



A Role of Women in Shashi Deshpande's *That Long Silence*

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Indian writing in English has generally short yet profoundly charged history. In 1793, Sake Dean Mahomed composed perhaps the first book by an Indian in English called *The Travels of Dean Mahomed*. Be that as it may, most early Indian writing in English was non-anecdotal work, such as biographies and political essays. This started to change in the late 1800s, when famous Indian authors who composed mostly in their primary language, started to attempt their hand at writing in English. In the mid-1900s, Rabindranath Tagore started translating his works from Bengali to English.

In the survey of Indian Literature, we can find plenty of figurers like, Anita Desai, who received a Sahitya Academy Award in 1978 for her novel *Fire on the Mountain*. Vikram Seth, author of the *Gold Gate* (1986) and *A Suitable Boy* (1994) is a writer who uses a pure English and more realistic themes, Amitav Ghosh who is the author of *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Glass Palace* (2000) etc.., It is the time the feminism starts in Indian literature. Feminism has been subtly dealt with in the passive work of English novels in India. In Indian written work, feminism has been used as a modest endeavor for assessing the genuine social problems for as looked by the women.

Today's contemporary Indian English novelists are composing for the masses using the subject of feminism, which not just creates the interests among the readers and it also affects them. Feminism is not especially focused on the uniformity and rights of women yet it is more about respects and understandings from the male counterparts. The fundamental driver of the dissatisfaction of the women in today's society is the superior mentality of men. Also, women are a quest for their principal rights and personality and now they understood where they precisely turn out badly. Indian English literature novelists are honestly managed about this idea.

Authors like Anita Desai, Shashi Deshpande and Kamala Markandaya have used the various aspects of

the male-ruled society as their primary topic. The idea of feminism is taken care of in restricted conditions by the authors. Presently multi day's Indian societies have comprehensively acknowledged the feminism and keep aside the male centric prevalence.

Shashi Deshpande is a famous novelist of Indian writing in English. She has the credit of composing understood novels to be specific; *The Dark Holds No Terrors*; *Roots and Shadows*; and *That Long Silence*. *That Long Silence* (1988) was her fifth novel which was perceived with 'Sahitya Akademi Award' in 1990. Her works essentially deals with the problems of women in the present social setting. Deshpande's quest for personality and flexibility has turned out to be prevailing themes in literature. She unfolds the problems of women in the man centric society in an extremely positive manner. As per her, woman has each privilege to carry on with her life, to build up her qualities, to take her decisions, to be autonomous and to assume responsibility of her destiny.

Nowadays women are not able to go out of home without men protection. Because there are so many persons who are trying to give problems, to tease, to insult and so on. These are all strictly prohibited by government. But still it happens. Women need freedom to go anywhere or stay in home alone. Each and everymen need to think all women are like their sisters. Everyone needs to give respect to all women. They live for their family and they sacrifice their life for those who are around them. But the society is giving struggle to them. Women are changing their attitude towards their family members and colleagues. They are always having noble qualities like love, affection, faithfulness to maintain relation with them. Thus women should be given due respect and status that they rightfully deserve in society.

The title of the novel *That Long Silence* depicts the expectation of the novelist keeping in mind the end goal to uncover the female psyche amid the quest of Jaya, the protagonist, for self. She is the protagonist of *That Long Silence* who is a clever woman with graduation in English, an essayist and a columnist had a splendid profession. Sadly, none of these attributes would furnish her with a respectable position in the eyes of her husband Mohan, who had socialization in an ordinary customary condition. He saw his significant other comparable to Seeta, Savitri and Draupadi. His mom and sister Vimala were particularly submissive to father. The decisions identifying with familial and budgetary matters are taken by the male members of the family. So he needs his significant other to be submissive like them as a homemaker.

In a male-overwhelmed society, a woman has no space to be autonomous. She is reliant on men either on father, husband or son. They are not really given opportunity and autonomy. Slavery to man makes them suffer from the double roles of childbearing and domestic chores. Toward the finish of a novel, Jaya's husband loses his certainty, his position as a specialist. In the urban and worldwide society, her husband becomes the casualty of debasement. Amid the 17 years of their marriage Mohan never asks her supposition on any issue however when a request has been set up against him, he holds Jaya's hand and asks her to support the family through her profession as an essayist. In any case, Jaya remains silent without comprehending what to say. This is a sort of protest against her long silence, which makes her strong toward the finish of the novel.

A misguided individual would easily misunderstand the thought regarding feminism and in this manner would express heartfelt with regards to the development. A man and woman don't need to be physically the same with a specific end goal to have broken even with rights and privileges. It is that simple however truly a hard idea to digest. The result of marriage between Jaya and Mohan yield into frustration, discard and disharmony as there was absence of adoration with just sex. Jaya was constrained to keep silence, surrender and embrace socio-psychic nature. The customary, institution of Indian family is lessening as the familial relationship does not have sexual orientation balance. Male individual from the family is qualified for a wide range of comforts and excuses whereas female part has to sacrifice her life keeping silence, suppressing emotions and desires. The mechanical and fake love is significant where sexual orientation discrimination exists in family condition. Finally Jaya ends her reticence after getting the support of Kamat. Savagery is not the solution to the problems, to convey a change one has to pause and to be optimistic.

Feminist development advocates the equivalent rights and equivalent opportunities for women. The genuine spirit of feminism is into take a gander at women and men as individuals. There should not be a sexual orientation bias or discrimination in familial and social life. Establishing sex justice and sexual orientation value is the key aspects of feminist development. In India, women writers have approached to voice their feminist way to deal with life and the man centric family set up. They trust that the specific idea of sexual orientation is not just organic wonder but rather it has a social construction.

Jaya, who is the heroine of the novel, is an informed middle-class woman. She lives with her better half named Mohan and two children, Rahul and Rati. She is the regular Indian woman in the present century that is kept between her acknowledge and limitations. Her dad raised Jaya as a person who has the rights and additionally the other sex in the general public. In any case, it is a similar society that falters to acknowledge the

woman as a person. Quickly after graduation she is hitched and ventures into the part of an obedient spouse, loving mother, painstakingly being loyal to her in-laws to Aai, Ajji, Kaka and every single other relative. Her better half Mohan likewise assumes the part of the loyal Indian spouse and never gazes upward to think about any flaws throughout everyday life. As time passes by Jaya's loyal conduct to Mohan and his family winds up schedule. Like the fanciful character Gandhari, she kept her eyes close to her better half's unlawful acquiring at the workplace. Indeed, even her journalistic works are encompassed by her better half's preferences. At last, she can assess her desires forever.

The novel is about Jaya's expectations, fears, goals, disappointments and later triumph throughout everyday life. The storyteller Jaya, an upper-white-collar class housewife with two young kids, is compelled to consider her life when her better half is associated with extortion. They move into a little level in a poorer region of Bombay, surrendering their lavish house. The novel uncovers the void of present-day Indian life, where achievement is viewed as a helpfully orchestrated marriage to an upwardly portable spouse with the youngsters considering in great schools. Though she is a writer, Jaya has not achieved true self-expression. There is something almost suffocating about the narrowness of the narrator's life. The novel contains nothing outside the narrator's narrow ambit.

The story additionally cross-examines the idea of the connection between the storyteller and her significant other and the aura of their wedded life. Their relationship is influenced unfavorably by their lack of ability to see each other. Because of the absence of correspondence the developing 'quiet' between them, their conjugal life develops shaky and inauspicious. Out of the blue, Jaya feels an unusual feeling of outrage in the unjustified allegation by Mohan that he has taken a reward for her and her kids. The simple thought of 'being an accomplice in the wrong doing and all, when she has no part to play in the entire issue is revolting.' But this outrage changed into a 'long quiet' in light of the fact that for Jaya 'quietness and surrender' is the genuine quality of an Indian woman. Shashi Deshpande has not depicted Jaya as a women's activist character. Jaya floats amongst accommodation and statement, the previous rather a more overwhelming note in her character. Be that as it may, the rehashed assertions and allegations of her better half constrain her to respond strongly. Jaya once tells Kamat (her neighbor), no women can be irate. Each and every man's behind there must be a woman. Likewise Jaya is in behind of her husband. She tells to her husband:

‘I know you better than you know yourself,’ I had once told Mohan. And I had meant it; wasn’t he my profession, my career, my means of livelihood? Not to know him was to admit that I had failed at my

job. But why then did the idea of his anxiety no occur to me this time? Was I slipping, losing the clue to him? Or was it that, not caring, I was not only as finely tuned to his moods as I had been? (75)

Normally, the society thinks that woman has no rights to get angry even the things are going in wrong manner. They can say only woman means keeping silence and should not get angry. Still some members are saying that woman even should not speak when some new members gathering.

There are three unmistakable periods of women's liberation. The early means impersonation of good examples, Jaya has effectively crossed that point of confinement. The primary period of impersonation is trailed by outrage and dissent, the significant push of the novel is the delineation of this second stage in the life of Jaya. At whatever point she thinks back on her life, there is not really any feeling of wistfulness or longing for the past; it is substantially more a sentiment of stifled outrage which can blast out whenever. The last period of woman's rights that of explanation and attestations are just indicated in this novel as one without bounds potential outcomes for Jaya. The entire novel is an arrangement for that explanation which will end her long quietness.

The novel likewise follows the development of the hero from a condition of shortcoming, feeling of inability to that of unwinding. She achieves this through self-evaluation and self-feedback. Shashi Deshpande's *That Long Silence* is a statement of the quietness of the cutting edge Indian spouse. Albeit numerous women scholars attempted their hand at communicating this long quietness that had transformed woman into non-substances, they could just give mental profundities to their characters. They neither made incredible nostalgic sentiments nor at long last capitulated to the allurement of mouthing women's activist belief system.

In any case, Shashi Deshpande's prosperity lies in her portrayal of genuine experience. She practically portrays the internal clashes of Jaya and her journey for the self or character. Jaya speaks to a large portion of the humankind. The novel manages its validity from the way that Jaya is a religious community instructed English-talking woman with a scholarly taste. It depicts the contention seething between the storyteller's parts self; the author and the housewife. She features their sub-par position and the consequent debasement in a male-commanded society.

Deshpande's women heroines are casualties of the common gross sexual orientation segregation first as a little girl and later as spouses. In spite of the fact that she has a little volume of scholarly attempts shockingly, her works have drawn extraordinary basic consideration and recognition for her delicate and practical portrayal of the Indian white collar class women. Shashi Deshpande's genuine worry for women and her art as a writer is

reflected firmly in the entirety of her books. Deshpande isn't against the foundation of marriage, as her women heroines endeavor to influence their relational unions to work in their undertaking to lead an important presence. Shashi Deshpande keeps her accounts female-focused and gives an intimate understanding into the mind of the white collar class Indian women who feel oppressed by their male centric socialization.

Jaya gives new goals to all the more likely man-woman relationship, thereby expanding the extent of a woman's presence. She endorses a harmony amongst convention and innovation as after having rejected customary good examples, Deshpande's heroines show incredible quality and valor in developing, as their own good examples according to the necessity of their social milieu. Her characters experience a procedure of self-examination before they achieve self-realization. In this manner, Shashi Deshpande has been effective in making solid women heroes who decline to get pulverized under the heaviness of their own tragedies, and face existence with awesome mettle and quality.

Similarly, they appear to more life – like and more much the same as the informed white collar class, urban Indian woman of today. As per the creator, Indian spouses underestimate it that their better half's feelings, different preferences are same like them and here the creator responds the feelings in distinctive detail. The spouse never acknowledges where he needs and the misery behind his better half's foreordained parts. Jaya contemplates all through the novel for her part lucidity, her life or that she is living for another person. She looks through her way of life as an individual and where her feelings are getting quelled. Vanitamami said to Jaya, "A husband is like a sheltering tree" (137).

But in the life of Jaya, that is opposite. At the beginning of their life they feel very much happy. But after few years it is changed. As a fizzled author and compelled to be called Suhasini after marriage, to get easygoing after marriage gets spooky by recollections of the past. At whatever point she glances back at her life, there is not really any sentimentality yet for the most part stifled outrage which can blast out whenever. There is adequate verification that the quiet will be broken whenever and explanation and attestation are just indicated as the novel finishes. Mohan leaves home because of his disappointment in his vocation and to maintain a strategic distance from the circumstance of two bullocks burdened together which is demonstrative of a cold couple.

Before the finish of the novel, Jaya returns to her predetermined part of being available to the satisfaction of the family and prepared to stifle her feelings. Shashi Deshpande's *That Long Silence* is a declaration of the quiet of the cutting edge housewife. She sensibly portrays the inward clashes of Jaya and her

journey for self or personality. The novel supports its validity from the way that Jaya is a religious circle instructed English talking woman with a scholarly taste. It depicts the storyteller's part self; the essayist and the housewife.

Women in Indian culture are considered second only to men in the long run. Such a casual result, they have to face various problems throughout their lives. One needs more miles than humans to compare one to men. Individuals at the middle age were thinking about the destruction of women, and therefore did not allow women to go out and take a curious interest in social exercises such as men. At a more advanced age, women have to face many more problems in their daily lives and begin their business in a substantial action battle.

Jaya, as the spouse of Mohan, starts her wedded life and battles to place her into the conventional form. Here Deshpande makes Jaya accept two unique parts to speak to her genuine self and the expected identity. After the marriage, Jaya looks entirely unexpected. Jaya progresses toward becoming Suhasini after her marriage. The brave and bold Jaya is diminished to a glad spouse furthermore, mother, the apotheosis of whose house-wifely delight originates from a restroom scoured all things considered. She goes through a plenty of self-questions, fears, blame, covered outrage and quiet towards verbalization and insistence. The overall integration of a functional and innovative girl like Jaya is an extraordinary misfortune for the public because she keeps her inherent gifts in the kitchen and family faults, where she is a sharp, peaceful, safe woman. The soft name, 'Suhasini' is her spouse Mohan; a woman who lovingly supported her family, except Mohan was given her.

Through Jaya's character, Deshpande has communicated the undecided state of mind of an informed free Indian woman who cannot one or the other accommodate herself to another circumstance when her significant other overlooks her and smash her aspiration in life nor push off her significant other basically in light of the fact that the spouse resembles a protecting tree as she can't stand to live without him. Despite the fact that Jaya benefits not hold at all sentiment about Vanitamami, however, she earnestly takes after her recommendation and attempts to play out her part as a genuine spouse and with regards to the subject of a decision between her significant other what's more, family, and herself as an individual she unhesitatingly picks her spouse and family. Jaya understands that quietness is the way to satisfaction. She figures out how to smother her own desires and act as indicated by her spouse's desires.

Women's character in our set up isn't formed independently in any case, in connection to others around them. Men learn self - dependence, and self-reliance while women figure out how to deal with others to ruin

themselves. Jaya stifles her sentiments and feelings not to make bother her significant other and penances her joys. Women, hence, receive a way of life that ties them with others. The account of the Crow and the Sparrow described to Jaya by her 'ai' has extraordinarily impacted her brain. Jaya likes the savvy and decided sparrow legitimizes her own particular part as a mother agreeing to her better half's words that is staying at home and caring their children.

To satisfy her significant other, Jaya seems, by all accounts, to be a mollified housewife wedded to an evidently minding man and having two ordinary sound youngsters. She too feels that Mohan has comprehended Suhasini, the woman who has acknowledged the obligation of wifehood, of Jaya. Two more important things about Jaya's identity are her written work profession and her companionship with Kamat, her neighbor. Kamat, dissimilar to Mohan, is not gorgeous or very much prepped man. He is neither rich nor socially recognized. In any case, he is a scholarly whose life is organized to depression. Jaya feels pulled in towards him because of his knowledge. She unreservedly shares and trades her thoughts with him. Once after her marriage, when Jaya was on the limit of procuring name and notoriety Mohan shows his bigotry about a specific story composed by Jaya. She knows well that the essayist in her couldn't become visible as a result of her significant other. Jaya did not have any desire to irritate Mohan and go out on a limb of disharmony in her wedded life. To fulfill Mohan's conscience and desires, Jaya is compelled to control her own inventive virtuoso. She gets covered troubled with her own quiet. Jaya wants to make her solitary vocation as a spouse after her marriage. Deshpande appropriately utilizes a picture of a worm creeping into an opening to depict the territory of Jaya, a maturing essayist diminishing into a stereotyped Indian housewife.

At one minute when Jaya recalls her dad's passing and winds up enthusiastic, she ends up in Kamat's arms. Kamat endeavors to reassure her. Jaya reacting to his touch comes unknowingly nearer to him; there had been only a staggering inclination to react to him with her body, the similarly overpowering sureness of her mind that she would not do so. Jaya beats her craving just to shield her conjugal relations with Mohan. She feels grief stricken when Kamat endure alone, unattended and passes on all of a sudden. Despite the fact that she saw it she couldn't pay respect to her well-wisher and companion. She stays inactive and defenseless at seeing his misery.

In her tension to play out her part as impeccable spouse and a minding mother, Jaya's personality is pushed to the foundation. She has changed from a wildly autonomous woman to a reliant, vulnerable woman who needs male help at each phase of life. Mohan effortlessly takes up the part of a defender, supplier and

caretaker without endeavoring to comprehend the genuine idea of her quiet. Jaya attempts to associate her over a wide span of time and examinations the circumstance and leaves her enthusiastic change Jaya has acknowledged mutely every one of these years in wedded life. She speaks to the run of the mill white collar class Indian housewife established in her quiet submission and the requirements of her life. In unobtrusively tolerating everything these seventeen years she supposes she looks like Sita and Draupadi. Her fantasy is smashed when her spouse Mohan is requested to leave his activity while claims of business negligence against him are being researched.

Shashi Deshpande calls attention to how even refined society has been quiet on woman's sufferings. In the antiquated Indian culture, women were loved and worshiped as goddesses. In the middle age, the status of women got down as it were. Women are considered in the general public just to perform obligations like raising kids, administering to each relative, and other family exercises. There is an old and customary confidence of individuals turning out for a considerable length of time that men are for thy field while women are just for the home. These days, women are breaking every one of the hindrances of social issues and issues against them in the general public. They are excelling and getting a charge out of fairness of status in all fields in view of being monetarily autonomous and financially solid.

Feminist development has a lot in such manner. The feminist writings of Indian literature test into the woeful situation of women in the male-commanded society by and large and in the institution of family specifically. So as to establish social congruity, the concordance in the family needs to be established. There has to be a conclusion to the discriminations on women based on the sexual orientation. No sexual orientation is superior in this world. Sexual orientation value, justice and balance have a heading on accomplishing sex improvement with a specific end goal to have tranquility, agreement and love in the family relationships.

Jaya in *That Long Silence* goes up against stagnation and disillusionment in conjugal life. Her conflict is that marriage makes a woman cautious and that marriage is dynamic. Deshpande is a novelist of a high request with a social reason. As a skilled essayist with abstract merits in her, she has reflected the rich encounters of life in her works. For her anecdotal workmanship and concerns, she has cut a specialty for herself among Indian English novelists. The straightforwardness of her dialect and her immediacy make her novels very coherent. Her commitment lays in the depiction of the pass on situation and issues, hardships of the working class women particularly the individuals who are taught and have picked a vocation for themselves. Every one of the novels inspected above feature the womanish demeanor of Shashi Deshpande.

The novel other than Jaya had likewise depicted a few other characters like Kusum, Jaya's distraught

cousin, Mohan's mom and numerous different casualties of male centric society and furthermore their own particular quietness. The novel grippingly talks about the predicament of women who never ended their quiet. Prior to this women were confronting a great deal of issues due to male-overwhelmed, man centric culture framework, a routine with regards to old customary accepts, and so on. Women were in charge of the conventional parts like childbearing and tyke rising. In the advanced world, where women status has been enhanced a short time, still, they are confronting issues. They need to perform both family and expert obligations together without the assistance of their spouses. Now and again, the state of women turns out to be more humiliated when they get tormented by their relatives as opposed for getting help.

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