

Exploring Noetic Space in Shashi Deshpande's *That Long Silence*

Savier Mut Jabraj A¹, & Christopher G²

¹ Teaching cum Research Assistant, Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India. Orcid id: 0009-0007-7909-5434

² Assistant Professor Senior, Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India. Orcid id: 0000-0002-8536-2574

Correspondence: Christopher G, Assistant Professor Senior, Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India.

Received: November 20, 2023

Accepted: January 25, 2024

Online Published: February 7, 2024

doi:10.5430/wjel.v14n2p471

URL: <https://doi.org/10.5430/wjel.v14n2p471>

Abstract

Space is defined as something void and available. It extends its liminality to time, physical, and mental boundaries. Virginia Woolf's notion of women's productivity depending on space, freedom, and economic independence is much quoted in feminist writings. Influenced much by Virginia Woolf, Shashi Deshpande, writes mainly on the conundrums of Indian familial scenarios focused on women. Her writings are notable for the quest her characters undergo to replenish their 'self'. The study aims to probe the prerequisite availability of space in the context of women in the family (married women) to nurture their self-psyche. The idea that women are not getting enough space to do so is the underlying argument of the study. This article finds out the notion of space being a necessity for assessing the self, vital in conceiving the quest for the same to be possible in Shashi Deshpande's *That Long Silence*. The Conceptualization of mind speculates a philosophical framework that advocates for the delineation of a distinct spatial realm for women, primarily aimed at fostering the cultivation and development of their intellectual faculties. This designated space, termed as "Noetic Space" within the context of this scholarly inquiry, serves as a dedicated environment conducive to the nurturing of a woman's cognitive and contemplative capacities. This conceptualization reflects the nuanced interplay between Confucian philosophical doctrines and the deliberate spatial considerations envisioned for the optimal intellectual advancement of women.

Keywords: Space, Mind, Theory of Mind, Domesticity, Confucian Philosophy, Noetic Space

1. Introduction

Most feminism's resources have been devoted to discussing in-depth the challenges that women have encountered over decades. Therefore, the behaviour of society in different areas of life has begun to shift. Many battles have been waged and won under the ideological arena using a wide variety of beliefs, practices, and movements. These battles range from equality in political rights to sharing domestic duties. Through literature and the arts, several stages of the feminist movement educated society about various elements of women's lives. This was accomplished during various stages of the feminist movement. Feminism is not reducible to a single movement; rather, it shall be seen as a multitude of voices that have been brought together to be gathered as a global movement. This postmodern civilization has a lot on its plate and gender binaries are simply one of those things. The term feminism has been broken down into its parts and is now more focused on the pursuit of gender equality in society. The fact that this is the case, there are still many instances in which women need to be given the leverage to see the problems that they face. It does not negate the fact that men too have the same problem, but men in society are nurtured in such a way that there are enough concealed things that bring them out of the troubles and back to their essence. This gap exists since women are still confined to the four walls, closed doors, and are expected to fulfil domestic responsibilities.

The sacrificial nature of women is bound with them culturally as we portray women as a symbol of sacrificing, suppressing their will for the family, and gender for restrictions to be imposed for the sake of their safety. The professional lives of women can be broken down into three distinct stages, each of which is marked by notable interruptions. The career trajectories of women are influenced by various interrupting factors such as motherhood, marital status, nursing the elderly, and other related circumstances. The mid-level job stage is often associated with career interruption issues such as marital status, childbearing, and childcare. Women in the later stages of their careers often pursue flexible employment or opt for a professional dip to attend to the needs of their partners and grandchildren. Indian feminism has a role to play in the domestic sphere (Ud Din et al., 2018). Women's experiences are filtered through the lens of society's conception of the perfect wife, mother, and female.

1.1 Background of the Study

Swapna M. Banerjee traces the history of women's association with household/internal aspects of Indian families and the roots of instigating domesticity to women in Pre-colonial and colonial India (Banerjee, 2010). Whereas in literature the emerging trend in the

portrayal of 'new women' with ideologies on feminism is seen. Priyanka Mahajan describes the emergence of the concept of new women in her article "The conventional ideal woman who meekly tolerated traditional, domestic, and sexual oppression and whose mouth was muzzled, voice arrested, and movements fettered by patriarchal norms and control, was replaced by the 'new woman' who started resisting traditions, orthodox concepts and values" (Mahajan, 2015). She puts forth this notion with the practice of Indian women writers projecting 'New Women' as someone who opposes the traditional norms that subjugates with Indianized customization in deriving solutions to women's problems.

Shashi Deshpande who is known for her focus on the lives of Indian families and the impact of marriage on the younger generation of women in India is seen partaking in this trend with her writings. Her writings are greatly seen as feminist writings, but on a controversial note in Times of India she mentioned clearly "I am a human being and I write about other human beings who happen to be women" ('I'm Not a Feminist', 2001). Her literary works unambiguously indicate that she transcends the label of a mere feminist novelist. She identifies as a contented feminist and expresses a dislike for her written works being categorized as feminist literature. The author asserts a subversive viewpoint in her writing, contending that her works are not exclusively feminist. Rather, she posits that the standards she presents should be embraced as a gender-neutral perspective on various matters. Her treatment of male characters implies a nuanced understanding of the societal factors contributing to gender inequality, indicating that she does not solely attribute the responsibility for this issue to men. The author provides adequate consideration to the male characters within the plot; however, she allocates greater emphasis on the female characters, thereby distancing the male characters from the narrative to enhance the realism of Indian familial dynamics. Realism is much intact in her works as it is very evident and notable through her writings. "My writings come out of a consciousness of the conflict between my idea of myself as a human being and the idea that society has of me as a woman" (Deshpande, 2003).

Alpana Sharma highlights the presence of three female writer-protagonist characters in the novels of Shashi Deshpande. The author's gender is significant in shaping these characters, who explore themes of female sexuality within the context of modern-day India. The author emphasizes that Deshpande has disclosed that the characters in the work are based on her persona. Also, she notes the disdain expressed by Deshpande towards her literary works being categorized as both Feminist writing and Domestic fiction, which results in the confinement of her works within the confines of cardboard covers (Sharma, 2012). Maninder Kapoor and Seema Singh observed that in *That Long Silence*, the narrative follows a feminist stance in a first-person narrative to achieve "a sense of intimacy and empathy with the reader and also to add to the touch of real-life authenticity" (Kapoor & Singh, 2012).

The protagonist who is also a writer in the novel titled *That Long Silence* is portrayed as having a proficiency in writing since her youth. Her spinster life is characterized by her engagement in writing and publishing on a menial scale, which is regarded as a noteworthy and pleasurable experience. Jaya demonstrates a profound inclination towards introspection regarding her personal experiences, leading her to immerse herself in the mental representations of the incidents that occur in her marriage. After seventeen years of carrying out multiple responsibilities she must play as a devoted wife and diligent mother, the stillness in her creative activity and autonomy has grown deafening. The individual's existence is characterized by discontentment due to the persistent memories of negative encounters with Mohan. Jaya presents herself as a fulfilled homemaker in a seemingly caring marital relationship, yet she harbours a sense of incompleteness from within. Cruising from 'silencing her creative ability' to the 'quest for self' is the essence of the novel. Deshpande sticks to a minimalistic looming and the study travels anent the mind of Jaya and her affordability to nurture her mind to be an autonomous being.

This book, which was written at a period when patriarchy predominated, dares to present the notion of self-discovery as something that isn't necessarily following social norms. The notion, of 'ideal woman' being the essence of the novel, the journey sails from tracing the aspects of the ideal woman in Jaya and the sacrifices associated with it in her life to understanding the need for 'self or autonomy'. Ideal woman/wife is a patriarchal construct that makes women a caretaker of the entire family. Deshpande highlights this notion with her imagery of husband as a sheltering tree and Jaya's question about husband being her responsibility as Jaya faces challenges in life and marriage being a turning point where she voluntarily and unwillingly happens to make some decisions that affect 'self' in her life. She realizes the losses after revisiting her position in life and thinks about getting back to her normalcy without affecting anything drastically in her present state of life. The characterization and craftiness of Deshpande may be experienced in the realistic depiction and as an author, she doesn't introduce solutions in the life of her characters. She limits all the emotions and problems to give much real-like experience in her fiction.

2. Methodology

The present study examines the character of Jaya in Shashi Deshpande's *That Long Silence* with a focus on select aspects of her psyche. The study focuses on the concept of the mind as a non-physical entity within the body, akin to consciousness. Drawing from the Confucian 'Theory of Mind and Space' discussed among Confucian scholars, the study explores how the mind can be expanded or narrowed under appropriate conditions aiding one's mental stability. The article also draws the method of qualitatively analysing the 'Noetic Space' of an individual. The relevance of space in nurturing a human mind is drawn with the theory. The article emphasizes the significance of the ideological and physical space of an individual in promoting the psychological well-being of Indian women.

3. Jaya's Noetic Space in Confucian Perspective.

Jaya's marital functioning is marked by a multitude of roles including beloved daughter, dependent spouse, and tenacious parent. Jaya's

identity is suppressed until she confronts the truth of her existence as an individual whose sense of self has been nullified or wholly erased. She discovered a sense of ease and familiarity in assuming various roles, relinquishing her potential and aspirations, and being shaped by the domesticating doctrines of her elder female relatives. She displays characteristics commonly observed among contemporary Indian women, which involve a blend of defiance and compliance. As Naik points out in his work, Comfortable arranged marriage, upwardly mobile husband, children with 'good schools', and a sophisticated lifestyle are few examples of Deshpande exposing the hollowness of the contemporary Indian lifestyle (Naik & Narayan, 2001).

Jaya's written works predominantly revolve around the themes of women and marriage. The individual is facing challenges with her spouse, Mohan, concerning her written work on a married couple that he perceives may contain elements that implicate him. The story of the young widow, in its entirety, symbolizes the challenges she endures and endeavours to conceal from society owing to the patriarchal paradigm. Mohan's character cannot be classified as a typical patriarchal figure. Both Jaya and Mohan are subject to the effects of benevolent patriarchy, as outlined by bell hooks. A greater description of this matter could be provided through the following instance.

"I hadn't stopped writing because of Mohan; I could not possibly make Mohan the scapegoat for my failures, for I had written even after that confrontation with him" (Deshpande, 1989). It is evidence that Mohan is not the direct reason why Jaya stopped her writings, but he is the reason why she was unable to come up with noteworthy works at some point in time. Jaya understands the fact that her writings upset Mohan and she is bothered by the factor. So now, Mohan becomes the reason, and he cannot be blamed because he never wanted her to stop writing explicitly but he is not concerned with Jaya losing her writing venture just because it seems affecting his qualities as a man in marriage. Mohan here, fails to get the idea that he, as a supportive husband should be coming out of his selfish tantrum because of the ideas imposed by patriarchal instincts in him and could have found a midway for the issue so that Jaya's writing venture will also be unaffected and to help her make her priorities right. This is where the involvement of mind and consciousness is lacking in Indian marriages where mostly the male partners were not expected to take care of the wellbeing of their female counterparts anent their career and self-interest aspects. Sacrifices on the part of females are treated as mere basic qualities of women in Indian families and marriage structure. Jaya as a writer is expected to have the qualities of widespread knowledge, experience, and a pilot's view of seeing things. However, the institution of marriage tends to diminish these attributes in women and substitutes them with the bound nature of domestic duties. In the context of Shashi Deshpande's works, Divya Mishra explored the neglect of the assertion of individuality through self-realization in Indian women and points out that it is seen as taken away or denied in women's life. Jaya seems to be analysing herself in the novel as "nervous, incompetent, needing male help and support" (Mishra, 2016, p. 3). Domestic responsibilities can obscure a woman's identity and writing ability, while also constraining her to conform to societal expectations of motherhood and wifely duties (Chauhan, 2022). The concept of the mind being a victim entails the acceptance and sacrifice of one's expertise and sound judgment for the benefit of the family.

The human mind perceives the surrounding environment through a spatial perspective. In Shashi Deshpande's works, when a male character encounters a problem and experiences uncertainty, he is depicted as needing space both psychological and physical to find relief and arrive at a solution. Deshpande's male characters are often encouraged to explore the world beyond their immediate surroundings, to preserve their mental well-being and avoid a sense of constriction. The author restricts the female characters to the domestic realm, limiting their visibility and agency. Consequently, these characters are deprived of autonomy and independence. Their cognitive faculties and mental capacity may be perceived as having diminished, leading them to restrict themselves to a familiar environment devoid of any cognitive engagement to resolve the situation. The foundation for the application of the Confucian concept of 'Mind and Space' in the article is established through the treatment of Deshpande. Confucian theory of mind aims to nurture one's mind on their own and to attain a state to do so. This theory proposed is in the context of being an ideal human projected as 'sage-hood' is diluted and compared for the study to match the experiences of the women's routine as discussed in the novel.

3.1 Mind and Space - Inherent

Confucianism in its most basic form is all about humanness and being a better human to get the closest to divinity. Confucian ideology places an excessive emphasis on the concepts of self-cultivation and self-creation. The current study is concerned with the aspects of human mind cultivation. Confucian philosophy is centred on improving the 'Qi Liang' of the mind, which refers to the mind's capacity and resilience. According to Confucian scholars, the mind possesses a spatial quality that can be expanded or contracted depending on certain conditions. "The horizon of the mind is the background of intelligibility of the mind wherein things make sense and become meaningful to the mind while the space of the mind is the place where such a background of intelligibility is situated" (Chen, 2017, pp. 4-5). Confucianism teaches that to become a better person, one's mind should be as expansive as the sky and earth. In Confucian ideologies, it is emphasized that having a broad mind is a crucial quality that should be maintained without being burdened by everyday dealings. These dealings are negative aspects that can hinder the openness of the mind. The trivialities of daily life can often hinder the mind's journey toward achieving greatness (Chen, 2017).

Confucianism talks about the boundaries of the mind in volume and time in addition to the ways to expand the boundaries in length and depth to expand the horizon of the mind. The space of the mind and the horizon of the mind in Confucianism are the predominant features that are given importance. The horizon of the mind is depicted as insufferable with any factors among all the humans. But the space of the mind is expandable and contractible at the same time. Broadness in ideologies helps in expanding the space of the mind and pettiness limits the space and contracts the same too.

It is the notion that the mind, in its most basic form, is best viewed as being able to expand and seems to be achieving the Dao, which is referred to as sage-hood in the Confucian philosophical ideology. Discovering the nature of the mind and restoring it to its original state is the inception of expanding the mind's horizon and space. This will better prepare the mind for future expansion and the greatest place to start while exploring oneself is by broadening one's intellect to bring it to its ingenuity (Confucius, 2017).

According to Bonnie Zare, the novel's language features an interlocutory style of narrative, in which the narrator shares insights and thoughts with a close friend either through direct address or imaginative storytelling (Zare, 2004). This communication may be weighed as therapeutic. However, the novel does not mention any specific person who is listening, which suggests that the intended listener is the reader. Jaya is attempting to express her thoughts and feelings to someone through the text. Jaya appears to be lacking in psychological well-being. Deshpande allows the character sufficient space and time to process the situation and arrive at an effective conclusion on her own, without any external influences. Ghosh and Reddy express a favourable view of women and their domestic sphere in their discussion of the 'apron-clad' feminist and 'Gastronome Woman' and, Women create a space of their own in the dually oppressive/liberating private space (Ghosh & Reddy, 2022).

Chen advocates that "space is metaphysically constitutive of the mind" (Chen, 2017, p. 5). Further Confucian scholars assert that the human mind is a universal entity, and the cognitive processes of wise individuals are equivalent to those of the general population. However, the experience that individuals undergo is shaped by the temporal and spatial elements. Stated differently, the capacity that an individual possesses with regards to the impact of temporal and spatial factors on their existence. Individuals possess the ability to think and act productively when provided with adequate space and time to expand their mental capacity and broaden their mind's horizons. The productivity of the mind is contingent upon its originality and the presence of a congenial environment.

Confucian scholar Zhu claims that, correction of the mind necessitates learning more and expanding one's knowledge. When on an exploration for the reason what hurdles the correction, Deshpande portrays the expectations posed on women to be Ideal women/wives/mothers in Indian families. Jaya here carries an adulterated mind bearing the teachings of her family and elderly women in society. This may be seconded by the imagery of the husband as a 'sheltering tree' with the underlying need of the wife to nurture it so that it provides for the family. These domesticating teachings cloud Jaya's intellect and shrink her horizon to the family not far enough to have a clear picture of missing herself. Bonnie Zare highlights that "She has grown up believing that the roles of husband and wife provide women with secure boundaries, with identities that should be clung to unquestioningly and kept brushed and washed for daily presentation" (Zare, 2004, p. 88).

This boundary is an ideological boundary that seals her horizon of mind to domestic responsibilities, and she shreds her self-identity and is taught to follow the same. Thus, Jaya loses the identity of herself by entering her marriage. This identity is never a false or averting one until it clouds her mind and seals her horizon in domestic life.

3.2 External factors Affecting the Mind

The horizon which the elderly woman set for Jaya shrinks her space limited only to her family and she starts to excel in it. It is an instance that is observed clearly, and she mentions that knowing Mohan better than himself to the extent she raises the question "wasn't he my profession, my career, my means of livelihood" (Deshpande, 1989, p. 75). This mention of Mohan as her livelihood and career clearly shows her assertion of the ideologies of an ideal wife by abiding by societal norms and elderly patriarchal teachings. The mind with a potential career in writing gets adulterated. "An adulterated mind is imprisoned within the limits of what adulterates it and thus not expandable." (Chen, 2017, p. 5). So, the rectification of mind at this point is not possible from within in this case.

Society's perception and benchmarks posed on women after marriage being the reason for the fame of the family compiling the norms of the Ideal women is projected in a way of expressing anger and finding the problem with Jaya's words in this work "because no woman can be angry. Have you ever heard of an angry young woman?" (Deshpande, 1989, p. 147). Deshpande even expresses the state of women as something connected to mind and consciousness saying neurotic, hysterical, and frustrated which indicates the qualities related to mind. It is well abstracted in every society pan-cultures relating hysteria and women very easily accounting for the gender's physical orientation as medical evidence. Maninder Kapoor and Seema Singh denotes this stereotypical depiction of women as "insubstantial and create the figure of a mad woman to come to terms with their anxieties and insecurities" (Kapoor & Singh, 2012) through the characters in the novel. It is to be taken into consideration as they also comment that these types of narratives are key aspects of women's writing from a narratological perspective referring to Gilbert and Gubar.

Jarmila states that verbal abuse remains invisible as it hurts psychologically and aids in allocating women to muteness and degradation (Mildorf, 2005, p. 107). The commands and mansplaining tighten the hold on her thoughts within the boundaries of the androcentric nature and family-centred women's nature expected in a woman by society and patriarchal culture. "I struggled for calmness, for coherent thought. There was something I had to do, right now" (Deshpande, 1989, p. 174). "I was under attack. The questions rained on me. An adversary? Yes, that was what Mohan was; and an adversary more hostile than I had imagined" (Deshpande, 1989, p. 116).

The mansplaining and the commands given by Mohan to his wife also affect her space and time to think and act productively for the betterment of Jaya as an independent identity rather than a carer and as a wife. "Since the day I told you what Agarwal had said to me, you've been totally indifferent. But you've always been this way. In Lohanagar I remember you asked me "What's C.E.?" (Deshpande, 1989, p. 116). "All the wives, even the stupidest ones, knew it. You just didn't care enough to bother to know. A small thing like being a bit friendly with the C.E. 's wife was beyond you!" (Deshpande, 1989, p. 117).

The verbal assaults and the emotional harm that followed them did not allow the intellect to try to widen its horizons. Because of this, she is unable to comprehend that she is being verbally assaulted on a base level since it prevents her from having the power to do so and because it restricts her horizon. Given the obligations placed on her by her husband and the expectations that he has of her to contribute to his life in a professional capacity, she lives under continual pressure to fulfil all the roles of an ideal wife, mother, and woman. Being a routine these external factors from family and society cause her to experience tension throughout her life.

When a mind is broad and possesses openness in a scenario where it is prone to be affected, the computation of the mind performs with ease, it adapts to the requirements and nurtures with familiarity not requiring a lot of space, time, or energy to comprehend. Therefore, it provides a place that is free to keep or process additional information. Deshpande's works have a profound thread of identity threats that revolves around the concept of shell consciousness as a kind of security in Indian marriages. It is the sense of safety the woman receives from the patriarchal 'sheltering tree' that enables her to abandon her identity and as a result, she loses her awareness of who she is as a person when she does so. In the words of Zare, "Jaya follows the patriarchal Hindu ideology of husband as a sheltering tree which is a secured boundary for her life as a married woman" (Zare, 2004, p. 88). This sense of security that women receive from marriage serves as a shell for them, and they build their lives after marriage exclusively within this shell. They devote their entirety to care for their family while they are encased in shell, and if their marriage is put in jeopardy, they experience anxiety about the prospect of their union ending. This dread causes a significant shift in their lives, as women with these qualities tend to give their complete attention to their families excluding everything else in their lives as the shell covers them. They only regain awareness of their 'self' when they come out of their protective shell, which can happen in response to a disturbance in the peace of the family, a rupture in the shell caused by the loss of their spouse, or the realization that they are losing their self when they peep out of their shell in response to seeing someone else who does not have a shell. Jaya concludes that she lacks her identity, so she investigates her history to reconceive who she is and restructure it in a unique manner which custom fits as a solution for her to be better prepared for the challenges she face.

3.3 Rectification of Mind

In cases of anxiety and psychological tantrums, seeking the help of psychologists after the incident is a general solution to these problems irrespective of gender. However, the study aims to equip the minds of individuals to handle and avoid those scenarios by nurturing the mind through affording temporal and physical spaces. These spaces akin to mind and consciousness are denoted as 'Noetic Space' and a recent study also deals with the affordability of women to those spaces (A & G, 2024). Zhu points out, "rectification of one's mind is not to use another mind to rectify one's mind" (Chen, 2016, p. 178). In the case Jaya being the epitome of those women who are parallel in line with her, seeks their elders' teachings or husband's wish, will, and command/suggestion to have clarity in their actions and decisions. This is not an advisable quality a mind should possess. Rather Zhu warrants that rectification of the mind with Confucian thought requires a mind to self-analyse its situation and rectify itself. Second is that one's mind should be away from partialities mainly not under the influence of emotions. To be impartial and not under the influence of emotions claims to be the authentication of the will of the mind and this presupposes the rectification of the mind. Zhu also clarifies that the above idea does not suggest cutting off emotions to rectify a mind. Emotions are intrinsically related to the cognitive processes of the human mind. It is crucial to avoid allowing external factors to influence one's judgments. And finally having a proper horizon (broadness) of a mind helps better rectification of the same. Confucian theory of mind believes and claims that these qualities are to be rectified to regain a mind to its original state of humanness, righteousness, and wisdom. In conclusion, this rectification of the mind is what is seen missing in most of the real and literary cases. Deshpande leaves the plot with an open ending with a message of Jaya's husband returning with a note "All well" (Deshpande, 1989, p. 192). Mohan here is seen taking his feeling space and affording it fleeing the tensed scenario by leaving home and all the troubles of home with Jaya to rectify his mind and attains the stage of *all well* after regaining his originality. While Jaya here gets a problem-filled conceptual space to meditate on. With her thoughts and memories, she gets clarity by expanding the horizon of her mind with memories. She gets her state of well-being after going through great anxious, dreadful situations in which she manages to thrive. Weighing the actions of the past and its effects on her makes her aware of her faults resulting in expanding her horizon and gaining her originality. She is not seen protesting Mohan's decisions or her present state. Instead, she is portrayed as weighing the scenario at its best "Why do I presume that the understanding is mine alone? Isn't it possible that Mohan too means something more by "all well" than going back to where we were?" (Deshpande, 1989, p. 193). With her uncluttered original mind, she waits for Mohan to estimate the scenario to react to or decide. This ending suggests that the mind is the ultimatum of human existence and the eventuality around it. It often results in the reaction of an individual depending greatly on the state of the mind of the individual.

4. Conclusion

Confucian theory of mind emphasizes the space and horizon of the mind, and its openness are the necessary categories for a mind to achieve its Dao or greatness which is philosophical. This philosophy is borrowed into the literature to critically examine the human minds of married Indian women with Shashi Deshpande's character Jaya as a sample. Realism being the rationale for choosing her characters, the experiences undergone by the characters in her works and the real-time human experiences have very less differences.

Psychologist Gibson says that space is what makes possible the conditions for seeing. Neo-Confucian philosopher Lu argues that "what exists in space and time is what the mind can be concerned about, and what the mind can be concerned about is only what is in space and time." (Chen, 2016, p. 177). It is important to differentiate between what a mind can hold and how much it can hold. The distinction between quantity and quality is of utmost importance in this context. However, both are interconnected, which means that the conception of any one of them by an individual influences the status or performance of the other. An excessive amount of triviality causes mental

clutter and diminishes the quality and scope of the intellect. The quality of the mind is dependent upon the quantity that it possesses. As is the case with the quantity a mind can hold, the horizon or quality of thinking in terms of its openness influences the quantity that a mind is capable of processing, which, in terms of Confucian thought, is the mind's space. The study coins the term as Noetic Space.

With this study, the proposal of rectifying one's mind by the individual and letting them be aware of the key facts which Confucian Theory of Mind and Space suggests by focusing on the horizon of the mind. With such affordability, a woman can nurture her mind keeping track of her psyche. This could avoid women losing their 'self' in the process of becoming a 'ideal woman'. Further scope of research is that psychological researchers may take this idea into trial to come up with a practice that informs the struggling women in marriage with their consciousness to be aware of their lack of identity. The study makes it clear that this notion precedes the part where the individuals find their solution for the problem and the part where they go in search of their lost identity. The study suggests further researchers that the awareness or a tool to find out that an individual is in a state of chaos without them knowing it by losing their identity clinging on to other society-imposed cultural stereotypes such as 'Ideal woman'.

Acknowledgments

Sincere thanks to Mr. Jefry Immanuel for introducing the terminology "Noetic" for the research.

Authors contributions

Not applicable.

Funding

No project funding was received for the research.

Competing interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

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