

SHASHI DESHPANDE'S THAT LONG SILENCE: PAVING THE WAY FOR INDIAN WOMEN

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ABSTRACT

Shashi Deshpande is a novelist of a high order and great sensibility. A closer study of Shashi Deshpande's novels reveals that her novels are serious reflections on the human condition with a particular focus on the perils and predicaments of women in the society. As a vigilant social observer, she has sensitively portrayed the gender imbalances of her own society. As a conscience keeper of the society, the novelist has been successful in giving voice to the silenced, while empowering the marginalized. Her protagonists finally emerge as strong women, crossing patriarchal boundaries and breaking traditional ideals to gain personal space in their own terms. In the final outcome, they are neither victim nor rebel but directed toward self-transformation and restructuring and as a result of the reworking of both, led to a new and meaningful pattern in interpersonal relationship in the family.

All of us are trying to adapt ourselves to the society as it is and in that process we are discovering ourselves, new ways of living and new ways of functioning.

Shashi Deshpande

INTRODUCTION

In general human being (man and woman) is regarded as a creature of instincts and impulses and an outcome of economic and social perplexity and uncertainty, has strained the patriarchal pattern of family relationship and further has brought to suspect all manifestations of authority. In the atmosphere of perplexity, uncertainty, confusion, and anxiety of present era, there is quite natural a collapse of faith in the accepted pattern of family life and which has probably led to a search for the new pattern in a family relationship in the society. In such a social, cultural and economic development of human existence, the most mystifying thing at this juncture in the patriarchal world is a family relationship. For this reason, a new pattern in a family relationship has acquired a special significance as a theme in the fiction of Indian Women novelists like Shashi Deshpande who are deeply disturbed by gender bias of their times. Perhaps, her fiction is a reflection of feeling that the gender bias prevailing in our society, cannot be allowed to continue unabated and un-debated. Her fiction tries to paint a picture of womanhood in society by which, being a woman should mean an acceptance of one's womanhood as positive aspect in its self and thus creating a new pattern in family relationship where woman, instead of defining herself in relation to man only, defines herself positively and holistically by rising above the dichotomous perception of man and woman. A new pattern in a family relationship seems to inchoate freedom to the woman to choose and act upon one's choice as man has the freedom to choose and act the way he wants and also man and woman learn to give space and respect to each other without sacrificing marriage space. It is like embracing modernity while remembering the importance of caring and

sharing values of traditional institutions of Indian society, family and marriage.

*The novels of Shashi Deshpande offer an enlightening study of pattern in an interpersonal relationship, rather family relationship. Her protagonists are constantly engaged in a profound search for a meaningful pattern in their family relationship. A meaningful pattern in the sense that a pattern whereby they can have a perfect understanding with own self as well as with her husband and companionship in an interpersonal relationship. It also implies complete harmony and effective communication between two individuals that is, wife and husband. The understanding with self, that is, incoherence with own-self is prerequisite for understanding the interpersonal relationship. There should be no discrimination or differentiation on the basis of sex and gender, femininity and masculinity. There should be no question of domination or subjugation. A meaningful pattern in a family relationship is based on the notion of companionship between husband and wife-one sustain whole and complimentary to each other along with mutual respect to their basic functions. It also implies self-fulfillment and no restriction to development of human potentialities. As Shashi Deshpande argues, "[W]e are human is more important than that we are men or women." (New Perspectives 2) She further proposes, "To assert yourself and not to be aggressive, to escape domination and not to dominate?" (Misra 80) It is her 'human impulse' behind her fiction is bigger than the 'woman question'. Shashi Deshpande's concern is that the women should not be victim, but bold enough to accept challenges of life, as Jasbir Jain points out, "[N]o longer between either captivity or exile but guided towards personal transformation and external restructuring" (271), then reworking of both gives rise to a new and meaningful pattern in the family relationship. The present article takes up the study of the novel, *That Long Silence*, to explore a search for new pattern in the family relationship. Does the forging of a new understanding depend on searching for a new pattern in a family relationship? If yes, then how? It is demonstrated in this article. This article is an attempt to provide a little different interpretation, with a view to exploring a new and meaningful pattern in a family relationship in Shashi Deshpande's novel, *That Long Silence*.*

KEYWORDS: *Shashi Deshpande, Woman, Family Relationship, Identity, Introspection, A New Pattern Of Life*

THE ROLE AND IDENTITY OF A WOMAN IN INDIAN SOCIETY

The novel portrays the role and identity of the woman in a traditional society in a very realistic manner. In a convention ridden society, a woman's identity is traditionally weaved according to the role conferred on her in familial space as a daughter, wife, mother and so on. The institution of the family offers her shelter, food, and safety and she gets so much acclimatized to that sheltered zone that she becomes tied to the comfort (zone) norms, as prescribed by the family and is perhaps rendered incapable of thinking at its own. In the beginning, it is within the family that a girl child experiences her feelings of rejection and discrimination only because of her stereotype image. She is fostered as a woman in accordance with pre-defined social norms of the family and the society. Once Jaya gets married, her life changes from 'normal girl' to 'undesired girl', she enters into a female world, getting herself used to the woman specific roles sharply defined by Mohan's family, and surprisingly, without any sense of remorse:

"They had been a revelation to me, the women in his family, so definite in their roles, so well-trained in their duties, so skillful in the right areas, so indifferent to everything else I had never seen so clear, so precise a pattern before, and I had been entranced by it." (83)

However, she does not take much time to pick up the women-specific roles so that her life might revolve around the needs and desires of Mohan. Although, she has not been raised to serve a husband she begins to internalize all the household duties with vigor and to take care of her family with passion by keeping sacrosanctity of marriage in mind. The interesting thing to note here is that she may not do it happily or consciously but she would so project that it appears to have done consciously by her. It is obvious that she is not happy with the existing pattern of relationship in the family, but she would learn to manage it, as, she reflects, "I would pattern myself after them. That way lay-well, if not happiness, at least the consciousness of doing right, freedom from guilt." (84)

Shashi Deshpande through Jaya's self-analysis reveals that the Indian women have to sacrifice their freedom and also their humanness for remaining safe and secure, and yet, their life is hardly safe and secure in the family. Jaya does everything she could do to keep his husband pleased by keeping in mind the advice of Ramukaka, "Remember, Jaya, the happiness of your husband and home depends entirely on you", (138) but she could not succeed and she has to give up. At last, she also refuses to follow the roles of ideal Indian women like Sita and Savitri. S. P. Swain says:

She is not a structurally patterned woman of Indian traditional society where women are chiefly confined to hearth and man of the world, where a woman was the follower and man the leader, where a woman was the sufferer and man the ordainer." (68)

THEREALIZATION OF THE NEED FOR A MEANINGFUL PATTERN OF LIFE

Jaya feels tired of doing all these deceptive measures just to please her husband. She is unable to cope-up and also afraid to disclose, reaches nearly to the stage of breakdown, as the novelist comments, "[T]here is a frank realization of this evil necessity in her conjugal life" (27) At this point of time, as life becomes unhappy and unbearable due to the existing pattern in her family relationship, she seeks to engage in search of a new pattern in her family relationship. Actually, she never is able to get matrimonial bliss in her married life. Happiness was just an illusion for her and she was fantasizing about to sustain the illusion. The innate urge to change and not to sustain illusions of life is seeping into her, while Jaya, and introspects her life painfully. At last, Jaya has to agree to herself, "that I had often found family life unendurable. Worse than anything else been the boredom of the unchanging pattern, unending monotony." (4) She does neither want to be mythical Sita nor Savitri nor Draupadi who followed their husbands blindly in whatever they do wherever they go as she denies, "No, what have I to do with these mythical women? I can't fool myself. The truth is simpler." (11) She further fears, "I would never be able to shake off this monstrous burden." (97)

Jaya longs to confront the silence of life directly through her fiction. Through her fiction writing, she wanted to articulate her silence, and she made a good start also. Her story about a man "who could not reach out to his wife except through her body" was seen as an honest probing into life. Her story about her own incompatible marital life even won a prize for an authentic depiction of life but evokes an angry response from her own husband, Mohan for revealing their life to the world. Having felt guilty and shame, she stopped articulating the truth behind her silence and turned to write- what people want, not what she wants to write. Her expression is not acceptable to males unless she has encoded it into the language understood to males. Dale Spender in his book *Man Made Language* opines, "when women find difficult to symbolize their

experiences in male language, they either internalize male reality- alienation or keep complete silence.” She suppresses her creative expression by not writing what she is good at, but just for the sake of Mohan’s pleasure. Jaya allows her to be silenced and begins writing frivolous under the pen name of Sita. Siddharatha Sharma critiques very aptly: [S]he had made merely glossing over the reality or truth and smothering her inner conscience to avoid endangering marriage.” (40)

THE SHIFTING OF FLAT: CHANGE IN BEARINGS OF JAYA AND MOHAN

The shifting of flat marks the visible change in bearings of Jaya and Mohan. Their family, due to alleged charges of corruption at Mohan and ongoing inquiry, has to shift from Church gate bungalow to Jaya’s small suburban Dadar flat in Bombay. As a result of it, Mohan, being in trouble loses confidence at one hand and Jaya seems to have gain confidence on the other hand. It can be illustrated by opening the door of Dadar flat and her refusal to hand over the key to Mohan. Jaya assess the situation, “ No, I have to be honest with myself. It was not he who had relinquished his authority it was I who no longer conceded any authority to him.” (9) In the absence of her husband at Dadar flat, Jaya passes through the long silence, recalls the bitter experiences of her own life as a daughter, sister, wife, mother, friend, mistress, columnist and more than that of all these roles, that is ‘human being’ and realises that even though she has allowed the soft smiling placid, motherly woman, Suhasini to override Jaya, “her true self” but still Mohan leaves home by accusing her only. It is the first time in the seventeen years of long marriage, she gives a thought on individuality, her inner self. Dadar flat, though a comparatively small house, but perfectly at ease to be prepared to look at her own self with objectivity and meaningfulness of life in family relationships.

The point, here which needs to be noted is that, Jaya is not happy with existing pattern in their interpersonal relationship, but at same time for safety and security of her marriage, she has so internalized the role of submissive housewife that after shifting to Dadar flat, it becomes so difficult to find any alternative identity to associate with. The novelist probably seems to convey to the readers that housewives/women are so silenced and so engrossed in their type casted roles that it becomes almost very difficult to come out of them. The shifting to Dadar flat also stands for freedom and self-fulfilment to Jaya and a trap and confinement to Mohan.

The shifting of the house not only brought freedom for Jaya but also increase her importance as a person and as a professional who could bail Mohan out in such type of situation. She is now a new force inside as well outside the family. She looks forward to redefining herself by restructuring the boundary of the patriarchal pattern of living and beginning to refuse to be servile. The new house spells Mohan’s fall and failure from his dominant and privileged position and loses her prop also in the interpersonal relationship. His realm of supremacy has been shaken internally as well as externally. Mohan is jobless but the job is a well within reach of Jaya. With the shifting to Dadar flat, she gradually finds her emotional dependency on Mohan, reducing. There is a perceptible shift in the way both of them feel not only about themselves but also about each other.

THE ESSENTIALITY OF LIVING IN A RELATIONSHIP FOR THE WOMAN

Shashi Deshpande, because of her deep rootedness in Indian socio-cultural values, insists her women protagonists live in family relationships. Her women protagonists, however strong may be but incomplete without living in family relationships. Jaya has to face the humiliation of being left alone in the Dadar flat. She feels disappointed and frustrated with the way Mohan left her. In the absence of her husband at Dadar flat, Jaya passes through the long silence, recollects the bitter experiences of her own life and realizes that even though she has allowed the soft smiling placid motherly women, Suhasini to override Jaya, "her true self" but still Mohan leaves home by accusing her only. She begins to feel dull and inactive in his absence. She also begins to realize her incompleteness in the absence of Mohan. It is he who provides comfort and meaning to her life. She feels insecure in her absence. Hopelessness and distress widen further with the departure of Rahul for a holiday trip. In the absence of Mohan, the most frightening scene, what Jaya experiences, when she finds two men palpating the breast of a young girl at the bus stop. The incident makes her upset totally as she identifies the girl at the bus stop as her daughter Rati. This incident put the credibility of her romantic ideas of the woman being the victim in doubt. As she fails to confront her first encounter due to the bitter reality of life, all her revolutionary ideas tend to weaken. The girl's incident shakes her off completely by reminding her of the importance of family. She realizes that her family is secure only with Mohan, with her husband. Jaya is a woman who initially revolts but finally recoils or reconciles as she believes pain and suffering in hostility agony and anguish in revolt. She is a type of woman who wants to revolt against patriarchy but finally could not revolt due to fear of self and disapproval by society. Indira Kulkshreshtha opines, "Her inner conflict and turmoil are so bitter that she is unable to speak them out but remains silent in order not to be frustrated and disappointed on disapproval of her action by the society." (82) It is probably due to Deshpande's belief in the vitality of the social institutions of marriage and family and non-feministic stance. In the absence of Mohan, she learns that the world is made up of interdependent parts, and she would be incomplete without her husband and family life. She decides to seek liberation and selfhood within the framework of marriage.

PSYCHOLOGICAL READING OF THE NOVEL

Kalidas Misra says, "Shashi Deshpande's search for the location of self outside the contested territories of conservatives discourses slowly subvert the binaries and transcends to a dimension where women are matured and free to understand herself and her shadows." (72) He further points out, "The ultimate horizon of her fiction reveals the rise of new consciousness with its all appeal and freshness to fuse the aspiration of an independent and free entity with the pleasures of an aesthetically vibrant and radiant self." (81) Adeshpal in her article 'The Long Silence: A Study of Displaced Anger' makes an interesting psychological reading of the novel. He says that Jaya is a victim of ego-inflation. During her childhood, her ego got inflated due to her father's encouragement and commitment to her demands. As, it has been discussed earlier also, that she is quite used to repress her anger in silence. As the silence is deliberate, it becomes a tool of resistance and acts as a barrier to the penetration of the soul. Thus it functions as a protective shield and an operation of power rather than powerlessness. She represses her anger when Mohan accuses her of no fault. Her inner urges to burst out in anger on Mohan but due to fear she

fails to come out of silence, "I could say nothing. I was...pinned to it by his anger, a monstrously huge spear that went through me, excruciatingly painful, yet leaving me cruelly conscious" (120-121) Kamat also makes her aware of her fear of failure. He awakens her suppressing anger and asked her to articulate it through her writing. Adesh Pal explains, "When repression of anger continue for a long time, ego-self cries reach her climatic point- ego identification with self is at its climax- and there is a danger of extinction." (123) The similar is the experience, she has when Mohan leaves the Dadar flat. As a result, she feels deserted-haunted-engulfed by the dumbness of loneliness. The silence no longer remains as a protective shield and a tool of resistance. The consciousness of Kusum and the fact of her madness leading to her death also terrorizes her. This is probably the reason, she goes hysteric and utter, "I must not laugh, I must not laugh." (122) All these leads to the dissolution of her ego, the ego which used to make her to revolt at one hand and suffer passively due to fear on the other hand. Jaya's search for a meaningful pattern in her interpersonal relationship can be understood if one looks into what Philip Martin says in her study entitled, "Life Pattern: The Secret to Emotional Freedom." Martin says that to seek the pattern of one's life one has to seek and discover the pattern of ego and pattern of the individual. The pattern of life pattern is a new pattern, which is an expression of all the pattern before it. He further illustrates:

"The ego pattern is the pattern one layer underneath the life pattern and one layer beneath the ego pattern is the pattern of you. You feel the problem is in the life pattern but the ego pattern is the pattern that forms the life pattern. The ego pattern is the cause and the life pattern is the effect. The life pattern harmonizes with the ego pattern, so changing and modifying the life pattern will meet with resistance as it is perfect (though symptomatic) for it fits with the underlying pattern. The ego pattern is based on the separation, it is divorced from its preceding pattern, its natural tendency is to harmonize with its preceding pattern. But a minute part of the ego pattern, the core belief of the pattern, creates the separation from the pattern of you. So this ego pattern does not fit with the greater scheme of things, the patterns that underlie it, its foundation. So it flounders in the sea of its misconception. If we harmonize our ego pattern with its underlying pattern, our problems disappear and our life pattern will adjust and harmonize with the ego pattern." (Martin 313)

If one tries to co-relate the psychological reading of the novel with the concept of Philip Martin on life patterns, it can be said that Jaya has been floundering in her life to harmonize her ego pattern with her own life pattern so as to have a new meaningful pattern in the family relationship. In the absence of Mohan, having engulfed in loneliness and fear of life she had an interface with her own self and recovered her true-self from the several fragmented selves. It brings her a new realization of about human life. A new understanding about her own-self dawns into her. She understands that she also has contributed towards her own victimization in life. Complete happiness is an illusion of life and loneliness is an essential condition of human life. She realizes that she has to fight her own battle of life. "Neither total extinction of ego nor complete conformity can bring her true identity." (Adesh 124) A balanced and harmonized relationship between ego and self can give a balanced outlook on life. It is not anger/revolt/rejection with which one can fight one's battles of life and achieve peace in life but by accepting and embracing the life with a new awareness of freedom and responsibility of one's true self. This would also accord necessary space to women and well-harmonized relationship in the family. When she hears the news that Mohan and Rahul will be back soon, she decides not to be passive in life and will not look at his face for the answers, she wants in her life. It is through mutual understanding and respect based on the principle of companionship, a peaceful and

meaningful co-existence of Mohan and Jaya is possible and in this way, they can find a new meaningful pattern in their family relationship.

INTROSPECTION: THE NEW WAY OF THINKING ABOUT THE OLD RELATIONSHIP

Jaya through this introspection is having an interface with own-self. And this interface with own-self has changed her perception and approach towards life and problems of life. The introspection detoxifies her mind and made her look newer possibilities of life. She further realizes:

“I’ve achieved this I’m not afraid anymore. The panic has gone. I’m Mohan’s wife, I had thought ‘and cut off the bits of me that had refused to be Mohan’s wife. Now I know that kind of fragmentation is not possible.” (191)

Jaya through self-evaluation brings an enlightened awakening into her which makes her realize that it is not Mohan alone who is responsible for her failures but she herself was also to be blamed for all this.

Jaya finally comes out of her emotional upheavals. Mohan’s absence also awaken Jaya to her real place in family relationship. After realisation, Jaya understands that she also has contributed to her own victimization. Moreover there remains a communication gap between Jaya and Mohan as neither Jaya does not communicate anything to Mohan nor does Mohan look into her needs. He takes it for sure that Jaya is going to follow him blindly as any other woman of Indian society. Jaya moves to accept mutual responsibility in marriage. She cannot make Mohan a scapegoat for her failure as a writer as she realizes: “Mohan had not forced me to do that kind of writing. I’d gone into it myself. With my eyes wide open.” (148) She considers her husband as a “sheltering tree.” And by doing so, she tends to undermine her own responsibility. It is fear on the part of her that has allowed her subjugation to continue in life: “ Yes, I have been scared, scared of breaking through that thin veneer of a happy family...” (191) She asserts that she need not succumb and assume the role cast upon her and allow bargaining for more and more space in partnership. As Sarala Parker makes an interesting suggestion in this regard, “[W]omen should accept their own responsibility for what they are, see how much they have contributed to their victimization instead of putting the blame on everybody except themselves.” (169) On the same line, P Ramamurthy also speaks: “...it is possible for the woman to live in a world where men also live.” (38) It does never mean, to suffer in silence and give in to your own oppression. It also does not mean wholeheartedly accept and lovingly practice all traditions. The changed time requires changed thinking and change in traditions also. As Shashi Deshpande believes:

“Tradition is our link to the past- we need that link. Yet we don’t want to get bogged down in the past, if not for any other reason, because practical living becomes impossible otherwise. This is the human concern, not confines to one sex. When this how it is, to say that women are different, that they are more faithful to tradition and averse to change, is to set them apart from these human traits, from the story of humanity itself, it is to deny them their humanness and emphasize their “woman-ness.” (New Perspectives 2)

Jaya the protagonist of the novel towards the end through self-reflection and introspection rejuvenates her inner self and emerge as a new self-being. At last, she could find meaning in her role as woman, wife, mother, and daughter, through awakened enlightenment she realizes that it is only she, who has to make a better life for herself and she is quite capable of doing it. She emerges as independent and strong, to falls back upon her own inner resources and becomes ready to face her

life boldly. The traditional Indian wisdom stands Jaya in good stead. The word from the Bhagvadgita: “Yathacchasi tatha kur. do as the desire” ,(83) appeals to her after her enlightenment. She has now been provided with knowledge of life and the course of action will not be dictated but to be chosen by Jaya her- self. She comes to realize that it is her life and its decisions are to be made by herself only. She comes to realize that now onwards the life is not going to be easy for her. She asserts that she is open to change and modification and also hopes that people may change. The novel ends with hope and optimism, “but we can always hope. Without that, life would be impossible. And if there is anything I know it is this: life has always to be made possible.” (193)

It is interesting to note that Jaya has acknowledged her responsibility after the completion of the process of self-recovery. The character of Jaya progresses from a passive role to an active one without any external help. Jaya comes up prepared for the role of Matiree (taken from Upanishad) who renounced the wealth of her husband Yajnavalkya due to reason she thinks that the wealth cannot lead humanity to ultimate reality in life.

Shashi Deshpande through the portrayal of character Jaya seems to convey a message to Indian women that they must learn to conquer their fear and assert themselves. They will have to solve their problems in their own way, by their own efforts only. No one else can do it for them. It is our own fears and willingness to be slaves, enslaves us. She tries to further suggest that even financial independence can also not solve their problems completely. For this, she does not have to go anywhere else, but to explore their own inner beings in open, flexible and expansive manner on the road to self-actualization. This interface with own self, would reveal the rise of new self-consciousness in them and pave the way to recover one's self. It will bring a change in their perception and approach towards life and problems of life. Jaya by emerging as stronger new self, become her own savior. Shashi Deshpande writes:

“The point is that the greatest revolutions can take place in mind; all revolutions begin there. How this thinking is translated into action is another thing: it is not necessary to walk out. But each person takes a decision depending on the circumstances of his/her life. The point is having the knowledge, the point is being able to act on that knowledge, the point is taking responsibility for one's decision.” (New Perspectives 6)

The innate urge to change and not to sustain illusions of life is started seeping into her, while Jaya, introspects her life painfully. She undergoes a change in her mental attitude and develops moral courage to speak up in her relationship to change the patterns of her married life. She neither revolts against family nor she compromises with existing patterns of family relationships but follows middle path by restructuring family space on the basis of renewed ideas as Jasbir Jain suggests, the option is no longer between silent captivity or running away from the situation but dealing it with different mental frame—change in the way one sees/views others and thus makes others to value you. The life has to move on with hope and looking forward with positivity. This change in her mental attitude to be spelt out in action can be seen in her life. She realizes that she will get her due place in her family not by escaping the situation but by playing an active role in constructing new patterns of family relationships. Here, it can be said that Shashi Deshpande seems to be concerned not only with the place of women in society but also with the need to preserve the sanctity of institution of marriage and family. In this way, her fiction is markedly different from her contemporary women novelists and reveals her craving for providing a role model to the Indian women for their emancipation. Santwana Haldar is perhaps not wrong to comment on the women writers, “The writer

(Shashi Deshpande) is perhaps guided by the idea that she should provide a role model of a new woman who will encourage other women to follow the way of self-emancipation." (Haldar 203) Shashi Deshpande has also admitted it in an interview given to S Prasanna Sree, "I am not saying don't take these women as role models" (A Study 157) Jaya can be called as a liberated person for breaking her long silence. Liberated in the sense that she would refuse to be oppressed and suppressed. She would not sacrifice her individuality and selfhood. She would certainly refuse to go against her conscience. She would realize her human potential to the fullest level. She says that humans are social beings cannot afford to have to do away with the ties of family and society. She further says:

"My only thing about Liberation is that you don't give into oppression and cruelty and that Jaya at the end comes to the conclusion that she is not going to give in. She is not going to live up to the model of a wife of which her husband Mohan wanted. She is going to be herself. That is true Liberation as far as I am concerned." (147)

CONCLUSIONS

Jaya, the protagonist of novel has compromised a lot in her marriage till her family stayed in Church gate flat. After shifting to Dadar flat, she has made an honest self analysis of what she has been doing till then. She decides that she is going to change in life. She is going to change the pattern of married life i.e. family relationship. She has decided not to follow the same path in life. She is going to view the same relationship differently as a result of the change of her mental attitude. As Shashi Deshpande comments, "My women protagonists are all intelligent thinking women capable of self-analysis. They do not go back to the same point..... certainly, there is a change in their mental attitude, it is going to be spelt out in a change in action." (146) She is going to deal with the same relation and the same problem of life in a different way by applying new thinking. She is going to apply a new way of thinking to the old relationship. Facing an old relationship with a new way of thinking is the same as what Star Plus's tag line says: "Rishta Vahi Soch Nayi." Jaya is going to apply new and different thinking while dealing with old relation, for example with her husband, Mohan, and a new way of thinking means she is not going to live up to the model of the wife of which her husband Mohan wanted. Indira Kulkshreshtha also means probably the same thing as Rishta Vahi Soch Nayi when she defines Jaya's nature, "[O]n the one hand an impulsive desire to be emancipated and liberated, on the other hand, an almost instinctive urge to be traditional." (79) In the words of the novelist Rishta Vahi Soch Nayi is probably facing the situation (old) with a different (new) idea. The concept of Rishta Vahi Soch Nayi is going to be the way, paving the way for forging a new understanding with their own- self as well as between husband and wife i.e. in family relationship. And this is the forging of understanding at both levels- with own self as well as with her husband, that provides the ways for a new and meaningful pattern in her family relationship which certainly paves the way for Indian women in their life

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