

PUTTING HUSBAND THROUGH (PHT): A YOUNG WIFE JAYA IN A LONG ISLAND - A GLANCE AT SHASHI DESHPANDE'S THAT LONG SILENCE

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M. NARMADHAA

Ph.D Research Scholar

National College, Trichy, Tamil Nadu, India

Abstract

It is clear that patriarchal society keeps women to be noiseless. In addition, male centric society woman has drawn woman to be silent that is expecting her to remain and exist by showing "That Long Silence". The paper analysis Shashi Deshpande's Jaya in That Long Silence is expected to be true feminine she is expected not to show her rebellion on any account. In other words she has to act more on feminine and make marriage more exciting. But, the paper for the study proves that she has a voice, and it reveals, "I want something more than my husband and my children and my home".

Keywords: *Feminity, Mutedness, Dispiritedness, cohesion, Soul-destroying, Convolution*

The problem lays buried and unspoken for woman. A sense of dissatisfaction has suffused her. She is afraid to ask even of herself the silent question: "Is this all?". Over and over she has heard voices of tradition. She has learnt that a truly feminine woman does not want careers, higher education, political rights- the independence and the opportunities that the old- fashioned feminists have fought for. A woman still remembers painfully giving up those dreams, but most of the younger woman no longer even has a thought about them. A thousand expert voices applauded her feminity, her adjustment, and her new maturity. All she has to do is to devote her life from earliest girlhood to finding a husband and bearing children.

As a housewife and mother, she is respected as a full and equal partner to man in his world. The mystique of feminine fulfillment becomes the cherished and self-perpetuating core in tradition bound culture. She is glorified in her role as woman and has written proudly on the census blank: "Occupation: housewife". Words like "emancipation" and "career" have sounded strange and embarrassing. No one has used them for years. Shashi Deshpande's novel That Long Silence has brought out how she feels empty and incomplete. Further, she feels as if she does not exist. Her condition is similar to Betty Friedan's idea, who says in *Femine Mystique* Sometimes she blotted out the feeling with a tranquillizer. Sometimes she thought the problem was with her husband, or her children, or that what she really needed was to redecorate her house, or move to a better neighbourhood, or have an affair, or another baby.

Jaya's passes through a maze of self-doubts and fears towards the affirmation of her. A crisis in the middle-class family of the protagonist triggers off a chain of events which compel her to view her life in retrospection. What follows is an honest and frank account of Jaya's life. In her anxiety to play the role of wife and mother to perfection Jaya realizes that she does not do justice to her talent as a writer. Her constant fear of displeasing her husband and inviting the censure of society, not only make her give up writing but also discourage her from acknowledging her friendship with a man who is not her husband, brother or father. This obviously shows that, irrespective of being highly educated and being gifted with a literary talent, a woman is still fated to remain under male domination and domestic responsibilities.

Jaya is illustrative of the cutting edge young lady instructed and mindful in any case unfit to break free from the choke hold of convention. During the time spent revealing to her story, she offers one a look into the lives of apparently content housewives who are by and by stifled under the heaviness of male strength. Deshpande, in any case, evades the simple arrangement of laying

the fault on men alone and tries to see the man-woman relationship impartially. She sees through her novel that the two men and women, being results of their way of life, think that it's hard to out develop the pictures and parts distributed to them by society.

Amidst this, the novel also examines Jaya's procedure of self examination from the moment that her significant other, Mohan, chooses to move house from Churchgate to Dadar for monetary reasons. Jaya submits to her better half's choice, in noiseless hatred and movements to a level in Dadar. In their new environment, Jaya meets Kamat a neighbor of theirs in Dadar. Gradually a kinship creates amongst Jaya and Kamat and this fellowship gives the truly necessary aid to Jaya's dull life. She understands the aimlessness of numerous exercises throughout her life the same amount of as we the perusers discover how contracted Jaya's life had progressed toward becoming. One episode after another in the novel shows how Jaya or the successful one had turned into an antonym of the world itself. Jaya was set apart inverse of the desire of her great name. In a deliberately built account, the novel reveals how Jaya was brought up differently in a modern way by her father. She was sent to a cloister school to get an English instruction. The very truth that Jaya could talk an alternate dialect, English, when contrasted with numerous other women characters in the novel is an endeavor to raise our desires from Jaya; dialect after all voices a culture and with English the goal of an advancement and consequently sanity are served promptly. However the incongruity of the circumstance lies in the writer's watchful development of the all inclusiveness of marriage in the Indian social setting: Jaya needs to get hitched. She marries Mohan and at her marriage she is renamed Suhasini, or the timid one. From consequently the novel relates the story of oppression and concealment of Jaya, in light of the fact that she is never again the successful one-yet the tentative one. Consequently despite the fact that Jaya is thrown in a shape appropriate for contemporary living, yet the novel demonstrates her changing very in lines with the other women in the story- yet the novel shows her transforming quite in lines with the other women in this novel- who in a sense are muted. With a changed Jaya, now observe that she checks every one of her wants she does what Mohan would need her to do, lives as Mohan needs her to. Her life spins around Mohan very like the other women in the family. Jaya fits herself into that class called women. Be that as it may, not at all like the other women regardless she conveys a sign of refinement: she is inventive and she can compose. In any case, even in this we find that Jaya keeps in touch with her significant other's fulfillment. She writes to pick up his appreciation. Therefore her written work needs enhance; it is dull. In this manner Jaya's change to Suhasini is finished, yet Jaya's inward voice isn't dead. The accompanying words from the content feature this point - "These women of Mohan's family were right, I had decided, I would pattern myself after them. That way lay- well, if not happiness, at least the consciousness of doing right, freedom from guilt". (83-84)

This is a snapshot of self acknowledgment for Jaya. She understands the extent of patriarchal society and of how much accidentally she, as well, had disguised patriarchal society. By being an inventive essayist she had figured out how to keep her capacity to reason alive and lively, which she understood was simply the wellspring of contention and her condition. Subsequently she chooses to fall in lines with other women in the family and wind up plainly quiet and quieted. The story is organized such that the characteristics of Jaya's predominance blasted open and Jaya splits from mutedness. One occurrence after another develops the strain for this awesome recorded minute. One may take a gander at some such occurrences in the content. For instance, amid her pregnancy when Jaya proposes to Mohan that he ought to do the cooking, Mohan is very delighted by her recommendation since he believes that cooking isn't a man's activity. Later we find that she is uneasy at seeing Kamat doing his cooking in light of the fact that at this point she has disguised her significant other's view that cooking was not a man's activity. Here once more, her connection to Kamat can't be given name. Kamat is their neighbor in their new level and demonstrates a ton of sensitivity for Jaya, who, out of the blue inhales natural air in his

organization. However, this is the sort of relationship that society does not perceive. It doesn't fit into the spaces of spouse, sibling, wife, sister, child, and so forth. This is maybe the motivation behind why Jaya frenzies and flees at seeing Kamat's passing body one day when she went to visit him; despite the way that both she and Kamat had a great deal of regard for each other. At that point, one day Jaya finds that she doesn't figure in the family tree that her uncle Ramukaka had arranged.

At the point when Jaya asks her uncle for what good reason her name is excluded in the family tree, she is informed that she now has a place with her significant other's family and not to her father's. Yet, this is just mostly valid as Jaya finds that neither her mom nor her kakis, her uncles' spouses, nor even her grandma Ajji that indomitable woman - "who single handedly kept the family together"(143), discover a place in the family tree. Jaya watches that her name and presence are rubbed out alongside other women of the family. At that point, take for instance her endeavors to compose. In her tension to satisfy her parts as a spouse and mother, Jaya had not done equity to her own abilities. In her developmental years she had made a decent start as an author by delivering a story which had won the first prize and was distributed in a magazine. But that as it may, Mohan's reaction to the story was dampening. He accepted that the story was about their own life. He was fearful and harmed at the possibility that individuals who knew him may imagine that he was the sort of individual depicted in the story. This occurrence had left a profound impact on Jaya and had an influenced her vocation as an author In the event that this episode was broke down and further bolstering Jaya's good fortune then it takes after effortlessly that Jaya can point the finger at her significant other straight away for her disappointment. As the novel advances, we are educated that Jaya kept on composing even after this showdown with her better half however under an expected name, the same number of ladies have done under male centric society. Be that as it may, in this circumstance every one of her stories has rejected-they needed something. Unfit to comprehend why she looks for an answer from Kamat and her helps her to remember her outrage, of her interests: these were absent from her stories. These components having been controlled, her stories did not have the flavor which they ought to have. To this Jaya expeditiously helps him to remember what she had really learnt from her better half that a lady can't be furious, that outrage makes a lady unwomanly. She likewise turned to the reason that most ladies give-that they have no time for genuine work on account of their family obligations. This focuses to glaring reality about Jaya-that she as well, as other ladies of her family had disguised male centric society.

Now Kamat cautions her - "I'm warning you- beware of this woman - is the victim theory... Take yourself seriously woman. Don't skulk behind a false name. and work-work of you want others to take you seriously".(148)

Jaya, however, was in no mood to take such criticism. She had resumed her career as a spouse and mother. In the mean time Mohan recommends to her that she ought to compose light entertaining pieces for the daily papers. This was when Jaya began her week by week segment called "Seeta" which luckily had now the endorsement of the perusers or more every last bit of her better half. This achievement makes Jaya intelligent and she admits- "For me she had been the means through which I has shut the door firmly on all those other women who had invaded my being, screaming for attention: women I had known I could not write about because they might- it was possible- resemble Mohan's mother or aunt, or my mother or aunt". (149)

The stage is presently set for a change mistreatment under male dominated society must be ousted and Jaya must talk. Jaya's enunciation would mean offering voice to the various quieted ladies in the family. The novel reflects congruity after some time to indicate how ladies in man centric society were stifled and segregated. In this way Jaya's explanation is indictive of the fall of male controlled society. Now it is significant citing Amarnath Prasad who says-

"It is therefore, said that the contemporary and post modern feminist theory is a pluralistic,

inclusive, complex and multilayered feminist solidarity. It is essential for overcoming the oppression of women in its endless variety and monotonous similarity which is useful for contemporary feminist political practice too. Such practice is increasingly a matter of alliances rather than one of a unity around a universally shared interest or identity. It recognizes that the diversity of women needs experiences. This means that no single solution on issues like childcare, social security and housing can be adequate for all. Thus, some women share some common interests and face some common enemies, such commonalities are by no means universal; rather they are interlaced with differences, even with conflicts. So, the contemporary theory would look more like a tapestry composed of threads of many different hues than one woman in a single colour".(4)

Jaya, along these lines, talks. Through Jaya the writer influences it to clear that not just has male centric society kept noiseless on the issue of ladies yet in addition that under male centric society ladies have drawn back from coming clean about their own sex. At the point when Jaya leaves her enthusiastic change, she has dealt with a noteworthy issue with herself - she was set out to talk.

"I'm not afraid anymore. 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 kind of fragmentation is not possible. The child, hands in pockets, has been with me through the years. She is with me still". (191) Thus she puts down on paper all that she had smothered in her seventeen years quiet. What she had composed is really the novel. The novel is for the most part worried about ladies like Kusum, Mohan's mom, and numerous different casualties like her casualties of man centric society and furthermore of their own hush. That Long Silence puts into a nutshell the history and advancement of ladies through four ages that Jaya has known and guarantees a superior future for women.

Shashi Deshpande's novel advances women as a class hypothesis. This class as is clear is a minimized one and the writer develops implications from inside that class; implications of enslavement, persecution, end, even deletions. It is from inside the measurements of such implications that new settings are made, new answer for issues until now unsolved are advanced. Such arrangements may resemble Betty Friedan's answer for women in the *Feminine Mystique*.

The *Feminine Mystique* has composed to recognize an issue, clarify the circumstances and end results of the issue and recommend arrangements. It opens in reportorial pretense, with an endeavor to examine a secret: the riddle of why so a huge number of housewives seemed, by all accounts, to be enduring an anonymous disquietude described by sentiments of dejection and disappointment. Friedan finds the answer for the puzzle in the strength of an idea she calls the female persona. It consolidates two critical thoughts: to begin with, that femininity is something unique and valuable, not quite the same as but then corresponding to manliness; furthermore, that this thought of femininity is ideal, even just satisfied through marriage, parenthood and family life. The recommendation goes ahead to propose while conceding that there are no simple responses to the inquiries postured by the issue of women like persona, Friedan suggests some solid arrangements, the greater part of which request changes in the person. She contends that woman must build up another mental self portrait including another life arrange for which puts housework and marriage in their appropriate places and permits time for a satisfying, requesting vocation or other work outside the home.

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