

WHEN DARKNESS SPEAKS: GENDER, SILENCE, AND IDENTITY IN SHASHI DESHPANDE'S *THE DARK HOLDS NO TERRORS*

Prof. Ajay Kumar Shukla
Professor & Former Head,
Department of English,
Deen Dayal Upadhyaya Gorakhpur
University, Gorakhpur
Mail ID: ajayshuklagkpuni@gmail.com

Dr. Deepika Agarwal
Assistant Professor (GF)
Department of English,
Maharaja Suheldev University,
Azamgarh
Mail ID: goeldeepika10@gmail.com

Abstract

Shashi Deshpande's The Dark Holds No Terrors explores the difficult relationships of gender, silence and identity through the experience of an Indian woman. Sarita, the heroine, lives in a place dominated by patriarchy, where silence is not just imposed, but adopted as a way of coping and ultimately as a site of protest. Through psychological realism and self-aware storytelling, Deshpande creates a story that moves beyond isolated grief to blame the social and familial structures that silence women's voices and force them into slavery. This paper examines in depth how gender discrimination, family dynamics and marital violence shape and ultimately transform Sarita's identity, arguing that Deshpande's depiction of darkness is both real and metaphorical. It is a hidden space where women's struggle for themselves is unrevealed, yet strangely shown. The novel's ending, when Sarita faces her fears, signals the regaining of self-worth and suggests a feminist way of being alive in today's Indian society.

Keywords: Gender Discrimination, Silence, Identity Crisis, Feminist Literature, Patriarchy, Marital Violence, Psychological Realism, Indian Women, Self-worth, Family Dynamics.

Introduction:

Literature mirrors the thinking of the society and its shortcomings. Shashi Deshpande's *The Dark Holds No Terrors* is one such mirror, which closely reflects the gender-based silence and identity crisis experienced by women in male-dominated India. Published in 1980, the novel traces Sarita's journey from neglected daughter to traumatized wife, and presents her story as emblematic of countless women silenced by family structures and the expectations of marriage. Deshpande questions both the overt and covert forms of oppression of women, turning silence into not just a symptom but also a strategy, a way in which Sarita negotiates, protests, and ultimately regains her sense of belonging.

This research paper explains how Deshpande uses the motifs of darkness and silence to create a nuanced feminist critique. It analyzes the roots of gender discrimination in family and marriage, the psychological impact of silence, and the difficulties of identity for women trying to define themselves against patriarchal norms.

Firstly, the novel depicts Sarita's mental turmoil very well. It shows how the fear generated by rejection from family, especially her mother, and traumatic experiences in her marriage, turns into a deep identity crisis. The darkness that Sarita faces is not just external, but internal, manifested in the form of nightmares and emotional distance, which shows the mental burden of being a woman in a traditional society. Deshpande's insightful story also shows the contradiction between Sarita's professional success and her personal suffering, emphasizing that financial independence alone does not guarantee freedom from patriarchal control.

Additionally, the element of darkness works both literally and metaphorically to represent Sarita's confrontation with sexual violence, emotional loneliness, and repressed memories. It shows the silent truth of many Indian women whose struggles remain hidden behind closed doors. Through Sarita's journey, Deshpande creates a space where silence becomes both a consequence of oppression and a potential space for reclaiming voice and self-esteem.

Ultimately, this paper places *The Dark Holds No Terrors* within the larger framework of Indian feminist literature, and highlights Deshpande's unique contribution to the discourses related to gender roles, family dynamics and identity formation in postcolonial India. It assesses how the novel's psychological depth and feminist sensibility evoke broader social critiques,

while also offering hope for transformation through self-awareness and resistance.

Literature Review:

Previous scholarship on *The Dark Holds No Terrors* has focused on several specific themes: feminist critique, psychological realism, family dynamics, and social change. Critics emphasize Deshpande's deep understanding of the struggles of middle-class women; Her heroines are neither idealized nor completely suppressed, but live in the entanglements of change between traditional and modern values. Maitreyi Mukherjee calls this novel a "symphony of suppressed voices". Roopnika Katharpi's analysis brings to light Sarita's gender-based isolation at home and her difficult journey to overcome herself. B. Gopaiah and Anshu Tewatia show how gender roles and family expectations create and perpetuate identity crisis among Indian women.

Experts like Prasanna Udupikar analyze how the structure of the novel, which shifts between memories and the present, mimics the psychological journey of the protagonist. A journey made of nightmares, unresolved trauma and the fears present in family and marital relationships. Udupikar explains that for Sarita, the "fear" in the dark lies not just in her husband's violence, but also in the guilt and blame she has endured from her childhood, especially her mother's hostility and the loss of her brother.

Other critics, such as those published in the International Journal of Research and Analytical Reviews, emphasize that Deshpande's realism does not rest solely on the female victim. Instead, the novel has been viewed as a bildungsroman that traces the moral and psychological development of Sarita, who ultimately moves towards freedom despite internal and external obstacles.

Feminist studies also compare Deshpande with her contemporaries, noting that she refused to find "villains" only in male characters; Female characters, such as Sarita's mother, also participate in maintaining male-dominated values, a nuance often overlooked in earlier feminist fiction. According to Beena Aggarwal and Satbir Kaur, Deshpande's storytelling strategy eschews logic and focuses on psychological detail, with each character emerging as a complex agent, shaped by circumstances yet capable of change.

Recent scholarship shows that Deshpande has challenged both Indian male-dominated traditions and Western feminist approaches. Rather than seeing men as the sole enemy, Deshpande sees the system's cultural attitudes

and acceptance of these rules as the main reason for oppression. Therefore, her novels become a space for negotiating Indian modernity, which lies not in a complete rejection of traditions, but in the possibility of rethinking gender relations from within.

Deshpande's approach is different from other feminist Indian novelists because she refuses to offer easy solutions. Instead, she highlights the loneliness and isolation that comes with protest, and shows silence as a space where both oppression and possibility exist. This paper builds on these critiques, and examines in detail how Deshpande's epistemology of darkness speaks to key crises of gender and identity in today's Indian society.

Gender Discrimination: Origins and Manifestations

Childhood and Family:

The roots of Sarita's struggle can be found in her early experiences with her family. As a daughter, she did not receive love and care, her existence became worthless after the birth of her brother Dhruva. Her mother constantly reminds her about her dark complexion and its importance in getting a bridegroom. Her mother stops her to go outside in sun as it would worsen her already dark skin. She recalls her conversation with her mother:

Don't go out in the sun. You'll get even darker.

Who cares?

We have to care even if you don't. We have to get you married.

I don't want to get married.

Will you live with us all your life?

Why not?

You Can't

And Dhruva? He's different, He is a boy. (*TDHNT*, 45)

His mother was less than hospitable, preferring her son more and Saru longs for parental love but she is ignored and not given any importance. Her brother's birthdays are celebrated with much pomp and interest. Religious rites were performed and festive luncheons were organized for him. She remembers the grand birthday celebration of her brother:

There was always a puja on Dhruva's birthday. A festive lunch in the afternoon and an aarti in the evening during which Dhruva as an infant, sat solemnly on Baba's lap, and as a child, by his side, while I helped mother to do the aarti. My Birthdays were almost the same...but there was no puja. (*TDHNT*, 168-169).

These types of discriminations between Saru and her brother leads to a sense of insecurity and her resultant rebellious nature. She starts hating her parents,

especially her mother. All through her life Saru is haunted by the memories of her mother accusing her of her brother's accidental death by drowning, "You did it. You did this. You killed him. Why didn't you die? Why you are alive, when he is dead" (TDHNT, 191).

Deshpande's portrayal is reflective of the traditional Indian family structure, where sons represent future prosperity and daughters are linked to dowry transactions. Sarita's non-compliance with these rules is silent, pointing to a larger pattern of initially accepting and later resisting.

Thus, *The Dark Holds No Terrors* uses family discrimination and trauma as the furnace in which Sarita's identity is formed, showcasing the intersection of gender, tradition, and emotional neglect.

This mismatch is not accidental, but deeply embedded in socio-cultural patterns that prioritize boys and enforce strict gender roles. Experts say that Sarita's mother enforces male-dominated rules by being both tyrannical and caring. It's a quandary that reflects the complex socialization of women that maintains male-dominated structures, even as they struggle beneath them. Sarita's rejection and early acceptance of Favor leaves psychological scars that are visible throughout her adult life, and shows how childhood experiences of gender discrimination perpetuate cycles of silence and oppression. Saru pines for her mother's love and affection but her mother dotes on her younger brother and neglects her longing to be loved. Saru possesses no good memory of her mother, "I can only remember that she cursed me like no mother should" (TDHNT, 25). And this familial conditioning also sets the foundation for Sarita's subsequent marriage and conflicts within society, highlighting Deshpande's critique of patriarchy as a pervasive and multi-layered force shaping female identity from childhood onwards.

Marriage and Marital Violence:

Saru becomes rebellious just to hurt her mother, she says, "I hated her, I wanted to hurt her, wound her, make her suffer" (TDHNT, 142). This hatred drives her to leave home for Bombay to study medicine and become a doctor, in which she succeeds. She also marries one of her college mate, Manohar or Manu, against her parent's wishes, just to hurt her mother and ends up in a marriage where gender-based violence takes new forms. Saru chooses a man from a lower caste to marry and her mother was dead against her marriage. Later she realizes and accepts the fact that, had her mother not been so much against her marriage, she would probably not have married Manu and bought herself to such a miserable condition. She later recollects:

If you hadn't fought me so bitterly, if you hadn't been so against him, perhaps, I would never have married him. And I would not have been here, cringing from the sight of his hand-writing, hating him and yet pitying him too. (*TDHNT*, 66)

Her husband, Manohar, initially shows love but later becomes resentful of her success as a doctor, a sentiment common in societies where women's success threatens men's egos. Manohar is unable to accept Sarita's identity in public, which leads to psychological and sexual abuse, resulting in clear examples of marital rape. In an interview on career women bought out by a woman's magazine, Saru was interviewed. During the interview, the interviewing host asked Manu casually;

"How does it feel when your wife earns not only the butter but most of the bread as well?" (*TDHNT*, 200).

Although Manu laughed it off at that time but he resented it the whole life. He starts feeling inferior, humiliating and effeminate. But this is a fact that he cannot deny and out of frustration and discontentment he gave vent to his feelings through his beastly sexual assault on Saru. In order to gain his masculinity he turns to be brutal at night but at day time he behaves like a normal human being who is cheerful and loving.

Broken and anguished at heart Saru feels disheartened and hopeless. She despises her husband and tries to avoid him at night as each night becomes a horrible night for her. Saru later recalls:

The hurting hands, the savage teeth, the monstrous assault of a horribly familiar body. And above me, a face I could not recognize. Total non comprehension, complete bewilderment, paralyzed me for a while. Then I began to struggle. But my body, hurt and painful, could do nothing against the fearful strength which over whelmed me. (*TDHNT*, 112)

Here, Deshpande links the patriarchy's need for women's enslavement to violence. Sarita's fame threatens Manu's masculinity, causing him to regain control through sexual aggression. This is a dynamic that is reflected in the larger socio-cultural environment, where women are punished for not performing expected roles. The novel depicts the silence surrounding such violence; Sarita is unable to express her feelings to others due to shame and fear of being isolated from society. "And each time it happened and I don't speak. I put another brick on the wall of silence between us. Maybe one day I will be walled alive within it and die a slow, painful death" (*TDHNT*, 88).

Due to fear of stigma and shame in the society, Sarita is unable to share her grief with others, due to which she gets stuck in a silence which further increases her trauma. The contradictory behavior of her husband, who sometimes spends brutal nights and sometimes normal days, further increases her loneliness, and shows the psychological complexity of partner violence. In this way, Deshpande not only criticizes violence but also society's complicity in maintaining silence about marital abuse. Sarita's experience shows how marital rape, which is often ignored or overlooked, serves as a tool of patriarchal control, rendering women voiceless even in their closest relationships.

Social expectations and Dignity:

Indian society often sidelines women, asking them to serve their husbands and suppress their desires in exchange for security. Sarita's experience is testament to this: as she becomes more professionally secure, her emotional and physical freedom diminishes, which reflects Deshpande's critique that economic freedom alone is not enough to empower women when social and psychological barriers persist.

Deshpande criticizes the misconception that economic empowerment alone guarantees women's freedom; Rather, social, cultural, and psychological barriers continue to prevent women's freedom. Sarita's internal conflicts and external pressures show how traditional gender roles, despite modern education and career advancement, characterize being a woman through sacrifice, dedication and silence.

The story shows that discrimination is not just between the father or the marriage, but is collective, perpetrated by both men and women, who become agents of the patriarchal tradition. Customs, menstrual restrictions, dowry expectations, and the need to be a "good wife" are used to control women's bodies and desires. As Sarita herself says in her speech:

A wife should always be few feet behind her husband. If he is an MA, you should be a BA. If he is 5'4'tall you shouldn't be more than 5'3'tall. If he is earning five hundred rupees you should never earn more than four hundred and ninety-nine rupees. That's the only rule to follow if you want a happy marriage...No partnership can ever be equal. It will always be unequal, but take care it is unequal in favor of your husband. (TDHNT,137)

Through these cultural codes, women's identity and freedom are regulated, often at the expense of psychological health and self-expression.

Sarita's vacillation between resistance and compromise shows the double pressures women face in these patriarchal social structures. Her journey represents a major feminist critique of how Indian society enforces uniformity under the guise of tradition and morality. Yet, their eventual understanding and vindication of themselves shows possible pathways to reclaiming their voice and agency within oppressive systems. In this way, Deshpande shows the difficulty of empowerment not just as freedom from economic dependence, but as the courage to challenge and reset the norms of society that constrain women's choice and identity.

Silence as strategy and burden

Thematic Centrality of Silence:

In the world of Deshpande's story, silence is very important. Sarita's voice has been suppressed since childhood, externally by her parents and internally by her fear and shame. Indian women's silence is shown as a way of survival; It provides security for some time but also perpetuates the suffering.

During periods, Sarita is isolated from family spaces and not given rest. Her mother does not explain anything, but instead adopts rituals that further increase Sarita's sense of loneliness: she has to sleep on straw and eat alone, and soon learns not to trust her body and its actions. These rituals reinforce silence as a gendered imperative where women suffer but never speak.

Ironically, her growing up 'became something shameful', placing restrictions of dress on her, '... you had to be ashamed of yourself even in the presence of your own father.' (p. 62). The mother's handling of the girl's discomfort at menstruating heightens her sense of shame. Many years later, her husband's violation of her body reinforces this early image of herself as 'a dark, damp, smelly hole.' (p. 29)

Deshpande has reversed the thinking of silence as passive victimhood. Instead, Novella suggests that silence itself can be a space for reflection and, ultimately, protest. When Sarita returns to her maternal home after her mother's death and difficulties in her married life, she has to think about herself. The darkness of her situation becomes the backdrop against which she looks at her life, sorts out memories, and rebuilds herself.

Deshpande's silence goes beyond mere victimhood and shows it as a difficult and confusing space with the potential for oppression and empowerment. When Sarita returns to her father's home after the death of her mother and difficulties in her marriage, she is plunged into a darkness that forces her to understand herself deeply. This time of forced silence and loneliness becomes a turning point in the story, as Sarita confronts her

memories and the broken parts of her identity that have been suppressed for a long time. In this process of understanding herself, silence acts as a space of reflection where Sarita oscillates between despair and understanding, fear and love, guilt and forgiveness.

Instead of portraying silence as passive submission, the novel suggests that within silence there is a potential for change, a way in which Sarita begins to regain her dignity. The silence created by societal norms and personal trauma becomes a means for Sarita to separate her true identity from the imposed identities. It is this journey through the darkness of her thoughts and circumstances that allows her to express her pain, claim her freedom, and challenge the structures that seek to silence her.

In this way, silence in *The Dark Holds No Terrors* is inverted: it is both a burden, indicating silence and disappearance, and a strategy, indicating space for protest, reclaiming voice, and reconstructing identity. Deshpande's nuanced portrayal resonates with feminist thinking that recognizes silence not just as a lack of speech, but as a difficult thing that has the power to subvert and transform itself, especially in the Indian male-dominated environment in which Sarita's life unfolds.

The Psychological Function of Silence:

Silence is also very psychological. Sarita not only feels the silence of family and marriage but also the fear of being herself. She understands this by repeating the words of Dhammapada, "You are your own refuge. There is no other refuge". Initially, she sees it as lonely, a confirmation that no parent, spouse, or child can provide unconditional shelter.

As the story progresses, silence transforms from a burden to a means of self-discovery. Sarita's inner dialogue constitutes much of the novel, giving a glimpse of the painstaking work of self-examination. Deshpande shows that the path to self-discovery is a winding one, filled with fear, regret and the gradual overcoming of shame.

In this way, silence is at once an oppressive force and a subtle space, which helps the protagonist to transform and ultimately find her voice. Apart from being externally imposed, silence serves a deep psychological function for Sarita, who experiences the silence of family and marriage as well as deep existential fear within herself.

But, as the story progresses, silence changes from a reason for grief to a necessary means of self-understanding and healing. Sarita's continuous monologue in her mind is the main point of the novel, which gives the readers a deep insight into her difficult process of understanding herself. Deshpande

describes the path to realization as being without lines and difficult, including painful moments of fear, regret, and shame born of trauma and social conditioning. Through reflection, Sarita pieces together her fractured identity, and confronts horrifying and shocking memories.

Therefore, silence in the novel emerges as an inverted space, a means of oppression that conceals voice and presence, and also a transformative space where Sarita constructs her emerging identity and reclaims her narrative authority. This dual nature resonates with feminist thinking that sees silence not simply as an absence but as a difficult condition that can foster resistance, power, and self-awareness, especially in patriarchal societies that seek to undermine women's ability. Deshpande's nuanced portrayal of silence reflects the psychological and cultural aspects of women's experience, while also offering a hopeful vision of strength and power through self-understanding and reclaiming one's voice.

Identity: Crisis and Construction

Gender and the Formation of Self:

The search for Sarita's identity is full of complications. Despite the financial freedom she enjoys as a doctor, she feels immense emotional insecurity. First as an unwanted daughter, later as an abused wife. Her efforts to create herself outside the boundaries of family and marriage are continually thwarted by society's expectations.

Deshpande's theory of identity is neither necessary nor uniform. Instead, identity is dynamic, formed from memories, trauma, and conflict. Sarita's biggest realization is that her identity cannot be decided by anyone else; His own being must arise from within him: "All right so I am alone. But so 's everyone else. Human beings.... they're going to fail you. But....we have to go on trying."(TDHNT,220). Here, Deshpande rejects both traditional and modern "solutions" to female identity, and instead advocates for a radical, self-sustained solution. Sarita's sense of self is further strengthened as she faces her deepest fears and prepares to face her husband and, later on, the world.

Empowerment through Resistance:

The change in Sarita's behavior does not happen suddenly. Throughout the novel, she is haunted by doubt and unable to juggle her roles as daughter, wife, and professional. The pressure of fulfilling all these roles while ignoring his own needs pushes her towards a breakdown.

After philosophy and introspection, it is only in the last chapter that Sarita shows her true form. She recognizes the uselessness of running away

and the need to "try" for herself. She makes decisions for her own happiness, not for the approval or satisfaction of others: "My life is my own....."(TDHNT, 220). This shows both the burden and the blessing of loneliness in the search for identity. Realization is not determined by agreeing together, but by one's determination and belief in oneself.

Feminist Critique and Social Transformation

Deshpande's work engages with feminist theory but avoids easy binaries. Her protagonists are not always victorious; Instead, they are identified with pain, loss, and the sad condition of women in a society dominated by men. The family is both a prison and a crucible: while it inflicts suffering, it also provides the environment in which women must define themselves and resist. Her critique is broad: she targets both patriarchal men and the women involved in perpetuating oppression. Deshpande's feminism is, above all, epistemological, emphasizing the need for self-knowledge and realization for freedom.

Her story not only exposes the hidden mechanisms of gender inequality and oppression, but also the ways in which a new generation of women find voices that were denied for decades. The heroines of her novels not only adapt themselves, nor do they completely break away from tradition. They navigate the difficult path of self-discovery, questioning norms and creating hybrid and adaptive identities.

The Symbolism of Darkness

Darkness is a symbol of many kinds in Deshpande's novel. It shows fear, ignorance, wrong behavior and mental conflict; But it is also an example for the unknown, undiscovered territory of women's own thinking. Sarita's journey into darkness is, in fact, a journey within herself.

Her encounter with "darkness" is not just a fight against her husband or the rules of society, but a struggle to integrate the fragmented parts of her identity. The absence of light forces her to introspect, to confront the trauma she has endured and the decisions she must make.

Eventually, the darkness stops being scary. Instead, it becomes the means by which Sarita rediscovers her strength and ability to act. Now she's ready to face it. She's ready to live life.

Literally and figuratively, darkness speaks and gives voice to previously silent truths that remain hidden in the light of day.

Conclusion

The Dark Holds No Terrors is an important exploration of gender, silence and identity in today's Indian literature. Shashi Deshpande's psychological and feminist story explores the damaging effects of patriarchy on women's bodies and minds, and how silence, often seen as a hallmark of oppression, can also be used as a space for protest and reclaiming ourselves.

Sarita's journey from inner shame to self-acceptance serves as a model of self-respect for women struggling with the constraints of patriarchy. Deshpande's nuanced critique shows darkness and silence not as acceptance of defeat, but as the beginning of strength, and urges women to face their fears and reclaim the right to be themselves.

In doing so, the novel makes a strong argument for feminist thinking based on introspection, strength, and the firm assertion that her life is her own. This shows Sarita's deep journey from shame and pressure to self-acceptance and finding strength. In *The Dark Holds No Terrors*, Shashi Deshpande crafts a feminist story that not only shows the toll patriarchy takes on women's bodies and minds, but also offers a path to reclaiming one's identity within oppressive structures. Sarita's journey reflects the struggle of many women who, despite being silenced and isolated in the system, find and reclaim their voice and identity.

Deshpande's story shows darkness and silence not as the end of surrender, but as the beginning of empowerment, inspiring women to face their fears and claim their right to be themselves. Through Sarita's introspection and resilience, this novel reveals a powerful model of feminist subjectivity, based on self-awareness, courage, and a firm commitment to autonomy.

Ultimately, *The Dark Holds No Terrors* makes a strong argument for the need for individual and collective change. It emphasizes how accepting and dealing with the complexities of gender, silence and identity can help women transcend traditional constraints. Sarita's declaration resonates beyond the pages as a sign of hope and a call for strength for women grappling with male-dominated realities. Deshpande's work is an important contribution to contemporary Indian literature and feminist thought, and by opening the novel with the epigraph from The Dhammapada; "You are your own refuge; there is no other refuge; this refuge is hard to achieve", Deshpande foregrounds Sarita's inward journey, affirming that emancipation from fear and silence can emerge only through the arduous act of becoming one's own refuge, reflecting a persistent search for equality, voice and self-identity.

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