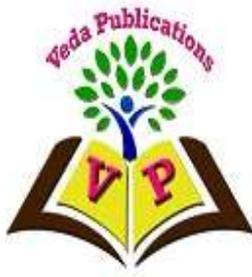


**PATRIARCHAL IDENTITY IN SHASHI DESHPANDE'S *THAT LONG SILENCE***

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Shashi Deshpande's *That long silence* deals with the concept of women's identity and how they suffer because of the patriarchal structure. Women in the concept of Indian society have been victims of humiliation, torture and exploitation. Deshpande conveys her protagonist dilemmas with a charm that makes her story more than just the predictable feminist homily it might appear. Her popular themes include themes of endorsement of patriarchal structures, domination of male over female, theme of alienation, determinism, self-belief, self discovery and theme of revolt. "That Long Silence" brings forth the theme of alienation and isolation. Jaya, the heroine, recalls her married life. Each character fits themselves in their stereotype roles in order to lead their life peacefully.

Keywords: *Alienation, Isolation, Domination, Patriarchal Structure, Indian Society.*



Feminist writers deal with the major issue of the identity crisis. Women writers in India have to face the problem of how to convey a personal vision of womanhood in their art without violating current codes. Shashi Deshpande's primary focus is the portrayal of the world of women – the struggle of women in the context of modern Indian society. Unable to fully resist traditional, patriarchal norms of society, these women characters attempt to realize and preserve their identity not only as women but also as human beings. Deshpande's novels are set in a limited environment of Indian society, the strong sensibility of her protagonists help them in their attempts to carve out a suitable position, however small, for themselves.

In *That Long Silence*, Deshpande portrays the irony of a young woman, a house wife and an occasional writer. Being a writer she is supposed to present her views and ideas before society but still she remains silent probing into her past, struggling with her present and trying to establish a support for her future. The central theme of *That Long Silence* is the attempt by Jaya to liberate herself from the age old guardian – child and realization of her own identity as a human being capable of thinking and acting on her own initiative.

The protagonist Jaya, takes a journey towards a well defined feminine selfhood conditioned by accepting the norms of behavior, suppressive and egotistic male chauvinism and the continued dilemma of attaching a purpose to her life, culminating in a long silence. Her silence is a sign of alienation and understanding rooted in every woman's soul in different forms – a silence which is often misunderstood by men as a symbol of woman's self – satisfaction.

Jaya is aware of hollowness in her life, even though it is protected by the false impression of a beautiful screen of her social graces and obligations. Her stream of consciousness makes it clear that even in the educated upper middle classes the intrinsic value of intelligent and capable woman is invariably affected by her social, marital status. Society treats her as an object or a possession and never as an individual. The social and familiar responsibilities have become a bondage to her since she forced to accept these compulsorily as a female.

In her march towards emancipation and self – hood, the contemporary Indian women has to struggle against the insensitive fatality of options and the indoctrination of centuries which endeavor to fashion her into the mould of “womanhood” with silent persistence. “The True Women” Simone de Beauvoir remarks, “is an artificial product that civilization makes, as formerly eunuchs were made. Her presumed instincts for coquetry, docility are indoctrinated, as in phallic pride in man “(Simone de Beauvoir, *The Second Sex*, trans. H.M. Parshely 67).

Shashi Deshpande has portrayed women who exhibit the results of indoctrination in their psyche and behavior. Her Ajjis and Kakis are the women who did not have the opportunity to develop and grow except in home and family related roles and have surrendered to the traditional conventions which proclaim that a woman's place is at home only.

Shashi Deshpande's novels are a sincere attempt at revisiting her mythological sisters and tapping their feminine consciousness from an awakened woman's point of view. *That Long Silence* projects, through the character of Jaya, the plight of the middle-class woman and the fact that the basic male psyche has not undergone any fundamental change. Deshpande's protagonists raise their voice against the straight-jacketed role models of daughter, sister, wife and mother, and refuse to be the objects of cultural/social oppressions of age-old patriarchal society. It is also true that, being sensitive, intelligent and male-defined codes of life. In this novel, *That Long Silence* the reason why women are largely irrelevant is that they emerge from a male-dominated society.

In Shashi Deshpande's *That Long Silence*, Mohan takes up the real nature of his wife Jaya's silence. No wonder Jaya seeks to conform to her husband. She, for example, likes to see advertisements that precede a movie show, for they give her “the illusion of happiness” within the four walls of the home. Yet she never dared to confess it to him. What if he too said like her father. “What poor taste you have, Jaya Instead, I replied cravenly, ‘yes, no Need to hurry’, trying frantically, deviously, to get there on time.” (TLS, p, 3)

Her married life forces her to put herself on a show, but it did not enable her to understand



herself successfully. Instead of removing her from isolation, it confirms her alienation from the personal and the social worlds. Her inability to establish a normal relationship with her husband enhances her frustration. She overcame the barrier of this unnatural silence and emerges as a woman in the end with certain willingness to compromise with life's problems while earlier she showed a surprising lack of accommodation and interest.

Jaya Kulkarni appears to be a contented house wife. She has been married to Mohan, a responsible man and blessed with two children, Rahul and Rati, she has a happy home and material comforts and everything is satisfactory. She has systematically suppressed every aspect of her personality to achieve this stage of fulfilment as woman. Two such important aspects are: her writing career and her friendship with kamat.

Jaya, is a short story writer of moderate success. Mohan takes pride in the fact of being the husband of a writer but he strongly objects to the themes of her writing because he suspects that they have strong autobiographical overtones.

She however feels that she has related her experience into something entirely different. But she has been jeopardizing. "The only career I had, my marriage" (TLS, p.144). So, in spite of her best judgement she gives up writing fiction and settles down to writing to newspapers which would not cause any problem.

Ruminating on the past Jaya sees how her marriage has reduced her to a mere machine. She realizes how she wasted away the most valuable time of her life in arranging and re-arranging things, dusting, polishing, washing, ironing, cleaning the fridge and changing the sheets. She is bewildered to find in her diaries that she had spent her life engrossed in such trivialities as what she bought, how much she paid for it, the dates the children's schools have begun, the servant's absence, the advance they had taken etc., so that one could give it an appropriate title *The Diaries of a Sane Housewife*.

Mohan takes up the role of a protector, provider and custodian without trying to understand the real nature of his wife Jaya's silence. No wonder Jaya seeks to conform to the pattern. She never dared to confess it to him. What if he too said like her

father, "What poor taste you have, Jaya! Instead I replied cravenly, 'Yes, no need to hurry; trying frantically, deviously, to get there no time'" (TLS, p.3)

Jaya did not want to miss advertisements shown before the films, because everything in the advertisements, such as a smiling mother rubbing vicks on her son's chest, a young mother feeding her baby with Farex, a brother and sister taking chocolate and so on had nothing to shake her out of the illusion of happiness.

To achieve the stage of fulfilment as a woman, Jaya has systematically suppressed every aspect of her personality that refused to fit into her image as wife and mother. The role-model for her is that of a dedicated wife, even at, the cost of losing her own identity. This is how she reminisces her relationship with her husband later on: "Ours has been a delicately balanced relationship, so much so that we have even sniffed off bits of ourselves to keep the scales on an even keel" (TLS, p.7)

Jaya finds herself in the midst of a domestic tension when she tries to know about her husband's corrupt practices at office. In order to avoid exposure in public, Mohan shifts from his posh church gate flat to a small apartment in Dadar, where they had once lived soon after their marriage. Here the couple sink into utter silence in a mood of frustration and depression without talking to each other and without sharing their ideas. Jaya is terribly disturbed by the prevailing circumstances in the family and she starts questioning herself. Consequently, her husband loses his status and she her identity, her selfhood. Her realization is as follows: "The real picture, the real 'you' never emerges. Looking for it is as bewildering as trying to know how you really look. Ten different mirrors show you ten different faces" (1)

From the above text it is clear that Jaya has a fragmented self with a tormented consciousness. Evidently, she does not know her identity. She sees herself as someone's daughter, wife and mother having no status of her own. She therefore says: "I was born. My father died when I was fifteen. I got married to Mohan. I have two children and I did not let a third live" (TLS, p.2)

To have failed in marriage is considered to be a woman's failure. She is eyed with suspicion by all- even by her kith and kin and what is worse is the



fact that she becomes an easy target for man's treacherous eyes. So Jaya made all efforts, however to transform herself into Suhasini (Jaya's other name) she herself says that marriages in India "... never end, they cannot, they are a state of being". This is mainly because of the necessity of conforming to cultural edicts. As a result, marriage seldom corresponds to the personal experience or aspirations of the individuals involved so that relationship is often like Jaya's description of her own marriage.

"Ours has been a delicately balanced relationship, so much so That we have snipped off bits of ourselves to keep the scales on an even keel" (TLS, p.7)

Mohan had named her Sushasini after their marriage. Generally, a woman's identity is defined by others, in terms of her relationships with men (i.e.) as a daughter, as a wife, as a mother etc. The question what a woman does is never asked but who she belongs to is always considered as important. She does not have an identity of her own. Her name keeps on changing according to the wishes of others. She is known by two names – Jaya and Suhasini, Jaya which means 'victory' is the post marital name given after her marriage which means a soft, smiling, placid, motherly women".

Both the names symbolize the traits of her personality. The former symbolizes revolt and the latter submission. The dreams of her childhood, to change the ascribed situation of woman resulting in her goals, are shattered by the environment, the surroundings and above all by society which imposes all sorts of restrictions of women. She is absolutely helpless and is unable to do anything to improve her situation. Ultimately she tries to adapt herself to the main current. She longs to be called an ideal wife. She revolts in silence. The very name Suhasini has been drilled into the growing mind of Jaya to be a dutiful daughter and devoted wife. Jaya at last comes to the conclusion that Mohan has never been able to accept her as Jaya (Victory); he always wants her to be Suhasini (soft-spoken) She says, "And If I disowned the name, he had never failed to say reproachfully, 'I chose that name for you'" (TLS, p.15)

Jaya is woman who adjusts and accommodates, unlike the modern women who find

themselves "forced into the background by the claims of culture and hence they adopt" an inimical attitude towards it (Freud 1939:73). She is not the structurally patterned woman of traditional Indian Society where woman was chiefly confined to hearth and man to the world, where woman was the follower and man the leader, where woman was the sufferer and man the ordainer. She does not want to be a 'Sita' following her husband into exile or a 'Draupadi' stoically sharing her husband's travails (TLS, p.11) She believes that there is pain in hostility and rebellion in anguish and agony. Hence she adopts a subservient attitude.

"No, what I have to do with these mythical women I can't fool myself. The truth is simpler. Two bullocks yoked together...It is more comfortable for them to move in the same direction. To go in different directions would be painful; and what animal would voluntarily choose pain" (TLS, p.11-12)

Deshpande concretizes Jaya's plight in the well-known childhood bed-time story of the wise sparrow which built a house of wax and the foolish crow which built hers out of dung. On a rainy night the crow's house collapses forcing her to seek shelter at the sparrow's. The sparrow is so possessive of and attached to her home that she keeps the crow waiting, out in the rain, for a considerable time. She allows the crow in only when she is thoroughly drenched and then guides her to the hot pan to warm herself. The foolish crow hops onto it and gets burn to death.

Jaya's married life has been lived almost on the same lines as the sparrow's. She has built an edifice of security around her husband and children believing it to be a burrow into which she can crawl, reptile like and feel safe. As a moral of this story, she learns early in her life: "Stay at home, look after your babies, keep out the rest of the world, and you are safe." (TLS, p.17)

So marriage brings with it a need to be at home, take care of the children and husband. Marriage stifles the growth and right to free expression of a wife and a mother. Society believes in labeling all the relationships a (married) woman has. A woman's role and contribution to society is defined in terms of her role as a wife, daughter or a sister.



Jaya recalls fragments of her life enmeshed in her memory. Now revived and counterpoised they are complex personality. Jaya is both the actor and the deeply involved narrator in this tale of long silence. She finds that the past she revives and relives modifies earlier perspectives and necessitates a new way of looking at things.

The introspective and inward, probing, Jaya represents girls brought up in middle class families in the post independent India. Parents in this class inculcate in their girls a certain duality, sometimes, unconsciously on the one hand an impulsive desire to the emancipated and liberated, and on the other hand, an almost instinctive urge to be traditional and conservative. Jaya is caught in this dilemma, firstly trying to be a suitable wife to her husband and secondly struggling to express the emotions of women's experience, but seldom expressing them in a male dominated chauvinistic society. Jaya knows that their relationship is spoiled by incompatibility and lack of communication. If she suffers, it is in silence, if she revolts it is also in silence. She suppresses her feelings lets they should spoil her relationship with her husband.

It is ironical that although Jaya had no questions or retorts for Mohan, there is no comfort relationship. Her early training at home has made her obedient and submissive towards her husband. Her aunt, Vanitamani, taught her the importance of living with a husband.

"A husband is like a sheltering tree.... After so many years words came back to me. A sheltering tree, without the tree, you're dangerously unprotected and vulnerable" (TLS, p.32)

Mohan accused her of never having cared for him and now that there was the fear of his losing his job, she cared even less. He reacted to being left alone in the house even for short periods. His sense of insecurity made Jaya realize that if she needed him, his need for her was equality great. In fact, they both needed each other. If he was her shading tree, she was the mother earth upon which the tree could stand and grow.

Shashi Deshpande uses many archetypal images to throw light upon Jaya's role as an ideal wife. Jaya regards herself as a mere travesty of the

noble Gandhi who had blindfolded her eyes with a piece of cloth in a supportive gesture towards her blind husband. Dhritasashtra, King of Hastinapur. Mohan had managed to get the job but she never asked him how he got it. She turns a blind eye towards her husband's illegal means of learning and corrupt practices. She accepts her role of an ideal wife.

"If Gandhari, who bandaged her eyes to become blind like her husband, could be called an ideal wife, I was an ideal wife too. I bandaged my eyes tightly, I didn't want to know anything" (TLS, p.61)

Jaya was afraid of work cockroaches, lizards and knew nothing about electrical gadgets she had to depend on male help every day. She was, "Almost the stereotype of a woman; nervous, incompetent, Needing male help and support" (TLS, p.76)

Mohan was impatiently moving about from one moment to next, while Jaya being a woman had learnt to wait, for the women's waiting game she knew started from childhood. A girl is told, "To wait until you get married, until your husband comes, until you go in your in-law's house, until you have kids" (TLS, p.30)

Sexual life was only the culmination of the waiting game; girls had been taught to practice from childhood. Sex of course, in marriage preceded love. Love making itself was always a solid wordless lovemaking. They had never spoken of sex at all. "I had never spoken of them to him. In fact, We had never spoken of sex at all" (TLS, p.95)

Jaya and Mohan never spoke to one another of love and sex or their feelings. She found that sex became in the final count something extraneous. It failed to cross the great chasm between women and men. Infact the act of sex is the absolute affirmation of one's loneliness and separation. With a feminist frankness Jaya presents inter dependence of love and sex. "First there's love then there's sex that was how I had realized that it could so easily be the other way round" (TLS, p.95)

Through they were married, according to Jaya, "The man too-we were married, yet he was a stranger. Intimacy with him had seemed a grotesque indecency" (TLS, p.94)



Jaya had thought that they would achieve intimacy. Gradually, after marriage, but for Mohan, he and Jaya were husband and wife from the very day they were married. Jaya was surprised when intimacy came with the physical link in a sudden and in an informal way. She felt that love and romance were things of poems and stories. Mohan's heavy damp body on hers was the real truth. The emotions and responses had no place in this life of reality. They did not even discuss it. The only question he asked her is "Did I hurt you?" and her answer was "No" she fits her role appropriately. "Each time, after it was over, the same question, and my reply too, invariably the same" (TLS, p.95)

Nevertheless, Jaya thought that as a wife she was to support and sustain her husband and cruelty to him was out of question.

Jaya suffers by reason of the condition of being a wife in a given society. But she also endures the emotional wounds which are consequent upon being the kind of person she is for example, she cannot in the world of silence inhabited by women express the anger she felt at the casual violence inflicted on women by drunken and brutal men. Jaya, in her childhood 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 realized that to him anger made a woman 'unwomanly'.

During their stay at the Dadar flat, in a fit of disgust, Mohan blurts out that he has been earning extra penny only for Jaya and the children. For the first time in her conjugal life, she gets angry. "It was at that moment that the first real emotion had entered into me. Anger" (TLS, p.9)

This leads to a re-assessment of their long married life of seventeen years in the mind of Jaya. She wants to burst out in anger. But she fails to break her silence.

Shashi Deshpande's use of dreams as a literacy device, allows her to describe in symbolic and artistic terms the reality about the life of her heroines. The partial relaxation of the ego's control during sleep enable the dream work to symbolically present the unconscious motivations of the dreamer. Consciously Jaya tries to explain to herself her and Mohan's fugitive status in terms of the slightly

bizarre image of village women hiding only their heads when found easing in the open. In her nightmares and dreams her desolate helplessness comes more poignantly alive. Jaya's first nightmare, coming as it does at a crucial turning point in her neurotic reaction, reveals many conflicting tendencies within her.

In the dream she sees Mohan and herself walking together soon she is left behind and for some reason, has to pass through a house. She is helped into the house by a girl. Once she is in, she realizes with shock that she is alone. She fears that she will not be able to find Mohan anymore. She is then led into a room where a number of girls are present. Although she feels that they are on her side none of them comes forward to help her. She feels ill and literary helpless, and lies down like a corpse, the girls around her discuss her predicament in low tones. Not much later however, Mohan appears on the scene and asks her to hasten to a waiting taxi. But as she runs after him she realizes:

"That it is too late anyway, we will never be able to make it, we will never be able to get away, it is all my fault, all my fault..." (TLS, p.86)

The dream presents in a classic case of condensation and displacement, her entire marital experience, her present predicament and her unconscious wishes. The house she passed through is marital edifice. She is led into it by society (symbolized here by the more acceptable and seemingly agreeable girl and later by a group of girls). Once, she is inside the house, no help comes forth. She has to make a home by herself. She does not even understand Mohan fully and then comes the catastrophe of the enquiry into the charges of corruption. Society, which she has thought to be her side suddenly, turns hostile. Jaya blames herself in playing the role of ideal wife. Even in her dreams she is a silent placid woman like Mohan's Suhasini.

Tradition has it that a wife should seek her husband's helps and so Mohan appears there with a taxi but her belief in Mohan's ability of deliverance is not strong enough to blissfully give herself into his care. She therefore thinks again that it is very late, the escape route is closed. She has been trapped in asserting her role. She finds faults with herself



because she is unable to do anything to help Mohan in his hour of need except neurotically rave and grieve.

Thought brought up as a unique personality, at this stage in her life, she does not wish to belong to this special category. Mohan's going away stuns her and awakens her to her real place in life. Disappointed and frustrated the way Mohan left her, she goes out of the house and walks aimlessly in the street and alleys of Bombay, because she cannot go on with the crushing harden of her marriage thrust on her. Life for her is believed fully in relationship with others.

Not only Jaya, but all the women characters perform their assigned roles. They confine themselves to their role firmly which leads to death in some characters in Shashi Deshpande's *That Long Silence*. The novel depicts how a woman's existence is confined within domesticity and how all forms of oppression perpetuated on them are convincingly rationalized generating a closed- minds syndrome. The figures of Mohan's mother and sister can be quoted as examples. Mohan has always been praising the patience of his mother, who suffered in many ways under the irritational authority of his father. For Jaya, the silence of her mother-in-law was anything but the strength of character:

"He saw strength in the woman sitting silently in front of the fire, but I saw despair, I saw despair so great that it would not voice itself. I saw a struggle so bitter that silence was the only weapon. Silence and surrender" (TLS, p.36)

Mohan's mother had to wait, for her husband late night, cooking rice again and keeping it hot as he wanted it fresh, hot and from an untouched vessel, deciding to eat what he called "Your children's disgusting leavings" (TLS, p.35)

The wife's long vigil and patient wait becomes futile when his father gets angry for not having fresh chutney to eat, he picks up the heavy brass plate, throws it at the wall and leaves the house. Silently, picking up the plate she cleans the wall and floor to the spattered food and sends her son next door to borrow chilies. Patiently and silently she prepares fresh chutney, lights the fire, cooks the meal again and sit down to wait. Mohan's sister,

Vimala recollects how her mother welcomed death. One day she (Mohan's Mother) was making Bakeries, all the children were at school except Vimala, all of a sudden her mother started beating her face with her hands.

Her body was swollen, looked like a stuffed doll she died a few days later. What hurts a reader is not only the cruelty of a husband, but also the insensitivity of a son, which displays the continued discrimination against women. Her son Mohan, who has been a witness to this incident, never condemns his father. He eulogizes his mother, the 'Virtuous Woman' instead, "She was a tough woman and those days were tough" (TLS, p.73) Mohan's mother confines herself to the role of an ideal wife.

Mohan's sister Vimala dies in silent agony without getting any help from her in-laws relieving her mother's fate. Her mother's photograph reminded Jaya of "Floury hands dealing out a macabre punishment to her face" (TLS, p.38). Jaya can sense red brusies showing through the white clown's mask. Vimala wanted and claimed to be different from her mother. But their suffering binds them together in a common fate when Vimala fell ill, Mohan and Jaya visited her and expressed their desire to take Vimala to the hospital. Vimala's mother-in-law said,

"God knows what is wrong with her. She's been lying there on her bed for over a month now. Yes, take her away if you want to I never heard of women going to hospitals and doctors for such a thing" (TLS, p.38)

Jaya realizes that Vimala is not different from her mother when she remarks

"Yet I can see something in common between them, something that links the destinies of the two... the silence in which they died" (TLS, p.39)

Mohan and Jaya took her to the hospital where the doctor was rather surprised to know that Vimala hadn't told of her illness, to anybody while she had been suffering so much. He diagnosed that she had an ovarian tumour with metastasis in the lungs and that it was too late for surgery. When Vimala died, people whispered that she had died due to bleeding, Mohan mumbled while mourning over Vimala's death, Why didn't she tell



us? Why didn't she write to me? But Vimala gave no answer to the question. Her answer would have been if she had ventured to make that she had learnt from her mother's example that nobody would hear a woman. Her mother was also not taken to the doctor.

Mukta typically plays the role of an Indian superstitious wife and a caring mother. Mukta is widow caring for her old mothers in law and teenage daughter Neelima. She is economically independent firm and competent in her handling of strange situations, yet unable to overcome the superstitions. However, she wants her daughter to be free of them. She does not riddle Melina with numerous fasts on Hartalik and other days. Her desolate life has not sapped away her compassion towards others.

Jaya and Tara belonged to the lowest stratum of the society. They lived in a chawl and doing all kinds of odd jobs that came their way, Jaya was a childless widow. Her husband had taken to drinking and married again because Jeeja didn't have any child. Jeeja was so simple that she had no complaint against her husband for marrying again for children. She did not complain against the woman either. Naturally she accepted it as fail accompli. After some time, the other wife of her husband also died of tuberculosis leaving Jeeja to bring up her two children.

Her son Rajarama married tara. Rajarama was a drunkard. They had two babies in three years of their married life. She had begun going with Jeeja to several houses, because her drunkard husband had nothing to provide for the family. He extorted money from his wife. His daughter, Manda reported that her father beats up her mother if she had no money to give him that is the hell that women have to live in.

Nayana, the help maid, too views life with a dispassionate objectivity. She wants to have a son, not because she expects any help from him in her old age, but because she does not want her child, her daughter to be discriminated against by society. She knows that a boy shall at least have some effortless individuality which is denied to a girl, "Why give birth to a girl, behnji, who'll only suffer because of men all her life? No, no – better to have a son" (TLS, p.28)

Kusum is portrayed as a counter fail to Jaya, who mirrors the darker regions of her psyche. She is a touchstone against which Jaya tests and ensues her sanity and normality. Kusum carrying an "aura of defeat about her" (TLS, p.23) represents a way of life in which women are made keenly aware of the low position they occupy in their society. Kusum was a mother of three children. She thinks as a stereotype mother but since she had done insane, she was ostracized. Kusum had a strong motherly feeling but her children didn't need her. Jaya kept her in Dadar flat, because she would be away from everybody in the family when Kusum desired to go to her children's house, she was sent to her brother's house and from there she was sent to her in-laws because where she drowned herself in a well.

Vanitamani, "Who had never known what it was to choose" (TLS, p.45) represents another facets of the traditionally suppressed woman. After her marriage her life was ruled by mother-in-laws.

As a daughter-in-law her role has remained at best a passive one and she is allowed no participation in decision-making, Jaya recalls,

"Since the day she got married she, like the rest of Ai's family was dominated and ruled by that ghoulish mother-in-law by other-aji even Vanitamani's saris were chosen for her by the old woman" (TLS, p.45)

For her, the husband is a sheltering tree, and marriage is the only destiny for a woman. She advises Jaya to please her husband, even to the extent of accepting the existence of his mistresses.

The image of Saptagiri Aiji also reinforces the traditional concept of docile wives and silent women. She is surprised and indignant at Jaya's behavior towards her husband, "Looks at you-for everything a question, for everything a retort. What husband can be comfortable with that?" (TLS, p.27)

CONCLUSION

Each character fits themselves in their stereotype roles in order to lead their life peacefully. Though they get a chance to come out of their role, they deliberately accept it and find fulfillment in playing their roles perfectly.

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