



A STUDY OF DIFFERENT GENERATIONS & DIFFERENT CLASSES OF JAYA IN SHASHI DESHPANDE'S *THAT LONG SILENCE*

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Abstract

This study targeted on the study completely whole completely different of various} generations and different classes of sophistication women from the Shashi Pande's purpose of browse. Deshpande depicts two completely whole completely different footage of Indian women at two parallel levels among the novel –the category women engaged in menial domestic chores to earn their living; and sophistication women of some financial independence. She any divides category women into two categories: those who never question their wedding and talent insult, injuries and humiliation with none complaint; and folk's social unit, refusing to become the victim of trends, raise voice against their oppression. Jaya, the protagonist, belongs to the second category of sophistication women among the beginning, she is not completely {different totally whole completely different} from different women of her class, but towards the tip, we've associate inclination to note a superb modification in her temperament. Deshpande brings out the similarities and variations among Jaya and whole completely different female characters among the novel –among women of assorted generations (Jaya, her mother and her grandmother), among women of the various classes (Jaya, Nayana and Jeeja), among women of identical class and generation (Jaya, her cousin, Kusum and her neighbour, Mukta). Shashi Deshpande has given a forceful transformation among the protagonist's temperament where she realizes that she herself is up to speed of her victimization. At the beginning a nervous and manageable woman, Jaya emerges as a personal choked with confidence and learns to live for herself. She refuses to bounce on her husband's tunes and eventually feels emancipated.

Keywords: Jaya, Mukta, Middle Class Women, *That Long Silence*

Introduction

Deshpande's novel *That Long Silence* has received the foremost prestigious Sahitya Akademi award in 1990. The theme of wedding holds an excellent fascination for Deshpande. In most of the cases, wedding culminates in a very travesty of religion man and girls get in one another, resulting in suffering and also the conflict between ancient

limitations and fashionable aspirations within the gift novel, Deshpande critically analyses the establishment of wedding within the fashionable context.

The author has pictured the express gender discrimination in a very man-woman relationship that's socially created and additional worsened by our own folks like folks, in-laws, relatives and

neighbors. The author has handled the feminine psychic frustrations within the novel and also the silence nonmoving within the sophisticated net of relationships between a person and a girl. Set in a very typical Indian background, *That Long Silence* brings forth associate degree eerie tale of the protagonist Jaya an informed bourgeoisie woman, Jaya, World Health Organization finds herself restricted in her married life. She is conferred in relevance tradition and also the totally different relationships she enters into, with a family. She has portrayed the expertise of Jaya in numerous roles-as obedient better half (of Mohan), as associate degree warm mother (of Rahul and Rati) or perhaps as knowledgeable author (who has given au fait real writings). She is shattered associate degree feels defeated together with her wedding and life nonetheless she remains silent as a result of a lady is usually trained to be silent since her young years in an Indian social got wind of. The silence between Jaya and her husband additional deteriorates the case. Towards the top of the novel, she realizes that she ought to break the silence and take a look at to attain her identity as a personal through self-fulfillment and self-assertion. Through this easy story of Jaya, Deshpande has raised several problems associated with matrimony, and questioned the ideas of affection and wedding. this can be what S.P. lover suggests that once he says: "A sensitive and realistic dramatization of the married lifetime of Jaya and her husband Mohan, it [*That Long Silence*] portrays associate degree inquisitive critical analysis to that the establishment of wedding has been subjected to in recent years."

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The condition of girls from class, as given by Deshpande, is de facto pitiable. Their suffering starts abundant before their wedding they begin adding to the family financial gain at a young age, the means Jeeja's grandchild, Manda, does. They continue operating and earning all their life. they're married off at the age thought-about appropriate by their folks, to any boy who has one head, two eyes, two ears, two hands and two legs like several man. wedding doesn't bring any positive modification in

their lives, however it brings with it endless pain, suffering and burden. they need to figure to earn bread for the family, as in most cases husbands fail to earn, and become targets of their husband's mistreatment. The lives of Jeeja and Nayana, housemaids of Jaya, square measure sort of a hell. Their life may be a continuous grind. They each receive terribly unhealthy treatment at the hands of their husbands. Nayana has associate degree apathetic angle to life. She needs a son not as a result of she expects any facilitate from him in her maturity, however as a result of she doesn't need her kid, her female offspring, to suffer at some drunkard's hands as she herself has suffered. Nayana says to Jaya, "Why offer birth to a lady, behnji, who'll solely suffer as a result of American stater all her life? Investigate me! My mother white-haired me abundantly, she needed most on behalf of me ... a house with electricity and water, shining brass vessels, a silver waist chain, silver anklets ... and what have I got? No, no, behnji, higher to possess a son (p.28)."

Jeeja's husband is additionally a lot like Nayana's and sometimes beats her. The burden of the total family is on her shoulders, nevertheless she ne'er complains. She accepts his second wedding as utterly even as a result of she fails to provide him any kid. She has just one question: "With whom shall I be angry" (p. 52). Tara's life is another example of the suffering and also the matrimonial issues of the socio-economic class lady. Her husband, Rajaram, could be a sot and he treats her terribly badly. He even beats up Tara once she refuses to provide him her earning. Annoyed by such a miserable married life, she curses her husband and says: "So several drunkards die ... however this one won't. He'll torture America all to death instead" (p. 53)Jeeja shuts her up locution that husband could be a image of social status as a result of he "keeps the Kumkum" on her forehead, and "what could be a lady while not that" (p. 53)? the case of ladies happiness to class is totally different. Work outside the house, for them, in most of the cases, isn't a compulsion however a matter of selection. They receive far better treatment as compared to socio-economic class girls. however the thought that marriages is that the solely career and husband the

sole destiny for a lady doesn't lose ground here conjointly. They conjointly become victims of trends, however their suffering is a lot of mental than physical. Middle class ladies get smart education and caring atmosphere in family, however they're conjointly conditioned to mould themselves to suit the wants of their future life partner. From early childhood, a lady is conditioned during a bound approach by the society in order that she will be a decent adult female in future. She is schooled to merge her identity in this of her husband. In childhood, Jaya accustomed be of humorous and inquisitive nature that created her grannie say, "Look at you –for everything a matter, for everything a retort. What husband will be comfy with that" (p. 27)? Jaya is therefore conditioned towards the comforts of her future life-partner. At the time of Jaya's wedding, Ramukaka tells her that the happiness of her husband and residential depends on her. Dada suggested her to be smart to Mohan. And Vanitamami tells her regarding the importance of being with a husband: "Remember, Jaya ... a husband is sort of a sheltering tree while not the tree, you're perilously unprotected and vulnerable" (p. 32). These words stick with it reverberant within the ears of Jaya and he or she realizes that since a husband is like "a sheltering tree," he should be nourished and nurtured adequately albeit the adult female must suffer to provide it nourishment. After her wedding, Jaya, World Health Organization accustomed think about herself freelance and intelligent, shapes herself to suit her husband's model of adult female. She gets reworked into "stereotype of a woman: nervous, incompetent, needing male facilitate and support" (p. 76). Apparently she has all the fabric comforts and is sort of happy. However she must compromise and suppress several aspects of her individuality for this. So as to become a perfect adult female and mother, she devotes herself to the comforts of her husband and to the upkeep of the house. During this method, she feels that she has no identity, no standing of her own. Once the editor of a magazine asks her to provide them her bio-data, she feels that she has nothing significant in her life. She thinks of solely moot facts: "I was born. My father died after I was

fifteen. I got married to Mohan. I actually have 2 kids and that i didn't let a 3rd one live" (p. 2).

In fact, Jaya keeps on dynamic herself in line with her husband's likes and dislikes. As a results of this, her individuality gets destroyed. Currently no matter she practices or no matter she follows is set by just one thought which is, what her husband can consider it. So as to please her husband, she even transforms her look. She gets her hair cut and wears shades. When wedding, Mohan renames Jaya as Suhasini. The name „Jaya“ suggests that suggests that and Suhasini“ suggests that “a soft, smiling, placid, motherly girl. A girl United Nations agency fondly nurtured her family. A girl United Nations agency coped” (p. 15-16). Slowly and painfully, she learns what's expected of her. She learns however sharply outlined a woman's role is. A woman shouldn't be angry together with her husband as a result of that undoes his position of authority. She is aware of o.k. that to survive inside wedding, one should learn several tricks, and silence is one among these tricks. Therefore, she silences her emotions also as her physical wishes. A woman is usually given no right to precise her physical wishes. She should pass through the wishes of her husband. Jaya conjointly follows identical tradition which ends in frustration in her matrimonial life. She pines for emotional communication between her and her husband. However she finds in her relationship with Mohan nothing except emptiness and also the suppressed silence as she tells Mukta: "... nothing between ME and Mohan either. We tend to live along however there had been solely emptiness between us" (p. 185). She realizes that despite seventeen years of married life, they need not become one, solely their bodies sometimes meet, not their souls. Jaya, like Indu of Roots and Shadows, subdues her freelance spirit to the expectations of her husband. She describes her relationship with Mohan as a mechanical and compelled relationship: "A try of bullocks yoked along a person and a girl married for seventeen years. One or [two a handful some] with two youngsters. A family thus me what just like the one caught and preserved for posterity by the advertising visuals I so favored. However the fact was solely this. We tend to were 2 persons. A man. A woman" (p. 8). However this image of the

animals playing their duties automatically undermines the husband-wife relationship. Wedding is anticipated to bring joy, glory and fulfilment to each man and girl. However in most cases, as we tend to see within the novel, wedding fails to administer the secure happiness to the people, particularly to the lady.

According to Indian tradition, a wife is expected to stay at home, look after the babies and keep out the rest of the world. She is expected to have the qualities prescribed in Indian tradition:

Karyeshu Mantri, Karaneshu Daasi,

Rupeeha Lakshmi, Kshamayaa Dharitrii,

Bhojyeshu Mata, Shayanetu Rambha,

Shat Karma Yukta, Kula Dharma Patni.

(Like a slave whereas serving; a minister whereas counseling; deity Hindu deity in her looks; the planet in forbearance; a mother whereas feeding; as adult female like Rambha, the celestial prostitute; these six are truth characteristics of a perfect adult female.) But Jaya resents the role appointed to an adult female in our country. To Jaya, married life becomes unendurable and monotonous. She gets annoyed and says: "Worse than the rest had been the dissatisfaction of the unchanging pattern, the endless monotony" (p. 4). Wedding stifles the expansion and right to free expression of an adult female. A woman's role and contribution to the society is outlined in terms of her role as adult female, daughter, sister or mother. Commenting on her married life, Jaya says that waiting could be a part of her existence: "But for girls the scheme starts early in childhood. Wait till you hook up with. Wait till your husband comes. Wait till you attend your in-laws home. Wait till you've got children. Yes, ever since I got married, I had done nothing however wait" (p. 30). Because of the emptiness in her wedding, Jaya is drawn towards Kamat, an old intellectual. He treats Jaya as an equal and Jaya offers expression to her real self in Kamat's Company. However there's no physical relation between the two. In society, an adult female can't be seen as a lover of another. The relationship between Jaya and Kamat suffers thanks to this reason. People, together with her friends and

neighbors like Mukta, don't approve their relationship. In the future once Jaya finds Kamat lying dead on the ground, she mutely leaves the place attributable to the concern of social disgrace. Moreover, Jaya must stifle her artistic urges to save lots of her career as an adult female. Mohan objects to her artistic writing as a result of he finds that her themes mirrored the autobiographical details. So as to avoid conflict in her wedding, Jaya offers up artistic writing. Then she starts writing middles in newspapers that cause no bother to her husband, that don't hurt him as Jaya says: "I had relinquished them instead, all those stories that had been taking form in Maine as a result of I had been frightened – scared of injuring Mohan, afraid of jeopardizing the sole career I had, my marriage" (p. 144) Mohan could be a traditionalist WHO desires Jaya to adapt to his expectations. He desires his adult female to be fashionable and educated, however conjointly expects her to own ancient qualities like obedience and adaptability. As a husband, Mohan ne'er tries to know his adult female, her emotions and her psychological wants. On the opposite hand, Jaya annihilates the artistic facet of her temperament to stay Mohan happy. She devotes herself to the care and fulfillment of her husband's and her children's wants. Thus, obedience and loyalty, that are thought-about to be the virtues of Hindu womanhood, degenerates into silent bearing of oppression. ladya girl} is even expected to not be angry or loathsome as explicit within the novel: "A woman will ne'er be angry; she will solely be neurotic, hysterical, frustrated. There's ... no area for despair, either. There's solely order and routine" (pp. 147-148). Marriage not solely hinders Jaya's intellectual growth, however conjointly undermines her sense of self. Mohan offers aiming to her existence. Her standing as an adult female, as mother, as a married woman owes itself to Mohan. She is aware that Mohan is her profession, her career and her means that of keep. However this conjointly denies her place as a private. This realization that she has no existence as Jaya however solely as a complement of Mohan becomes a lot of acute once Dr. S.K. Vyas, her brother's schoolfellow, invitations her to his house with Mohan: "And come by some time—with your

husband, of course. „With your husband, of course“ –what did he mean by that? Was it not possible on behalf of me to relate to the globe while not Mohan? A husband is sort of a sheltering tree ... Vanitamami, did you, while not knowing it, speak the foremost profound truth I’m destined to heart in my life” (p. 167)?

A woman is subordinated in an exceedingly variety of the way and this end in inharmoniousness between the 2 sexes. A husband denies his spouse the proper of her individuality. He desires her to visualize the planet round her solely within the manner he would really like her to visualize. He expects complete devotion, complete allegiance to his vision of life from his spouse. This is often what Mohan desires from Jaya once he's charged with corrupt activities. He seeks emotional support from Jaya. Having didn't get any sympathy from Jaya, Mohan leaves the house. This proves to be a traumatic expertise for Jaya. Like all different ancient Indian spouse, Jaya cannot bear Mohan's absence. Even the thought of his death horrifies her: “The thought of living while not he had twisted my insides. His death had gave the impression to Pine Tree State the ultimate catastrophe. The terribly plan of his dying had created Pine Tree State feel therefore bereft that tears had flowed effortlessly down my cheeks” (pp. 96-97). After Mohan's departure, she feels that she is secure solely with Mohan and has no face to point out, no identity while not him. It awakens her to her real place in life. Underneath these frustrating circumstances, Jaya gets really disturbed and starts questioning herself. She rethinks over her matrimony. She realizes that she isn't solely Mohan's spouse, rather she is a personal having her own distinct identity as she states: “I'm not afraid to any extent further. The panic has gone, I'm Mohan's spouse, I had thought, and discontinue the bits of Pine Tree State that had refused to be Mohan's spouse. Currently I do know that sort of a fragmentation isn't possible” (p. 191). She hopes to air equal terms with Mohan, and at identical time, accepts the established norms and values. Now Jaya involves recognize that the rationale of her depressing condition isn't the society alone, however she should take the responsibility of her own state and work in step with

it. The concept of wedding as “two bullocks yoked together” is rejected by her. Understanding that life cannot be lived in vacuum, she not appearance at Mohan and herself as 2 bullocks, rather as 2 individual with freelance minds. She realizes that significant co-existence will be achieved solely through understanding and compassion, not through domination, subjugation or rejection. Sarala Parker superbly sums up the concept once she says: “The vital insight that Shashi Deshpande imparts to United States of America through Jaya is that girls ought to settle for their own responsibility for what they're, see what proportion they need contributed to their victimization rather than putt the blame on everyone except themselves.”¹² Jaya makes her alternative by refusing to become a victim of trends and is decided to interrupt her long silence that has infested her family since long. However there ar different ladies UN agency, like Jaya, belong to the center category, however in contrast to her, suffer mutely while not protest taking the suffering to be their fate. The figures of Vanitamami, Kusum, Mukta, Mohan's Mother and Mohan's sister, Vimala will be quoted as examples. Vanitamami, “who had ne'er known what it absolutely was to choose” (p. 45), represents another side of the historically suppressed lady. When her wedding, her life was dominated by her female parent. As a in-law, her role has remained submissive and he or she is allowed no participation in deciding. The interest she takes in Kusum is that the solely protest she will be able to register with success. Kusum is additionally a victim figure. Passive surrender and insecurity that are her heap in her mother's home pursue her within the new family when wedding. Kusum becomes insane as she has internalized all her anger. She becomes a burden on her family. Finally, she commits suicide. Mukta, Jaya's neighbor, works underneath monetary compulsions. She could be a widow caring for her recent female parent and teen female offspring, Neelima. She is freelance and capable of holding against strange things, however she is unable to beat superstitions. However she desires her female offspring to be free from them. She has accepted ill-usage at the hands of her husband, as she couldn't have a son. In is that the height of irony that if a girl fails to administer a male

receiver to her husband, all the blame is placed on her.

Women area unit the victims of generations of acquisition within which a lady is unalterably suppressed. The husband is historically given the role of mentor and guide. To serve one's husband is taken into account to serve God. The slightest sign of independence on her half isn't acceptable to him. Mohan's father, as an example, is shown as dominant and authoritative figure embodying the paternal attitudes. He needs food to be served once he returns home. Mohan's mother's failure to supply contemporary Indian relish late one night drives him to wild fury. He picks up the plate and throws it. Mohan's mother picks up the plate, cleans the wall and sends her son adjoining to borrow some chilies. Patiently, she prepares contemporary Indian relish, lights the fireplace, cooks the meal once more and sits right down to wait that is a very important a part of a woman's life, not of man's. Talking concerning ladies being treated cruelly by their husbands, Mohan says that this tolerance of violence is that the strength of ladies. However Jaya thinks otherwise as she says: "He saw strength within the lady sitting taciturnly ahead of the fireplace, however I saw despair. I saw a despair thus nice that it'd not voice itself. I saw a struggle thus bitter that silence was the sole weapon. Silence and surrender" (p. 36). The chains of ancient wedding area unit significant. Within the absence of the other various, wives typically get consolation in obsession or mental slavery resulting in physical decay, sickness and death. This unacknowledged martyrdom becomes an important a part of a housewife's existence. She is anticipated to subordinate her own must those of her family. She is meant in touch her exploitation and suffering taciturnly as her fate. Mohan's mother and his sister, Vimala, each suffer throughout their lives. However they ne'er utter one word of protest. Finally, they die in silent agony while not obtaining any facilitate from their in-laws. No doubt, some generation-wise changes area unit seen within the angle of man towards wedding and towards lady additionally, however primarily man remains a paternal figure, elbow grease his authority. These generation-wise changes don't seem to be restricted to man solely, however are seen within the case of

ladies. Within the novel, ladies happiness to the older generation like Aji, Mohan's mother and Vanitamani endure the tyranny and injustice of male-dominated society as a natural approach of life. They're delineate as docile and subdued figures following the tradition as a virtue. These uneducated ladies, tho' victim of antifeminism, adapt themselves to the tradition utterly. However the protagonist, being educated and woke up, fails to adapt to the views of the ladies happiness to the older generation. She feels angry once these ladies raise her to adapt to tradition. The most reasons of distinction within the attitudes of those ladies area unit the generation gap and education. Deshpande shows the influence of mother on girl and of father on son in spite of the generation gap between them. Vimala, Mohan's sister, follows her mother in suffering taciturnly as Jaya says: "I will see one thing in common between them, one thing that links the destinies of the 2 ... the silence within which they died" (p. 39). Mohan, like her father, holds that a partner may be a docile animal United Nations agency will ne'er be angry. Once Jaya talks to him in an exceedingly daring tone, he retorts, "How may you? I ne'er thought my partner may say such things to Maine. You're my wife.... My mother ne'er raised her voice against my father, but badly he behaved to her" (pp.82-83). In fact, Mohan had seen his mother obeying his father and bearing the insults taciturnly. However Jaya is remarked somewhat otherwise by his father, we can say, in associate degree unconventional manner. This inequality in background is additionally a reason of lack of understanding and clash of expectations between them. However Jaya needs to adapt herself to the expectations of Mohan. In India, a woman is married not solely to a person, however additionally to his family traditions. She needs to adapt herself in keeping with his husband's family rituals and traditions with none criticism. Jeeja's husband and her son, Rajaram, represent the male domination in socio-economic class. The son follows the daddy in drinking and beating his partner. They demonstrate their manhood by being violent to their wives. She finds herself cornered within the roles appointed by the male-dominated society and desires to liberate herself from a life wherever everybody considers her

no-good. She needs to unfetter the bonds of unsuccessful wedding within which she has lost everything and become miserable. She is incredibly abundant thwarted with the breathless happenings for these a few years and finds no alternative approach however silence as her means that of communication. But now, she revolts against the stifling traditions of the Indian society and tries to interrupt the seventeen year long silence. She leaves behind the horrifying feeling of suppression and oppression in an exceedingly nut shell, the author has fantastically conferred the delicate nuances of the struggles of ladies cornered in married relationships. Feeling liberated and composed, Jaya moves ahead in her married life with a replacement zeal.

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