

**‘JAYA’ IN THE ATTIC OF THE LONG SILENCE IN SHASHI  
DESHPANDE’S ‘ THAT LONG SILENCE ’**

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Shashi Deshpande is one of the most prominent living dynamic women writers in Indian English Literature. She has given the sensitive touch to the typical Indian theme and the picture of the middle-class women with rare competence. Her novels disclose the traumatic world of the Indian middle class women. Through her novels Shashi Deshpande highlights the gender discrimination in the Indian middle class family and in large in Indian society.

The novel has been divided into the four parts. In the very beginning of the novel there is the depiction of the inner struggle of the female protagonists Jaya for being her writer and being a creative person, to save her creativity as a writer. She expresses her inner process of the thought that—

‘To achieve anything, to become anything, you’ve got to be hard and ruthless. Yes, even if you want to be a saint, if you want to love the whole world, you’ve got to stop loving individual human being first and if they love you, and they bleed when you show them you don’t love them, not specially, well, so much the worse for them! There’s just no other way of being a saint. Or a painter. A writer’. (p.1)

In part one Jaya is a house wife and a writer too. But one has become easy for her and other has to be maintained by efforts and by choice. To be wife and especially loyal wife was forced on her to get as choice, as it was decided by her husband and in-laws but to be writer was optional and designed in some particular frame by her husband’ Mohan’s choice and permission. Jaya is the victim of silence, that long silence of the eighteen years for which she did never complained-

‘ Why am I thinking of these things now? Is it because I find myself struggling for words? Strange – I’ve always found writing easy. Words came to me with a facility that pleased me; sometimes shamed me, too—it seemed too easy.’(p.1)

Jaya recollects the memory of her childhood. She thinks about her father’s liking of radio songs of Paluskar and Faiyaz Khan instead of Rafi and Lata; but he had failed. Jaya had a different choice of film music which was looked as ‘poor taste’ for her father when her father was living and talking about the Radio music comparing with Jaya’s choice of music. When Jaya thinks of her husband Mohan she thinks that- ‘A bullocks yoked together.....that was how I saw the two of us the day we came here.’(p.07).

Jaya has a happy family, a husband, two children. In the eyes of the society a family like the one caught and preserved for posterity by the advertising visual and so loved. But the reality was only this. She feels---‘we were two persons. A man. A woman’. She believes that ‘Mohan

had very clear ideas about himself. he was dutiful son, He is a dutiful father, husband, brother.’(p.9). For the first time Jaya felt unconditional and uncontrolled feelings of ‘Anger’ when he said that all what he has done it’s all for her and the children for the good future of the family. It didn’t matter for her too much until and unless he made her realise for this things. It’s a matter of Mohan’s involvement in some illegal work and now something was exposed and he is restless and tense too. Jaya’s silence has been taken by mistakenly by Mohan and he burst in to words that—‘ I did it for you, for you and the children.’(p.10). It was decided for them to live in Dadar’s flat as per Agarwal’s instruction for Mohan to be unpresent. Jaya feels suffocation in this situation to be disappeared for sometimes just because for sometime he solution of the wrong work for the time being. Jaya feels—

‘ I remember now that he had assumed I would accompany him, had taken for granted my acquiescence in his plans. So had I.Sita following her husband into exile, Savitri dogging Death to reclaim her husband, Draupadi stoically sharing her husband’s travails...’ (p.11)

Jaya has to follow her husband without her wish it’s looks like her to be dragged without any wish especially when she finds something is wrong, but here she was expected to follow without wish or wish. She feels exhaust. She feels like choking. like dying to breath but can’t. She hides lots of anger in to her—

‘No, what have I 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 directions would be painful; and what animal would voluntarily choose pain?’(p.13)

She faces the past incidents in her, her childhood life passing, her father, her mother her life with the family. Jaya recollects the memory where she got newly married with Mohan and her name has been changed in Mohan’s home from ‘ Jaya’ to ‘ Suhasini’. her father gave her that name as ‘Jaya’ as ‘the victory’.

She remembers what Kamat has said to her---

‘Jaya—your name is like your face, Kamat had said. And Jaya asked him ‘How?’ Kamat Said to her ‘It’s small and sharp and clear, like your face.’ (p.14)

Involvement of Kamat in Jaya’s memory is something related for her as being with own self, having some joy, peace and to live as ‘ Self’. Jaya got physical touch by the three men in her life, first from her Appa, then from Mohan and at last from Kamat. But Kamat’s gift of casual, physical contact had amazed her. Jaya found for the first time something different, something full of pleasure and desirous. She felt to be one with him in reality, the unbound pleasure to be individual with her own wish and expectation, having her own ‘Self’. After marriage it was Mohan who kept her name as ‘ Suhasini’, which she never rejects to as he said proudly ‘ I chose that name for you’.(p.15). Jaya recollects that long before that—

‘Appa had chosen ‘ Jaya’ for me. It was a day of my birth that gave me my name. To any other parent, a child born on the 3<sup>rd</sup> of September 1939 would have seemed an ill-omened child,’ he said. ‘Jaya for victory ’. (p.15)

Jaya stays with her husband in the Dadar flat. It’s a house of Makarandmama. The furniture, the things around her were familiar for her. It seems that in long long silence the self-realization gets grow. She compares the present with her past where she spent her time with her family, especially in the present of her father and mother. here the two more characters includes

, Mukta and Jeeja. Mukta is her neighbour and Jeeja is her maid- servant. One more character that is Kusum, is the niece of Vanitamami, Jaya's mother's brother's wife's niece. Kusum is mentally sick, and she has been considered as the problematic for her family. Even Vanitamami thinks about her that it's very difficult for getting Kusum's marry and having children as she is mentally sick. The family considered her as the 'Crazy'. Kusum had three daughters and was expected to have son by her in-laws. It's Ai informed her that Kusum attempted for suicide and died when she had gone to her in-laws home. That gave the biggest shock to Jaya. She, in her mind starts to scold her parents for not giving good development and growth to Kusum. She thinks about Dilip. Kusum's brother, who was man of success while Kusum carried the aura of defeat. Jaya feels relief with the news of Kusum's illness. She felt as if it's a great relief for Kusum to leave up from here, where she doesn't have any worth in her own parents' life, neither in her husband's life nor for her children too. It seems as Kusum's condition, her illness, her death made Jaya realise something. She feels—

‘The day I heard she was sick, I felt relief. It was like hearing of someone's death. Your own life, your living, becomes a vital truth you're suddenly conscious of, And so with Kusum's madness I became aware of my own blessed sanity. Thank God, Kusum, you're nuts, I had thought; because you're that, I know I'm balanced, normal and sane.’(p.24).

Jaya became clear about her who she is? what she is? She feels---

‘I had known clearly who I was ; it had been Kusum who had shown me out to be who I was. I was not- Kusum. Now, with kusum's dead...?’ (p.24).

Jaya feels Mohan has been disappeared in routine, his files, his telephone, his appointments, he seemed to be no one at all. she found him changed. he was not that man round whom her needs were revolved. He needed nothing and she was giving nothing. She had to do nothing. She felt---- ‘My own career as a wife was in jeopardy.’(p.24-25). She feels as if they are nothing. Just the body gets meet to each other but not the souls. She feels a kind of nothingness in between of them. The nothingness out of the busy and full life started to frightened her. She had nothing to do special yet she needs freedom. Jaya found as she doesn't have any sense of what does she wants? It is Mohan who wished to shift the house and they came there. He wanted and they did so. Now she lost the touch of seeking the desire of what she wants? she feels that she doesn't know and doesn't want to know even. She likes the Dadar flat rather than the neat and clean house of church gate. Now she likes to stay at this least facilitate and dirty place. For the first time she had queer of homecoming. She feels as if she is in the Saptagiri house in Ajji's room. she hunts the memory of her childhood. She Nayana is in seeking of a boy birth. She doesn't want girl child. Nayana talks about her damaged economical condition too. she talks about her being thrown out of the house if once again she has the birth of a girl. Nayana revolts for her identity against the gender discrimination in her in-laws house by her husband who talks her about to throw out of the house. Nayana revolts not to surrender in front of her husband's forceful approach. She rejects him by his thought. She talks about Jeeja, her daughter. All the way Jaya was covered with the memories of her childhood of her father and Mohan in this house. She feels that she was not free from his wanting calling her all the time for things as ‘*Jaya .....Jaya*’(p.29). She feels the burden of his wanting and his clinging. When Mohan gets the too much force from inside of the tension in his profession he doesn't even seek for anything but sometimes in great irritation he constantly calls to Jaya. Jaya feels killing by this waiting of her husband, of her children. she gets tired of the waiting her all the time. ‘I must do something.

This waiting is getting me down.’(p.30). as she felt. She felt he didn’t know what waiting was. But for women the waiting game starts from the childhood. ‘*wait until you get married. Wait until your husband comes. Wait until you go to your in-laws home. Wait until you have kids.* Yes, ever since I got married, I had done nothing but wait. Waiting for Mohan to come home, waiting for the children to be born, for them to start school, Waiting for them to come home, waiting for the milk, the servant, the lunch-carried man... (p.30). Jaya thinks about her life. she thinks that up to this time she just had done the waiting and nothing else, as if she is born for the waiting. Waiting for each and everything. Now she waits for solving of the problem which has disturbed the life of her and Mohan. Jaya’s waiting for Mohan, and waiting for every situation has just become her part of life. Jaya’s silence was taken by mistakenly by Mohan. For Jaya there is a great confusion for her what kind of the approach should she show? She doesn’t like what Mohan has done even though she is with him to support without her wish. Jaya wrote a story and that was the story of the great endurance of the woman by the hand of her own husband. Vimala talks about the story of Mohan’s mother. How painfully she dies which has been informed by her Sister Vimala. Mohan’s mother died while the baby was aborted. Vimala told Jaya that their mother herself went to the midwife’s house and tried to get herself aborted, and she died while of that. there is the serious matter of the illness of Vimala too. But Vimala didn’t say this to anybody. She had ovarian tumour with metastases in the lungs. Vimala was on bed rest for a month constant which looked very odd to her Mother-in-law. She mother-in-law had shrugged heavily and said,---

‘God knows what’s 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. As if other women don’t have heavy periods! What a fuss! But women who’ve never had children are like that.’ (p.39)

There is a strong gender discrimination has been found here. Women are the enemies of women it seems. Vimala didn’t say anything about her serious illness perhaps she didn’t want to prove herself worthless in the eyes of her husband and in-laws. Till the last breath she didn’t say anything. she tolerated the illness silently and she died silently too. She became puzzle for the others. Neither she wanted to be bored over other. Jaya is among all those women who suffered silently and died painfully without any care and the feelings of worth. Vimala passed through the desperate death.

‘Why didn’t she tell us? Why didn’t she write to me?’ Mohan cried out; but Vimala never gave any answer and she died in her intact silence.(p.39)

In the second part, Jaya talks about the servant Jeeja. She found her more realist. She was the woman of single mindedness. Jeeja badly needed the money she earned, she knew her value as a good worker, she knew it was her reputation for reliability that enable her to earn more than the other servants did. She was professional and she felt proud for her that quality. What the life she was living she was facing lots of troubles but her motive in the life was endurance is just the part of live, the main motive is to live the life what she has. Jaya finds her more and more liberated rather than her. Jaya liked her bold attitude towards her own earning that---- ‘Don’t ever give my husband any of my pay’(p.51). Jeeja gave the hint of what her life was with her husband. Jeeja came to work but without complain. What Jaya noticed was that there seemed no anger behind her silence. Jeeja got good husband when she got marry, earning well, settled in ‘*chawl*’ but without children and besides the strike which destroyed her husband’s work and he started drinking by other’s instigation. moreover they didn’t have any

children which had been the fault of Jeeja which she accepted as her own fault and facing the troublesome husband without saying a single word as she found it as her own fault for not giving him a child, especially son. she didn't mind of his being drunkard and getting other marriage too. Her acceptance of the life so easily for the drunkard husband and his getting marry with the other woman was quite surprising for Jaya. It looks as if Jeeja was the born sufferer and struggler. Second wife of Jeeja's husband died due to TB a year after son was born, leaving Jeeja to bring up her two children . Before that Jeeja lost her husband. she lost her wifehood moreover she got responsibilities of the children of her husband's second wife too. That second woman's son Rajaram got married and he started to beat up his wife Tara after drinking. Tara's three children along with Tara had now become her responsibilities. Tara didn't have Jeeja's reticence or stoicism. She was cursing her husband and her fate and her condition too. so many times she cried ----

‘ So many drunkards die, ‘ but this one won't. He'll torture us all to death instead.’ Jeeja sternly shut her up. ‘ Stop that! Don't forget, he keeps the *kumkum* on your forehead. What is the woman without that?’(p.53)

Tara who started the business of making batata vada by the support of Jeeja. Manda the daughter of Tara helping Tara in house working and to her mother Tara too. Manda said to Jaya that due to the factory strike their business got slow and as her mother Tara couldn't give money to Manda's father he was beating her. Jaya found the deadly struggle of these women to live, to survive in the life and go ahead with the life , by living the life. Jaya recalls the words of Manda.- ‘ Baba beats up Ai because she has no money to give him, and if she gives him any money, *ajji* scolds her,’ she said matter –of- factly.(p.53)

Jaya was felt to take out the agonies about the girl child which she had heard about the extreme cruelty to kill the girl child. Jaya had read in horror, buried alive, crushed to death in the room they were born in; and immediately after that, a fire was lit on the spot to purify the place, they said. But now she got wandered- ‘ whether it wasn't more merciful, that swift ending of the agony once and for all, than this prolonging of it for years and years.(p.53).

Mohan talks about the Lohnagar job where he as working for ten and twelve hours. There Mohan had trouble with one of the man called Swaminathan. In that critical situation Jaya managed the house so quietly, so supportably and cooperatively. Mohan talked Jaya to be like other women so fascinated and impressive. Now Mohan believes in glorious life style as per the designation. Jaya never asked him how he got the job? Or how does he manage to get job? She thinks--- ‘I never asked him how he did it. If Gandhari , who banded her eyes to become blind like her husband, could be called an ideal wife, I was an ideal wife too. I banded my eyes tightly. I didn't want to know anything. It was enough for me that we moved to Bombay...’(p.61). Moreover Mohan was sending money to home for Sudha's fees and her marriage and Vasant's clothes. Two more characters includes Nilima and Mukta , Jaya's new neighbour in Dadar's flat. They both are alone mother-daughter and very supportive to Jaya. Nilima talks about the death of Kamat, his son who is in America and Usha an awful bore of a girl, who lives in Kamat's house now. Jaya recollects the memories of her Appa's death when soon after the death of her father she felt the sense of lost which was not vague but specific. Her father's absence in his bed arose a sense of terror of emptiness in her mind. For the first time she understand the meaning of what is called death.----- ‘What his death, really meant. Blankness. Nothingness’.(p.66) Nilima talks about Usha when she told her about the death of Kamat's dead body laid exactly at which place, she was dead scared,Usha was terrified by the thought that she might see the ghost of him if she will be alone and Nilima told her not to think so foolishly , after

the death of the people they're finished. gone forever. Jaya fell deep in the thought that Kamat's ghost is not outside but it is in her, which will never let her defeat or becoming weak from any extent but give her strong thought and views. Mukta had her husband called Arun who fell out of the train and died. After she lived the life lives like she has nothing to do with the life but more of with the honesty of the life. More of she did fasts than her regular food. Jaya found Mukta is that dancer, who holding in her still, mute body all those ideas, emotions and feelings contained in the song. She thinks that the singer stops singing and the flow comes out of her but Mukta was that kind of the singer whose songs stopped to come out, flow out after the death of her husband Arun. Mukta's fasts reminded her of Vanitamami's *pujas* and *fasts*. She had more the fasts than her regular eating of normal meal. Jaya thought about the Indian Hindu woman who does the fasts to avoid the widowhood. Jaya memorises Vanitamami who expected a child and it went on for the long life prayers of the husband, and it had become her habit to do that. Jaya noted the kind of flaunting in Ai's face of her auspicious wifehood, as opposed to Ai's inauspicious widowhood. Jaya was writing the story of Seeta when Mukta and Nilima came. When Jaya was writing still she keeps in her mind that what she is ? She is the wife of Mohan, mother of the two children Rahul and Rati. She wrote only that kind of the writing what was suggested and like by Mohan. But the question arose in her

‘What was that ‘myself’ ?’ Trying to find oneself?’ – what a clinch that has become. As if such thing is possible. As if there is such thing as one self, intact and whole, waiting to be discovered’(p.69).

Jaya felt a kind of conflict in her about herself. About her writing. About her expression. She feels as if she is the framed persona. She has to be expressed in her limited frame of expression of the ‘ self ’. Jaya thinks about the name chosen by herself, that's Rahul son of Buddha. She liked the name Ananda too who was the disciple of Buddha. For Mohan his father's death was like entering into painless region. There has been created a kind of crises between Vasant and Mohan. Mohan too poured his mental agonies about ignorance. he didn't like Vasant's reminding him for his father's thirteenth day ceremony, then Sudha's husband's transfer and Prema's Ramesh's admission in to engineering college Mohan rose in anger that .. ‘I ‘m sick of them all’.(p.78). There is a crises between Rati and Revti, Mohan's brother's daughter. Rama left Vasant and she went back to work. Vasant was taking much care of his daughter. Mohan has too much tender behaviour towards Revati. Jaya's father Appa left Gandhi's ashram by the single refusing of her mother Ajji, but he got marry with Jaya's mother Ai in opposition of the wish of Ajji yet he was visiting Ajji every single day of his life and had died finally in her presence. And Ai's brother got marry with the woman no feelings for and having shoddy affairs with all kinds of women, once even with other-ajji's own trusted maidservant Kashibai. he wanted to do his F.R.C.S., into a dull, small town doctor but couldn't fulfil his desire and pretended to do that. Jaya's raising of her voice against Mohan in some matter injured Mohan so he said once Jaya ‘My mother never raised her voice against my father, however badly he behaved to her.(p.83)

Jaya really got shocked on the day when she was in fiery temper and Mohan the disaster she had seen on his face. Jaya recollects

‘ He had looked at me as if my emotions had made me ugly, as if I'd got bloated with them. Later, when I knew him better, I realised that to him anger made a woman ‘unwomanly’.(p.83).

Jaya learnt to control herself after that. To hold it on a leash. She was terrified of his disapproval. Jaya learnt to do the things by like and dislikes, womanly and unwomanly, could

and couldn't. Jaya was expected to do all the things with great loyalty. She was expected to do that by her family. It was first when she was visited first visited Mohan's house she discovered that how sharply defined a woman's role was. The family members of Mohan had been revelation to her. The women in his family were so defined about their roles. Jaya felt that so precise pattern of the roles she had never seen ever before and she had been entered in to it. She began to think with contempt of Ai's slapdash ways, and she couldn't even take them properly. Jaya found that it was all her fault that she had prepared her for none of the duty of the marriage life. Which is called as the woman's duty in the marriage life. It's Prema who said to Mohan that --- 'Mohan, you have a button missing' (p.83) Jaya couldn't realize that and felt ashamed after all. It's Sudha who added by observing this that--- 'Poor Mohanna, looks like he'll have to fix his own button.' (p.85). Soon Jaya found that the women of Mohan's house Vimala, Sudha, Prema and their widow aunt cooking effortlessly and in unison and work throughout the whole day restlessly. Whenever the meal cooked badly, or button missing, or too delayed, Jaya was cringed in guilt. and when she was praised she was praised so ridiculously. She had shared everything with Kamat about her feelings, likes and dislikes and Kamat replied that 'Don't try to act the martyr now. It's all your fault. You really enjoyed it, don't you' (p.84). She felt that Kamat is all the way present in her not anywhere in the form of hidden revolution. His words impacted on her a lot. She started to think over those words and had the feelings which she felt by being silent only. Jaya was framed gradually by the desire of Mohan. She started to do all that what he liked and what he didn't like. He minded her meeting with her own brother. her going out without reason, her being typical and not modern, he liked her not put on weight. He said, 'I'm glad, Jaya, you haven't put on any weight. Most women get shapeless at your age. You're still the way you were when we got married.' (p.85).

Jaya carved herself as Mohan desired. She was not that what was she now, she had become what Mohan's desire of being an ideal wife, in concern of the marriage. Mohan was considered as much more fair than Jaya. They got marry but still Jaya didn't understand whether the live comes first or the sex? She thought love comes first then sex but after living with Mohan it could so easily be the other way round. For Jaya it was optional to select Mohan as her husband but it's Mohan who selected her as his wife. Once Mohan insisted Jaya to cut her hair like Mrs. Mehara. And Jaya cut her hair. Jaya expresses her being the desirous women's experience for her husband that—

And so, in few days, I had cut my hair, 'up to here, like Mehra's wife' (and Gupta's wife, Yadav's wife, and Raman's wife). And Ai had cried and said, 'Have you gone mad? All your lovely hair!' (p.96).

'Mohan wanted me to cut it.'

'Mohan!'

Jaya thought that poor Ai forgot that being a wife means this. I'd thought from my vantage position of being wife. Jaya thought she just had proved what is meant of wife. Jaya talks about Ravi who was talking about there has been some problem with Mohan. Mohan got furious when he found that Jaya's brother also knew about something wrong goes in Mohan's business and he is in entrapped with some biggest problem. Mohan started to attack with various questions on Jaya. Jaya got confused and become silent. Mohan talks her about how he encouraged her in enhancing the career of a writer. He said forcefully that she was not at all disturbed by him at any time in concerned of her career, in her writing. when Jaya said that she had left writing just because of him he got lost of his mind and said in full of anger that—

“ What do you mean? Why ever here, when I’ve been so....so upset, I’ve been careful, I’ve tried not to disturb you when you to write, I’ve encouraged you, I was proud of you...’(p.119).

He declares that he felt proud for her hobby of writing and with great pleasure he declares too that his wife is a writer. He felt proud to the matter that he talked to the editor of the magazine *Women’s World* for the acceptance of her writing. The arguments goes on between Mohan and Jaya. He strongly object of being his being obstacle in her career for that he further argued that—

‘I’ve allowed you to have your way in most things, I never came in your way when you wanted to help your family, let you do what you wanted...’(p.120)

Further Jaya argued that----- ‘Except when it inconvenienced you.’(p.120) Jaya wanted to so many things but she couldn’t. She knows that in present she is the birth of what Mohan desire and children expect as per their need. Jaya felt the burden of wifhood on her. She thinks that she has killed Jaya first for Mohan’s wish and pay the price of being his wife. Now she killed Suhasini. She felt she was died.---

‘I’d killed her. No, that was not right, either, we had killed her between us, Mohan and I. But in dying she’d given me back the burden she’d been carrying for me all these years. I had to bear it myself, the burden of wifhood.’(p.121)

Jaya didn’t complain for Mohan that how much he is honest and dutiful with her, in his responsibilities towards her. The thing she knew is that he doesn’t know her. He knows only that woman whom he expected to be the total devoted wife. he knows that woman whom he considered as his wife. He didn’t even try to know the hidden inner self of Jaya. Jaya could find that she and Kusum both are the same stage. The thing f difference is that Kusum was accepted as crazy and she was not still. Jaya remembers the advice of her Dada when she got marry that ‘Be good to Mohan, Jaya’(p.138) Jaya had become that. But she thought that nobody advised her what should she do after marriage over. About Kusum she thinks that Kusum didn’t opted the madness but it’s other who pushed her into it. –‘We’d all helped to push her into it that well.’(p.138)

Jaya all the way surrounded with the relatives with whom she had been connected with great intimacy. There was a cry of Kamala kaki who lost her husband Laxmankaka and she looked helpless to bear this shock. While Ai faced her husband’s death and shock with silence and great tolerance. Jaya observed about her Ai that there was something definite about widowhood. For Ajji Saptgiri had meant nothing to her after Appa’s death. There was nothing except the photograph of Appa which seems to glare anyone who enters in the house. Before she applied Kumkum in to her in the middle of her forehead that was her marriage but now the emptiness , and blankness only ‘ the empty space- how large Ai’s forehead was, how white and bony—that was widowhood. A clean, definite line between the two. (p.139).

The constant flow of inner thought and memories of the family goes in the mind of Jaya. She thinks that for women close the door of the room and she is safe but what when the person is alone. In the most silent condition what’s her condition?

Jaya’s story got a prize in the contest. But Mohan was furious because he didn’t like that. He thought what Jaya had written will be disclosed by reading of that story by all those who will read it. He said dully—



‘how could you, how could you have done it?’(p.143) . ‘They will all know now, all those people who read this and know us, they will know that these two persons are us, they will think I am this kind of a man, they will think I *am* this man. How can I look anyone in the face again? And you how could you write these things, how could you write such ugly things, how will you face people after this?’(p.144)

Jaya realised that Mohan was not only angry but he was hurt. He was looking towards Jaya as if she had wounded him. Again he said that,- ‘ How can you reveal us, how can you reveal our lives to the world in this way? (p.144).

For Mohan it was not matter that she wrote a good story but the story of the two man and woman, it’s about their relationship in which a man who could not reach out of his wife except through her body. For Mohan it was the matter of fear that what will the people think about him after reading the story? His prestige will be damaged. For Mohan it had mattered that people might think that that couple was, they. That time couldn’t say anything to him. She couldn’t be expressive. She couldn’t be transparent. Some of the details were from their life but it had not been relating to her experience, but transmuting of it into something quite different. but she didn’t say this to Mohan. She had been ashamed. Jaya became silent and stop writing. What Mohan showed his hurt Jaya couldn’t bare that. She expressing her feelings in to such words that— ‘ ...all those storied that had been taking shape in me because I had been scared—scared of hurting Mohan, scared of jeopardising the only career I had , my marriage.’(p.144)

Jaya’s inner agonies started to flow—

‘ As I stalked about the room thinking of these things, shaping the sentences, a savage anger began mounting in me. Yes, it was all Mohan’s fault. I had shaped myself so resolutely to his desired all these years, yet what was I left with now? Nothing. Just emptiness and silence.’(p.144)

Jaya faces the rejection not only by Mohan but also by various editors as she wrote about the women’s life reflection in to it. They all suggested her to give that stories to some of those magazines which publish the women’s writing in concern of the women. Jaya faced one of the editor who said her –

‘Why don’t you try a women’s magazine? This middle-class stuff, women’s problems,’ he’d said at the end of a didactic statement of his purposes, *his* aim, it’s too distanced from real life, real problems, if you know what I mean. Send this to a women’s magazine.’(p.146).

Jaya , that came in lot of fury. She threw the story towards Kamat and asked him to find what’s wrong the story. Jaya felt rejection. She was injured due to the attitude of that editor. She had made a wild attempt to mimic the man’s tone,-- “ Why don’t you send this to a women’s magazine?’ As if women’s experiences are of interest only to women.(p.147).

Kamat gained to her and said that—

‘All this anger...’ ‘ Why didn’t you use it here?...’ , ‘ Why didn’t you use that anger in to your writing ? I’ll tell you what’s really wrong with your story. It’s too restrained. Spew out your anger in your writing, woman, spew it out. Why are you holding it in?’ ‘Why? Because no woman can be angry. have you ever heard of angry young woman? (p.147).

Jaya was very expressive before Kamat. She said to him that it’s a joke for him. A woman can never be angry. She can be neurotic, hysterical, frustrated. Jaya found herself chocked and crushed. She realized that there is no room for her anger in her life. Jaya is aware

about her self-realization but she was silent and unexpressive. Even those ways of writing by which she expressed her anger that was also stopped by Mohan. She realised that—

‘ There’s only order and routine- today, I have to change the sheets; tomorrow, scrub the bathrooms; the day after, clean and fridge...(p.148).

Kamat was the great critic about the condition of the women. He didn’t consider the women as the supportless or the victims. He was a man who took equally the existence of the women. He said in very clear state of mind to Jaya that—

‘ Spare me your complex. And you’re fool if you think I was joking. I’m warning you- beware of this “ women are the victims” theory of yours. It’ll drag you down into a soft, squishy bog of self-pity. Take yourself seriously, woman. Don’t skulk behind a false name. And work- work if you want others to take you seriously. This scribbling now and then...’(p.148)

Jaya started to write by her, with her realization and there born ‘ Seeta’. Actually Jaya was scared. She got feared. Perhaps she was scared to be failed, fail in writing, fail in pour the real feelings, fail once again to face Mohan’s hurting, fail for crushing of one’s own self for Mohan’s wish. Fail to see one self free and expressive freely. Kamat was died but he was living in Jaya and constant give her the pinching of not to be victim. Kamat died due to the heart attack. As long as Jaya saw him lying dead she escaped and ran away from that place. She was much worried about her being the married woman and wife of Mohan. Jaya couldn’t forget the talks which she delivered freely with Kamat. From the very first day he called her by her name Jaya and he said to her that ‘Your name is like your face’. (p.152) Kamat looked so different to Jaya. He was not like typical men. He got the different approach towards women and their power. Mohan always made her realise that she was not of the same level to him but with Kamat, she was feeling one. She realised that –

‘ But this man...it had been a revelation to me that two people, a man and a woman, could talk this way. With this man I had not been a woman. I had been just myself—Jaya. There had been an ease in our relationship I had never known in any other. There had been nothing I could not say to him. And he too...’(p.153).

Jaya recollects the memory when she was in S.S.C, her father had been expired. She didn’t believe on it but later on she became despair. She didn’t accept that her father got death. In the morning Appa said -- “ Do well, Jaya,”, by showing V for Victory sign. ‘ I named you Jaya for victory,” he had said to me so often’. (p.155).

Jaya’s mother sold their house and went to Ambegaon, at the house of Chandumama. Jaya was finding her Appa. She needed her father. She was expecting the support like her father from Mohan but only the despair came. She met Kamat who considered her as Jaya only, like her father with whole of her existence she was feeling, she was accepted by Kamat. She got the best shades of support and inspiration from the men such as her father and Kamat where she could see herself something equal and the own desired person. Jaya physically involved with Kamat. She felt to be one with Kamat. She realised that there had not been any kind of the anger or hidden rage but just her body responded to his. Jaya turned back immediately after the death of Kamat which she was unable to forget. Ultimately she came back to Mohan without Mohan’s notice the change came in to Jaya, but pretending to be unchanged. That woman who returned back after the death of Kamat was Mohan’s wife, mother of Mohan’s children. In the fourth part again the focus is on the character Jeeja. Rajaram was hospitalised. He was badly bitten and

bleeding a lot. Jeeja and Manda asked for Jaya's help to meet the doctor and give him some good treatment in the hospital. Jaya gives them the good consolation. The tension arose between Manda and Jeeja which Jaya had tried her best to solve. But Rahul had left Rupa without informing her so she phoned Jaya that Rahul had left and whether he came there or not that she wanted to confirm but Rahul didn't come up to that time. Jaya got extreme worry for him what she would give answer to Mohan if he comes back to home. There create the tense atmosphere. At last Rahul was with Revati and Rati. Jaya had numbers of questions that why Rahul had left Rupa and Ashok? Why he had gone there to Vasant? Jaya took the worry as much beyond of her control. She got fever and couldn't even explain anything. Mukta and her daughter came to see her and tried to help her into that tensed condition. It was Jaya's observation about Mukta, who was widow and was living the life without her husband Arun, who died in falling out of the train. When Jaya thinks of Ai, Mukta, Jeeja she suddenly started to get fear from being lonely. She thinks she is unable to live without Mohan. Jaya flows in to tears constant. It is Mukta who made her realise that she cries because of the death of Kamat. Mukta was somehow angry too. She said—

‘Then why did you leave him alone the day he died? You left him to die alone, didn't you? ....Why did you do it Jaya? why did you do it? (p.185)

Mukta expressed her feelings that it's Kamat who helped her after the death of Arun. Kamat lived so many years in loneliness but he didn't want to die alone. So he informed Mukta about the minor heart attack. He said her to inform his nephew about his death if he was not seen for long time. Even he gave the keys too to her. Even he said—

‘ I have left instructions for all eventualities, you don't have much to do, just ring up my nephew, I 'll have written down his number.(p.186).

Kamat was lonely and loneliness of Kamat made his life so painful but he was facing that with courage. It was Mukta who said her that- ‘ Kamat was afraid of being alone. He was frightened of dying, Jaya'(p.186).

Mukta urge her that why she left him alone to die. Kamat was a lonely man and she couldn't stay by his side. But she just walked away that day after his death. It was he, if he didn't give the keys to Mukta his body could have rotted for so many days and nobody could have known about it. And it was Jaya's realization that she didn't stay there because she was Mohan's wife. She ran away because she didn't want to involve herself in to some matter which hurts Mohan, or there might bring any suspicion in their relation. Besides she realised strongly that it was not Mohan but the marriage. Marriage made her circumspect. After a long time the discussion between Mukta and Jaya stopped and Mukta left her and went. Jaya found Mukta so different. Mukta was wet with the deep feelings. After going Mukta Jaya flows with heavy feelings of guilt and inner pain. Rahul left Ashok and Rupa and he went to Saptagiri at Vasant's home. Finally Vasant comes back to Dadar home to leave Rahul. Mohan's telegram came and he said to go back to Church Gate home. Numbers of questions arose in her mind that has the problems of Mohan been solved? Is everything all right now between them? Jaya expects some newness and change into her life. She wants that Mohan too understand what is like into their relationship. She hopes some happy change into her life. And she feels that the hope will bring the possibilities and the life will make it possible. Jaya thinks that in the past time the women didn't have the right to speak Sanskrit but the 'Prakrit' only, she also, up to this time just say 'prakrit' language by becoming silent and by becoming other, and side walker, by becoming subsidiary in life with Mohan. Now she thinks to be expressive. She wants to be expressive.

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