

bought and how much paid and so on. She realizes the most *"essential core has been left out. The agonised cries- I can't cope, I can't manage, I can't go on'- had been neatly smothered."*(70) But Jaya never expresses her feelings she does not want to cross the sacrosanct orbit of marriage. The relatives and family of Jaya trained her to be obedient to husband. Vanitamami taught her the importance of husband *"a husband is like sheltering tree"* (32) and Jaya proceeds to keep *"the tree alive and even if you have to water it with deceit and lies."* (32) On their relationship in Bombay she says *"In fact we had stopped speaking, except for the essentials of daily lives."* (55).

In the early years of her marriage Jaya was the creative writer of genteel Feminine pieces. Mohan promotes and suggests her to write *"light humorous pieces about the travails of a middle class housewife."*(148-149) But she was not satisfied with her writing because she craves to project the real pictures of life into her fiction. Once she wrote a story about a man *"who could not reach out to his wife except through her body."* (144) this story won the prize for its realistic portrayal of life. Mohan presumed that this story reflects their own personal life and indirectly restricts Jaya to write such controversial stories. Jaya did not argue as she had been *"scared- scared of hurting Mohan, scared of jeopardizing the only career [she] had [her] marriage."*(144) though she is unhappy that only due to her husband the writer within her could not come into the lime light *"I had known then that it hadn't mattered to Mohan that I had written a good story."* (144) Anyhow she is trying to be an ideal wife and contrives to model herself according to Mohan's desire. She makes her haircut like Mrs. Mehra and when she knew that to Mohan anger of women makes unwomanly' she had learnt to repress her emotion. But her husband could not understand her emotional life. Because of this loss of communication Jaya is broken from inside she describes her marriage: *"A pair of bullocks yoked together". A man and woman married for seventeen years."* (8)

Though Jaya wishes to erase the silence between them, she tries for it, but inner conflict is always in her mind one side she wants to prove herself an ideal and good wife. On the other hand, she is discovering herself and Suhasini has already gone in search of her identity. Her silence burst into hysterical laugh: *"Laughter burst of me, Spilled over and Mohan Stared at me in horror as I rocked helplessly. When finally I recovered myself I was alone in the room"* (122) When Mohan leaves home, Jaya understands Mohan's agony to see Jaya in place of Suhasini. Living a life of solitude she contemplates Kamat words and it plays great role in her journey of self actualization. He points out Jaya that it is her fear of being failed as a writer that kept her away from her profession. Kamat prompts her to come out of the social trap. He admonished Jaya against self pity, *"I'm warning you- be aware of this "women are the victims" theory of yours. It'll drag you down into a soft, a squashy bog of self- pity. Take yourself seriously, woman. Don't skulk behind a false*