

## I. Introduction

Shashi Deshpande, the daughter of a famous dramatist and Sanskrit scholar, was born in Dharwad, India. When she was fifteen, she went to Bombay where she graduated in economics. She was an exceptionally good student and after graduation, went to Bangalore, where she got degree in law. She took a course in journalism and for a time worked in a magazine. Now she lives with her pathologist husband in Bangalore and has completed her M.A. in English literature.

Shashi Deshpande is one of the most accomplished contemporary Indian women novelists in English. Her steady output as a writer began initially with her publication of short stories in 1970s. She has written six novels: four volumes of Short stories and a few books for children too. Her novel *Roots and Shadows* which won Thriumathi Rangammal prize for the author became the best novel written and published in India for the year 1982-83. Whereas, *That Long Silence* has been awarded Sahitya Academic Award. *The Legacy*, her collections of short stories has had the distinction of being used as a text book in Columbia University for a course in Modern literature. Almost all of her books have been well received by the reading public. For her writing is a vocation, not a profession and so she seems to have been untouched by the reception accorded to her.

The primary focus of attention in Shashi Deshpande's works is woman-her tensions and irritations, pain and anguishes. Her works suggest that compromise is what characterizes the life of the common who resist openly the social conventions and traditional morality. She finds herself caught in the obstacles like desires and despairs, fears and hopes, loves and hates, withdrawl and alienation, suppression and oppression, marital discord and male chauvinism etc.

Her first book, *The Legacy*, is a collection of short stories. Since then she published more than sixty stories. The collection deals with the theme of isolation and monotony. The thematic concern is with woman's struggle, in the context of contemporary Indian society to find and preserve her identity as wife, mother and most of all as human being.

"Antidote to Boredom" in the collection, *The Legacy*, depicts the life of a wife who starts feeling a kind of hollowness between herself and her husband due to the schedule he strictly sticks to. After years of living together the wife is able to read every action of her husband. When she happens to meet a stranger, a widower, at her son's school which regularly visits to pick up her son, she is infatuated with him. Their casual acquaintance soon develops into an affair. But when the husband hints at his being aware of the goings on between her and the stranger, she retraces and resumes her roles of a docile wife. The wife is no Nora (Ibsen's heroine in *A Doll's House*) to resist openly.

In another story, "A Liberate woman" the author project the picture of a woman who is fettered by her marriage to a sadist. The title of the story is ironic in that she doesn't break away from her unbearable married life. *The Dark Holds No Terrors*, Deshpande's first novel seems to have grown out of this story.

Shashi Deshpande's major novels *The Dark Holds No Terrors* (1980), *Roots and Shadows* (1983), and *That Long Silence* (1988) begin at the critical point in the life of the heroines. Their journey to self knowledge closely resembles ideas on the middle-life crisis. Her novels deal with the problems of the adjustment and conflicts in the minds of the female protagonists. Deshpande's heroines respectively of the above mentioned novels are of identifying their uniqueness by opposing to the

imposed social rules. The women present themselves as one who want to go in self quest and are free from their own fear and guilt.

Saru in *The Dark Holds No Terrors* wants to liberate herself from the shackles of tradition and exercise her rights for the manifestation of her individual capabilities. She comes to the conclusion that neither her father nor her husband can be her refuge. She is her own refuge.

Indu in *Roots and Shadows*, a middle class young girl brought up in an orthodox family headed by Akka (the mother surrogate in the novel) leaves home to study in the big city, becomes a journalist and marries the man of her choice. Later she learns the truth about herself that all her freedom is illusion and at the end she dismisses the shadows that she had thought to her real self, "I would at last do the kind of writing. I had always dream of doing" (205). This statement shows Indu's assertion of free will.

Jaya in *That Long silence* being a writer is expected to present her views and ideas before the society but still she remains silent. The novel depicts a woman facing the problems, who is representative of girls brought up in the middle class families. In the end Jaya wants to break the long silence and search for self.

Shashi Deshpande portrays the average middle class woman's deeply felt but never so well-expressed experiences of life. In her works the conflict between tradition and modernity finds a prominent place. A woman may be seen and understood by her father in one way, her husband in another way, her son and daughter in some other ways and by herself in yet another way. Keeping all these views she has reflected the middle class women in her fiction who are educated and are very much in contact with the society, dealing with the critical problems like love, sex, marriage, settlement and individuality. They are not satisfied with the rhetoric of

equality between men and women but want to see that the right to an individual life and the right to development of their capabilities are realized in their own lives.

### ***That Long Silence Reviewed***

*That Long Silence* presents the condition of the woman in Indian society - her model role and how the different types of women act out their roles with their silence. The novel has been analyzed and interpreted by different critics since its publication in 1988. Basically, views and opinions are based on persona and self, husband-wife relation, socio-economic background presented in the novel.

J. Bhavani sees the novel as the psychological war between persona and the self. As she mentions in "The Heroines Quest in Shashi Deshpande's Fiction", "In *That Long Silence*, Deshpande makes a neat spilt between the persona and the self so that the persona becomes two different women: Jaya and Suhasini. Jaya's preliminary task is to break the authority of the persona" (27).

Here she focuses upon Jaya's role she has been playing to please Mohan and the self she wishes to be. As Suhasini, the spirit and courageous Jaya is reduced to a housewife and mother. By equating the insulated Suhasini, she is determined to be an individual and not a mere persona.

*That Long Silence* then retraces Jaya's passage through self doubts, fears, guilt, smoothed anger and silence towards articulation. As Suman Ahjua says in her review in *The Times of India*:

Jaya caught in an emotional eddy, endeavours to come to term with her protein roles, while trying albeit in vain to rediscover her true self, which is but an ephemera . [ . . . ] an unfulfilled wife, a disappointed mother and a failed writer. Jaya in fact rejects the patriarchal notion of

a unitary self or identity when she observes, "But what was that myself! Trying to find oneself - what a cliché has become." (2)

Here she focuses upon Jaya's personality and her consciousness; Jaya's willingness to break the long silence and her struggles with the problems of self-revelation and self-assertion.

Similarly, B.K. Das in "*That Long silence* and the Question of the Reader Response" says:

Through Jaya's character Shashi Deshpande has thus expressed the ambivalent attitude of contemporary educated independent-minded women who neither reconcile themselves to a new situation when their husbands ignore them and crush their ambition in life nor cast of their husbands simply because the husband is like a sheltering tree they cannot live without that. (57)

Here, he focuses upon how the educated women fall victim in the trap of patriarchal society. The burning problem is the disgust of living with a man who doesn't love as the way it is expected. Veena Sheshhadri looks at the novel as the presentation of an Indian woman as she is in India of the eighties. As she says in her review:

Why has the author chosen a heroine who only succeeds in evoking ways of irritation in the reader like her is never satisfied unless she is tackling 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 women like Jaya, perennially gripping about their fate, but unwilling to do anything that could result in their being tossed out of their

comfortable ruts and into big, bad world of reality to fend for themselves. (94)

Here she asserts that to make the story authentic and appealing, Deshpande has used the device of first-person narrative to its credibility by making the protagonist read her inner mind and thus representing the psyche of the modern middle-class learned woman.

Bala Kothandaraman makes a study of the novel as the unconventional roles played by women. As she mentions in the "Feminist Dilemma in Indian Fiction in English":

The unconventional are seen to suffer for their violation of accepted norms of society or for questioning them; death is the way out for them, unless their experiences teach them to subdue their individuality and rebelliousness and realize the wisdom of the traditional ways. (145)

Here she focuses upon the conflict between tradition and modernity finds a prominent place in the portrayal of women by the novelists.

Maria Mies sees the primacy of traditional roles over the professional roles. After doing the sociological survey, she points out in *Indian Women and Patriarchy*:

The career woman has not only to face the opposition of her surroundings and to struggle against many objective obstacles, but she is often divided in herself because she also often subscribes to the idea of womanhood. Her problems arise, firstly from the contradictions between this image and then from the discrepancy between new aspirations and lack of opportunity. (130)

Here she focuses upon the situation of a kind of woman who wants to revolt but ultimately does not. In the same way, Jaya is aware of her abilities and she knows that she can expose them openly but somehow she does not.

Promilla Kapoor gives important role of education for the maturity of individuality, as she remarks in "The Changing Status of the Working Woman in India", "A change in woman's personal status, and social status has come as a change in her way of thinking and feeling and the past half century has witnessed great changes in attitudes towards love, sex, marriage" (23).

Here she focuses upon importance of education. In *That Long Silence*, Jaya as a writer seeks self-revelation she wants to be free from traditional boundaries. R. Malla says in "Sexual Predicament and Shashi Deshpande's Women":

Deshpande's protagonists have generally followed the course and concern of her own life; of young women, career oriented, getting married, having children and then 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 living. (45)

Here she focuses upon the portrayal of the protagonists as career oriented young women. She sees Deshpande's own 'writer's credo' in those of her heroines. Indira Bhatt in "*That Long Silence: A study*" asserts:

Deshpande has portrayed the feel and tone of Indian life, of ordinary problems to everyday life. A life of complete inwardness, of a subjective indulgence is not for Jaya. Nor is the proper way out of the dilemma. One cannot live in fragments; the absolute self and the

relatedness must join hands and hope for the fuller enjoyment of life. (158)

Here she focuses upon operation the novel as the portrayal of feel and tone of Indian life and suggests that the absolute self and the relatedness must join hands and hope for the fuller enjoyment of life.

In an interview given to Vanamala, Shashi Deshpande acknowledges the feeling of being "trapped in this woman's world" from which she hopes to emerge, so as to be able to write about "human beings and not about women or men." As she explains, "I have been able to feel more for a housewife, who is most devoted . . . . Women who do not go out to work, who are literally trapped, who are scared to get out of family relationships" (18). Indeed the success of Deshpande's attention lies in the portrayal of the middle class woman.

### **Critical Summary**

In *That Long Silence*, Shashi Deshpande has portrayed the irony of a woman writer, who is also a young wife. Being a writer she is supposed to present her views and ideas before the society but she still remains silent investigating her past, struggling with her present and trying to establish a rapport with her future. She is an intellectual who finds herself out of place in society only meant for men.

The novel opens with Jaya and her husband Mohan shifting from their well-settled, comfortable house to their old house in Dadar, Bombay, where they had stayed immediately after getting married when their financial condition was not good. They shift into their old apartment in order to escape the scene as Mohan has been caught in some business malpractice and an inquiry is in progress. Here in a small old flat Jaya gets out of touch with her schedule and becomes an introvert. She sits deep in contemplation, thinking herself.



Not satisfied with her married life, Jaya recalls of her past days, her upbringing, the environment in which she was brought up and the morals that were thrust upon her when she was growing up, e.g. she has been taught that "a husband is like a sheltering tree" (32).

Though Jaya has been educated and influenced by the modern thought of the west and other advanced countries, and is herself a writer, she still wants to compare herself with the image of Sita, Draupadi and other ideal mythological characters. She tries to keep a balance between husband and wife. She always wishes to go on with her husband's wish. She does not have any identity of her own. Her name keeps on changing according to wishes of others. Jaya, which means victory is the name given by her father when she was born and Suhasini was the name after her marriage. The former, symbolizes revolt and the later submission. The dreams of her childhood, to change the situation of woman, are shattered by the environment, the surroundings, and above all by the society which imposes all sorts of restriction on women. She is absolutely helpless and is unable to improve her situation. She revolts in silence.

Due to different attitudes, between Jaya and her husband, their marital life becomes more of a compromise than love, based on social fear rather than on mutual need of each other. In her streams of thought, Jaya looks at her marital relations where there is no conversation left. This unhappiness is reflected not only in her conjugal life, but also in social life.

The intension of the novelist is to break the long silence that has kept woman as it were, in a state of hibernation. The novel is an exceptionally accomplished portrait of a passive woman Jaya. It is this reality that Deshpande tries to project through the female protagonist, who in the end, chooses to break her long silence.

Thus in the novel, Deshpande has very exquisitely highlighted the inner struggle and sufferings of the middle class women through the character of Jaya. She has raised many basic questions relating to the educated modern women, sensitive, young woman who are rooted and shaped by the customs, culture and tradition but influenced by the scientific knowledge of the west. There was a time when the woman was hailed as a "pativarta", "a sati" and something which has to be protected by man, but now she is a changed person who is aware of the stirrings of her conscience, her quest, her identity, her individuality, her place and role in the family and society.

## II. Archetypes, Patriarchy and Female Selfhood

### Introduction

The Term 'Archetypes' denote recurrent narrative designs, original pattern, prototype, patterns of action, character types, themes which are identifiable in a wide variety of works of literature as well as in a wide myths, dreams and even social rituals. They may be reflected in legend, folk lore and ideology. They take their specific shape from the cultural environments in which they grow. Furthermore, they may be found among many different myth and certain images that recur in the myth of people widely separated in time and place tend to a common meaning or more accurately, tend to elicit comparable psychological responses and to serve similar cultural functions. Stated simply, archetypes are the universal symbols. They are held to be the result of elemental and universal forms or patterns in the human psyche whose effective embodiment in a literary work evokes a profound response from the attentive reader because he or she shares the archetypes expressed by the literary author. As Philip Wheel Wright explains in *Metaphor and Reality*, archetypes are:

those which carry the same or very similar meanings for a large portion, if not all, of mankind. It is a discoverable fact that certain symbols, such as the sky father and earth mother, light, blood, up-down, the axis of a wheel, and others, recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and casual connection among them. (111)

An important antecedent of the literary theory of archetype was the treatment of the myth by a group of comparative anthropologists at Cambridge university, especially James G. Frazer, whose *The Golden Bough* (1890-1915) identified

elemental patterns of myths and rituals that he claimed recur in legends and ceremonials of diverse and distant cultures and religions. Frazer's main contribution was to demonstrate the "essential similarity of man's chief wants everywhere and at all times" particularly as these wants were reflected throughout ancient mythologies. As he explains in *The Golden Bough*:

Under the names of Osiris, Tammuz, Adonis and Attis, the people of Egypt and Western Asia represented the yearly decay and revival of life, especially vegetable life which they personified as a god who annually died and rose again from the dead. In name and detail the rites varied from place to place: in substance they were the same. (325)

The central motif with which Frazer deals is archetypes of crucifixion and resurrection.

Northrop Frye, in his remarkable and influential book *Anatomy of Criticism* (1957) developed the archetypal approach, which he combined with typological interpretation of the Bible and the conception of the imagination in the writing of the poet and painter William Blake (1757-1827) into a radical and comprehensive revision of traditional grounds both of the theory of literature and the practice of literary criticism. Frye proposes that the totality of literary works constitute self-contained literary universe which has been created over the ages by the human imagination so as to incorporate the alien and indifferent world of nature in four radical mythoi (that is, plot or organizing structural principles), correspondent to the four major seasons in the cycle of the natural world. They are incorporated in the four major genres of comedy (spring), romance (summer), tragedy (Autumn) and satire (winter). Within the overarching archetypal mythos of each of these genres individual works of literature also play variations upon a number of more limited

archetypes that is conventional patterns and types that literature shares with social rituals as with theology, history, law and in fact the "discursive verbal structures" viewed archetypally, Frye asserts, literature turns out to play an essential role in refashioning the impersonal material universe into an alternative verbal universe that is intelligible and viable, because it is adapted to essential and universal needs.

Frye continued, in a long series of later writing, to expand his archetypal theory, to make a place in its overall scope and on different levels for the inclusion of many traditional critical concepts and procedures, and to apply it both to special practices and to the elucidations of writings ranging from the Bible to contemporary poets and novelists.

An even more important antecedent was the depth psychology of Carl G. Jung (1875-1961) who applied the term "archetypes" to what he called "primordial images" the "psychology residue" of repeated patterns of common human experiences in the lives of our very ancient ancestors which, he maintained, survive in "the collective unconscious" of the human race and are expressed in myths, religion, dreams and private fantasies as well as in works of literature. Jung expanded Freud's theories of the personal unconscious, asserting that beneath this is a primeval, collective unconscious shared in the psychic inheritance of all members of the human family. As Jung himself explains in *The Structure and Dynamics of the Psyche*:

If it were possible to personify the unconscious, we might think of it as a collective human being combining the characteristics of both sexes, transcending youth and age, birth and death, and from having at its command a human experience of one of two million years, practically immortal. If such a being existed, it would be exalted over all temporal change; the present would mean neither more or less to it than any year

in the hundred millennium before Christ, it would be a dreamer of old dreams and owing to its immeasurable experience, an incomparable prognosticator. It would have lived countless times over again the life of the individual, the family, the tribe and the nation it would possess a living sense of the rhythm of growth, flowering and decay. (349-50)

Therefore what Jung called "mythforming" structural elements are ever present in the unconscious psyche, he refers to the manifestations of these elements as "motifs", primordial images or "archetype". They become manifest in the ever recurring patterns of psychic functioning. Furthermore in the Archetypes and the collective unconscious, he theorized myths don't derive from external factors such as the seasonal or solar cycle but are, in truth the projections of innate psychic phenomena. As he explains:

All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons and so forth, are in no sense allegories of these objective occurrences, rather they are symbolic expressions of the inner, unconscious drama of the psych which becomes accessible to man's consciousness by way of projection-that is mirrored in the events of nature. (30)

In other words, myths are the means by which archetypes, essentially unconscious forms, become manifest and articulate to the conscious mind. Jung indicated further that archetypes reveal themselves in the dreams of individuals, so that we might say that dreams are "personalized myths and myths are "depersonalized dreams" (37).

Jung regards great literature as the myths whose patterns recur in diverse cultures, an expression of the archetypes of the collective unconscious. He says that a

great author possesses and provides for readers access to the archetypal images buried in the racial memory, and so succeeds revitalizing aspects of the psyche which are essential both to individual self integration and to the mental and emotional well-being of the human race. The primordial experience is the source of creativeness, it cannot be fathomed and therefore gives mythological imagery to it form.

Archetypal literary criticism was given impetus by Maud Bodkins' *Archetypal Patterns in Poetry* (1934) and flourished especially during 1950s and 1960s. Some archetypal critics are prominent practitioners of various modes of archetypal criticism. In addition to Maud Bodkin, G. Wilson Knight, Robert Graves, Philip Wheelwright, Richard Chase, Leslie Fiedler and Joseph Campbell. These critics tend to emphasize the occurrence of mythical patterns in literature, on the assumption of sophisticated writers. The death-rebirth theme is often said to be the archetype of archetypes, and is held to be grounded in the cycle of the seasons and the organic cycles of human life; this archetype, it has been claimed, occurs in primitive rituals of the diverse texts, including the *Bible*, Dante's *Divine Comedy* in the early fourteenth century and Samuel Taylor Coleridge's "Rime of the Ancient Mariner" in 1798. Among the other archetypal themes, images, and characters that have been frequently traced in literature are the journey Underworld, the Heavenly ascent, the search for the father, the Paradise Hades image, the Promethean rebel-hero, the scapegoat, the earth goddess, and the fatal woman.

### **Individuation and Integration**

In *The Archetypes and the Collective Unconscious*, Jung discusses at length many of the archetypal patterns. Although his emphasis is psychological rather than anthropological, a good deal of his work overlaps that of Frazer and of others. He is a major influence in the growth of archetypal literary criticism. He provided some of

the favourite terminologies now current among critics. The term 'archetype' itself, though not coined by Jung, enjoys its present widespread usage among the critics primarily because of his influence.

One major contribution is Jung's theory of 'individuation' is related to those archetypes designated as the 'shadow', the 'persona' and the 'anima'. Individuation is a psychological growing up, the process of discovering those aspects of one's self that make one an individual different from other members of the species. It is essentially a process of recognition – that is, as one matures, the individual must consciously recognize the various aspects, unfavourable as well as favourable, of one's total self. This self-recognition requires extraordinary courage and honesty but is absolutely essential if one is to become a well balanced individual. Jung theorizes that neuroses are the results of the person's failure to confront and accept some archetypes of the unconscious. Instead of assimilating this unconscious element into their consciousness, neurotic individuals persists in projecting it upon some other person or object. In Jung's words, projection is an "unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong that object. The projection ceases the moment it becomes conscious, that is to say when it is seen as belonging to the subject" (60).

It is commonplace that we can project our own unconscious faults and weaknesses on others much more easily than we can accept them as part of our own nature.

The shadow, the persona and the anima are structural components of the psyche that human beings have inherited. We encounter the symbolic projection of these archetypes throughout the mythos and the literatures of humankind. In melodrama, such as the television or Hollywood, the persona, the anima, and the



shadow are projected respectively in the characters of the hero, the heroine and the villain.

**The Shadow:** The shadow is the darker side of our unconscious self, the inferior and less pleasing aspects of the personality, which we wish to suppress. Jung writes in psychological reflections, "Taking it in its deepest sense, the shadow is the invisible saurian (reptilian) that man still drags behind him" (217). The most common variant of this archetype, when projected, is the Devil, who in Jung's words, represents the "dangerous aspect of the unrecognized dark half of the personality" (218). In literature, we see symbolic representation of this archetype as Shakespeare's Iago, Milton's Satan, Goethe's Mephistopheles and Conrad's Kurtz.

**The Anima:** The anima is the most complex of Jung's archetypes. It is "soul-image", the spirit of a man's life force or vital energy. In the sense of soul, says, "anima is the living thing in man, that which lives of itself and causes life [ . . . ] were it not for the leaping and twinkling of the soul, man wouldn't run in his greatest passion, idleness". (*Archetypes* 26-27) Jung gives the anima a female designation in the male psyche, pointing out that the anima image is usually projected upon women. In this sense, anima is the contratextual part of a man's psyche, the image of the opposite sex that he carries in both his personal and his collective unconscious. As an old German proverb puts it, "Every man has his own Eve within him" in other words the human psyche is the bisexual, though the psychological characteristics of the opposite in each of us are generally unconscious, revealing themselves only in dreams or in projections on someone in our environment. The phenomenon of love, especially at first sight, may be explained in part by Jung's theory of the anima, we tend to be attracted to members of the opposite sex who mirror the characteristics of our own inner selves. In literature, Jung regards such figures as Helen of Troy. Dante's Beatrice, Milton's

Eve and H. Ridder's She as personification of the anima. Following Jung's theory, we might say that any female figure who is invested with the unusual significance or power is likely to be a symbol of the anima. Examples of the animas come less readily to Jung. He tended to describe the features of the male psyche more than those of the female. One other function of the anima is noteworthy here. The anima is a kind of mediator between the ego, the conscious will or thinking self and the unconscious or inner world of the male individual. This function will be somewhat clearer, if we compare the anima with the persona.

**The persona:** The persona is the obverse of the anima in that it mediates between our ego and the external world speaking metaphorically, let say that ego is a coin. The image on one side is the anima on the other side, the persona. The persona is the actors' mask that we show to the world-it is our social personality, a personality that is sometimes quite different from our self. Jung discovering this social mask, explains that to achieve psychological maturity, the individual must have a flexible, viable persona that can be brought into harmonious relationship that with the other components of his or her psychic make up. That is too artificial or rigid results in such symptoms of neurotic disturbance as irritability and melancholy.

Similarly, in *The Aspects of Feminine*, Jung talks about the middle life crisis which leads to individuation. Jung's theory explains how certain members of society rebel against their society imposed roles in order to gain an independent of their own. This paper aims to show that is one of identifying uniqueness as opposed to the imposed social roles and of integrating this uniqueness within the norm so as to be whole persons.

According to Jung, "the crisis" overcomes intelligent and strong people in the afternoon of their lives, around thirty five years of age. The first half of life is centred

upon conforming to social obligations. In men this involves gaining an education and a job, for women it is becoming a wife and mother Jung called this socially decided role, the persona. Significantly, this Latinate term referring to the mask worn by actors in ancient drama, hints at certain degree of artificiality that one is forced to cultivate in order to coexist in society. As an illustration, Jung shows that a cobbler with genuine poetic talents has perforce to hide them since they oppose persona. However during the "middle-life, crisis," the true self breaks the persona. As he explains, "Middle life is the moment of greatest unfolding, when a man still gives himself to his work with his whole strength and his whole will. But in this very moment evening is born, and the second half of life begins" (5).

Jung charts the journey to self knowledge and growth into specific stages. The onset of the "middle-life-crisis" is marked by a growing discontentment with the persona. Externally, life goes on but the persona splits within himself / herself, because aspect of the self could be totally opposed to the persona. Jung suggests that this dichotomy could be more so for women in patriarchy because they are merely forced to be wives and mothers. To develop a flawless social mask obligated by the rigid mould of society, the virtues encouraged in women are submissiveness, patience, generosity and industry, accompanied by the vigilant suppression of intelligence, ambition and the will to succeed. It is imminent that strong women will detect greater split. A person in the "middle life crisis" gets into a retrospective mood, "instead of looking forward one looks backward [. . .] and one begins to take stock, to see how one's life has developed up to this point" (*The Aspects of Feminine* 5). This critical survey of oneself leads to self-awareness to recognize peculiarities, uniqueness as well as faults. This perception is the very essence of individuation or self hood.

As an outcome of Jung's researches into the phenomenology of the self, Jung attributed to the self characteristics generally associated with the opposite sex. He called this masculine principle in women the 'Animus' and the feminine principle in men the 'Anima'. These correspond respectively to the Yang and Yin of Chinese philosophy. The rational Animus indicates women's intelligence and ambition. While the emotional Anima enables men to feel, to be kind, loving and sensitive. In patriarchal societies a feeling man and a thinking woman are anomalies, opposing their respective persona.

However, the 'crisis' is resolved when a person achieves 'Nirvanda' Antony Storr, a Jungian scholar, uses this Hindu Philosophical term to describe the integration between the persona and the self (Anima, Animus) that follows individuation. 'Nirvanda' is the absence of duality or the reconciliation of opposites-a stage reached when the person no longer passively lives out the persona but master role with uniqueness. "It is a metaphorical from a state in which man is only a true love instinctive nature, to another in which he is no longer a tool, but himself a transformation of nature into culture" [*The Aspects of Feminine* 10]. 'Nirvanda' becomes a mature and wise compromise between the persona and the self. The person's initial resentment towards society is transformed with a patient acceptance of one's duties, in fact according to Jung women return to establish stronger society.

### **Women as archetypes**

Women in patriarchal society are not individual in their own right but, object through whom man aspires. The archetypal image of Sita perpetuated by society is that of the footstep following shadow-wife. The culture that created Sita and Savitri has denied the rights of existence to woman save as daughter, sister, wife etc. she is

yet to achieve individuation and an authentic self-identity. As Vern Bullough observes in *The Subordinate Sex: A History of Attitudes towards Women*:

The very word woman [. . .] emphasized passive anonymous position. It derives from the Anglo-Saxon 'witman' literally 'wife-man' and the implication seems to be that there is no such thing as woman separate from wife hood. As individual's with few exceptions, women did not count. They were mothers, wives, daughters, sisters. (3)

Women rarely lead an independent life. on the one hand they are subordinated to the masculine world of their husbands and on the other hand committed to the assertion of their womanhood, their female ego. A woman of her male counterpart the female world is not one with male world but is adjacent to it. In general, women are considered as gentle, dependent, submissive and passive.

In "The Second Sex", Simon de Beauvoir examines the different myths of society. She sees the relationship in which males are at the top and females are at the bottom. Men are considered superior and female are considered inferior. Beauvoir wants to subvert that relationship and wants to bring them in equal ground. As she explains:

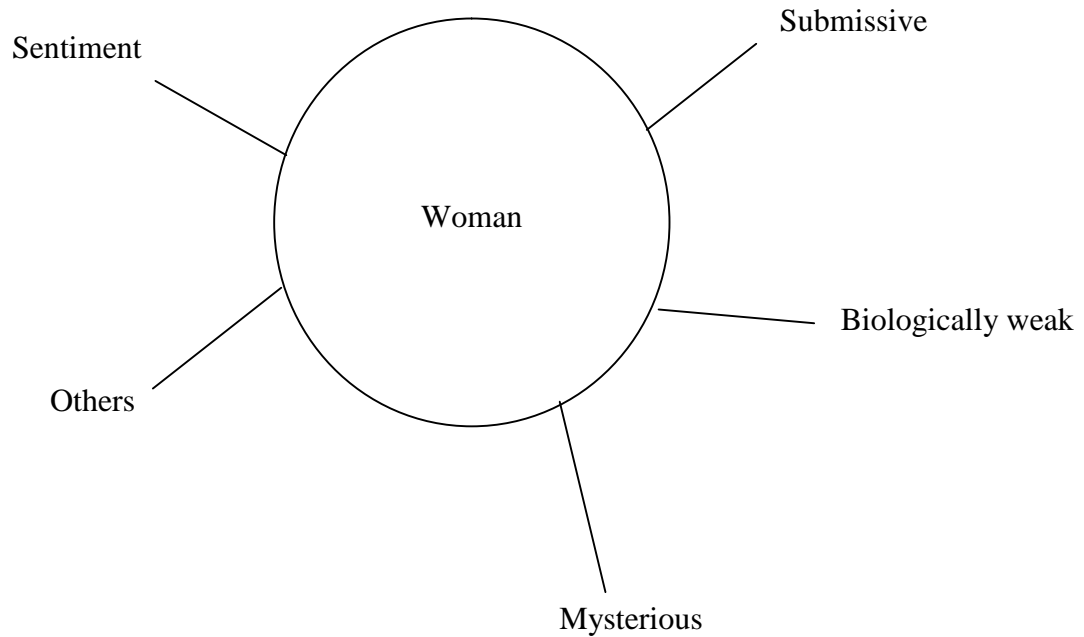
The myth is one of those snares of false objectivity into which the man who depends on readymade valuations rushes headlong. The myth is in large part explained by its usefulness to man. The myth of woman is a luxury. But with luxury, there was utility. Through the myths this society imposed its laws and customs upon individuals in a effective manner. Through such intermediaries as religions, traditions, tales, the myths penetrate even in to such existences as are mostly harshly enslaved to material realities. Here everyone can find sublimation of

his everyone experiences: deceived by the woman he loves, one declares that she is a crazy womb; another obsessed by his impotence, calls her a praying mantis, still another enjoys his wife's company behold she is Harmony, Rest, the Good Earth. (999)

Myth projected women as other and mysterious. This myth has let adverse effect on the male behavior. Male in reality, began to take woman in the same ways as the myth teach them. On the built of myth, male constructed the image of female.

Simon de Beauvoir says females are not biologically weak rather they are sociologically weak. Biologically they are more competent than males. They are doing things males are not doing. It is gender - the social construct that has made woman weak. Society derives from myth and constructs the image of female. So she says 'female' is social construction, 'We are not born female but we are made.' (997) Female are considered to be harmonious, submissive. It is said that their function is to contribute pleasure of the family. If so they are considered as the object which brings harmony, pleasure in the family. By giving women the position of an object society has done great injustices upon them. She says a male gets his life from flesh of females.

Myths have got patriarchal rootedness. In patriarchal structure men were already in the privileged position so males considered their comfort. They made myths the wish of their comfort. So these myths privileged males over females. Males are the myth makers so they considered their benefit. Women are charged by the following points:



Human experiences, for centuries has been with the masculine experiences. The patriarchal society regards woman, as a symbol of lust, sentimental, submissive, biologically weak and mysterious. Man's relationship with woman is most often the bond between a master and slave: woman is an object and she is essential to man because it is in seeking to be made whole through her that man hopes to attain self-realization. A woman's life is nothing but to get married to bear children and the ideal woman is the one who sheds her 'I' who loses her identity in her husbands. As Simon de Beauvoir aptly remarks in "The Second sex", the situation of woman is free and autonomous being like all creatures-nevertheless finds herself living in a world where men compel her to assume the status of her" (995).

### III. Rejection of 'Archetypes' and Female Selfhood

#### Introduction

Shashi Deshpande's novelistic world, like that of most other contemporary Indian women novelists is women-centered. She concentrates on the theme of meaninglessness and sexual confusion suffered by women in tradition-oriented situation. The confrontation is between traditional expectations and the demands of individuality. In her novel, her study encircles on the very theme of the awakening of women into a new realization of her place and position in family and society and conscious of her individuality.

Deshpande, in her novel *That Long Silence* examines the role model and how the women act out their roles with silence. The novel relates the power relations in the patriarchal structure with all its network and the typical travails of a women struggling to define herself. The novelist has very exquisitely highlighted the inner struggle and sufferings of the new class of Indian woman through the character of Jaya. She has raised many basic issues relating to the educated modern, sensitive, young women rooted and shaped by the customs, culture and tradition, on the one hand, and the new knowledge from the west on the other.

*That Long Silence* is an inimitable representation of the woman dissatisfied with the inhibiting cultural, natural or sexual roles assigned to her from the dawn of patriarchal society. In the novel, Deshpande has analyzed the socio-cultural modes and values that have given their roles and image towards themselves and the society where they find themselves at cross purposes with themselves as well as the society. She reveals the psychic and moral dilemma and repercussions of the situation in women character trying to achieve harmony relationships with themselves and their surroundings.



The protagonist, Jaya searches for release from the constraints of the tradition-bound institutions. She has started becoming aware of the stirrings of her conscience, her quest, for individuality, her place and role in the family and society. As the title emphasizes she wishes to break her role model and to search her own self. The modern educated English speaking woman gropes in to the darkness of life-the dissatisfaction with her role model. What Jaya finds when she searches through herself is "the woman who had once lived here. Mohan's wife, Rahul's mother and Rati's mother. Not myself" (69).

The novel revolves with a woman's attempt to assert her individuality and realize her freedom. It depicts how it brings her into confrontation with the family, with the male world and the society in general. The protagonist is in search of autonomous self. She views herself as the object of cultural/social oppressions and attempts to rebel against them consciously or unconsciously within her living space. Therefore she stands at crossroads between tradition and individuality.

### **Individuation and Integration**

The literary relevance of Jung's theory of Shadow, Anima, Persona and the "middle-life-crisis" may be seen in textual analysis of Deshpande's novel *That Long Silence*. The novel begins at the critical point in the life of the heroine. She is in the throes of the middle life crisis. The marital discord is at the centre of the novel. Her revolution against the traditional endorsed values leads to the heroines struggle for individuation. This is however precipitated by the husband's endorsement of the archetypal female persona.

The protagonist recalls her past days during the time she is separated from her husband. In her psychological journey, the heroine reassess her relationship with her family – a symbol of the persona – reappraises herself by her virtues from her flaws

and finally makes her peace with the family. On achieving individuation, the heroine returns to her profession, with a greater dedication, using it as a means to reach out to others. She also returns to her husband a realistic end to the novel. Deshpande upholds marriage as the backbone of society, what is stifling is the persona of wife and not the institution of marriage. When the heroine returns to it with the determination to be an individual and not a mere role / persona.

Shashi Deshpande unmasks both Jaya and Mohan when they face crisis in their lives. The novel opens with their shifting from their well-settled, comfortable house to their old house in Dadar, Bombay where they had stayed immediately after getting married when their condition was not good. They shift into their old apartment in order to escape the scene as Mohan has been caught in some malpractice and inquiry is in progress. Here, in a small old flat, Jaya gets out of touch with her daily schedule and becomes an introvert. She sits deep in contemplation, thinking of her childhood and to analyze herself. As Adle King in her book review says, "Jaya finds her normal routine so disrupted that for the first time she can look at her life and attempt to decide who she really is" (20).

Significantly this home coming makes her take stock of her life, to review her life, to examine inner-self and her relationships with others. So far she was like the leg of a compass, all her life arranged on her husband's activities. But now she no longer wants to silently revolve around her husband. So she wants to give up her role model. As Jaya observes:

I shut the door, firmly on all those other women who had invaded my being, screaming for attention, woman who I had known I couldn't write about, because they might have-it was just possible resemble Mohan's mother or aunt, or my mother or aunt. Seeta was safer. I didn't

have to come out of the safe hole I had crawled into write about Seeta.

I could stay there warm and snug. (149)

Jaya undergoes all the crucial stages leading to the recognition of the stifling nature of the persona, perception of the spilt between the persona and the self, the internal rebellion, the rebellion externalized, the exorcism of past, self awareness and finally the reconciliation.

When Jaya moves to the Dadar Flat in the opening of the novel, she is already in the process of pushing the persona's authority. This is seen when she refuses to give her husband the flat keys but opens it herself indicating a role reversal and an externalization of her unwillingness to admit any authority. Her psychological war is between the role she has been playing to please Mohan and the self she wishes to be. Suhasini is the name given to Jaya on her wedding day. This rite to rename the bride is seen her as an emblemization of the persona. As Suhasini the spirited and courageous, Jaya is reduced to a house wife and mother. Her intellectual activity is restricted to write sentiment stories for popular women's magazines.

Jaya is one of identifying her uniqueness as opposed to the social roles and of integrating this uniqueness with in the norm so as to be whole persons. The real Jaya is totally opposed by the persona. Her animus is encouraged by her father who insists that she is different from the average girl, she was "Jaya for victory". "I, Appa had said [. . .] would get the chatfield prize or Ellis, go to oxford after my graduation" (159). Although this dream is shattered by her father's untimely death on the eve of her SSC exams, Jaya is aware during the early years of her marriage, of the secret longings of herself. Some of them are participating in an anti price campaign, adopting a child, writing forth wrightly about man-woman relationships and finally aborting an unwanted third child. Except for the last which she does secretly, Jaya is

forced to shelve the other desires because they oppose her persona and Mohan's expectations.

Jaya's preliminary task, before individuation can take place, is to break the authority of the persona. When Mohan commits a mild criminal offence thus breaking the very foundations of his own persona, that of the dependable protective husband, Jaya breaks out of her persona. With satisfaction, she observes, "Suhasini was dead", I had a queer sensation, as if something was breaking up, a designer pattern I was familiar with [ . . . ] Evoking mythical and feminist models for her future behaviour, Jaya realizes that she can no longer be the blind folded Gandhari" (61) who accepted blindness to be the pativrata but must emulate Maitreyi (25) instead, who dared to scorn security to gain knowledge of self.

Jaya travels back in to the past, in her confrontation with the ghosts of the Dadar flat: ghosts of Kusum, of Muktam of Kamat and her own old self. Each represents a role model and is also a part of herself. To achieve individuation and integration, Jaya must connect these various models and yet retain her individuality. Mukta is a foil to Jaya representing a safe identification with the persona. Kusum, Jaya's mad cousin represents deviant behaviour. Jaya wonders desperately whether her quest for selfhood is also a sign of madness. She wisely realizes and this is a mark of 'Nirdvandva', that in order to be part of society, one should not be totally deviant. It is finally the dead Kamat whose advice helps Jaya to be wife, writer and above all a persona.

It is significant that in her journey to 'Nirdvanda', she turns to Kamat for help in her endeavour. When her husband fails to match her expectations, she turns to Kamat for help. He understands the heroine well, he is desirous of helping the heroine to reach her goal. He is the person advocated in the female persona. He symbolizes

the self that Jaya wants to achieve. He can be considered as Animus projection. Jaya outgrows her dependence for Kamat when she recognizes that his advice to shake off her wifely frustration and shows her anger in her writing, is merely an externalization of the promptings of her Animus. Jaya can be herself only if she publishes her work. With individuation comes self-awareness. Jaya realizes she had stopped writing not due to Mohan's disapproval but because of her fear failure and fear facing the social firing.

Jaya's process of achieving 'Nirdvanva' is the main narrative thrust in novel. She discovers her hidden manuscripts. Many of the articles are transmutations of incidents in her life. Jaya is inspired to rewrite her own story. Her service to women is in becoming the angry writer who attempts to break "that long silence" which has imprisoned women for centuries. "Nirdvanva" essentially implies a reconciliation of opposites. In Jaya, this reconciliation is symbolically seen in her act of writing her own story, beginning with her childhood. When Jaya says, "that child is with me still", she has come to realize that her childhood is not just past, but is a part of her present. Hence Jaya realizes that selfhood is protean, "As if there is such a thing as oneself, intact and whole, waiting to be discovered. On the contrary, there are so many, each self attached like a Siamese twin to a self of another person, neither able to exist without the other" (69).

She finally accepts that there is selfhood in being a wife, a sister, a mother and a career woman. Simultaneously, one can be true to oneself. In fact with new growth heroine becomes the new pillar of her family. When she does this role, her battles with her family and her husbands are over and she returns to them.

## **The Image of Woman**

*That Long Silence* is the portrayal of Jaya and her convulsion and conflicts.

The novel reveals her life who is a woman writer and also a young housewife. She is supposed to present her views and ideas but in contrary she remains silent.

In spite of her education and influence of the modern thought of the west and other advanced countries, she still compares herself with the image of Sita, Draupadi, Gandhari and other ideal mythological characters. She tries her best to keep balance between husband and wife, "Ours has been a delicately balanced relationship so much so that we have even snipped of ourselves to keep the scales on a even keel" (17).

The novel highlights the power relations in the patriarchal structure. A woman's identity is defined in terms of her relationship with men as a daughter, as a wife, as a mother etc. In her childhood, a girl is under the will of her father in her youth, of her husband, her husband being dead, of her sons, a woman never enjoys her own will. The question "What a woman does" is never asked but "Who belongs to" is always considered important. She doesn't have any identity of her own. Her name keeps on changing according to the wishes of other. In *That Long Silence*, writer has presented this phenomenon through the character of Jaya, who is known by two names: Jaya and Suhasini. Jaya is the name given by her father, when she was born and the Suhasini, the name given after her marriage, which indicates, "a soft, smiling, placid, motherly woman" (16).

Both the names point out the different characteristic of her personality. The former symbolizes revolution and the later submission. The dreams of her childhood, to change the miserable situation of women resulting in achieving her goals are shattered by the environment, the surrounding, and above all by the society which imposes all sorts of restriction on women. She is seen absolutely helpless and is

unable to do anything to improve her situation. Ultimately, she tries to adapt herself to the main current. She is to be called an ideal wife. She revolts in silence. She comments on a situation when her husband talks about women being treated very cruelly by their husband, "He saw the strength in the woman sitting silently in front of the fire, but I saw despair so great that it wouldn't sound it self. I saw a struggle so bitter that silence was the only weapon. Silence and surrender" (36).

In the patriarchal society, once a girl is married to a man, whether it is a love marriage or arranged one, the husband takes complete control over her. Whether the husband follows the right path or wrong one. She has to completely follow in his foot steps. Likewise, in the novel, when Mohan is caught in an act of malpractice, he assumes Jaya would accompany him. Despite her unwillingness to follow the examples of Seeta and Gandhari, paradoxically she is compelled by the situation and circumstances to follow the principles that "both are yoked together, as better to go the same direction, as to go different directions will be painful" (10).

The physical relationship between husband and wife, it is again the case of a dominating husband and a suffering wife. Even if the husband hurts the wife, she remains silent. Jaya, the heroine, too, has been cast in the same mould. She cannot say, "yes," when her husband asks her whether he has hurt her she has to tolerate everything, "The emotion that governed my behaviour to him there was still the habit of being a wife, of sustaining and sustaining him" (98). It obviously shows a forced relationship and not a natural one. We see not a harmonious and natural relationship but lack of communication one is unable to express feelings to the other.

Jaya's husband, Mohan always interprets the things in relation to the effect it may have on the society. He unobtrusively likes to conform the social norms, even if they are strong. The success of novel lies in depicting the relationship between man

and woman in relation to what society would think in future. So he wants to make Jaya also think like him and persuades her not to deliberate on such themes that would endanger their marriage. Jaya, a representative of the typical woman, who is compelled to mould herself as her husband will. These male chauvinistic ideas have been imposed upon her by the society.

In her childhood, she had been brought up in a loving and affectionate manner without any responsibility. But after her marriage, she changes automatically, her anger withers away, "She was a child who used to get angry very soon. But after her marriage she tolerated her anger. She realized that to Mohan anger made a woman "unwomanly" (83). When Kamat asks her why she has not expressed the anger of woman in her writings, she replies, "Because no woman can be angry. Have you ever heard of an angry young woman?" (147). After getting married, when she leaves her parental home, her father advises her to be always good to Mohan and she tries her best to follow his advice.

Social conformity has always been more obligatory for a woman than for a man. Generally, a woman's identity tends to be defined by others. By her sensitive nature; Jaya is very particular about moulding her tastes in order to suit those of the rest if her superior intellect is not satisfied. In the beginning of the novel, she tries to reason out with her father as to why she shouldn't listen to the songs broadcast on the radio, but ultimately she keeps silent, suppressing her desire. Here, Deshpande has presented the theme of lack of communication. As she herself declares, "The themes of lack of communication may be over-familiar in western fiction, but in extrovert India it is not much analyzed" (50).

In the novel under study, Shashi Deshpande presents the meaning of silence. As she herself put it, "You learn a lot of tricks to get by in a relationship, silence is



one of them. [. . .] You never find a woman criticizing her husband, even in case it might damage the relationship" (60).

Jaya, a modern woman rooted in tradition, whereas her husband, Mohan is a traditionalist. The difference between their outlook is so great that they fail, time and again, to understand each other. To Mohan, a woman sitting before the fire, waiting for her husband to come home and eat hot food is the real "strength" of a woman, but Jaya interprets it as nothing more than despair. The difference in their attitude is the main cause of their failure to understand each other.

Because of differences in attitude, their marital life grows shaky and gloomy. It becomes more of a compromise than love, based on social fear rather than on mutual need of each other. Lying alone in a small house, in her stream of thought, Jaya, too, looks at her marital relations where there is no conversation left between them. This unhappiness is reflected not only in her conjugal life, but also in social life.

There grows a silence between the husband and the wife. It creates a gap between them. Mohan keeps on asking questions, but she does not find a word to answer them, "I racked my brains trying to think of an answer" (31). Analyzing every situation that causes destruction in her personal life. She thinks not only of her self but also of others which causes a type of irritability in her marital conduct. Thus all the troubles emerge from their unequal cognitive status.

For a well-balanced conjugal life, there should be understanding between husband and wife. They should supplement and not supplant each other. Furthermore, they should know each other physically and emotionally. It is this reality that Deshpande tries to project through the protagonist who at the end, those, to break her long silence of the past.

To make the story authentic and appealing Deshpande has used the device of first-person narrative to ensure its credibility by making the protagonist read her inner mind and thus representing the psyche of the middle class-learned woman.

Jaya is the wife who has to break away from old images of womanhood, and assert her way, shape her life tearlessly, without feeling any guilt for deviating from the tradition rooted roles-models of Sita, and Ghandhari or Savitri. She has to give up the conditioned guilt and be free to live life fully in her own way. Jaya, in the final scene, displays courage, her commitment to herself and assertion towards life and society. The author has successfully and artistically presented the situation the woman in patriarchy faces, and presents her as a person.

### **Breaking the Silence**

In *That Long Silence*, the intention of the novelist is to break the silence that has surrounded women, their experience and their world. One readily recognizes the middle-class ethos and people that one comes across in the novel. The novelist's contribution lies in the heightened sensitivity and the fresh insights on the well-known types and situations. The action of the novel is triggered off by a crisis in a middle-class family. Mohan, the narrator's husband had been caught in certain malpractices, as a result of which he now faces an inquiry. In order to escape the scene, Mohan decides he and his wife Jaya would go and stay at the Dadar flat. Jaya silently accepts her husband's decision and accompanies him though in silent resentment, to their present exile at the Dadar flat.

In the process of self-examination and self-criticism, Jaya is flooded by the memories of self-criticism, she is flooded by the memories of the past of her earlier life, her marriage with Mohan, the frustrations and disappointments in her seventeen-year-old married existence, her personal failures all these begin to haunt and torment

her. In her evaluation of the past, she gets the guidance for her future. Jaya can no longer be a silent, passive partner to Mohan. The novel ends with her determination to speak, to break her long silence.

It is obvious that in *That Long Silence*, Shashi Deshpande is trying to erase a long silence and struggle with the problems of self-revelation and self-assertment through the character of Jaya and also about other women who never broke their silence. The author in the first place, points out how our culture has often kept silent on the subject of women. For instance, at one point in the novel, Jaya discovers that she does not figure in the family tree that her uncle, Ramukaka, had prepared with great pains and of which he was so proud. When Jaya asks her uncle why her name is not included in the family tree, she is given to understand that she now belongs to her husband's family and not to her father's. But this is only half of truth. Neither her mother nor her Kakis, not even her grandmother that indomitable women, "who single handedly kept the family together find a place in the family tree" (143). Jaya in her feeling of fear finds that her name and existence, along with those of other women in the family are completely blotted out of the family history. The novel, as it were, is Jaya's protest against the kind of treatment that is given to women in our culture and her attempt to give another version of history from women's point of view.

*That Long Silence* is also a scathing criticism of our social institutions like marriage or family, the way they stifle the growth and free expression of the individual. These institutions put the individuals in to the slots like wife, husband, brother, sister, daughter, son etc. and obstruct the communication between human beings. This is what happens in relation between Jaya and Kamat. Kamat had shown a lot of understanding and sympathy for Jaya. But this kind of friendship between a married woman and another man is always looked upon with suspicion and

disapproval in patriarchal society. Jaya cannot even stay and pay homage to her best friend in his death for the fear of ruining her marriage. She perhaps does her role of wife to perfection but fails as a human being. A forceful example of the power of patriarchy is provided by the episode Mohan relates to Jaya who in turn puts it down in her narrative:

I can see a picture of extraordinary clarity and vividness-the woman (Mohan's mother) crouching in front of the dying fire, sitting blank and motionless, the huddled bundles of sleeping children (Mohan, his brothers and sisters) on the floor, the utter silence, the loud knock at the door ... when it was all done, she came back with the scrubbed plate and said to the boy, "are you awake? Will you go and get me some chilies from next door?" (35-36)

Shashi Deshpande employs the first-person narrative and makes her central character Jaya tell her own story. The preoccupations are man-woman relationship, marriage and family life. Both men and women are products of their culture and victims of the institutions of marriage. It is as difficult to out grow the images and roles allotted to them by their society as it is for men. Jaya is besieged with all sorts of advice. When she gets married. "When she was leaving Ambegaon, Dada has advised Jaya: Be good to Mohan, Jaya" (138). Vaniyamami has used an enveloping simile to drive home the sanctity of a husband: A husband is like a sheltering tree" (137). Ramukaka has said, "Remember, Jaya, the happiness of your husband and home depends entirely on you" (138). For example, during her first pregnancy, when Jaya suggests to Mohan that he should do the cooking, Mohan is highly amused by the suggestion, because he thinks cooking is not a man's job. Later on we discover that Jaya also shares her husband's viewpoint, when she confesses to Kamat that the sight

of him doing the cooking made her uneasy as though it was unmanly. Like Mohan, she too puts her children in to the slots and feels disappointed when they refuse to remain and contribute their share in creating the myth of a happy and harmonious family. It is only after the order! that Jaya realizes her mistake and releases herself as well as her children from the slots in to which she had put them.

Jaya had not done proper justice to her own talents in her anxiety to fulfill her roles of a wife and mother. Years back, she had made a good beginning as a writer by producing a story, which had won the first prize and was published in a magazine. But Mohan's response to the story was most disheartening. He assumed that the story was about their personal life. He was apprehensive and hurt at the thought that people would think that he was the kind of man as portrayed in the story. Similarly, this incident had left a deep impression on Jaya's psyche and affected her career as a writer:

I was full of a sense of angry confusion. What was he charging me with? And, oh, God, why couldn't I speak? Why couldn't I say something? I felt foolishly inadequate; having nothing to offer him in exchange for all the charges he was pouring on to me ... I could say nothing I sat in my place, pinned to it by his anger, a monstrously huge spear that went through me, excruciatingly painful, yet leaving me cruelly conscious. (120-21)

In her self critical mood at the Dadar flat, she reminds herself that even after her face to face with Mohan she had continued to write-writer under an assumed name. Jaya's anger, her strong passions had been missing from them, had been censored out of them what she actually she had learned form her husband that a woman cannot be angry that anger makes a woman unwomanly.

The real reason for her failure was her fear. She was afraid of failing, afraid of writing. She had crawled back in to her hole. She had resumed her career as a wife, as a mother. In the meantime, Mohan had suggested that she should write light, humorous pieces in the newspapers, what they called 'middles'. Jaya had then started her weekly column "Seeta" which had won the approval of the readers, the editor and above all of her husband.

Thus the novelist makes it clear that not only patriarchy has kept silent on the subject of women, but under patriarchy, women have also recoiled from telling the truth about their sex.

In the absence of her husband, she comes out of a sudden change. She comes out with all that she had suppressed in seventeen-year's silence. What she has written is evidently the novel, revelation of selfhood. The novel is mostly concerned with women like Kusum, Mohan's mother and many other victims like them-victims of patriarchy and also of their silence. *That Long Silence* puts into nut shell the history and evolution of women through four generations that Jaya has known and promises a better future for women.

What has Jaya ultimately achieved by her writing, by her getting all the ghosts that bothered out of her system on to the paper! In Jaya's own words:

I'm not afraid any more. The panic has gone. I'm Mohan's wife, I had thought, and cut off the bits of me that had refused to be Mohan's wife. Now I know that a kind of fragmentation is not possible. The child, hands in pockets, has been with me through the years. She is with me still. (19)

*That Long Silence* is a self criticism. The important insight that Shashi Deshpande shares with us through character of Jaya is that women should take their

own responsibility for any victimization, instead of putting the blame on everybody except themselves. It is only through self-analysis and self-understanding, through self analysis and self understanding through courage, they can begin to change their lives. They will have to fight their own battles, nobody is going to do it to them.

*That Long Silence* is a conflict between the endorsed values of tradition and individuality, the images given to her by society and her real self. At the critical point, she gets maturity, being able to differentiate persona and the self. She seeks to break the tradition and silence for inner awareness. By revealing the selfhood, the haunting presence of tradition over individuality is broken by the protagonist in the novel. She unshackles from centuries of bondage to societal norms and pre-ordained roles.

#### IV. Conclusion

The culture that created a Sita and a Gandhari has denied existence to woman except as a daughter/sister, a wife / daughter in law and a mother/mother-in-law. The Hindu society has denied woman the possibility of being a "she", a person capable of achieving individuation. It is in such a culture, Shashi Deshpande's novels are concerned with a woman's quest for self, an exploration into the female psyche and an understanding of the mysteries of life and the protagonists place in it.

In *That Long Silence*, Shashi Deshpande presents, the middle-class educated woman, Jaya to show the clash between tradition and individuality, persona and self, idealism and pragmatism. The novel begins with an unconventional marriage leading to the problems of alienation, accommodation and adjustment.

Jaya in *That Long Silence* is revealed in her rebellion against the roles assigned by culture forcing the woman to be a daughter or sister in her parental family and to be a wife or mother in her husband's family. She wants to liberate herself from the shackles of tradition and exercise her rights for the manifestation of her individual capabilities.

The novel is the struggle for the liberation of the self. It deals with the protagonist Jaya's attempt to assert her individuality and realize her freedom. It depicts how it brings her into confrontation with family, with male-dominated society. The protagonist presents herself as the woman who wants to go in self quest, and are free from the restrictions imposed by society, culture, nature and also from their own fear and guilt.

The archetypal characters like Seeta, Draupadi and Gandhari are used to influence the characters and infuse a sense of morality in them. The protagonist, Jaya, the modern educated English speaking woman breaks the role model of wife and



asserts her way, shapes her life fearlessly, without feeling any guilt for deviating from the tradition. On achieving selfhood, Jaya realizes that she can no longer be the blind floded Gandhari to be the pativrata but must emulate to scorn submissiveness to gain self in the critical point of her life. She looks backward and begins to see how her life has been developed up to this point. She reveals that the roles of persona that stands in the shadow of tradition has haunted her selfhood.

Deshpande has portrayed the feelings and tone of Indian life, the ordinary problems of everyday life. A life of complete inwardness, of a subjective indulgence is not for Jaya. Nor is complete conforming and total draining out of individuality, the proper way out of the dilemma. One cannot live in fragments, the absolute self and the relatedness must join hands and hope for the fuller enjoyment of life.

The use of the first-person narrative point of view provides Deshpande with the control which gives shape and significance to the intense agony that Jaya experiences. The protagonist accepts the reality of her situation, her existence in relation to her family. She shifts from past to present. She tries to fathom her real role in life. Her awareness of individuality makes her feel on one hand a sort of desire to be free, on the other hand it makes her visualize her life without her husband. She emerges through the tension between her two worlds as a determined strong-willed modern woman who is prepared to face life, accept her responsibilities and not willing to escape from or avoid them. Deshpande's use of the myths of Seeta, Gandhari and Maitreyee sharply focuses the plight of the existence of an educated woman in tradition-oriented society, at the same time revealing her awareness of the new challenges of a modern woman in a traditional society.

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