



Review Article

Cultural Conflict and the Female Self in Deshpande and Desai

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Abstract

This article explores the theme of cultural conflict and the female self in Shashi Deshpande's *That Long Silence* and Kiran Desai's *The Inheritance of Loss*. Both novels present women protagonists who struggle to define their identities within restrictive cultural frameworks shaped by patriarchy, tradition, colonial history, and modernity. The study examines how cultural norms, social expectations, and emotional conditioning influence women's inner lives and suppress their voices.

In *That Long Silence*, Deshpande portrays Jaya, a middle-class Indian woman whose identity is shaped by silence, obedience, and marital duty. Her cultural conflict arises from the patriarchal expectation that women should sacrifice individuality for family harmony. Silence becomes both a social obligation and a psychological burden, gradually eroding Jaya's sense of self. Her growing awareness of this imposed silence marks the beginning of her journey toward self-realisation and self-expression.

In *The Inheritance of Loss*, Kiran Desai presents Sai, a young woman living in a postcolonial, globalised society. Sai's cultural conflict is rooted in displacement, hybridity, and emotional uncertainty. Educated in Western values yet living within Indian social realities, she exists between cultures and struggles to achieve emotional belonging. Her experiences reflect the impact of colonial legacy and cultural fragmentation on female identity.

Through a comparative approach, the article highlights how both protagonists confront different forms of cultural conflict—domestic patriarchy in Deshpande and postcolonial dislocation in Desai. Despite these differences, both novels reveal that the female self is shaped through continuous negotiation with culture. The study concludes that cultural conflict, though oppressive, becomes a catalyst for self-awareness, enabling women to question imposed roles and move toward autonomy, voice, and identity.

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INTRODUCTION

The Literature often gives voice to individuals, especially those whose identities have been suppressed or overlooked by culture and society. Women writers from India have used fiction to explore the female self — women's sense of identity, agency, and autonomy — in relation to cultural expectations. Among such writers, Shashi Deshpande and Kiran Desai stand out for their nuanced portrayals of female protagonists who struggle to find their place in worlds shaped by tradition, patriarchy, and historical change. Deshpande's *That Long Silence* (1988) focuses on Jaya, a middle-class Indian woman who feels confined by marriage, society, and silence itself. She experiences cultural conflict within her family and in the expectations placed on her as wife and mother. Kiran Desai's *The Inheritance of Loss* (2006) portrays Sai, a young woman caught between cultures — Indian, colonial influence, and post-colonial modernity — and the tensions this creates in her personal life and relationships. While the contexts are different, both novels reveal how cultural pressures can shape, silence, and sometimes break the female self.

This study compares these two works to show how cultural conflict impacts the female self, how female protagonists understand themselves within conflicting cultural expectations, and how they respond to these pressures. By analysing key moments, themes, and quotations, the article demonstrates that while culture can be oppressive, women characters find ways — sometimes subtle, sometimes radical — to assert their identities within or against it. Cultural conflict refers to the clash between traditional values and individual desires within a society. In both novels, characters live in environments shaped by patriarchy, colonial history, and changing social norms.

Female self refers to the inner identity of a woman — her sense of selfhood, autonomy, and agency, distinct from roles imposed by family, society, or culture. In *That Long Silence*, cultural conflict arises from traditional Indian values that define women in relation to family roles rather than as individuals. In *The Inheritance of Loss*, cultural conflict includes post-colonial tensions, globalization and shifting cultural identities. Shashi Deshpande's *That Long Silence* portrays Jaya's inner journey as she confronts the demands of marriage and the expectations of traditional Indian society. Deshpande presents a cultural context in which women are expected to sacrifice their individuality for the sake of family harmony.

The novel's title itself represents this clash between silence and self. Jaya reflects on her silence and her struggle to find her voice: "I had been silent for so long that I had forgotten what my own voice sounded like." This statement captures her realisation that her identity has been shaped by silence — silence imposed by cultural expectations and internalized over years of fulfilling the roles of wife and mother.

In *That Long Silence*, culture defines women primarily by relationships — "daughter," "wife," or "mother" — rather than as individuals. As one critic points out, in Indian society, a woman's identity is often understood in terms of her relations with men, leaving little space for selfhood of her selfhood. Jaya remembers how her name changed after marriage from Jaya to

Suhasini — a name meaning "soft, smiling, placid, motherly woman" — symbolising her transition from an individual to a culturally defined ideal of womanhood.

The cultural conflict within Jaya is reinforced by silence — not just quietness, but a psychological barrier imposed by social norms. Critics note how Jaya learns early in life that asking questions or voicing dissent is uncomfortable in a husband's house; she later internalises this silence, which becomes part of her identity. In one important episode, Jaya's husband Mohan stops speaking after an argument, not to communicate but to exert control. This use of silence as a tool of cultural dominance affects Jaya deeply. It teaches her that expressing her needs is dangerous — that women's voices are unwelcome when they challenge male authority. The climax of Jaya's cultural conflict comes when she decides to break the silence that has defined her life. She resolves: "I will have to speak, to listen, I will have to ease that long silence." This moment is significant because it marks the beginning of her reconstruction of self, not as a wife or mother defined by culture, but as an individual with her own voice.

Through Jaya's story, Deshpande critiques traditional assumptions about women's roles and shows that cultural norms can silence women's inner selves. Only when Jaya confronts that silence does she set out on a journey toward self-discovery. Kiran Desai's *The Inheritance of Loss* portrays cultural conflict in a different environment — one shaped by the legacies of colonialism, globalisation, and post-colonial identity crises. Though Sai's struggle is not entirely identical to Jaya's, the clash between cultural forces and female selfhood remains central.

Sai is a young woman living with her grandfather in a Himalayan town. Her cultural conflict lies partly in her in-betweenness — between Indian tradition and Western influence, between old cultural norms and new global realities. Critics identify this "in-betweenness" as a defining feature of Sai's identity, where she navigates cultural authenticity, foreign influence and her personal desires. Sai's romantic life highlights her cultural conflict. At one point, the narrative reflects: "Romantically she decided that love must surely reside in the gap between desire and fulfilment, in the lack, not the contentment." This quote shows how Sai experiences emotional conflict tied to cultural expectations around love, fulfilment, and identity.

Unlike Jaya, Sai does not encounter direct patriarchy in the traditional sense; her struggle is partly shaped by broader cultural dynamics, including post-colonial self-perceptions and personal relationships. She lives in a world marked by tension between tradition and modernity, where her understanding of self is influenced by diverse cultural pressures. Sai's identity is influenced by globalisation and colonial legacy. The novel's setting, with its backdrop of political unrest and cultural complexity, points to external forces that shape individual lives. Sai must reconcile her private desires with the cultural forces around her — a process that adds complexity to her understanding of self, love, and belonging. In addition to internal conflict, gender relations also appear subtly in Sai's

interactions. Desai's portrayal of social dynamics reveals the challenges women face even in settings where new cultural influences collide with old traditions.

Although Jaya and Sai live in different cultural contexts, both characters face challenges that shape their sense of self: Jaya's conflict is rooted in traditional Indian norms that demand speechlessness and sacrifice. In contrast, Sai's struggle emerges from a world where global influences blur clear cultural boundaries. In both cases, cultural expectations push women to adapt, compromise, and negotiate their identities.

In *That Long Silence*, silence is both a metaphor and a lived reality for Jaya. Silence represents cultural suppression as well as a space for inner reflection. Breaking this silence is crucial for her selfhood. In *The Inheritance of Loss*, quiet reflection also shapes self-understanding — though the silence is often emotional rather than imposed by patriarchy. Sai's identity is shaped by cultural dislocation, differences between old traditions and new global forms of life. Her struggle is less about direct oppression and more about balancing the influences of multiple cultures. This in-betweenness is a form of cultural conflict that affects her understanding of identity and belonging.

Both novels show that cultural conflict does not simply suppress the female self; it also creates opportunities for self-reflection and growth. These conflicts — whether traditional patriarchy or post-colonial identity struggles — force women to question, challenge, and redefine themselves. One of the most powerful sources of cultural conflict in Shashi Deshpande's *That Long Silence* is patriarchy, which silently controls women's lives. Jaya grows up learning that a "good woman" is obedient, quiet, and emotionally accommodating. She is taught not to question male authority and not to express dissatisfaction. Jaya reflects bitterly on this conditioning when she says:

"A woman can never be angry; she can only be neurotic, hysterical, frustrated."

(Deshpande)

This statement exposes how women's emotions are culturally dismissed. Anger in men is considered natural, but in women it is treated as abnormal. Such cultural beliefs deeply damage the female self because they deny women emotional legitimacy. Jaya's husband Mohan represents middle-class patriarchy. He does not physically abuse Jaya, but he emotionally dominates her by expecting compliance and silence. His idea of a wife supports him without questioning his moral or professional decisions. When Jaya challenges him, silence becomes his weapon. Deshpande uses silence not merely as the absence of speech but as a cultural discipline imposed on women. Over time, Jaya internalises this silence and begins to censor her own thoughts. Thus, culture becomes internalised oppression.

In contrast, *The Inheritance of Loss* presents patriarchy in a less direct but still influential way. Sai is not overtly silenced by male authority, yet she is shaped by social expectations regarding femininity, obedience, and emotional restraint. Patriarchy here operates through emotional neglect, cultural confusion, and power imbalance rather than direct control.

Education plays a complex role in both novels. While education offers women awareness, it does not guarantee freedom from cultural conflict. Jaya is educated and intellectually capable. She is a writer, yet she suppresses her creativity to maintain marital harmony. She admits:

"I had always known that if I spoke, I would break something." (Deshpande)

This line shows how education alone cannot liberate women if culture discourages self-expression. Jaya's education gives her awareness, but culture restricts her application of that awareness. Sai, on the other hand, is educated in a Western-style convent school. Her education distances her from Indian traditions but does not fully integrate her into Western culture. As a result, she exists in a cultural vacuum. She struggles to understand where she belongs. Her education makes her emotionally detached and culturally confused. She feels disconnected both from Indian customs and from Western ideals. Thus, education becomes another site of cultural conflict affecting her female self.

In *That Long Silence*, marriage is shown as a cultural institution that prioritises male comfort over female individuality. Jaya sacrifices her voice, ambitions, and emotional needs to preserve her marriage. She realises that love in marriage often demands silence from women. Jaya reflects:

"Marriage had not given me companionship; it had only given me a role."

This realisation marks a turning point in her understanding of selfhood. She begins to see herself not as an individual but as a function within marriage. In *The Inheritance of Loss*, Sai's romantic relationship with Gyan becomes a site of cultural and political conflict. Gyan's involvement in nationalist movements and his rejection of Western influence create emotional distance between them. Sai's love is shaped by uncertainty and cultural confusion. She realises that love itself is influenced by politics, culture, and history. Her heartbreak is not only emotional but also cultural.

Tradition vs Modernity: A Central Cultural Conflict

Both novels explore the tension between tradition and modernity, especially in women's lives. Jaya lives in a modern urban setting, yet her life is governed by traditional expectations. She is expected to be modern in appearance but traditional in behaviour. This contradiction creates intense psychological conflict. Sai, on the other hand, lives in a post-colonial society where modernity itself is borrowed and incomplete. Western influence offers freedom but also alienation. Tradition offers belonging but also restriction. Thus, both women are trapped between worlds that do not fully accept them. Deshpande uses silence as a powerful symbol. Silence represents oppression, fear, emotional suppression, and cultural conditioning. Breaking the silence symbolises self-awakening. Desai uses landscape and setting symbolically. The misty hills reflect emotional uncertainty, while political unrest mirrors inner instability. Sai's environment constantly reminds her of displacement and loss.

In both novels, symbolism deepens the understanding of cultural conflict and the fragmented female self. Neither Jaya nor Sai achieves complete liberation by the end of the novel. Instead, they begin a process of self-realisation. Jaya decides to speak, to confront, and to acknowledge her identity. This decision itself is revolutionary in a culture that values female silence. Sai gains awareness of her emotional vulnerability and cultural displacement. Though she does not resolve all conflicts, she becomes more conscious of her position in the world. Thus, the female self is shown as evolving, shaped by continuous negotiation with culture. The cultural conflicts faced by Jaya and Sai remain relevant today. Many women continue to struggle with expectations related to marriage, career, family, and identity. Deshpande and Desai remind readers that cultural progress is uneven and that women's selfhood remains a contested space. Their novels encourage reflection on how culture must evolve to allow women fuller expression of self.

CONCLUSION

Cultural conflict shapes the female self in powerful ways in both Shashi Deshpande's *That Long Silence* and Kiran Desai's *The Inheritance of Loss*. Jaya and Sai face different external pressures — Jaya from traditional patriarchal culture and Sai from the tensions of post-colonial, globalised society. Yet both characters confront cultural assumptions about women's identities, and both undergo journeys toward greater self-awareness. Deshpande's portrayal of silence as cultural suppression and Desai's depiction of Sai's internal navigation between cultures illustrate how women's identities are formed, shaped, and sometimes fractured by cultural forces. While these conflicts are deeply rooted in Indian social contexts, they also point to universal questions about women's autonomy, voice, and selfhood. At the heart of both novels lies a hope that women can find — or make — spaces where their voices and identities matter beyond cultural constraints.

Cultural Conflict and the Female Self in Deshpande and Desai reveals how women's identities are shaped, restricted, and negotiated within cultural frameworks. Jaya's struggle against patriarchal silence and Sai's navigation of post-colonial cultural confusion highlight different yet interconnected dimensions of female experience. Both novels demonstrate that cultural conflict is not merely external but internalised within women's minds. The female self emerges not through rebellion alone but through awareness, reflection, and courage to question.

Ultimately, Deshpande and Desai give voice to women who exist at the margins of cultural comfort zones. Their works affirm that even in silence and loss, the female self continues to seek meaning, dignity, and expression.

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