



TRANSFORMATION OF WOMEN FROM SILENCE TO SPEECH IN THE PATRIARCHIAL SOCIETY IN SHASHI DEHPANDE'S THAT LONG SILENCE

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ABSTRACT

Deshpande portrays Jaya, a married, educated woman, in *That Long Silence*. She should be able to apply her critical thinking and analytical abilities as a writer to demonstrate the issues and paradoxes in society in her work. She must give in to pressure from her family and society for this to not happen, however, for a number of reasons. She is compelled to write what patriarchal society wants to read or hear because she is unable to say or write what she feels like saying or writing. She is educated, but she says nothing about the injustices that have been done to her. In the book, not only Jaya but also the other female characters—mother, Jaya's grandmother, cousin Kusum, her widowed next-door neighbour Mukta, and the women in general—are all represented as being women. Deshpande continues by demonstrating the important roles that family preaching and practises, as well as the social milieu, play in this. As Jaya has time to consider the events in her life, she is faced with a choice between what to do and what not to do. This essay aims to analyse the causes of Jaya's crisis in particular and the suffering of women generally while also taking into account the comments and observations made by other critics and theorists. It also demonstrates how Jaya, the archetype of contemporary women, overcomes her victimisation and crisis and ends her protracted silence.

Key words: Oppression, Silence, Society, Transformation

INTRODUCTION

In transforming Jaya from her silent turmoil to rebellious thinking, the minor characters in the novel play a major role either directly or indirectly. Jaya is brought up with tender care. She is very much glad with her childhood memories. Her real unhappiness, the distress is started with her age of marriage because not even a single person in the family thinks that Jaya too has opinions about her marriage. None in the family wants to know of Jaya's liking and disliking about the selection of her life partner. They may have asked sometimes, but these also might have been only formalities, expecting same answer from her, the answer which they already have in their mind. Jaya's father has provided everything for making her a modern, well-educated and self-dependent woman minor individuals in the book play direct or indirect roles in converting Jaya from her mute suffering to rebellious thinking. Jaya receives loving attention as she grows up. Her fond memories of her youth make her joyful. Since no one in the family has asked Jaya's opinion or inquired about her preferences about the choice of her life mate, Jaya's actual sadness and agony began when she was already married. They may have occasionally questioned her, but these may merely have been formalities in which they anticipated receiving the same response from her the response they already knew. Jaya's father has given her every opportunity to become a sophisticated, educated, and independent lady. Yet, when Jaya brings up the topic of choosing a life mate, she is not given the option of doing so. She is not questioned about the factors that went into choosing her marriage. Everyone anticipates that she will respond favourably. She is aware that her parents are giving her an excellent education solely in order to marry her off to a respectable suitor. When Jaya's brother observes Mohan leading a happy life, he decides to give Jaya's hand in marriage to Mohan without considering Jaya's preferences. She has been yearning for her mother's love at the same time, but she knows that because her brother is one of her sons, she loves him dearly. She has never truly cared about Jaya. She becomes irritated with the patriarchal society's imposition of bondage due to this disparity in treatment. Jaya is unhappy with her husband Mohan since she feels like an object to him after their marriage. The honest description of the diary she kept serves as a reminder to her that life is not an easy and fascinating trip. Despite having the skills to be an excellent writer, her marriage has made her a traditional housewife. She is truly sorry. "I can't handle this, I can't manage, I can't continue," she adds. Is this all I have? What should I make for breakfast, lunch, tea and dinner was plainly the woman's primary concern in these diaries. They had served as my life's guiding principle. Jaya was unable to even

exercise her right to free speech and free writing. The direction and context of Jaya's creativity are determined by Mohan. He consistently hurts her feelings, whether knowingly or unconsciously. See how supporting characters draw attention to her thought process.

INVOLVEMENT OF MINOR CHARACTERS IN JAYA'S LIFE FOR THE CHANGE OF SOCIETAL INTENTION AMONGST THE WOMEN

KUSUM:

Jaya's uncle's wife, Kusum, is Jaya's aunt's niece. She has been experiencing mental instability. She needs gentle treatment. As she nears the end of her life, Jaya wants to help by bringing her home. But, Mohan had made a concerted effort to convince Jaya not to keep her with them if she became unwell. Although Jaya has managed to anger Kusum when she appears so pathetic and confused, as a woman there is still something trying to emerge from her quiet and make Jaya resist when Mohan has tried to prevent her from aiding Kusum. She hasn't actually clashed with him throughout her marriage up to this point. Her woman awareness is awakening up by the Kusum's pitiful condition and the words and attitudes others are using for her. Once, when Kusum is hospitalized she says to Jaya to let her go to her home to see her family, especially all her daughters. She repeats her longing many times-but Dada uses to say loftily 'Ignore her', "Ignore her words 'I must go home'". She is always told that she could not go to home as her treatment is going on. When she listens that answer again sticking to her desire vaguest others to let her go to home. Actually her relatives have nothing to do with her the deplorable state of Kusum and the disparaging language and attitudes others have towards her have made her more aware of her gender. When Kusum was in the hospital, she asked Jaya to allow her to visit her family, especially all of her daughters, at her home. She expresses her desire repeatedly, but Dada always responds loftily, "Ignore her," or "Ignore her words, 'I must go home. She is constantly informed that she cannot return home while her treatment is ongoing. She hears the response again, this time clinging to the idea that she should be allowed to return home. Actually, she has no connection to her relatives. She is not needed by them. She is informed by Jaya that "They don't Need You," Without you, they are coping fairly well. She answers forcefully, "But I need them." Jaya cannot respond to that. She requests that Dilip take her away. She then returns home to pass away. She shot herself in the head. I have some awful news for you, Jaya's Ai wrote in a letter to Jaya. The day before her husband planned to take her back home, Kusum, who had spent a few days at her in-laws,

committed herself by jumping into a well. However much your aunt groans and sobs, it was ultimately for the best. After she became wild, she was no longer useful to anyone; they had no need for her. Jaya is alarmed by Her Ai's remarks, "Of no use to anyone." She feels as though she had no idea how brutal her mother could be before that point. She mercilessly tears apart the letter and dumps the pieces into the trash can. She believes that the moment she was born to her helpless, forlorn parents, her fate may have been sealed. Her mother's universe revolves around her youngest child, the infant on her lap; her father, who has never worked a day in his life, only cares about smoking and watching movies. What chance did Kusum have with parents like those, laments Jaya inconsolably? Jaya's interaction with her parents has not been positive either. Just as Jaya's parents place a high value on their son, so do Kusum's parents on Dilip. Kusum's brother, now a classy, prosperous man. Even after he fails his matriculation, his mother lovingly qualifies his failure by saying, "Our Dilip is a non-Metric." Some years ago, Vanitamami told me that "everyone is scared of our Dilip." He is the union leader, and the plant owners pay him to keep him happy. Now that he has a lot of "Black" money. Even Ai, who finds it hard to put up with Vanitamami's bragging of 'Our Dilip', admires Dilip". Same Ai fails to love and admire Jaya, her own blood because she is a female child of her. Parent's this attitude to male child sows seeds of hatred for patriarchal dominion in Jaya. Kusum's pitiful condition provides her much exposure to reshape her woman awareness or to come out with words. Jaya herself accepts that, "as long as Kusum was there, I had known clearly who i was; it had been Kusum who had shown me out to be who I was not-kusum Now, with Kusum dead...?" She feeds it is Kusum who influences Jaya a lot in increasing her deep feelings of woman-awareness.

MOHAN'S MOTHER

Even though Mohan's father causes her a great deal of pain, she chooses to remain silent. As a result, Mohan sees strength in the woman sitting quietly in front of the fire, while Jaya sees despair. This is because Mohan's mother has to endure a great deal of suffering as a result of his father's egoistic nature and his male dominance attitude. Jaya witnesses despair that is so overwhelming it cannot be expressed. She could comprehend that the woman's struggle is so intensely painful that her only option is to remain silent. Silence and resignation. I'm a woman, so I can understand her better than he can, Jaya reflects. She has never been more womanly thanks to her environment. Mohan once recounts to her an event from his youth. That is about how cruel his father was. I recall having a fever when he

got home that night because I was sick. I was in my customary bed. What are you doing? The man asked the boy as he bowed down to him. Do you wish to complete that mat? Does his lordship believe we can purchase a brand-new one each day? He drew nearer and kicked the youngster's hand forcefully, causing the boy to scream aloud in pain and rage. The mother quickly left. Sat down next to the youngster and inquired about his headache. Is it improved? Quit spoiling him, the man commanded. She is managing her life with the devil-like individual even though he is such a harsh person. Her mother's patience, feelings, or sensibilities have never once been damaged by his father. Everyone goes to bed after finishing their meals, excluding her. No of how tardy his father is, Mohan's mother must wait. She has to feed their kids food first before making rice for him at night. He wants hot, fresh rice served in an undamaged container. While she is waiting for his father one day after the second cooking, he arrives too late and asks about fresh chutney at the meal without glancing at her. She murmurs something, and he immediately picks up his large metal plate, throws it, and exits the house. Mohan's sister Vimla informs her that she was pregnant for the majority of her childhood. She has already lost four or five infants by that point, and she is in desperate need of another one. Vimla is the only one taking care of things there. Along with helping her with her studies, one day when she had a lot of schoolwork, she turned the work on to her mother. Her mother is preparing bhakries as she prepares for school. She is startled to find the customary pause followed by her mother's eerie, thin voice. Her mother then started beating herself in the face while she watched. Her physical strength has been waning. She discovers afterwards that she attempted to have an abortion before a week by visiting a midwife. She passed away a week later because of this. Mohan's mother's final action raises her level of consciousness as a woman. She recounts each and every detail in a way that makes it impossible to conceal her aroused woman knowledge.

JEEJA:

Jaya finds Jeeja's stillness to be the most calming. Jaya initially mistrusted her because of her silence. She mistook it for rudeness, animosity, and a lack of motivation to work. But, she may then get to know her better. In essence, Jeeja is a realist. She recognises her value as a hard worker and is aware that her reputation for dependability has allowed her to earn more than the other servants do. She is in desperate need of the money she makes. She is one of them who is a true professional, and she is proud of it. Jaya enviously admires her focus. She is aware of her ultimate goal in life, which is to continue living. She does everything she has to in order to endure because that is part of it.

Jaya is taken aback by Jija's instructions regarding her payment because she gives the impression that she has the freedom to do as she pleases. When Jaya began working for her, she admonished her, "Don't ever give my husband any of my income." Jija consistently does her task exceptionally well. She never feels perplexed, therefore there doesn't seem to be any wrath hidden beneath her stillness. Jaya tries to snoop into her life once. When Jeejarep answers, "With whom shall I be angry?" she inquires as to why she remains silent. "Her parents didn't mean to marry her to a drunkard," she explains of Jaya. He wasn't inebriated at the time. They lived in a respectable room, and he had a job. A strike cost him everything they had. Meanwhile, he was duped by others. Our unfortunate circumstance is that God did not grant us any children. She never held him responsible for his second marriage since she believed he had to do it in order for them to have children. She explains her predicament and asks Jaya, "Whom shall I be furious with? As Jaya hears Jeeja's account, she thinks, "All those happy women with good-paying husbands, guys who didn't drink and abuse their wives, those fortunate women whose kitchen shelves sparkled with brass and stainless steel vessels-they were of no service to me. I needed Jeeja and her, and it was these women who delivered me from the pit of toil. They were dependent upon for any freedom I had. 16 As a result, Jeeja is one of the strongest supporting characters and indirectly influences Jaya to reconsider her perception on women.

RATI AND NILIMA

Jaya's good neighbour Mukta's daughter Nilima is Jaya's neighbour, whereas Rati is Jaya's own child. Jaya frequently invites Nilima to go with her. Nilima, who used to be gaunt and now lacks grace, is sitting awkwardly in the chair. Jaya is uneasy since she can see the pressures on it. Nilima, though, is not ashamed of her cyclical fate. It was merely a despised foe in her eyes. It's so terrible, auntie, why can't I stop having it? She cried out to Jaya one time. Is there not a medication I can use to halt it? Then, Jaya made fun of her, but now she wonders if she should have told her about her failure. Jaya once began using medicines to have control over her body. But she needs to stop it somehow. Rati has transitioned into womanhood with ease and confidence. The drama of Jaya's coming-of-age has left her confused, uncharacteristically choked up, and emotional as she recalls how important, heartbreaking, and dreadful that moment was. Yet, Rati has just said, "Oh, I know everything," when Jaya has attempted to explain these topics to her. Both girls are familiar with the menstrual cycle. They perceive no reason for concern.

CONCLUSION

The fact that Jaya, the protagonist of *That Long Silence*, is an intelligent woman with literary sensibility comparable to her fictitious character allows the book to be consistent with real world experience. For her, remaining silent is a form of defence mechanism that enables her to express herself fully. Her traditional upbringing forces her to make a self-sacrificing marriage. Deshpande illustrates the complexity of modern Indian women through the characters of Jaya, Asha, Mukta, Kusum, etc. In the lives of Indian women, marriage is a crucial event that fundamentally alters them. The husbands are happy that they are not living out a married life. Jaya silently burns while reflecting about why women enter marriage. We're all afraid of the dark and of being by ourselves, she believes to be the explanation. It is a societal fate as well as a personal weakness for women in Indian society. She offers out a working philosophy for the modern woman that strikes a balance between tradition and modernity. Tradition, in her eyes, stands for the ideals of peace and coexistence that define the Indian way of life, while modernism represents the affirmation of the self-regulatory individuality of the individual.

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