

That Long Silence Shashi Deshpande

During The Seventy Years Of Its Effective History Indian Writing In English Crossed Many Miles Stones And Has Come To Be Finally Accepted As A Major Literature Of The World. Having Won Almost Every Important Literary Prize In The Recent Few Years, Iwe Has Become Immensely Popular With The Common International Readers And Critics Alike. If Its Being Prescribed For Study In Universities Across The World Is Any Indication, The Place Of Iwe In The Canon Is Secure Forever. This Anthology Of Critical Articles Attempts To Evaluate Some Of The Major Indian Poets And Novelists And Their Influential Works From Refreshingly New Perspectives Historical, Socio-Economic, Existential, Mythological, Philosophical-Religious And Environmental. The Writers Studied Here Include Anand, Narayan, Raja Rao, Malgonkar, Bhattacharya, Joshi, Desai, Markandaya, Sahgal, Ezekiel And Ramanujan. An Interesting Addition To This Volume Are A Couple Of Articles On The Diaspora Writers Such Rohinton Mistry And The South African Indian Poets And Novelists. It Is Hoped That This Book Will Prove Itself Highly Useful To All Who Are Seriously Interested In Indian Writing In English.

That Long Silence Penguin Books India

Paperback edition of a critically acclaimed Indian novel called "large minded...philosophical and rich."--New York Times Book Review
New Perspectives On Indian English Writings Is A Collection Of Thirty-Eight Research Papers On Various Fictionists, Dramatists And Poets Of Indian Origin. These Papers, Contributed By Scholars And Teachers Of Repute, Study In Depth The Major Works Of The Pioneers As Well As Emerging Indian Authors, Writing In English. The Writers Included In This Volume Are Kamala Markandaya, Jhumpa Lahiri, Shashi Deshpande, Nayantara Sahgal, Girish Karnad, Manju Kapur, Bharati Mukherjee, R.K. Narayan, Salman Rushdie, Arundhati Roy, Gita Mehta, Kamala Das, Nissim Ezekiel, Ruth Praver Jhabvala And Many Others. The Wide Range Of The Authors, Covered In This Volume, Makes It Useful For Researchers, Teachers And Postgraduate Students, Studying In Various Universities Of India.

8 August 1942. As Gandiji and prominent leaders are put in jail, Babu and Manju suddenly find themselves a part of the larger protests--their schools close down and their father is put behind bars. Their daring brother Mohan goes underground and the rest of the family moves to Narayanpur, a sleepy little village seemingly untouched by the turbulence in the country. But Narayanpur is seething within and it all comes to a head when a group of children dare to confront the police.

"There can be no vaulting over time," thinks Urmila, the narrator of Shashi Deshpande's profound and soul-stirring novel. "We have to walk every step of the way, however difficult or painful it is; we can avoid nothing." After the death of her baby, Urmila finds her own path difficult to endure. But through her grief, she is drawn into the lives of two very different women—one her long-dead mother-in-law, a thwarted writer, the other a young woman who lies unconscious in a hospital bed. And it is through these quiet, unexpected connections that Urmi begins her journey toward healing. The miracle of *The Binding Vine*, and of Shashi Deshpande's deeply compassionate vision, is that out of this web of loss and despair emerge strand of life and hope—a binding vine of love, concern, and connection that spreads across chasms of time, social class, and even death. In moving and exquisitely understated prose, Deshpande renders visible the extraordinary endurance and grace concealed in women's everyday lives.

The Present Book Is An Attempt To Analyse Some Of The Outstanding Post-Colonial Writers Like Arundhati Roy (Booker Prize Winner 1997), Vikram Chandra (Commonwealth Prize Winner 1997), Derek Walcott (Nobel Prize Winner), Margaret Atwood (Booker Prize Winner

2000), Jayanta Mahapatra, Dom Moraes, Nissim Ezekiel, Keki N. Daruwalla, Kamala Das, Shiv K. Kumar, Anita Desai, Shashi Deshpande, Ruskin Bond (All Sahitya Akademi Award Winners) In The Light Of Post-Colonial Theory. Apart From Analysing Individual Authors, An Attempt Has Also Been Made To Show The Trends In Post-Colonial Poetry, Indian English Fiction, Orissan Contribution To Post-Colonial Indian English Literature And Above All, Post-Colonial English Studies In India.

Like Her Fiction, Shashi Deshpande S Essays Hold A Universal Appeal, Even When Firmly Entrenched In The Social Realities Of Our Everyday Life And Grappling With Issues That Are Particularly Indian. Some Of The Finest Pieces In This Collection Deal With Language And Writing: The Prickly And Often Acrimonious Issue Of English, The Deep And Unfortunate Divide Between English And The Regional Languages, The Importance And Necessity Of Translations, The Compulsions Of The Global Market On Literature, A Writer S Obligation To Self-Censorship, The Moral Vision That Underscores All Good Writing, The Unshakable Worth Of Readers And Much More. There Are Also Essays In Which Shashi Deshpande Talks About Her Own Craft, How Each One Of Her Novels Took Shape, Going Into Particulars And Readily Sharing Confidentialities So That Readers Will Experience The Same Intimacy They Encounter In Her Novels. Much Of Her Writing Is Shaped By The Fact That She Is A Woman. With Unflinching Honesty She Clearly Articulates The Difficulties Of Writing As A Politically Aware Woman, Touching Upon Matters Of Contention Such As Gender, Feminism, Marginalization And The Relevance Of Reworking Myths. Thought-Provoking And Engaging, This Collection Showcases, For The First Time, The Broad Sweep Of Deshpande S Non-Fiction Writing.

Seminar paper from the year 2020 in the subject Gender Studies, grade: NA, , course: Masters', language: English, abstract: Gender discrimination is a social stigma which has inflicted not only the Indian Society but social condition would once. Chauvinism is something which has affected the lives of every woman. Voices have been raised from time to time against it but have been curbed forcefully by the so-called contractors of the society, in the name of culture, religion, and community. Establishing gender justice and gender are the key aspects of the feminist movement. Equal rights for both the genders are not only the biological concern but a social necessity. Shashi Deshpande's quest for identity and freedom has become a dominant theme in her works. She is one of the leading novelists of contemporary Indian Society and has a distinct place as she consistently addresses the question of selfhood with its many ramifications in her novels. She has sensitively treated typical Indian themes and has successfully depicted the intricate emotions, dilemmas, and conflicts of the contemporary Indian woman in her interactions with her male counterparts. Her concern is, in fact, for nothing less than the human predicament. Keywords: Despondency, chauvinism, identity, dilemma, the human predicament.

Shashi Deshpande's latest novel explores the lives of two women, one obsessed with music and the other a passionate

believer in Communism, who break away from their families to seek fulfilment in public life. Savitribai Indorekar, born into an orthodox Hindu family, elopes with her Muslim lover and accompanist, Ghulaam Saab, to pursue a career in music. Gentle, strong-willed Leela, on the other hand, gives her life to the Party, and to working with the factory workers of Bombay. Fifty years after these events have been set in motion, Madhu, Leela's niece, travels to Bhavanipur, Savitribai's home in her last years, to write a biography of Bai. Caught in her own despair over the loss of her only son. Madhu tries to make sense of the lives of Bai and those around her, and in doing so, seeks to find a way out of her own grief.

The New Series Studies In Women Writers In English Is A Grateful Acknowledgment Of The Contribution And Public Recognition Of The Emerging Voice Of Women In The Arena Of Literature During The Last Few Centuries, And Especially In The Latter Half Of The Twentieth Century. Women Writers Across The Globe Have Made Their Distinctive Mark, With Their Own Perception Of Life Be It Feminine, Or Feminist Or Female. The Present Volume, The Fifth In The Series, Introduces Critique Of Work By Women Writers; It Bears Evidence To The Growing Critical Attention Towards Authors Writing Outside The Mainstream, In America, Canada, And Especially In India. The Eighteen Essays Included In This Fifth Volume Of The Series Cover A Wide Spectrum Of Women Writers Across Space And Time. The Women Writers Discussed In This Volume Include One From Britain, I.E., Mary Shelley, One From America, I.E., Toni Morrison, The Nobel Laureate For Literature In 1993, One From Canada, I.E., Margaret Laurence, And A Host Of Indian Writers, From An Early Pioneer Like Krupabai Sathianadan To The Partition Novelist Bapsi Sidwa, As Well As Contemporary Avant-Gardes Like Shashi Deshpande, Anita Desai, Shobhaa De, Manju Kapur, And Arundhati Roy As Well As The Émigré Indian Writer Bharati Mukherjee. Since Most Of The Authors Discussed In These Articles Are Prescribed In The English Syllabus In The Universities Of India, Both The Teachers And The Students Will Find Them Extremely Useful, And The General Readers Who Are Interested In Literature In English And/Or Women Writers Will Also Find Them Intellectually Stimulating.

Jaya's life comes apart at the seams when her husband is asked to leave his job while allegations of business malpractice against him are investigated. Her familiar existence disrupted, her husband's reputation in question and their future as a family in jeopardy; Jaya, a failed writer, is haunted by memories of the past. Differences with her husband, frustrations in their seventeen-year-old marriage, disappointment in her two teenage children, the claustrophobia of her childhood—all begin to surface. In her small suburban Bombay flat, Jaya grapples with these and other truths about herself—among them her failure at writing and her fear of anger. . . . Shashi Deshpande gives us an exceptionally accomplished portrayal of a woman trying to erase a 'long silence' begun in childhood and rooted in herself and in the constraints of her life.

Ships That Pass tells the story of Tara and Shaan, near strangers to each other after fourteen years of being married, and Tara's sister, Radhika, recently engaged, almost on a whim, to someone she barely knows. Even as Radhika tries to understand how a once ideal marriage has come undone, and struggles with her own feelings for an older man, tragedy strikes: Tara dies in mysterious circumstances and Shaan is arrested for murder.

Shashi Deshpande, b. 1938, Indian English novelist.

Feminism Is A Rapidly Developing Critical Ideology Of Great Promise. It Has Evolved Into A Philosophy Encompassing Diverse Fields Of Human Activity In Society. The Feminist Theory, Its Varied Articulations And Its Ramifications In A Literary Context Constitute A Significant Segment For Critical Endeavour. The Present Anthology Provides A Broad Spectrum On Feminist English Literature With In-Depth Analysis Of The Works Of Kamala Das, Kamala Markandaya, Anita Desai, Rama Mehta, Shashi Deshpande, Uma Vasudevan, Githa Hariharan, Nina Sibal, Arundhati Roy, Mary Shelley, Jane Austen, Virginia Woolf, Margaret Atwood, Jean Rhys, Ellen Glasgow, F. Scott Fitzgerald, Toni Morrison And Others. The Volume Also Contains Articles On Feminist Theory, The Emerging Self Of Women In Indian English Fiction And General Appraisal Of Women Novelists As Regards Their Portrayal Of The Woman S Question.

"Amrita Bhalla reads Deshpande's works by going beyond the parameters of labels and descriptions and offers for the first time a critical insight into the way Indian women have been represented in recent Indian history and in contemporary India. This study springs from her belief that it is essential to locate and place Indian literary works in the context of the Indian society of which Deshpande writes. Deshpande, a writer who refuses to 'explain' or 'present' India, has written widely on Indian writing in English, the dilemma of being a woman writer, and the myth and reality of Indian women."--BOOK JACKET.

The Present Book Is A Thorough Critical Analysis Of Shashi Deshpande S Works And Has Been Prepared Keeping In Mind The Requirements Of Students In Indian Universities And Colleges. While Choosing The Critical Essays, The Broad-Based Study On The Author Has Been Given Due Significance In This Volume. This Book May Also Provide A Useful Insight To The Foreign Readers As The Essays Are Written By The Indian Experts Who Understand And Live Within The Socio-Cultural Context Of India. However, The Feelings As Portrayed By The Novelist Is Universal, Placed In The Situation, The Same Would Be The Predicament Whether Male Or Female As The Writer Universalizes Certain Basic Emotions Irrespective Of National Character. It Is Fervently Hoped That This Book Would Stimulate Further Research Into The Domain Of Indian Women Writers Works To Focus Certain Aspects Hitherto Unexplored.

Maangey Allah se bas itni dua hai Rashid Main jo Urdu mein vaseeyat likhoon beta parh ley All Rashid asks of Allah is just one small gift: If I write my will in Urdu, may my son be able to read it. Urdu, one of the most widely used languages

in the subcontinent, is, sadly, dying a slow death in the land where it was born and where it flourished. This definitive collection spans over 200 years of Urdu poetry, celebrating well-known and relatively unknown poets alike. It is essential reading for all who love Urdu verse and for all looking for the ideal introduction.

This cluster of short fiction has a common motif: the breast. As Gayatri Chakravorty Spivak points out in her introduction, the breast is far more than a symbol in these stories. It becomes the means of a harsh indictment of an exploitative social system. In *Draupadi*, the protagonist Dopdi Mejhen is a tribal revolutionary who, arrested and gang-raped in custody, turns the terrible wounds of her breasts into a counter-offensive. In *Breast-Giver*, a woman who becomes a professional wet-nurse to support her family dies of painful breast cancer, betrayed alike by the breasts that for years became her chief identity and the dozens of sons she suckled. In *Behind the Bodice*, migrant labourer Gangor's statuesque breasts excite the attention of ace photographer Upin Puri, triggering off a train of violence that ends in tragedy. Mahasweta Devi is one of India's foremost writers. Her powerful fiction has won her recognition in the form of the Sahitya Akademi (1979), Jnanpith (1996) and Ramon Magsaysay (1996) awards, amongst several other literary honours. She was also awarded the Padmasree in 1986, the title of Officier del Ordre Des Arts Et Des Lettres (2003) and the Nonino Prize (2005) for her activist work among dispossessed tribal communities. Translator, critic and scholar Gayatri Chakravorty Spivak, Avalon Foundation Professor in the Humanities, Columbia University, introduces this cycle of breast stories with thought-provoking essays which probe the texts of the stories, opening them up to a complex of interpretation and meaning.

Essay from the year 2020 in the subject English Language and Literature Studies - Literature, grade: 1, , course: M.A, language: English, abstract: This paper examines the feminist perspective of Shashi Deshpande's "That Long Silence" (1988). This novel won the Sahitya Akademi award in the year 1990. In this novel, the soul protagonist is Jaya, whose complete control was taken over by her husband Mohan, after their marriage. Deshpande realistically depicts the inner conflicts of Jaya and her quest for the self or identity. This novel is about gender discrimination and inequality prevalent in society. God created men and women equally, but the women's rights were limited to small. Feminism as a movement might have originated in the West, but with the deterioration in the status of women in India and the subsequent efforts made during the freedom struggle to pave the way for equal access to education and equal status, there arose a need for feminist studies. The feminist movement advocates equal rights and equal opportunities for women. Feminism was portrayed by many writers of English literature and one among them is Shashi Deshpandae (1938).

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Not Many Readers Of Shashi Deshpande May Be Aware That Her First Experiments In Writing Fiction Started With The Short Story. Over The Years, She Has Published About A Hundred Stories In Literary Journals, Magazines And Newspapers, In

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Between Writing Her Immensely Popular Novels Which Are Now Read All Over The World, And Taught In Universities Wherever Indian Writing Has An Audience. In This Collection We Find Shashi Deshpande At Her Best, Writing With Subtlety And A Rare Sensitivity About Men And Women Trapped In Relationships And Situations Often Not Of Their Making. The Wife Of A Successful Politician Who Must Look To A Long-Lost Past In Order To Keep Up The Pretence Of Contentment; A Little Girl Who Cannot Comprehend Why The Very Fact Of Her Being Born Is A Curse; A Young Man Whose Fantasy Of Love Drives Him To Murder; A Newly-Wed Couple With Dramatically Differing Views On What It Means To Get To Know Each Other Every One Of The Characters Here Is Delineated With Lucidity And Compassion. Written Over The Past Three Decades, The Stories In This Volume Provide An Insight Into Often Forgotten Aspects Of Human Feelings And Relationships, Weaving A Magical Web Of Emotions That Is Testimony To The Unusual Depth And Range Of Shashi Deshpande S Writing.

Shashi Deshpande's Novel Is About The Secret Lives Of Men And Women Who Love, Hate, Plot And Debate With An Intensity That Will Absorb Every Reader. It Is A Story That Begins, Conventionally Enough, With A Woman's Discovery Of Her Father's Diary. As Manjari Unlocks The Past Through Its Pages, Rescuing Old Memories And Recasting Events And Responses, The Present Makes Its Own Demands: A Rebellious Daughter, Devious Property Sharks And A Lover Who Threatens To Throw Her Life Out Of Gear Again. The Ensuing Struggle To Reconcile Nostalgia With Reality And The Fire Of The Body With The Desire For Companionship Races To An Unexpected Resolution, Twisting And Turning Through Complex Emotional Landscapes. In Moving On Shashi Deshpande Explodes The Stereotypes Of Familial Bonds With An Uncanny Insight Into The Nature Of Human Relationships And An Equally Unerring Eye For Detail.

The Present Book Traces The Background To Indian English Women S Fiction, Excluding The Translated Texts, From The Late Nineteenth Century Novels Of Toru Dutt, Krupabai Sathianadhan, And Shevantibai M. Nikambe. Almost All The Twentieth Century Major Works Of Leading Women Writers Such As Kamala Markandaya, Nayantara Sahgal, Anita Desai, Kamala Das, Gita Mehta, Shashi Deshpande, Shobha De To The Emerging Novelists Like Anjana Appachana, Namita Gokhale, Githa Hariharan, Manju Kapur Have Been Studied In Depth To Discuss The Issues Of Marriage, Career And Divorce. The Book Attempts To Delve Into The Life Of Educated Women And Traces The Answers To The Followings: " What Kind Of Marriage Should The Women Undergo: Arranged Marriage Or Love Marriage Or Love-Cum-Arranged Marriage? " What Is The Difference Between A Job And A Career?" What Kind Of Career Should They Choose?" Who Is Going To Determine What Career To Choose?" What Career Options Do The Women Have?" Do Women Want Separation Or Divorce And Why?" What Is The Right Time For Divorce? There Are Many Other Feministic Issues Which Have Been Approached To Realistically And Analytically, With Special Reference To Several Literary Works. The Present Book Thus Offers An In-Depth Study Of Elite Women On One Hand And Caters To The Academic Needs Of Students And Researchers Of Indian English Women Fiction On The Other. The General Readers Will Definitely Find It A Real Eye-Opener And Also Interesting.

Though not an avowed feminist, Shashi Deshpande occupies a significant place among the contemporary women novelists who

concern themselves with the problems of women and their quest for identity. Her creative talent and accomplishment have established her credentials as a worthy successor and contemporary to the Indian English writers such as Desai, Shobha De, Ruth Praver Jhabvala, Bharati Mukherjee etc. In this book, two novels by Shashi Deshpande – 1. The Dark Holds No Terrors. 2. That Long Silence are studied in detail for the sake to find image of woman in both the novels. Shashi Deshpande's novel "The Dark Holds No Terrors", seeks to discuss the male ego which refuses to accept a secondary position in marriage. The novel narrated the harrowing experiences of the protagonist 'Sarita', who enjoys a greater economic and social status than her husband Manohar. Deshpande also makes the readers aware of society's reaction to the superior status of the wife in a marriage, which leads the husband to develop an inferiority complex. The novel also seeks to discuss the blatant gender discrimination which is shown even by parents towards their daughters. Deshpande effectively conveys the craving by parents for a male child and the disastrous effect it can have on a sensitive going girl. Denied of parental love and victim of her husband's frustrations, 'Sarita' undergoes an arduous journey into herself and liberates herself from guilt, shame and humiliation to emerge in full control over her life. Shashi Deshpande's novel, "That Long Silence", brought her into limelight as it was rewarded by the prestigious "Sahitya Academy Award". The novel deals with the protagonist Jaya's passage through a mare of self doubts and fears towards the affirmation of herself. A crisis in the middle-class family of the protagonist triggers off a chain of events which compel her to view her life in retrospection. What follows is an honest and frank account of Jaya's life. In her anxiety to play the role of wife and mother to perfection. Jaya realizes that she does not do justice to her talents as a writer. Her constant fear of displeasing her husband and inviting the censure of society, not only make her give up writing but also discourage her from acknowledging her friendship with a man who is not her husband, brother or father. The novel focuses Jaya as a representative of the modern young woman - educated and aware - nevertheless unable to break free from the strangle - hold of tradition. In the process of telling her story, she offers us a glimpse into the lives of ostensibly content housewives who are nevertheless suppressed under the weight of male dominance. Thus this book helps to find out image of woman in these novels. I record my gratefulness to the principal of J.E.S. College, Jalna- Dr. R. S. Agrawal, Head of the Department of English- M.A. Sami Siddiqui for support and encouragement at every stage of my work. I also offer my sincere thanks to the senior teachers of my Department for their valuable suggestions. I feel deeply to put into words my sense of thankfulness to my family.

The Book Makes An Exhaustive Study Of The Depiction Of The Image Of Woman In Her Novels.

This Book Offers A Detailed Study Of The Novel That Adds To The Fast Growing Corpus Of Feminist Criticism And Women`S Studies.

Why did I do it? Why did I enter the country of deceit? What took me into it? I hesitate to use the word love, but what other word is there?' Devayani chooses to live alone in the small town of Rajnur after her parents' death, ignoring the gently voiced disapproval of her family and friends. Teaching English, creating a garden and making friends with Rani, a former actress who settles in the town with her husband and three children, Devayani's life is tranquil, imbued with a hard-won independence. Then she meets

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Ashok Chinappa, Rajnur's new District Superintendent of Police, and they fall in love despite the fact that Ashok is much older, married, and-as both painfully acknowledge from the very beginning-it is a relationship without a future. Deshpande's unflinching gaze tracks the suffering, evasions and lies that overtake those caught in the web of subterfuge. There are no hostages taken in the country of deceit; no victors; only scarred lives. This understated yet compassionate examination of the nature of love, loyalty and deception establishes yet again Deshpande's position as one of India's most formidable writers of fiction

Jay'S Life Comes Apart At The Seams When Her Husband Is Asked To Leave His Job While Allegations Of Business Malpractice Against Him Are Investigated. Her Familiar Existence Disrupted, Her Husband'S Reputation In Question And Their Future As A Family In Jeopardy, Jaya, A Failed Writer, Is Haunted By Memories Of The Past. Differences With Her Husband, Frustrations In Their Seventeen-Year-Old Marriage, Disappointment In Her Two Teenage Children, The Claustrophobia Of Her Childhood&Mdash;All Begin To Surface. In Her Small Suburban Bombay Flat, Jaya Grapples With These And Other Truths About Herself&Mdash;Among Them Her Failure At Writing And Her Fear Of Anger. Shashi Deshpande Gives Us An Exceptionally Accomplished Portrayal Of A Woman Trying To Erase A 'Long Silence' Begun In Childhood And Rooted In Herself And In The Constraints Of Her Life.

Why are you still alive-why didn't you die?' Years on, Sarita still remembers her mother's bitter words uttered when as a little girl she was unable to save her younger brother from drowning. Now, her mother is dead and Sarita returns to the family home, ostensibly to take care of her father, but in reality to escape the nightmarish brutality her husband inflicts on her every night. In the quiet of her old father's company Sarita reflects on the events of her life: her stultifying small town childhood, her domineering mother, her marriage to the charismatic young poet Mahohar.

Winner Of The 1993 Commonwealth Writers' Prize For Best First Book What Makes A Dutiful Daughter, Wife, Mother? What Makes A Good Indian Woman? Devi Returns To Madras With An American Degree, Only To Be Sucked In By The Old Order Of Things&Mdash;A Demanding Mother'S Love, A Suitable But Hollow Marriage, An Unsuitable Lover Who Offers A Brief Escape. But The Women Of The Hoary Past Come Back To Claim Devi Through Myth And Story, Music And Memory. They Show Her What It Is To Stay And Endure, What It Is To Break Free And Move On.Sita Has Been The Ideal Daughter-In-Law, Wife And Mother. But Now That She Has Arranged A Marriage For Her Daughter She Has To Come To Terms With An Old Dream Of Her Own. Mayamma Knows How To Survive As The Old Family Retainer, Bending The Way The Wind Blows. But, Through Devi, She Too Can See A Different Life. A Subtle And Tender Tale Of Women'S Lives In India, This Award-Winning Novel Is Structured With The Delicacy And Precision Of A Piece Of Music. Fusing Myth, Tale And The Real Voices Of Different Women, The Thousand Faces Of Night Brings Alive The Underworld Of Indian Women'S Lives. &Lsquo;

The Present Book Seeks To Study The Feminist Perspective In Shashi Deshpande S Novels. It Reveals Deshpande S Sincerity And Ability In Voicing The Concerns Of The Urban Educated Middle-Class Woman. Trapped Between Tradition And Modernity, Her Sensitive Heroines Are Fully Conscious Of Being Victims Of Gross Gender Discrimination Prevalent In A Conservative Male-Dominated Society. A Culture-Specific Approach Has Been Adopted To Unravel Shashi Deshpande S Pragmatic Resolution Related To The Modern Indian Woman S Beleaguered Existence. The Book, It Is Hoped, Will Make A Rich Contribution To Women S Studies.

A brilliant new novel from one of India's greatest writers She is an oncologist whose days are driven by the desire to alleviate pain. He is a

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rising star in the musical world, whose life is governed by his art. Yet, all it takes is one meeting for everything to change. Set in Mumbai, Shashi Deshpande's new novel tells the story of an unlikely love between two unusual people. Tender and tempestuous by turns, it draws you into the conflicts, languid pleasures and sharp sorrows of falling in love with a stranger who can never entirely be yours.

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