



A Feminist analysis of Shashi Deshpande's *That Long Silence* Novel

Utkarsh Kumar Rai

ORCID ID 0009-0002-2994-5692

Corresponding Author: Utkarsh Kumar Rai, Amity Institute of English Studies and Research, Amity University Uttar Pradesh, India, utkarsh2krai@gmail.com

Abstract

Aims: *This research paper meticulously delves into the application of feminism theory in Shashi Deshpande's novel "That Long Silence." Its primary objective is to comprehensively explore and analyze what feminism truly signifies in the real world. Feminism, as a critical theory, advocates for equal rights across all genders in various societal domains, including education, professional workplaces, politics, and the economy. The aim of this paper is to provide a clear understanding of feminism's implications in the context of the novel and its relevance in broader social contexts.*

Methodology and Approaches: *My research paper centers around conducting a feminist analysis of Shashi Deshpande's novel "That Long Silence." Within the novel, we witness the protagonist, Jaya, grappling with challenges within her*

marriage and her quest for individual identity amidst her roles as a wife and mother. The paper focuses on how Jaya strives to carve out her own space and identity within her family dynamic, while also confronting social patriarchy, her husband's male ego, and the imposition of traditional, unacceptable expectations. The main theme of this research paper revolves around the exploration of Jaya's struggles in the face of societal divisions and the presence of radical feminism is evident as she combats these social constraints.

Outcome: *The feminist analysis in this research paper conveys the audience a moral message that silence is not the weakness of any woman, she remains quiet just because of her family and secondly, it is always expected from a woman to maintain a toxic marriage for her image in society. This research paper at various points criticizes the Indian gender-biased philosophies but in the end, we will surely have a positive result out of it.*

Conclusion and Suggestions: *In this research paper, finally we concluded that Jaya's long silence was her greatest fiction in finding her own identity in her family and we also studied that how our protagonist struggled with a husband who was full of male ego and finally her struggles gave us a good moral message that a woman's silence is not her weakness but her love and care for her family.*

Keywords: Feminist analysis, Shashi Deshpande, That Long Silence, Feminism theory, Gender equality, Societal constraints, Patriarchy Identity struggles, Indian gender-biased philosophies

Volume 3 Issue 2 Monsoon Edition 2023

Paper Type: Research Paper

Article History: Received: June 22, 2023. Revised: July 20, 2023. Accepted: July 24, 2023

The paper can be accessed online at: www.literaryherm.org

Shashi Deshpande, born in 1936 in Dharwad, holds a significant position among contemporary Indian novelists writing in English. Her father, R.V Jagirdar, was a well-respected figure known for his expertise in Sanskrit, and he was also a novelist, actor, and dramatist until his passing in 1984. Her mother, Sharda Arya, completes her immediate family background. Shashi Deshpande's writing often focuses on the complexities of women's lives within modern Indian society. In Western circles, she is sometimes compared to Anita Desai due to their shared exploration of similar themes.

It is important to highlight that Deshpande's work is primarily intended for an Indian audience, as she resides and writes exclusively in India. Unlike some other Indian authors who cater to the international market, Deshpande addresses the specific concerns and experiences of Indian readers.

Coming from an upper-middle-class family, Shashi Deshpande had access to a typical education at a British convent school. She later pursued economics and political science at Bombay University and subsequently obtained a degree in law in Bangalore. Her career began as a law reporter after working with a lawyer. Eventually, she got married and became a mother of two sons. Despite her family responsibilities, Deshpande pursued further studies and earned a degree in journalism in 1969-1970. Not stopping there, she went on to achieve a Master of Arts degree as well.

It was not a deliberate and planned decision of Deshpande from childhood that she want to become a writer. Having two children and lacking a professional career, she grew restless with her role as a housewife and mother. The feeling of isolation intensified during her time in England, where she had no friends, and her husband was occupied throughout the day. Upon returning to India, her husband encouraged her to document this experience through writing. In 1972, she published her inaugural short story, "The Legacy," marking the beginning of a prolific journey with numerous stories to follow. Recognizing their value, her

father urged her to publish the stories, ensuring they wouldn't fade into obscurity. Thus, commenced a career that would establish her reputation not only in India but also beyond its borders. Besides being fluent in Sanskrit, thanks to her father's teachings, she possesses proficiency in Marathi and Kannada. Additionally, she exhibits extensive knowledge of Indian Mythology, which she interprets from her own feminist perspective, challenging its traditional interpretations. Although she writes in English, Deshpande's literary creations guide her readers through the various strata of urban society. However, her focus increasingly gravitates towards well-educated women belonging to the middle and upper-middle classes. These women, who ardently strive for their own space within the family and their broader social and cultural contexts, captivate her interest. Some of her great and famous novels are:

1. The Dark Holds no Terrors (1986, the first published novel, in which she introduces this painful topic that had already been there, as marital rape.)
2. The Binding Vine (1992)
3. The Intrusion (A short story published in 1993)
4. Shadow Play (2013)

A lot of her jottings are considered women's jottings or feminist jottings. She has always had strong opinions about her jottings and her jottings are viewed by her compendiums. She's a true illustration of the term called "Feminist". She says, she like the easy most accessibly understood language, to be used in her workshop because Indian compendiums are more comfortable in Indian English accentuation. She faced quite a bias being an English pen as people frequently had preconceived sundries like her being rich. Deshpande disliked one thing more which was the categorization of her workshop only being meant for women, she said the fact men came up to her getting her books inked specifically for the ladies in their lives, sounded rather odd to her. Shashi Deshpande's veritably first

anthology always is her hubby as he was too probative for her, and the most offensive critics are the bones who are principally anti-feminist in nature.

In 2014, Shashi Deshpande's novel "Shadow Play" was shortlisted for The Hindu Literary Prize. She is widely regarded as a 'Radical Feminist' due to her feminist works such as "It Was Dark and Other Stories," "It Was the Nightingale and Other Stories," "The Intrusion and Other Stories," and "That Long Silence." These works convey a powerful message about how women face challenges and discrimination from conservative societal customs, traditions, and patriarchal norms, which result in social divisions, racism, male dominance in families, domestic violence, and suppression. Deshpande's novels emphasize the need for women to struggle, protest, and unite their voices against male domination. Thus, her works exhibit the traits of radical feminism as they delve into significant social issues affecting women's lives.

The Indian novel has predominantly been intertwined with Indian history and mythology, serving as the foundation for its themes. The 20th century witnessed significant advancements that greatly influenced the understanding of literary styles. One of the most crucial transformations in fiction was the adoption of a narrative style that seamlessly combined first-person and third-person perspectives. Language itself was perceived as a vibrant medium through which writers directly engaged with their readers. Furthermore, these narratives considered the diverse situations and socio-cultural conventions prevalent in Indian society before and after gaining independence. This specific section of the paper delves into the narrative techniques utilized by Shashi Deshpande, a prominent female novelist and acclaimed feminist writer known for her exceptional skills in both novel and short story writing. Deshpande commonly employs a narrative style that enhances the realism and credibility of her stories. By skillfully incorporating flashback devices and combining first-person and third-person narratives, she imbues her novels with a compelling blend of fantasy

and realism, resulting in a captivating and vivid narrative technique. The ideas Shashi Deshpande wants to drive home are articulated through the employment of narrative technique, the deployment of metaphor, the use of symbols, the exploitation of myths and the adoption of interior monologue or a stream of consciousness technique and the employment of rhetorical devices. Shashi Deshpande always creates a clear and clarified plot which is from the protagonist's scenario. Shashi Deshpande's father liberal and radical views played a key role in the shaping of her sensibility as a creative artist. Under the sheltering wings of her father, she inherited intellectual bent of mind and unconventional attitude. Since, her childhood she had unbridled passion for a wider choice of words. She is a voracious reader, and her vast reading made her sensitive to respond to different human experiences. This fusion of readings and reflections contributed to her creative impulse. Her objective in writing is to tear the veil of gender-bias existing in man-woman relationship. Her creative art aims at concept of gender equality.

Shashi Deshpande utters her feministic views in a fabulous way with her distinguished literary style. Shashi Deshpande's distinctive and diverse literary style is evident in her notable works such as "That Long Silence," "Small Remedies," "A Matter of Time," "The Dark Holds No Terror," "Roots and Shadows," and many more. Her writing style is characterized by its simplicity, as her words effortlessly capture the various influences that have shaped her life. Deshpande herself acknowledges, "There are three key aspects of my early life that have profoundly impacted me as a writer: my father being a writer, my exclusive English education, and my gender as a female." Shashi Deshpande's novels deal with major social issues like –

1. Self- Identity
2. Man- woman Relationship.
3. Middle and Upper Middle-class women

4. Educated and Rural family woman.

Shashi Deshpande's novels revolve around the lives of her womanish characters and the surroundings they inhabit. utmost of these women finds themselves in a manly- dominated society, floundering to establish their own individualities. Through her novels, Deshpande weaves a narrative that spans different generations, fastening on the protagonists to propel the plot from one story to another. Each generation of women expresses their mourning in unique ways, yet they all strive to overcome the challenges assessed by a society dominated by men. In her work "Small Remedies," Madhu narrates the stories of Savitribai, Leela, and Munni. also, in "That Long Silence," Jaya, the promoter, embarks on a futile hunt to find her true tone, with the real 'you' no way completely arising. Deshpande's complete use of conceits and analogies adds depth to her characters and their guests, each playing a significant part in the novel's different aspects. Jaya's story offers a regard into the lives of putatively happy housewives who are, nonetheless, oppressed under the burden of manly dominance. As a woman pen, Deshpande's primary concern lies in portraying a woman's struggle to maintain her identity amidst the places of woman, mama, and mortal being in contemporary Indian society. Deshpande's erudite prowess is apparent, showcasing her rich life gests and expansive reading. Her discourses serve as compelling backups for history, and she diligently ensures that her English jotting adheres to proper grammatical structure, expressing herself as easily and effectively as possible. The characters in Deshpande's workshop may feel like conceptions, but this purposeful choice allows her to punctuate the real social problems faced by women. Through patriarchal family members, in- laws, and other individualities in their surroundings, these women encounter obstacles that hamper their success and progress in life.

The novel "That Long Silence" portrays feminism through the exploration of several pressing issues concerning the role of women within the family and

Indian society. The central character, Jaya, embodies the essence of modernity. While both men and women were created equally by God, this patriarchal society has imposed restrictions on women's rights based on the desires and personal agendas of those in power. In history, (before 21st century) we can recall 3 waves of feminism, 1st wave, 2nd wave & 3rd wave, the first wave of feminism is defined by women's suffrage and right to vote. During first wave of feminism, "liberal feminism" was in trend in which women were told that in eyes of Indian Constitution male & female both are same. The second wave of feminism emerged as a movement for women's liberation and sexual freedom. During this period, "Radical feminism" gained prominence, advocating for the eradication of male supremacy and the challenging of traditional gender roles. In this research paper, we will delve into the feminist analysis of Jaya, examining how it addresses the elimination of patriarchy, wherein men exert dominance and oppress women.

The third wave of feminism, on the other hand, is characterized by embracing diversity and recognizing the intersectionality of identity. During this wave, "Girly feminism" gained traction, defending the expression of femininity. It is within this context that we encounter Jaya, the central protagonist of the novel "That Long Silence," who finds herself subjected to complete control by her husband Mohan following their marriage. Shashi Deshpande adeptly portrays Jaya's inner conflicts, skillfully employing a realistic approach to depict her journey towards self-discovery and the quest for her own identity. The novel primarily revolves around the themes of gender discrimination and inequality prevalent in Indian society. Notably, the literary realm of Indian English fiction has warmly welcomed and provided opportunities for women writers, allowing them to shine on its grand stage. Accordingly, numerous further womanish pens are articulating anxieties and enterprises fastening on woman's issues and creating a body of 'literature of their own.' Feminist issues transcend all limits of nation,

race, creed, etc. All the woman pens have been echoing the feeling of marginality and expressing their rebellion against the purely mannish world. One of the major enterprises of the contemporary literature each over the world has been to punctuate the plight of all the women, their adding problems, their physical, fiscal, and emotional exploitation, and their internal health in the manly dominated society in every sphere of life. This novel has many features of radical feminism, and it is a novel which tells about morals and values in a middle-class family for a woman. For writing such novels, it requires a tremendous courage to break the conservative rules of society against women which Shashi Deshpande had in herself. This novel helps the readers to view the world and family's responsibilities from a woman's point of view because generally men control women's lives according to their personal benefits which satisfies their male ego, So, this novel is basically an initiative to bring a positive change in Indian society for all the women.

Jaya, the protagonist of the novel, rejects the fabulous and typical Indian women who are the symbols of women's supplication and education. Though women have been illuminated in history, they have also been tortured and exploited on equal grounds. For illustration, Sita has been illuminated, though she led a miserable life and had to provide validation of her sanctity. Consequently, Shashi Deshpande's protagonists stridently fight to break free from being framed as analogous and strive to live a full life on their terms and conditions, on equal footing with men. Mostly women are expected to maintain a toxic marriage by tolerating all the violences by their abusive husbands as a sign of a 'good wife.' From the beginning of the novel, Jaya developed fear of speech for fear of reticulate from males Appa, her father, she was also negatively influenced by her dominant husband 'Mohan', her children Rahul and Rati were also having a casual approach and no emotional bond with their mother Jaya. Jaya was being targeted and being blamed for every problem in her home and in Mohan's life just

because it was expected from her to be good luck for her husband and always to be quiet\silent in front of her husband. (Similar to the title of the novel).

In Shashi Deshpande's *That Long Silence*, the feminist struggle for liberty is looked upon within the framework of the freedom crisis. This novel basically wants to speak from woman's side that selfhood is important term for women too. Shashi Deshpande has looked on Jaya's public and private realms of experience. In this novel, we as an audience, are exposed to the life of the sense as well as the agonized feelings and emotions of the narrator protagonist, Jaya, a housewife and an unsuccessful writer. Jaya's wish of creative writing and artistic zeal free her from cramped domestic and orthodox societal rules. Shashi Deshpande's portrayal of Jaya's character revolves around showcasing a modern, educated, and independent Indian woman. Despite her strengths, Jaya faces emotional turmoil as she grapples with her husband's disregard for her writing aspirations. Additionally, she cannot simply leave him due to the societal stereotype that a husband is essential, akin to a sheltering tree, for an Indian woman's happiness and stability. This struggle highlights the complexities and challenges experienced by contemporary Indian women in pursuing their dreams while navigating traditional societal expectations.

She was not that type of a girl who tolerates violence, who are too shy in nature and not like a dim-witted girl. Jaya was having all the good & mature qualities in her, for which society criticizes a girl. This is also a very important point to note that although Jaya was a brave & intelligent girl since childhood, in studies too she was good and she also has a writing hobby but still her writing hobby and her intelligence were completely ignored by her husband Mohan, just because it is always expected from a woman to be at the back of her husband, a woman cannot be a step forward or walk side by side with her husband. She should always be obeying in nature and very tolerant too to maintain her relationship with her husband & in-laws.

Jaya had a grandmother who was a stereotypical Indian Lady. Mostly all Indian daughters have grandmothers who have dreams like their grand-daughter should get a husband like prince, their grand-daughter should be the ideal wife, mother & a daughter-in-law in her in-laws' house. This is the main problem which arises from the family first in every Indian girl's life. Family's emotional & mental support is very essential for a girl to fight & raise voice against these patriarchal rules, Family should be the strength of every girl not weakness. Grandmothers, mothers and all the women out there should be the pillar for their daughter's success, they should not pull them down, they should stand by their daughters as a moral support to face the above-mentioned conservative mindset against their daughters. This issue is portrayed in this novel to bring a social change & to promote a healthy mindset that "a woman should be the first support of another woman, not her first criticizer."

Indian feminists like Savitribai Phule, Sara Ahmed, Chinta Anuradha, K. Ajitha, Amrita Sher-Gil, Aruna Asif Ali and British feminists like Allison Bailey, Olive Banks, Gerlin Bean, Emma Barnett, etc. promoted a positive thinking during 20th century for all the women that there should be equality for females in all the fields of society like education, right to vote, and most importantly they gave a important message that women should come in unity to raise voice against the injustice which they tolerate, their unity is their biggest power & one woman should standby other woman at the time of need. When we read the novel, we grasp that there is lack of support to a woman (protagonist) Jaya, from another woman (Jaya's own grandmother) which is not ethically right & it is deliberately included in the plot by Deshpande to show the domestic (family) fiction which bounds a woman to live her life on her own terms.

Some famous feminist essays of 20th century were "The Second Sex" by Simone de Beauvoir, "Seeing like a Feminist" by Nivedita Menon & "Feminism is for everybody" by Bell Hooks "Non-Binary" by Kate Bornstein, "Bad

Feminist” by Roxane Gay, these feminist’s books\essays were successful in delivering a message to people that there should be an end to sexism (male dominance), sexist exploitation & oppression & to achieve gender equality in law and in practice. If we talk about the Indian society then there are many Indian feminists who were impressed by the western gender equality (feminism movements were firstly started in the western countries around early 20th century) & they wrote many spectacular essays\books to give society a message of woman empowerment, if we talk about this research paper’s main feminist Shashi Deshpande then we can recall her some best feminist books\essays like “If I Die Today” (1982), “The Dark Holds No Terrors”(1980), “Come Up and be Dead” (1983), all these works always demanded equal status & opportunities for women. Deshpande always imagines man-woman relationship in the family & she explores the traumas, agonies and domestic fiction faced by every woman. In this research paper we are exploring all these social & domestic issues faced by women. Unity among women, fearlessness & self-confidence is very essential for every woman to move forward in life without getting negatively influenced by an outsider or any of the family member itself. Struggle is the only way in any person’s life through which he or she can achieve anything in his or her life & our protagonist is the best example of it.

If we look further from a feminist point of view in this novel, then as a radical feminist like Deshpande, we can observe that when Jaya is married to Mohan (a successful businessman) after her graduation, that marriage is not emotionally satisfying for Jaya, she is not happy because that marriage was completely male dominated. We all know that cooking & cleaning does not have any relation to the gender but in novel, the household chores are managed by Jaya and Mohan works professionally to feed Jaya & their 2 teenage children. Jaya takes care of Mohan as if he is also her third teenager child. Now here we can see the stereotypical expectations from a woman (Jaya) where it is expected from her

that her education till graduation is enough & now, she should get married and after marriage her only job is to manage all the household chores & she will be an ideal wife & a mother only if she blindly obeys her husband without questioning his any ill behavior towards her. These elements portray features of domestic fiction and symptoms of radical feminism. All these happenings against Jaya will create a long silence between her Mohan relationship and distance too. Jaya tolerates these things till a point but when we move further in this research paper we will look & discuss how our protagonist (Jaya) will break her silence.

In the Indian context, there's a prevailing expectation that women must endure male ego and dominance from their husbands, fathers, or brothers. This is evident in the novel's plot when Mohan loses his job due to his own misconduct with his boss and colleagues. Women are expected to bring prosperity to their husbands and in-laws when fortunate, and if unlucky, they are blamed for any suffering befalling the family. Sadly, they have no voice against these gender-biased beliefs and are left with no choice but to be patient and tolerant.

Society may not be the primary adversary of women, but its deeply rooted beliefs and mindset have created an environment where women face these challenges. Jaya, too, endures these expectations. When she and Mohan are forced to move into a smaller and less comfortable apartment due to financial instability, Jaya starts writing articles to help support the family. However, her efforts are met with disapproval as the Indian society typically views a man as the sole breadwinner of the family.

Mohan, like many other husbands in such settings, fails to recognize Jaya's love and support in her actions. Instead, he perceives her financial help as an insult to his masculinity, feeling inadequate as a provider for his wife and family. Though he does not express this verbally, Jaya senses his disapproval through his body language and expressions. Unfortunately, Jaya, like many other girls, has been taught from a young age by her grandmother, mother, or other female

figures to be a tolerant, quiet, and obedient wife and daughter-in-law. These gender-biased teachings exacerbate her efforts to please her husband, yet she still does not receive his wholehearted support due to his sense of male superiority complex.

In essence, the societal norms and expectations imposed on women create an oppressive environment where they must endure and suppress their own aspirations and talents, just to maintain the status quo. This highlights the need for societal change and greater gender equality, so women can pursue their dreams and talents without fear of judgment or reprisal.

Mohan's troubles continue to escalate as he is caught engaging in counterfeiting at his job, resulting in his termination. These humiliations and financial difficulties are largely due to his traditional and close-minded mindset, which proves to be the root cause of his problems. As we know, a person's suffering often stems from their way of thinking and living, and Mohan exemplifies this issue.

During this challenging time, Jaya's sister, Kusum, pays her a visit and shares her recent separation from her own husband. This aspect of the novel can be seen as a true representation of feminism, as the main objective is to empower women and impart a positive moral message. While some anti-feminist individuals might misinterpret Kusum's storyline, Deshpande includes it to awaken Jaya's awareness, prompting her to consider whether she, too, needs to separate from Mohan. It is particularly relevant for women like Jaya, who find themselves trapped in male-dominated marriages. In her mind, Jaya thinks that Kusum's vituperative hubby and her own distant one have veritably different excrescences, but they stem from the same artistic prospects of how a man should treat a woman. Jaya compares the complications in her wedded life with her family Kusum's wedded life issues because both marriages partake a common

problem the lack of emotional understanding that should be present in every hubby- woman relationship. This Emotional Understanding in a marriage always gives a woman support between her in-laws & mental peace. Jaya, lacking emotional understanding, finds herself comparing her married life to Kusum's. However, a sudden realization dawns upon her that the flaws in their respective marriages are fundamentally different. She manages to console herself by acknowledging that at least Mohan is not abusive in nature. The significance of the line mentioned above, "they stem from the same cultural expectations of the way men should treat women," lies in its profound meaning. In a single line, it delves into and exposes the hypocrisies of a male-dominated society. Within this societal framework, a husband's negative behavior, characterized by arrogance, rudeness, and even violence, is deemed acceptable. The burden falls on the wife to be endlessly tolerant and handle these qualities without any reservations, as it is perceived as a hallmark of an ideal wife within Indian society. Women like Jaya and Kusum fall prey (become victim) to this above-mentioned gender-biased belief & it will be not shocking if we will say that a girl's own family is the first one who compels the girl to follow all the above-mentioned patriarchal rules against women.

A woman always finds a best friend in his brother or sister, she feels comfortable & safe with sharing to him\her everything, Similarly, Jaya first tried to hide her problems as a wife but she was a sister too, so her pain automatically came out in front of her brother. When Ravi came to know all this, he shows his aggression in his words for Mohan. When Mohan came to know about Ravi's aggression, he took out his frustration on Jaya like every second typical Indian husbands & Jaya becomes the victim once more just because she is a wife and a woman. In this research paper we can clearly grasp that on many points Jaya becomes the victim just because of a typical mindset that a husband is always right & a good character wife's job is to blindly obey his husband. We can also

observe Simone De Beauvoir's very famous statement in this research paper on many occasions which is "One is not born but rather becomes a woman", this statement is proven correct in this research paper because from starting of the novel Jaya has suffered just because of her gender which was nature's decision but nature discriminate between a man & a woman, society creates differences and discrimination between a male and a female, people have created a myth that a woman should be treated as the other sex, inferior to men and male is the supreme power gender, also said by Beauvoir. Jaya becomes a victim of all these myths just because she's a female, from lack of emotional understanding till not being allowed to fulfil her writing ambition & also not allowed not to portray point of view to her husband, all these dominances were faced by Jaya.

The evident need for support and love from Jaya is apparent as Mohan goes through a challenging period. However, both of them struggle to communicate their feelings and fears, leading to a significant gap in their communication. Jaya, being an educated and self-respecting woman, refuses to see herself as subservient to her husband Mohan. Consequently, when Mohan is unsure about how to seek help and support from Jaya, she, too, feels perplexed and unwilling to display much love and care towards him. The growing distance between them due to various unfortunate events prompts Jaya to resort to silence as an option in their relationship.

The situation worsens when their son, Rahul, leaves home due to the tense atmosphere, and eventually, Mohan also departs from the house. A feminist perspective highlights that women are less likely to abandon their homes and responsibilities as wives and mothers, primarily because of the traditional upbringing they receive. These teachings are often not imparted to men. From this part of the plot, one can analyze and understand the importance of teaching men moral values and principles for maintaining a healthy married life, ensuring they do not run away from their responsibilities, just like Mohan did.

Jaya contemplates the reasons behind her and Mohan's separation. She acknowledges that she bears some responsibility for distancing herself from him during his difficult times. Looking at things from Jaya's perspective, it seems highly probable that her assessment is accurate, given Mohan's frustration with his own family during that period. Jaya comes to realize that the prolonged silence between them has impeded effective communication and openness, making it difficult for them to offer each other the much-needed moral support.

Fortunately, an elderly man living in their apartment building becomes a guiding figure for Jaya. He motivates her to introspect her own uniqueness and untangle the intricacies of her relationship with Mohan. Towards the conclusion of the book, Mohan sends a telegram to Jaya, assuring her that he will return home soon. In the missive, it was also mentioned that his job is willing to take him back. From this we can grasp that somewhere Mohan was the victim of the society's mindset that "A man should only be the bread earner of the family" & because of this he always took all the pressure on his own which negatively affected his married life with Jaya. Feminism is for every gender, surely for males too as we had discussed above, So Mohan's issue is also a part of the feminist analysis. Jaya was a brave woman, so she understood the cause of every up and down in her wedding and she vows that never again will she let the long silence separate them emotionally from each other.

Works Cited and Consulted

- Butler, Judith. "Gender Trouble: Feminism and the Subversion of Identity." New York: Routledge, 1990.
- Davis, Angela Y. "Women, Race & Class." New York: Vintage Books, 1983.
- Deshpande, Shashi. "That Long Silence." New Delhi, India: Penguin Books, 1988.
- hooks, bell. "Feminist Theory: From Margin to Center." Cambridge, MA: South End Press, 1984.
- Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Feminist Review*, no. 30, 1988, pp. 61-88.
- Mohanty, Chandra Talpade, Ann Russo, and Lourdes Torres. "Third World Women and the Politics of Feminism." Bloomington: Indiana University Press, 1991.
- Pateman, Carole. "The Sexual Contract." Cambridge: Polity Press, 1988.
- Smith, Dorothy E. "The Everyday World as Problematic: A Feminist Sociology." Boston, MA: Northeastern University Press, 1987.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271-313.
- Tickner, Ann. "Gender in International Relations: Feminist Perspectives on Achieving Global Security." New York: Columbia University Press, 1992.

Utkarsh Kumar Rai

Utkarsh Kumar Rai is currently pursuing his English Studies from Amity Institute of English Studies and Research, Amity University Uttar Pradesh, India