



ABSURDISM AND A TRAUMATIC STUDY OF *THE DARK HOLDS NO TERRORS*.

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Abstract

The Dark Holds No Terror, a novel which is written by a well known Indian novelist Shashi Deshpande. In this novel, the protagonist called Saru (Sarita) she is trying to find her own identity in the society and at her own place. But, then due to some other circumstances which has a great impact on her mind and tends to stop herself from coming out of the nutshell that an Indian women is always bounded by and has to respect the boundaries and the norms that have been created by the society. The protagonist, Saru, is ill treated by her mother, Kamala ; as she is an old lady with an orthodox mind-set who wants her daughter to get married to a person who belongs from a lower caste as she was not beautiful and she kept on cursing her daughter to be alive as Saru's brother died, as he met up with an accident, due to which the darkness inside her is not inherent but it was imposed on her heart and mind by her own mother who kept on blaming her for the death of Dhruva, the brother of Sarita. Her mother says "...Why didn't you die ? Why are you alive, when he's dead ?." It shows how, Sarita have been suffering this and holding onto it. In an Indian society, women are always supposed to be far behind their husbands in all aspects, as Sarita earns more than Manohar, therefore Manohar suffers a lot and he finds a way to take revenge from Sarita. His sexual sadism hurt Sarita a lot which is inflicted upon her every night intentionally. But, then as already given a title or defined that a women is meant to suffer, therefore she thinks of one thing every cloud has a silver lining and that if winter comes can spring be far behind ? In this paper, we will be encountering the suffering of the protagonist which holds meaning for her, but when as a reader or as a critic it shows that it does not hold any meaning if you don't resist to something that you are not okay with it. In this paper, I will be doing a study on how Absurdism is shown in this novel and convinces the reader at a point that what is meaningless for us is meaningful for the protagonist. Absurdism is the philosophical theory that the universe is irrational and meaningless. It states that trying to find meaning and reason for everything leads people into a conflict with the world. Hence, that is the reason why Saru does not look out for meaning and reasons for her sufferings.

In this paper, I shall be discussing about the way Saru looks out for her existence in the society and how Absurdism have been portrayed in the novel *The Dark Holds no Terrors*. We will also be going through how it has a psychological impact on the protagonist and Manohar. The novel shows the very Indianness and how a women should obey everything to the rules and regulations that are meant to be abide by them.

Key words : Orthodox mind-set, Identity, Revenge, Sexual Sadism, Absurdism, Existence, Psychological.

Introduction

Shashi Deshpande is a well known Indian novelist who writes in English language. She began her career with short stories, but has since gone on to write children's books and many novels. Her subject matter are of women's lives and the truths that lie behind their silence. She describes how, at one point in her life she realised how little women's stories were heard..., to quote Shashi Deshpande, " I was speaking to a male relative about a woman in the family who'd had a very hard life, terrible really, and I was so astonished to hear the man say that her life was ok, he said "well, she never complained did she ?" And then I thought maybe she did and maybe you didn't hear her because your ears weren't tuned to her voice. I think for me that really brought women's silences and what I call the deafness of a lot of people to women's silences, that's been an important motif in all my work." Basically, Deshpande is tuned into the voices behind the silence. One theme which recurs in many of her books is rape – both as a random violent act and within marriage. It is a subject which society prefers not to discuss. Shashi Deshpande has been labelled a feminist because of her concern with women characters and the situations in which they find themselves. She believes that she simply writes about what she sees around her, and that her ideas follow naturally. Her work has helped to break the silence on some women's issue which were not discussed in the past, and to raise people's awareness. She won the Sahitya Academy Award for the novel '*That Long Silence*' in 1990 and the Padmashree Award in 2009. She published her first collection of short stories in 1978. "*The Dark Holds No Terrors* "was written and published in 1980. It was her first novel. And she is one of the most widely read Indian novelists of the time. She writes about the true veins of men and women. Her characters are life-like taken the common men and women. She write about the suffering of typical Indian women even when she does her best to support the family as Indian society is patriarchal.

It is said, that literature is an expression of life through language. It is only a mirror of the society but also of the inexpressible social vibes. It presents the reality of the world by blending it with imagination and creativity. In modern times novel has emerged as the most significant genre of literature with its multi-layered representation and simulation of human experiences. Thus it has been successful in putting across the binaries of life in most convincing manner. In different times novel has aptly pointed out the lacking and development in our society. It has enabled us to diagnose our Time, Space, Action and Thoughts in a proper manner. Indian novel writing has also been following these characteristics in representing Indian society to its own people as well as to the outside.

The novel “*The Dark Holds No Terrors*” is an important novel and it explores the trauma of a middle-class working women who has become a trap in the male dominated society. Deshpande picturises her men and women characters as the victim of modern society. In this novel Sarita is the female protagonist who narrates the story. Through her narration we can understand her parents, dead brother Dhruva, her husband Manohar and her old teacher Boozie. Though the female protagonist undergoes certain trauma, dilemma she is strong and she decides not to protest against the oppression openly through breaking her familial life.

The novel begins with Saru’s return to her maternal home after a long gap of fifteen years and the novel ends with her return to her family with her husband Manu. This novel projects the typical Indian society, Indian men and women. Indian society expects man as the head of the family, who earns more than any other member of the family, who controls the family in every aspect of life. And Saru realises that a wife should always be less or she should be a feet behind her husband to lead a happy life. This particular idea portrays how Saru does not will to find a meaning to it and letting the question end with a full stop, so that it won’t create a conflict further in her life. It tends to tell that Saru is ready to go through and face all the problems that come up her way without raising a question or either looking out for a meaning of it. Here, in this novel it takes a turn when Sarita becomes a doctor and starts earning more than her husband and the male ego of Manohar is hurt when their colleagues and neighbours make fun of him, which leads Manohar to take revenge from Sarita but in a more silent and torturous way. This was one point where Sarita does not raise her voice and the second reason why Sarita does not raise her voice against the discrimination that she faced by her parents was when Sarita’s mother Kamala, mentioned that,

“...Why didn’t you die ? Why are you alive, when he’s dead ? (Deshpande 4)

It throws light on how important for an Indian society is to have a male child survive more than a girl child. Saru, has been made acutely conscious of her gender since childhood. The stark presentation of Saru's childhood, her trauma of being one unloved child and an equally stark presentation of her marriage to a man who is consumed of inferiority complex which manifest itself in the form of sexual sadism.

The novel vacillates between the present and the past and between the first and the third person to focus certain events in the past which have been deeply attached in the mind of the protagonist which perhaps have moulded and shaped her personality.

Therefore in this novel we are going to have a look at how Absurdism, Existentialism and psychological impact that the protagonist has on her mind. To understand about the novel in context to the above mentioned terms, let us try and understand the meaning of the terms first and relate the context of the novel to it.

Absurdism : It's meaning and it's role in the novel *The Dark Holds No Terrors*.

Absurdism is the philosophical theory that the universe is irrational and meaningless. It states that trying to find meaning leads people into a conflict with the world. The conflict can be between rational man and irrational universe, between intention and outcome, or between subjective assessment and objective worth, but the precise definition of the term is disputed. Absurdism claims that existence as a whole is absurd. It differs in this regard from the less global thesis that some particular situations, persons, or phases in life are absurd. There is a wide agreement that the term "absurd" implies a lack of meaning or purpose but there is also significant dispute concerning its exact definition and various versions have been suggested. The choice of one's definition has important implications for whether the thesis or Absurdism is correct for the arguments cited for and against it : it may be true on one definition and false on another.

In a general sense, the absurd is that which lacks a sense, often because it involves some form of contradiction. The absurd is paradoxical in the sense that it cannot be grasped by reason. But in the context of Absurdism, the term is usually used in a more specific sense. According to most definitions, it involves a conflict, discrepancy, or collision between two things. Opinions differ on what these two things are. For example, it is traditionally identified as the confrontation of rational man with an irrational world or as an attempt to grasp something based on

reasons even though it is beyond the limits of rationality. Other definitions locate both conflicting sides within man: the ability to apprehend the arbitrariness of final ends and the inability to let go of commitments to them. In regard to the conflict, Absurdism differs from nihilism since it is not just the thesis that nothing matters. Instead, it includes the component that things seem to matter to us nonetheless and that this impression cannot be shaken off. This difference is expressed in the relational aspect of the absurd in that it constitutes a conflict between two sides. A different disagreement concerns whether the conflict exists only internal to the individual or is between the individual's expectations and the external world. Some theorists also include a metacognitive component that the absurd entails that the individual is aware of this conflict.

An important aspect of Absurdism is that the absurd is not limited to particular situations but encompasses life as a whole. There is a general agreement that people are often confronted with absurd situations in everyday life. They often arise when there is a serious mismatch between one's intention and reality. The perspective of Absurdism usually comes into view when the agent takes a step back from their individual everyday engagements with the world to assess their importance from a bigger context. The assessment reveals the conflict between the significance seen from the internal perspective and the arbitrariness revealed through the external perspective. The absurd becomes a problem since there is a strong desire for meaning and purpose even though they seem to be absent. In this sense, the conflict responsible for the absurd often either constitutes or is accompanied by an existential crisis.

In the novel, the protagonist Saru suffers and swallows all her suffering rather than putting up her inner feelings and emotions in front of her family and her husband. Shashi Deshpande in her novel has given an autobiographical touch to it. Mother – daughter relationship, father – daughter relationship and, of course, husband – wife relationship simply describe the status of women in the society. Women are treated badly not only in the hands of men but by women also. It's the mother of Saru who curses her when her son Dhruva drowns accidentally. It shows how Saru does not bother to put up her point or let her mother know about how that statement is making her feel and what impact it will hold for her till her last breath. Saru, for her whole life is troubled with this statement, because her mother cursed her when she lost her son Dhruva because she thinks that a son is a must for leading a family and for salvation. And that is the reason why when Saru puts her step at her maternal home she thinks of the relationship between her mother and father and how her mother kept on cursing her. Therefore, it makes the reader or the critic to feel that why did Saru even after becoming a doctor and finding her existence in the society did not will to look out for a meaning of why was she

constantly being discriminated on the grounds of gender and how was she responsible for the death of his brother. It makes the reader question that how does it holds any meaning. Is it out of respect and due to the culture she belongs to or she does not want to create any conflict. Here, to point out it shows that Saru was not willing to speak up or take a stand for herself because as mentioned that her parents and specially her mother were very orthodox and due to which she never wanted or ever felt like looking out for a reason. As Absurdism itself says that, every meaning differs according to the circumstances that are faced by an individual. Just as the protagonist Saru, who is deprived of parental care and affection, she lives a pale, loveless life. Her mother loves her brother Dhruva but hates Saru. When he drowned, she blames her for no fault of her own. Then, Saru receives education inspite of her mother's prevention. Though her education makes her see the difference in treatment of a son and a daughter by the same parents which she does not question at all and ends up rejecting the role of a daughter and looks forward the role of a wife with the hope, that it will give her a relief and freedom from the oppression of her mother. But, then this decision of her also proves to be wrong. Her second home becomes the very prison or cage she had escaped in order to not look out for a meaning but to just let that meaning be what it is and look out for her self identity and her own existence in the society.

Therefore, Saru's husband is a sadist, who bullies her while she provides bread and butter to the family. He feeds on her earning and tortures her, both physically and mentally. As she struggles with her emotions and anxieties, Saru gradually realises that there is no life than dependency on marriage, parents or other such institution and she resolves to use her found truths to make a better life for herself. Basically to say, "Darkness", implies incapability to see things clearly and objectively. It is a source of constant fear from outside. It affects the outlook of the inside, but it holds no terrors in itself. This novel deals with the theme of identity in the real sense and also the dark symbolically, the darkness of mind ceases to the terrible moment one is ready to face the situation. Sarita's quest for identity in this novel, leads her into the past, in the course of which she comes to terms with a traumatic childhood experience and a problematic marital relationship.

When a woman tries to realise her individual needs and aspirations, she finds that she cannot "free", herself from her domestic commitments because, Indian society is based on patriarchy. Such is her socialization that she cannot easily walk out of a marriage even though, a bad one. She tries to achieve freedom by compromising between her essentially feminine roles and masculine identity that a profession gives her. But, even after that it does not allow her to be free, because she puts up in a way that somewhere or somehow the meaning which she holds

upon are meaningful for her, but as being a modern women it does not hold any rational meaning and it proves to be very absurd in its every way. To say, she has to learn to purge herself from the patriarchal values that define her as a sex object or as a wife and mother alone and should learn to value herself as a person and a human being. That's when she will be able to find a meaning and her own self identity which she is searching out for in the novel. Hence, the assessment reveals the conflict between the significance seen from the internal perspective and the arbitrariness reveals through the external perspective as well as through and individual's way of behaving is accompanied by an existential crisis. As Immanuel Kant's concept where he says that the absurd correspondence to the thesis that there is such a gap and human limitations may limit the mind from ever truly grasping reality, i.e. that reality in this sense remains absurd to the mind. The same is in the case of Saru, as the reality and the truth that she knows even after that it holds no meaning for herself because she have been brought up in a patriarchal society.

Therefore the role of Sarita, she thinks that it holds meaning for her without searching out for a reason or even after knowing the reality and ignoring the sense it shows that it holds no meaning for her, which actually proves it to be more of absurd. And as Absurd is something that lacks sense, which often involves some form of contradiction. As it holds no sense for the reader when the study takes place from the point of view of Absurdism, because the thesis as said which it implies a lack of meaning or purpose for the other person, but then it might be meaningful for an individual going through it. As its the same case that goes with Sarita.

Hence, this was the Absurdism which is very much present in the novel written by Shashi Deshpande. Moving further let us look at the traumatic suffering of the novel further.

Psychological Reading on *The Dark Holds No Terrors*.

The novel is about a well-educated, economically independent woman's search for identity which leads to uncover the dormant strength in human beings. When reading this novel from the point of view of as a feminist reading, it definitely in its truest sense a justification of the novel. Here, as Saru visits her paternal home after fifteen years due to which her earliest memories are those which underlined the discrimination shown by her mother in favour of her brother. His birthdays and other religious rituals related to him are given top priority and celebrated with much pomp and fanfare, whereas her birthdays are barely acknowledged. Saru, recollects how on her brother's birthdays, there was always a pooja held in the evening.

Going further back in memory, she remembers the sense of joyous excitement which pervaded their house on the occasion of naming ceremony. Many such senses are attached with her and the Indian view of a girl as a liability and the boy an asset are firmly implanted in her mind.

The protagonist Saru had also to put with constant reminders from her mother that she had a dark complexion and should not step into the sun lest it will worsen her colour. Saru's mother's attitude is typical of most Indian mothers and a common enough phenomenon in the Indian context. Right from the beginning Sarita is made to understand that she is a girl and inferior to her brother, in every way. The sole purpose of a woman's existence is to please her man. She has just reminded a 'thing' to be passed on from parents to husband. As for her behaviour she always kept two different measuring yards, one for the son and the other for the daughter. Here is one example to prove it ;

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

Who cares ?

We have to care 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's a boy.” (Deshpande 45)

In this way a traditional woman thinks it is their duty to remind their daughter that she is a girl and she should behave accordingly. The socio-cultural conditioning of a girl is still a part of Indian culture. Hence Saru's lively, full of life, is gradually suffocated by her mother's constant criticism and fault finding. Saru is always made to feel ugly, unwanted and undesirable.

“ I was an ugly girl, at least, my mother told me so.” (Deshpande 61)

Winnie Cott, in his paper '*Mirror Role of Mother and Family in Child Development*,' he writes about the importance of mother's role in reflecting back to her child, the child's own self. When the child looks at its mother, it sees itself. The child has to be seen in a way that makes it feel that it exists. Poor Sarita gets back from her mother a picture of ugliness. If a mother cannot empathise with her own child then who would the child turn to? Was it her fault that she was dark and ugly and discriminating her own the grounds of gender isn't that so impactful on a mind of a child? These are the questions this novel arises. Saru's defiance towards her mother awakens her careerist ambitions. At the initial stage, her mother had moulded her psyche to accept drudgery and self – negation as a normal of routine existence for a married woman and to treat herself as an undesirable person in a subconscious manner. Thomas Hardy in *Far From The Madding Crowd* in 1874, says, "It is hard for a woman to define her feelings in language, which is chiefly made by men to express theirs."

Therefore, Sarita feels guilty for the death of her brother. Because the words that were said by her mother always keep echoing in her ears making her feel and becomes a painful knot in her psyche and she feels alienate from everyone and become a psychic sufferer even also after marriage. The reminiscence of estrange relation earlier with mother and later with husband makes her a ventriloquist. She is victim of circumstances and conventions of an orthodox and conservative society. Saru's mother could not forget her for being alive after her son death, and Saru never forgot the perennial psychic comments of her mother,

"You did it. You did this. You killed him...you killed him. Why didn't you die? Why are you alive, when he's dead?" (Deshpande 191)

The words followed her for days, months, years, all her life and became a nightmare that follows her every night. Her childhood traumatic experience haunts her for many years. Basically, it exhibits Saru as a victim of her own mother's sexist and gender based bias; which makes her to lose her later life into precipitate fighting to overcome the initial victimisation, to justify her diversified roles as a wife, and as a career woman. The second turning was after her marriage when her husband behaves like a sadist at night. It is a paradox of modern India that after self-dependent, they are not free from the shackles. Manu psychological knots woven into her personality which were stifled since childhood burst out with dual behaviour of her husband. During day he is totally different and during night he's totally different. She never gets courage to talk to Manu with an open mind. She does not speak and regrets her silence;

“ 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. Perhaps the process has already begun and what I am is a creature only half alive. And it seems I can do nothing to save myself.”
(Deshpande 96)

She is very much aware of her silence, but, at a very early stage, she does not have any courage to break her silence. She remains upset so long as she considers her married home is only a “paradise of matching and handloom bedspreads, a hell of savagery and submission.” She never succeeded in talking to Manu about his nightmarish brutality. “ I’ve never spoken to him about it. Nor has he. Why haven’t I ?” Each time she tried to speak, to open her mouth, her heart failed her. It shows how her mother and her husband are after voicing her inner traumas. This conflicted state of her mind is a reflection of the inner darkness she has developed. She does not have any good memories of her mother because she was always blamed by her mother for her brother’s death. And the words of her mother kept echoing in her ears making her feel guilty and becomes a painful knot in her psyche and she feels alienated from everyone.

Deshpande shows that how bitter words and silence become the biggest barrier in one’s life and creates traumatic experiences. Hers had been a life of misery and suffering. She takes the blame on herself for that. “ I am a dark, damp, smelly hole,” she often thinks when the pain of the night comes back to her during the day, shaming her as if it was the evidence of her wrong doing,

“ I am like a house full of unclear things, never cleaned, never opened. Sometimes, I don’t know how I can bear myself.” (Deshpande 29)

It is clear that something was burning inside her. She comes to her father not for him, but just because of herself only. The memory of her mother was as an assault. She never forgives her mother for her misbehaviour. And to say, Sarita have been her own enemy and wanted to kill herself of fear of darkness, which has no existence in the light of the day. She comes at a conclusion, ‘ all right, so I’m alone. But so’s everyone else. Human beings... they’re going to fail you. But because there’s just us, because there’s no one else, we have to go on trying. If we can’t believe in ourselves, we’re sunk.’

Hence, Deshpande presents Saru as a representative of ‘ New Woman,’ who could not accept her destiny as fate written on her forehead. She represents such Indian middle class families, where sons are given more importance, and girls are subjected to a strict discipline and taken as a burden. Saru’s decision to go with Manu shows her confidence and courage in this direction. Therefore, it is a self-discovery that the narrative has been woven with the pain of isolation, the terror of silence, the feel of ignorance. The way it holds on an impact on the mind of Saru, is very traumatic. When she visits her father to relieve all her past memories and overcome her past, that’s when it shows an angry consciousness in Saru that she was behaving badly and disappointment blotted out everything. She had exhausted herself completely, that all her grief, pain, dissatisfaction, frustration all at once bursted out when she talks it out with her father and tells her nightmare dreams of Dhruva :

“...And every night he comes and accuses me. Yes, Dhruva. He looks at me as if I killed him. Why are you all against me ? Why do you all accuse me of something I never did ?” (Deshpande 181)

These were not only her tears, but it was an explosion of inner volcano which brought out many good and bad things as well. Author explains in the novel : “ All the grievances of an old but monumental injustice was in her words. She was not a wife, not a mother, not a professional woman whom others looked up to. She was the wronged child again, the unloved daughter, the scapegoat.” It ends up letting us know how Sarita was disturbed a lot and traumatised as well. It is very much visible when she blames herself for doing wrong with Dhruva, mother and the husband. Hence, it proves the novel as a traumatic work and the suffering of Sarita which can be felt by each and every reader of this text. Saru was ignored in all the ways out and have been a sufferer since her childhood which have made her feel unloved and unwanted which leads her to a sense of alienation and estrangement. Whereas, on the other hand she was devoid of love and security, she wanted to be loved. Therefore, she marries to secure the lost love in her paternal home and her identity as an abandon. And unfortunately the cause of her strained marital relations with Manu. He is uncomfortable with Saru’s steady rise in status, as he feels ignored when people greet and pay attention to Saru. In a way it proves to be a very traumatic journey of Saru in the novel.

Conclusion

The Dark Holds No Terror, a novel which is written by Shashi Deshpande. It narrates the story of a marriage on the rocks. The protagonist Sarita is a successful lady doctor. It tells her conflict that she has to face as a Doctor and as a wife. During daytime she is popular lady doctor and in night she is trapped like an animal in the hands of her husband, Manohar who is an English teacher in small college. The novel begins with Sarita returning after fifteen years to her father's house. She once proclaimed that she would never come back to her father's place. She returns being unable to bear the sexual sadism of her husband. The rest of the novel is what Saru remembers and a brief confession to her father about her trauma. The narrative meanders between the past and the present. Her stay in her father's house gives Sarita a chance to review her relationship with her father, husband and her dead mother. She remains unchanged till the end. She has a better understanding of herself and others. The initial experiences in her girlhood days influenced Saru heavily that she wanted to overcome it. When Saru, keeps on going through a lot of trauma be it from her past or let's say her childhood when her mother kept on blaming her daughter for the death of her brother and she has always been discriminated on the grounds of gender based bias and how she was ignored by her parents which left a great scar onto the mind of Sarita. In this paper, we have touched on the topics of absurdism and have analysed the psychology of a women when she is carrying a lot with her and trying to look out for the meaning of it but then due to the tradition that she has to follow stops herself from looking out for any meaning or questioning up anything. It is always like the rigid rules of tradition which are made by an Indian society does not allow Saru to search for any meaning in her life. Therefore, the theory of Absurdism is very much convincing in regard to what the protagonist Sarita does. She is not willing to come out from her nutshell and due to which it leads her to suffer both physically and mentally as well.

It throws light on how Sarita being a well educated women, still holds to ignore everything and is ready to give upon in order to save her marriage and hold onto the past and still feel neglected. The way she feels guilty about herself when she earns more than her husband, it is like when you read a novel from a modern perspective and applying the theory of Absurdism it would say that it's alright to earn more than your husband and feel superior over them. Men have been always superior in all the ways out and it's alright if one day women's surpass them. But then Sarita being a modern women, presenting herself as a women whose working hard and have gained a lot of respect and love from everyone for her reputed work and she is very well educated, even after that she holds a point of view where Sarita puts it up like ; A wife must always be a few feet behind her husband. If he's an M.A you should be a B.A. If he's 5'4' tall you shouldn't be more than 5'3' tall. If he's 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 the favour of the husband. This is an advice that she is giving to one of her younger students who are the friends of Nalu. Whatever, Sarita have been talking about it comes out from her own experiences and her sufferings. As well her traumatic childhood which still holds a place in her heart and mind. Even after everything is vented out by Sarita, she does not question or puts up a question of Why ? And she is ready to walk with her husband once again. She has accepted Manohar's sexual sadism and doesn't oppose to it in order to save her marital life.

The pain and agony that she holds up for her childhood memories. Saru's mother discriminatory behaviour makes Saru feel unloved and unwanted leading to a sense of alienation and estrangement. Due to which she is a sufferer and deprived and a deserted daughter in her family since childhood. Saru's mother's comment become a perennial psychic problem, as shadow of terror. This terror has been rooted in her mind, which visits her every night, and she suffers even after marriage. Hence, this all raises the question that why did not Saru look out for meaning which she could have after becoming a well educated women and she could have taken her stand and proved herself right. Therefore the novel, shows both perspectives of Absurdism as well as a psychological reading of it.

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