outcomes. In spite of destructive or productive role of conflict the importance of negotiation is to manage the conflict rather than to suppress it or escalate out of control.

People want to avoid conflict when it arises but conflict can be taken as a critical aspect of creativity and motivation. A good negotiator will try for a win-win situation for both the conflicting sides. When both sides feel their victory then negotiation comes as a creative urge which satisfy both of their needs. Negotiation involves situation where we want or need an ongoing relationship with the other person. The dominant strategies in negotiation include co-operation, sharing

information and mutual problem solving. Through the negotiation both sides feel the creation of a new value than before.

The third world or new world space is the juncture where many cultural tributaries meet, the 'empty' land where strangers from every other part of the globe collided and originally 'belonged' there. It is the space where the creolization and assimilation and syncretism are negotiated. Hall puts, thus:

We don't stand in the same relation of the 'otherness' to the metropolitan centers. Each has negotiated its economic political and cultural dependency differently. And this 'difference' whether we like it or not, is already inscribed in our cultural identities. In turn, it is this negotiation of identity which makes us, vis-a-vis other Latin.

American people with a very similar history, different-caribbeans, Les Antillienness ('Islanders' to their main land). And yet, vis-a-vis one another, Jamaican, Haitian, Cuban, Barbadian etc. (114)

The common history-transportation, slavery, colonization has been profoundly formative which does not constitute a common origin. There always remain the difference and conflicting situation.

The encounter between colonizer and colonized can be read as contact which required a noble form of cross communication between speakers of different ideological/cultural languages. Further, Bhabha observes:

The grim of polarities of the colonial encounter are necessarily bridged by a 'third-space' of communication, negotiation and by implication, translation. It is in the indeterminate zone, or place of hybridity; where anticolonial politics first begin to articulate its agenda and where the construction of a political object is new, neither the one nor the other,

properly alienates a re political expectation, and changes, as it must,
the very forms of our recognition of the movement of politics. (25)

The mode of cultural encounter is dialogical where two diverse cultures meet, and engage in a conflict. The conflict and mutual enmity are the facts of human relation through which communication or dialogue between cultures is possible where negotiation takes place for mutual and meaningful engagement in a new, social and cultural milieu.

An approach of negotiation, it is necessary to be sure about goals, positions and underlying interest and it should be cleared on about it's importance. Without knowing the real goals and issues of both sides, negotiation is really not possible. If we look back the history of negotiations some are failed because of desire for taking advantages. It is important to identify one side interest but a critical element in negotiation is to come for the understanding of other person's underlying interests and underlying needs. Understanding these interests is the key to integrative bargaining. The biggest source of failure in negotiation is the failure to see the integrative element.

In the initial period of negotiation both sides exchange their views with each other. Second period is for the emotional reaction to it and they take their views and reaction into various ways. But these are crucial because these factors may lead them in conflict. Fourth point is bargaining and bargaining is to shift the situation to a 'win-win' situation. All successful negotiation have at least some elements of win-win. In *A Silence of Desire* both sides feel the situation of win-win which is possible because of the understanding of the principal characters of each other's desires, needs and ways of life.

III. Rejection of Silence in *A Silence of Desire*

Introduction

Desire for belongingness and fulfilling intimate interaction is a universal human attribute. No one grows in a vacuum, one's life intersects the lines of others. Among the most crucial aspects of our world, both in the prehistoric time and today, are other human beings. Other people make for most of our pleasures, companionship, security, love, sexual gratification and admiration. Little wonder, therefore, that novelists like Kamala Makandaya finds a system of harmonious relationships a primary condition of human life at every level. It is not men as individuals, but the social structures that they create patterns are carried out of a rich repertoire of Kin relationships that constitute the realm that Kamala Markandaya explores in her fiction. Family is man's immediate fragment of society, for man does not live in cosmos, he lives in a micro cosmos within its structural fold it contains the two important Kin bonds: matrimonial and filial. These primary ties are universally esteemed and cherished. Nevertheless, these fundamental relationships strength or weaker under the multi-dimensional pressures and tensions of human life and inbuilt personality traits of the individual concerned.

Several factors make a relationship. Some individuals are better able than others to adjust to diversity when contextual conditions require behavioural responses to fall within a range of acceptable pattern. Ability for communication which is defined as the interchange of meaning among people mainly through language plays a vital role in the establishment and development of lasting relationships. When one communicates with someone, one responds not only to the words but share the feeling, attitudes equally one is always listening with the third ear and trying to get inside the feelings of the other person. It is possible to the degree to which

individuals have common cognitions, wants and attitudes, lack of communication which is explained as a failure to apprehend the meanings of a communication of another person as intended also affects the quality and continuity of human bonds. Matrimonial relationships in the world of Kamala Markandaya are, by and large, characterized by harmony and fulfillment. Her protagonists are strong-willed, courageous and free from the existentialistic dilemma of saying the great "Yes" or "No". They are conformists who accept life and surrender themselves to its vagaries. They cherish their relationship for the sense of security, companionship, belongingness and fulfillment it provides them in the face of social, economic and political upheavals. The course of love and understanding do not always run smoothly in Kamala Makadaya's world. Disillusionment and despair, disappointment and frustration abound in the lives of her protagonists. The matrimonial ties - howsoever cherishable and strong are in danger of dissolution under the annihilating blows of various forces.

Silence and the Problem of Familial Adjustments

In *A Silence of Desire* Kamala Makandaya examines, in terms of Silence on issues of mutual concern, the threat to the conjugal bliss of Sarojini and Dandekar. The relationship between these two has been harmonious for fifteen years. In spite of their long journey, some factors bring the conflict such as faith and reason, superstition and science, religion and materialism:

It was a small evergreen plant, crammed into bright and decorative brass in which it languished, surviving without health, but with a sharp, imperious smell that made you forget its looks - a smell that clung to your hands until you had washed and scrubbed out even after, and could haunt you if you did not pray. Dandekar did not pray to it, he

was always careful to say; it was a plant; one did not worship plants: but it was a symbol of God, whom one worshipped, and it was necessary that God should have symbols. Since no man had the power or temerity to visualize him. (10)

The point which brings the difference in the characters of Dandekar and Sarojini is their attitude and beliefs. Dandekar, being a man of progressive ideas, has no faith as Sarojini has. She worships the Tulsi plant considering it as God and tends it with due reverence. The idea of worshipping a mere plant as a God does not appeal to Dandekar's mind who, while conceding it as a symbol of God, refuses to pray to it.

However, despite their different ideological stands Dandekar and Sarojini are perfectly happy with each other, Dandekar considers himself lucky to have a wife like Sarojini; she is a good wife, mother and housekeeper:

She was a good wife, Sarojini: good with the children, an excellent cook, an efficient manager of his household, a woman who still gave him pleasures after fifteen years of marriage, less from the warmth of her response than from her unfailing acquiescence to his demands. He was lucky there, he knew from guarded, half-revelatory conversation with his colleagues. She did most things placidly, he thought with affection; and from this calm proceeded, the routine and the regularity that met the neat and orderly needs of his nature. (7)

Thereafter, unexpectedly an external stress enters, and the orderly pattern of the relationship is disturbed. Breaches in their well built edifice of domestic harmony begin to appear in the form of belated arrivals of Sarojini in the evenings. For instance, once when Dandekar reached home a little earlier after his usual month end purchase of presents for the family, his wife was not there. But "he stood in the

courtyard, wondering where she could be and telling himself, reasonably, that a housewife was not physically chained to the house, yet feeling somehow a little adrift" (16). On being asked she takes recourse to lies to hide the real purpose and destination of her outing. Dandekar does not suspect her. However Rajani his cousin seen reveals that she had not visited Sarojini. Here the seeds of doubt are shown:

Why had Sarojini lied? Had she? Was she playing some matrimonial game? Was it conceivable, feasible, that she might? No, he said stoutly. It was all that poppycock office talk that had done the damage. But he had begun to be troubled before all that poppycock talk otherwise it would have flowed having lessly over him leaving him careless and buoyant instead of half-drowned as now. (18)

Sarojini's regular absences increase his doubts. His mental equilibrium is jolted when he finds the photograph of an unknown person cherished and worshipped by Sarojini so his suspicious are conformed and conflict arises to the extreme point:

. . . . He caught her by the wrist and pulled her down, and in the act of force he lost self-control "He cried shaking her furiously so that's what you went out for. Not for anything else. . . . No, oh no. Just for a little fruit like a dutiful housewife. Like a loving wife. Like a thrifty whore - a (70)

He trails Sarojini in order to know the truth about his wife's suffering - a growth in her womb and unshakable belief in faith healing. The main cause of silence between these two is difference of their attitudes and beliefs. Sarojini believes what Dandekar is not. Dandekar doubts on his wife's purity and he observes her behaviour silently where she also fears because of his different attitudes about these all, "Yes you can call it healing by faith, or healing by the grace of God, if you understand what that

means. But I don't expect you to understand you with your western nations. " (87)

For Sarojini, Swami is away to get treatment rather than to admit in hospital. Anyway the first of silence has been rejected in initial period cultural difference and their way of thinking has been clearly seen by the mouthpiece of Sarojini and silence is an outcome of cultural difference carrying by Sarojini and Dandekar. Sarojini who is carrying Eastern views and a deeply involved outlook accuses Dandekar of being westerner:

But I do not expect you to understand, you with your western nations, your superior talk of ignorance and superstition when all it means is that you don't know what lies beyond reason and you prefer not to find out. To you Tulasi is a plant that grows in earth like the most ordinary common plant, and mine is a disease to be cured and so you would have sat me to hospital and I would have died there. (88)

These lines are the key to all her beliefs in the magic of faith healing. For it is more like a magic to her than a real healing by faith. Beliefs, attitudes force them to keep silence with each other before Sarojini believe Dandekar wouldn't be prepared to listen what she believes. Silence is rejected by words at first between Dandekar and Sarojini when they spell out the problems with each other. Problems of spouses are solved for a time when they rejected silence but fear is there because they just rejected a silence by carrying their attitudes with them equally:

If you only had told me; he whispered 'why could you not tell me?'

Because you would have stopped me going to be healed.

He shook his head. . . . You would have sat me to a hospital instead.

Called by superstitious, fool, because I have beliefs that you cannot

share. You wouldn't have let me be. No! You would have reasoned

with me until I lost my faith, because faith and reason don't go together and without faith I shall not be healed. Do you understand that? (87)

After rejecting the silence it is cleared between the spouses that the conflict arising between them is different attitudes, beliefs and reason. Even though silence is rejected in words between them because of their different cultural practices, cool silence emerges or it can be said that physically and mentally they are firm in their beliefs so a kind of cool silence prevails between them. Dandekar does not believe in faith healing and the power of swami. "You don't know what you're saying. He shook his head, trying to clear the mists that gathered. 'stopped you being heated? I?" (87). Dandekar does not have the power to convince her about the surgical treatment which is the surest remedy in such cases.

But Sarojini's cousin sister Rajam also expresses her absolute faith in the swami's power to cure diseases. On being asked by Dandekar whether the swami is fake or true, she tells him that the swami has cured the pain in her stomach which the doctors had dismissed as her phobia. Entrenched as Rajam, is in her beliefs, she advises Dandekar to believe in the swami's power's if things don't happen to be as he might desire. But she doubts if he can have faith in these things due to his contact with European. Both Sarojini and Rajam still belong to that generation which has so much faith in rituals, for curing all kinds of diseases.

Dandekar is not ready to put Sarojini in the hands of a faith-healer. Like Sastri, his colleague, Dandekar is of the opinion that his wife must go to the hospital and get herself operated. Sarojini is opposed to the operation fearing that like her mother and grandmother, she might also die due to it, "I can't ! I tell you I can't" Dandekar realized he was shouting, forced himself to be calmer. "You - you don't understand. Her mother and her grandmother both-both died of the same thing, in

hospital after operation" (96). Dandekar does not want to reason things out with her fearing that she may lose her faith in the swami, nor does he want to compell her to go to the hospital, for her cure is not guaranteed. This explains Dandekar's ambivalence who is caught between two worlds - the scientific and the traditional. Even Sastri, who is so vociferous in his opposition to faith-cure, does not want to express openly his disbelief in the Swami's powers because:

healing by faith, the performance of the impossible, the revelation of the divine, mystery and beatitude - all these coursed in his blood were a part of his inheritance from a country that looked inwards in its quest for light. He could not deny it, and he did not wish to; yet he felt quite clearly, thought loath to clothe it in words even to himself, that he did not want to be involved. (113)

In fact, all these things are part of the culture he has inherited and, as such, does not defy them. So he persuades Dandekar to confirm his wife's disease from the hospital and also the swami's genuiness from others.

Sarojini, gives invaluable things and ornaments to swami where Dandekar is opposed with these all and wants these back again from Swami, he visits swami to get valuable things. Distracted by his powerlessness, Dandekar visits tart's quarters. He Squanders money and becomes indifferent to his job. By these factors domestic peace and marital bliss has ever been burning in Dandekar and Sarojini silent ways. Sarojini is not ready to go hospital and still she believes in swami's faith healing where as Dandekar believes that swamy is responsible for Sarojini's disagreement of visiting the hospital. Chari, his boss, is a very humane person. By making the swami leave the place, he helps Dandekar overcome the crisis. Swami leaves the city and Sarojini agrees to admit in hospital "I know" she answered, he said I would be, and not to hold

back when the time came. I'm not afraid now of knives or doctors, or what they may do. I will be well. He said so" (218). Although the swami is not able to cure the growth in Sarojini's womb but swami is successful in preparing her mentally to undergo the operation and assuring her of its success: Silence has been rejected by heart and mind by Sarojini and Dandekar at the end of the novel. In spite of various reasons they agree to come with each other's ideals. Sarojini is ready to visit hospital as wanted by Dandekar whereas the power of faith is also quite apparent in the transformation of Dandekar from sceptic to a man feeling spiritually elevated:

.... In the centre of the courtyard where he had seen them worship it stood a Tulasi tree, neglected. Its leaves shriveled from lack of water, the soil dry and crumbling in the brass. He turned from the Tulasi to the faces of the people he passed, and with a shock, thought he recognized there the same disintegration. (221)

As a matter of fact, the swami has brought much more transformation because towards him the latter had already had some inclination. To transform a man who is completely antagonistic to the swami and his teachings and who considers him fake and cheat. This is the evidence of the swami's genuine powers. This becomes much more evident when the swami leaves the town. By his departure the swami brings a change in Dandekar's attitude which puts his relationship with his wife on a spiritual level and this is a true way to reject a silence with coming each other's ideals towards the end of the novel. Dandekar confesses this fact to Chari, his boss, when he contends:

My wife is part of me now - I didn't realize it in all the years it has been happening, but I know now that without her I'm not whole".

Being incomplete won't kill me - I know that - but it'll take away most of everything that life means to me. (198)

A man who doesn't want to hear the name of swamy is now ready to understand the feelings of his wife and this is a true means of welcoming new and old, beliefs and ideas.

I wanted these things and I fought for them because they meant a great deal to me he said steadily. 'That is a fragment of the truth. But I fought also for other things - my wife, myself, my children and these are the other fragments, of which even you must be aware you told me, once, why you came here: that your mind might not grow as warped as your body. Remember that, as I shall remember all my life those who are here, derelict. (224)

In the earlier part of *A Silence of Desire*, the solid foundation of the matrimonial relationship depends upon the emotional feedback and physical attention Sarojini provides to Dandekar rather than sharing each other's ideal and beliefs so from the very beginning the bond between Sarojini and Dandekar suffers from some limitations. Dandekar is a typical middle class husband, whose expectations remain the same forever. For Sarojini, her role as a wife has become a routine, a reflex:

For instance, now that she had heard his step in the courtyard, she would be putting the potatoes in to fry. The agreeable his would last until she had washed and changed, and by then she would be ready for him, and so would be the evening meal. (47)

The main cause for silence between Dandekar and Sarojini exists at the physical plane. Actually they don't discuss intimate aspects of the man-woman relationship and sharing their heat. Dandekar usually repeats the office conversation to her except

those which dealt with sex. He cares for her but shows a fleeting interest in her ideas, attitudes and thoughts. In the evening he settles down in his easy chair in the courtyard and Sarojini joins him for their evening chit-chat. He exploits the moments of togetherness, mainly for the narration of his deeds during the day: "Had a nice day?" This was perfunctory: he was not really interested in Sarojini's day, and he was always grateful to her for keeping her account of it brief" (28). Dandekar only dares to detail even this part of the office gossip. But his wife's interruption startles him, he feels restless. He cannot digest any intelligent point raised by Sarojini as it makes him feel unsure of himself. When he expresses his opinion about the behaviour of a young girl, she makes detailed queries which are disquietening for him. She agrees but he remains tense:

He knows he ought to be satisfied, but somehow her words chilled him. He did not take up the matter again but turned to other things, hoping to recapture peace, but as the evening progressed he found, usually, that he had very little to say. He felt slightly cramped, mentally, and he now realized, physically as well; then he recalled the reason for his self-imposed martyrdom and got up stiffly, gingerly placing his weight on each leg alternately. (29-30)

Rejection of Silence: Harmonious Conjugal Life

Rejection takes place in a meaningful way in *A Silence of desire*. For a conjugal life; beliefs, trust and confidence are major. When the protagonists of the novel, Dandekar and Sarojini realize to spell out the problems by rejecting the silence, disbelief and mistrust disappear and the bliss of conjugal life starts again. In the beginning, the Sarojini Dandekar bond woefully lacks this essential prerequisite. Sarojini's traditional religious ideas are in sharp contrast with Dandekar's modern

westernized thinking, Sarojini cannot do anything that runs counter to his ideas. She hides her suffering and Dandekar as well. She hides the photograph of the Swami in the folds of an old exercise book of her daughter. When by chance, Dandekar finds it, he is upset. He is torn between absolute faith and denouncing betrayal. He cannot muster courage to ask her about the identity of this man. Now they can't have their usual evening conversation with ease and pleasure.

The rest of the evening he spent passing between violent trust and extreme mistrust. It gave an uneven edge to the conversation, their relationship, which tired not only him but, he could see, also Sarojini. Nevertheless, doggedly, he stayed up until the usual time, intending while he hung on somehow to question her tactfully about the photograph. It had to be tactful: the blunt question was beyond him; it stuck in his throat, and he had by now acknowledged that he could not get it out. It might hurt her, he tried to fool himself, but he knew it was a lack of courage. (46)

In a family, members are keen to share their joys and sorrows so companionship does not mean only physical nearness. In this relationship however the element of belief and respect is much more important. It is quite strange that Sarojini hides from her husband the ailment she suffers from whereas Dandekar's suspicion on Sarojini and using a word 'whore' are some of the examples of misunderstanding and disbelief between the spouses. It is already very late when he discerns the truth, and by that time doubts and suspicions have already robbed him of his mental peace, "She never refused him unless she had some reason, and turning it over in his mind he could think of none. He might have been mortified, but was too bewildered. After all these years was he to suffer as certain of his colleagues did" (48-49)?

In fact, it is the inability to communicate with each other complicates the Sarojini-Dandekar affair. Sarojini is scared of losing his faith once Dandekar knows the reality. Again, she is scared after she discloses because of Dandekar's attitude and thinking and can force her to forget swami's treatment and to have checked with a doctor. So she remains silent at the beginning and wants to evade the issue by telling lies. Lack of communication leads to disillusionment and bitterness in intimate relationships. Sarojini's and Dandekar's secret activities, lies and deceptive manners lead them to keep silence.

Man-woman relationship thrives when once superiority-inferiority equation enters to it, the rot sets in and fear and apprehension replaces trust and confidence blocking the way to genuine understanding: Sarojini avoids telling Dandekar about her problem because of the psychological block that exists between the two. When Sarojini can no longer tell lies about her visits to the swami she reveals her reasons for her secret visits to the swami:

. . . you can call it healing by faith or healing by the grace of God, if you understand what that means. But I don't expect you to understand you with your western notions, your superior talk of ignorance and superstition. When all it means is that you don't know what lies beyond reason and you prefer not to find out to you the Tulasi is a plant that grows in earth like the rest-an ordinary common plant and mine is a disease to be cured and so you would have sat her to hospital and I would have died there. (87-88)

When Dandekar and Sarojini spell out the problems by rejecting the silence, the suspicion, mistrust and bitterness disappear. Dandekar, perhaps for the first time, speaks to her in comfort, "We've been married too long, and you mean too much to

me" (80). In the end too, the realization of each other has been clearly shown in the face of Sarojini and Dandekar because a sort of silence still remain with them when both of them are strongly on their will but Sarojini is ready to visit the hospital:

He managed to look at her. Her face was very calm, like her voice, she's learnt acceptance from him, he thought and than, jealously swooping down like eagles from nowhere to claim him, he thought: am I to be indebted to this man for giving my wife back to me? The passion burnt itself out, as swiftly as it had taken fire. (217)

Dandekar is not only able to realize himself but also his wife's feeling too. Sarojini visits the hospital in which Dandekar wants. But Dandekar also feels positive attitude to swami's power at last. An intimate relationship of long prevailing silence standing however leads to a mutual, instinctive, understanding. Dandekar and Sarojini can easily interpret their respective "Silences". Quite distracted and tense for the last two months, Dandekar doesn't bring the casual month end gifts for anybody. But when the third month is about to end, he wants to do something for the family. The idea is still germinating when, with the curious communication of many year's marriage, Sarojini voices it:

I was wondering if you could get the girls some thing this month. . . . I know they miss it. "

I was thinking the same thing.

Their eyes met and Sarojini smiled slightly: this had happened before.

For a moment or two there was a flicker, a sense of their old companionship. (143)

In *A Silence of Desire*, the central attempt of Kamala Markandaya is to explore man's difficulties in communication and emphasizes the continuing necessity to keep trying

to communicate spite of difficulties. One should accept to respect other's feelings and attitudes by not sealing lips and heart.

Of course this is obvious that the main cause of silence in *A Silence of Desire* is their different beliefs, attitudes and behaviour of the protagonists. Rejection is possible where they can understand each other and their ideals. Until and unless, they have a desire to come, they can do nothing except keeping silent. But Dandekar from "...did not pray to it, he was always careful to say; it was a plant; one did not worships plants" (1). to a man where he sees and have belief on swami and his power at last. Sarojini also from traditional and denies to visit hospital now ready to visit and get ready to treatment of her womb tumor "She's learnt acceptance from him" (217). Words come by the heart with a realization is a true means of rejection in this novel:

Differing view points produced conflicting evidence, and the most he could do was to position himself, as well as he could, outside, resolve the conflict fairly on the side of truth. But it was live trying to balance a pair of scales standing on quicksand. As fast as he went, the truth receded faster. (204)

Actually conflict mainly arises due to the desire of getting power by different views carried that is why his anti or different views also accept him or his attitudes (two sides have different in views). But when they come near their views, they exchange not only by their words but also by their heart. Rejection comes from both sides when they feel that their desire has won and should break the silence. In this novel also Dandekar can feel a winner because he is successful to send his wife to the hospital and Sarojini can feel winner because of Dandekar's belief on swami and his power. Rejection is a compulsion in the novel for Dandekar and Sarojini because certain

customs, traditions which have been prevalent in the society for a long time which could be irrelevant in the contemporary society but these things are in change gradually because development in scientific technology brings change in the attitudes, ideas and beliefs of the people. So in *A Silence of Desire* these two sets of ideas and attitudes and final resolution by rejecting a silence by the spouses has been portrayed successfully.

IV. Conclusion

The conflict between the Eastern values and the west in the context of familial relationships and cultural differences often occupy the prominent space in the novels of Kamala Markandaya. By nest Markandaya is familiar with the Eastern tradition and as a diasporic woman novelist she is also familiar with the west that is why her own experience is filtered through the consciousness of her fictional characters.

A Silence of Desire (1960) deals with the problems faced by the protagonists of the novel with their different beliefs and attitudes. The protagonist of this novel, Sarojini a typical traditional Indian wife, worships Tulsi as a God and keeps silent on her activities with her husband. Different factors play a gradual change in the attitudes, ideas and beliefs of the people brought about by the impersonal force of urbanization, science and equipment. Dandekar thinks Tulsi merely as a plant and his silence for his wife are some of the examples of his different attitudes and beliefs. Visiting swami for womb treatment by Sarojini and his continual effort to stop to visit swami and force her to visit the hospital are indications of different cultural practices by the spouses. Spell out the problem by the lips at first then open heart at last to accept different values and norms by the spouses is a true means of rejection of silence in *A Silence of Desire*. Sarojini's readiness to visit hospital and Dandekar's changing mind towards swami and his power is a symbol of their desire to come to terms with each other and to reject silence.

In *A Silence of Desire*, Markandaya portrays these two sets of attitudes and ideas, the resultant tension and the inevitable resolution. Both characters are suffering a lot because of their inability to communicate with each other and their desire to come with each other. The protagonists come to a point and they discard silence for a harmonious conjugal life. The world of *A Silence of Desire* is the world of tradition

and new values carefully balanced, each one having its own separate entity. Actually Markandaya does not raise one prominently up by pulling down the other. Sarojini and Dandekar had kept silent for a moment but soon they realize the importance of communication and they begin to respect each other's attitudes.

Being a diasporic writer, Kamala Markandaya has complex experiences of biculturalism and has the coalescing influences of the land of her birth and the country of her choice. The vision gets suitably modified by a confluence of divergent cultures. The creative works of an author is to show the male-female relationship and their struggles to realize each other's ideals. Rejecting the silence by the protagonists is their desire to come to term with each other for a meaningful existence of life.

Works Cited

- Acharya, Madhu Raman. *Business of Bureaucracy*. Kathmandu: Pulchoki Printing Press, 2002.
- Arnold, M. *Culture and Anarchy*. Ed. J.D. Wilson. Cambridge: Cambridge UP, 1966.
- Ashcroft, Bill, Helen Tiffin and Gareth Griffiths. *Key Concepts in Post colonial Studies*. London: Routledge, 1989.
- Bai, Meera K. "The Theme of East West Encounter: The Expatriate writers personal Delima". *Indian Women Novelist*. Ed. R.K. Dhawan. Set II. Vol. III. Prestige Books, 1993. 9-14.
- Benerjee, Uma. "Sarojini: The unconvincing middle class wife in *A Silence of Desire*." Dhawan. 247-52.
- Bhabha, Homi K. "Of Mimicry and Man: The Ambivalence of Colonial Discourse". *The Location of Culture*. Ed. Homi K. Bhabha. London: Routledge, 1994. 89-92.
- Darcy Anthony. "Franz Boas and the concept of culture: Geneology". *Creating Cultures*. Ed. Diane J. Austine-Broos. Sydney: Allen and Unwin, 1987. 6-10.
- Fanon, Frantz. *The wretched of the Earth*. Harmondsworth: Penguin, 1990.
- Geetha, P. "Feminism in the novel of Kamala Markandaya". Ed. R.K. Dhawan. Vol. II. 9-28.
- Hall, Stuart. "Cultural Identity and Diaspora". *Contemporary Post Colonial Theory*. Ed. Padmini Mongia. Delhi: OUP, 1997. 110-21.
- Huntington, Samuel P. *The Clash of Civilizations and the Remaking of World Order*. New York: Viking, 1995.

- Jain, Jasbir. "The novels of Kamala Markandaya". *Indian Literature*. Vol. xviii. Ed. Rabindra Bhawan. New Delhi: Sahitya Akademi, 1992. 36-43.
- Kessing, Roger M. *Cultural Anthropology: A Contemporary Perspectives*. Canada: College Publishing, 1981.
- Kumar, Sunaina. "Technique and Theme in the Novels of Kamala Markandaya". Dhawan. 50-55.
- Macauley, Thomas Babington. "Minute on Indian Education". *Imperialism and Orientalism: A Documentary Source Book*. Eds. Barbara Harlow and Mira Carter. Massachusetts: Blackwall, 1999. 36-62.
- Madhavi, Menon K. "The feminist Echo in Kamala Markandaya's Fiction". Dhawan. Set III. Vol. II., 1995. 227-35.
- Mahajan, Anita. "Tradition and Modernity in *A Silence of Desire*". Dhawan. 10-16.
- Markandaya, Kamala. *A Silence of Desire*. London: Northumberland Press, 1960.
- Milner, Andrew and Jeff Browitt. *Contemporary Cultural Theory*. New Delhi: Rawat Publication, 2002.
- Nair, Ramachandran N. "Anatomy of Silence in *A Silence of Desire*". Dhawan. 237-46.
- Pratt, Mary Louise. Introduction. *Imperial Eyes: Travel writing and Transculturation*. London: Routledge, 1992.
- Singh, Narendra K. Ed. *Encyclopedia of Women Biography: India, Pakistan and Bangladesh*. Vol. II. Delhi: Prestige Books, 1992.
- Williams, Haydn M. "Victims and virgins: Some Characters in Markandaya's Novels". Dhawan. 25-30.
- Williams, Raymond. *Culture*. London: OUP, 1981.