

CHAPTER - VII

PROBLEMATISING IDENTITY CRISIS: A SMALL REMEDIES

In *Small Remedies* two plots run side by side. Deshpande here problematizes identity crisis of Madhu, who resorts to writing in order to heal a personal tragedy and that of Savitribai Indorekar, a prominent singer. The novel places two mothers who have lost their only child and are alive to move on with their lives. Savitribai has lost her only daughter Munni but there is no apparent mark of that loss in her life. She is totally absorbed in her life of music. She bothers little about anything in the world rather than her music whereas Madhu who has lost her only son Adit in a bomb blast finds life meaningless as the vital cord of her life is cut. The novel encompasses other women too—each upholding a particular attitude in life; So we have Leela—the non-conformist Hindu wife who ends up marrying a Christian married man; Lata—the independent working woman leading her married life in a different way; Rekha, a Hindu girl marrying Tony, a Christian and having so much positive attitude to life. Hasina, a Muslim girl, student of Savitribai, who shuns marriage to pursue music. The galaxy of women represent in the novel myriad different experiences of life. Each one grapples to establish her own identity. They are different facets of womanhood which are combined to make the novel forceful. Thus the novel presents bold women who have deviated from stereotype role playing and have made their own niche. Each woman by virtue of her own right can inspire thousands of other women who grapple with for establishing identity. They can be pioneers to thousands stifled women struggling to conform day and night. Through them Deshpande has shown that the subaltern can also speak out. Deshpande very subtly and delicately has shown these women's struggle for identity. They ultimately emerge victorious after reconciling the conflicts of life.

In this novel Deshpande has placed two mothers side by side. While Madhu, Savitribai's biographer finds it hard to lead the life after her son's death, Savitribai seems to be unperturbed by the loss of her daughter. Madhu represents Indian mothers who sacrifice everything for the welfare of children. The sensitivity of a mother is aptly presented through the character of Madhu. Her pain at the loss of her only son is poignantly

described. Though the novel seems to revolve round Savitribai it actually resolves Madhu's conflicts of life and makes her ready to face the world after her son's death. The novel can be studied as a journey of Madhu's life from childhood to middle age. Categorically Madhu also symbolises Indian motherhood. She is a modern woman professional but essentially a mother. This is how life is with Indian women. Her life is but glorification of motherhood. Her life revolves round her son making her life all the more meaningful and beautiful. She seems to be the happiest woman in the world. Motherhood brought in her life completeness. The fulfilment that motherhood brought to Madhu made her capable of multitasking. She never knew tiredness. She was full of energy and could go on like that for the welfare of the baby. But her happiness seemed to be caged in a glass jar which soon came to pieces. Madhu, a dedicated wife and mother never had thought of the evanescent nature of her happiness. Madhu's husband Som was also a fond indulgent father but Madhu was completely besotted. Theirs was a complete family, a complete unit of society- father, mother and the child. There was no place for unhappiness. Madhu was basking in her husband's love and in the radiance of motherhood.

Madhu was a motherless daughter of a doctor who spent her days in the company of males -- her father and Babu, their live-in servant. Madhu came to know about female friendship when Munni came to stay there as her neighbour. Madhu played with Munni, Savitribai's daughter and came to know about Savitribai's estrangement with Ghulam Saab, a Muslim. Madhu listened to Munni's disapproval of Ghulam Saab as her father and her claim about her father's stay in Pune. Madhu thus had considerable knowledge about Savitribai's household from Munni. Soon Munni and her family left Necmgaon and Madhu had no farther connection with them. Madhu very soon became fatherless with the sudden demise of her father. She came to stay with Leela, her maternal aunt after her father's death. Leela, a passionate communist is married to Joe, a doctor by profession and radical humanist. Both of them become the guiding stars in Madhu's life. Joe and Leela help Madhu to blossom into a complete human being. Joe introduces her to the world of Brontes and creates in her a taste for literature. Leela shields her with the necessary strength of life-a quiet strength that emanates from her own personality. Madhu though orphaned at an early stage of life is thus protected by two very powerful individualists. Madhu grows up in Leela and Joe's care and graduates from their house. It is here that she meets Som, a student of Joe and falls in love with him. Som and Madhu

earlier had been friends when Som courted Neelam. But soon they became kindred souls and got married. Madhu's happiness knew no bounds when her son Adit was born. After her son's birth she became a full member of the society. Suddenly she found that after his birth everyone mattered to her. But above all she learns the magic of the family circle of father, mother and the child. To her it was the beginning of the world, the Gangotri of humanity. She was complete; she did not know any fatigue. She was tireless with full of energy for shopping, cooking and cleaning. Madhu kept their pictures all over the house. Her albums were crammed with pictures of Adit, with his relations and friends. It seemed as if she tried to capture it and keep its record. Her son Adit was the single most important factor in her life. Madhu saw her son growing up and took pleasure to look after him. She had discovered that:

Mother love is one of the great wonders of this world, (184)

But gradually Adit becomes evasive. Madhu learns that her son slips away unobtrusively and tells her about it only after coming back home. Madhu was so obsessed with her son that she could not easily take that with growth Adit would naturally behave different. But gradually she learnt to accept Adit's growing self. The three of them had reached 'a plateau of better understanding' when suddenly their world is devastated.

Madhu had once gone at the opening ceremony of Rekha's gallery. There she was halted by a painting of a woman which seemed to her very familiar. Madhu tried to remember where she had seen the woman. On looking at the title of the painting 'The Mistress', Madhu remembered Munni's words:

Your father goes to a woman at night, he sleeps with her, you know that? (238)

On seeing the catalogue bearing the name of the painters Madhu read the words: 'He died young, he committed suicide...' (238)

Within a second Madhu could make out all the connections. It was clear to her who the man was and why he committed suicide. And in that moment Madhu's life changed forever. For on that day though she came back in the uplifted mood after good company and drink, she had the nightmare at night, which made their lives nightmare. When Madhu woke up, she could not help revealing the facts she had lost with time. She spoke to Som about the horror of the man's death by hanging but she mentioned also that the man slept with her when she was only fifteen. As soon as Som hears it, his world comes

disoriented. He wants the entire truth about it. Som cannot accept the fact that Madhu was a participant in that act of sex. He could have borne that she had been raped or forced to act. He can accept that she was a victim. Som could not believe her and went rigid with disbelief and anger:

But it's the single act of sex that Som holds on to, it's this fact that he can't let go of, as if it's been welded into his palm. Purity, chastity, an intact hymen - these are the things Som is thinking of, these are the truths that matter. I know this when I see his face, when I feel the hurting grip of his hand, when he says, 'Tell me, go on, go on'. (262)

But there was nothing more that she could tell Som. The centrality of her father's death dwarfed the rest of the events of which that was only a part. But Som thinks that Madhu is holding back and his anger grows. Madhu understands that Som is hurt as he had thought she was a virgin at the time of marriage. Her involvement in that act of sex is hard for Som to accept. Som wants the truth and in his demand he ruins their relationship.

He dismisses the truth of our life together, of our love, our friendship, our life as parents of a beloved son. What he wants is something separate and distinct from these things something which is, though he refuses to recognise this, a minute part of a whole. To him, that part is the whole. (255)

For Som, Madhu became a completely different person for that something which happened years ago. Som changed and became a distraught man. He can no longer trust Madhu. No relationship can survive if the trust is gone. So it had been with Madhu and Adit. They kept on fighting with each others. They tried to keep Adit out of it. But in fact Adit even wanted to know what was wrong with his father. He seemed frightened and appealed to Madhu for reassurance that everything was all right. Madhu tried to reassure him with lies. But that did not go for long. Adit came in between Som and Madhu when they were in their wildest fight. Adit's face was anguished and panicked. Either Som or Madhu cried out to him to go away.

'Go away Adit'? was it Som, or was it I? Whose voice was it that drove him away, that sent him to his death? (298)

Madhu waited for Adit two days and two nights but he never returned. Finally Som and Madhu came to know that their son was killed in the bomb blast. The result of their fight

brought the finality of their son's death. Som and Madhu changed forever after meeting their son's death. Madhu had drowned herself in her identity as Aditya's mother for nearly eighteen years. But suddenly everything was wiped out. She longed for amnesia so that she could reach a state of virginal blankness. But she could not do it. The impressions of the past remain intact in her. In the months since her son's death, she had been disturbed by one thought:

...how does one live with the knowledge of a child's death? (155)

Children help the parents to reconcile with the passing of time, to their aging and mortality. Madhu's soul is tearing apart with the knowledge that she has to live without her dear son. She is confronted with the utter futility of her life without her son in every moment.

Madhu thus is confronted with the greatest tragedy of life - the loss of her son. But somehow for this loss she holds responsible the fight between her and Som. They had fought over something that happened years ago. Madhu, otherwise a happy woman with husband and son came across the crisis of her life as she lets loose her heart to her husband about a single act of sex that her husband could not let go. For him purity and chastity mattered over everything else. Som wanted the truth as he thought it was not revealed to him. But Madhu could not present herself as victim. In his search Som seemed to dismiss the truth of their life together. Their love, their friendship and their life as parents of a beloved son did not matter to him anymore. He wanted something separate and distinct from what he had got. What is a minute part of a whole had become the whole for him. But this Som is the same person who had a love-relationship with Neelam before marriage. Madhu was then just a friend. After he breaks away with Neelam, he marries Madhu. His relationship with Neelam becomes insignificant to him for he had told Madhu everything about Neelam before marriage. Som claims that he kept nothing hidden from Madhu. He wonders how Madhu could conceal such a thing from him. But it is Som's nature; it is part of him that he can share everything with Madhu. But Madhu could not share that because her memory denied it. She had no intention of hiding that. But Som accuses her with disbelief. He even imagines that almost all Madhu's male acquaintances were her lovers. Worst of all is - he names Tony as her lover. He does not stop there. Though he makes love to her there is a kind of desperation and concealed

violence in his approach. Madhu waited for it to end. Both of them are locked in a silent, fearful struggle that seemed to destroy them:

We are like two travellers embarked on a terrible journey rocketing at a dangerous speed, on the verge of going out of control, yet unable to stop, unable to help ourselves. (258)

Yet Madhu's only comfort was that her son Adit was out of it, he knows nothing. During day time Madhu and Som tried to behave as if everything was all right. But at night when Adit was ensconced in his room, Som tried to bring out the truth from Madhu. They embarked in their savage fight thinking that Adit was safe whereas they were just ruining him. Adit unable to accept the violence going between his parent went out of home and fell a pray to religious fanaticism. When Adit died life becomes meaningless for Madhu. She could not make out how people go on living with the knowledge of their child's death. Madhu almost becomes frantic after her son's death. She sits by the telephone to hear his voice. She even goes out to search for him. But ultimately Madhu is convinced that she can not find her son for he is dead. But with the event of her son's death Som and Madhu's ways depart.

Madhu is then approached by Chandru to write Savitribai's biography. She had a brief experience of writing for city view. She is convinced by him to take up the project. Madhu finally decides for it and lands in Neemgaon to meet Savitribai. Here she is hosted by Hari and his wife Lata. Madhu who was striving hard to deal with her son's death, is amazed to see Savitribai who is unscrupulous about losing her only daughter. Savitribai is the doyen of Gwalior Gharana music who has achieved name and fame in music. Savitribai's rise is meteoric. She was a daughter-in-law of an affluent Hindu Brahmin family where women cannot think of outside world and pursuing music. But Savitribai became an exception when her father-in-law permitted her to practice music. She had pledged to him through a letter to be permitted to learn music. Her lessons began when her father-in-law engaged a middle aged woman to teach her music. Her music lesson started in a small unused first floor room of the house facing the back courtyard. All the sounds of cleaning vessels and washing clothes came flowed into the room disturbing them. But in that room Bai entered into a different world removed from the tradition bound life of food, cooking, rituals, festivals, pregnancy and children – the life of a house wife. Bai did not learn much from this teacher but she came to learn breathing exercises

from this teacher. After some time a tabla player was introduced in Bai's class. At this point Ghulam Saab entered her life. Later she developed a relationship with this tabla player, a Muslim. But being a married Hindu woman to have a relationship with a Muslim man was height of criminality. For her father-in-law had permitted her to learn music out of sheer good will. There must have been comments and criticism for his decision. But Bai did not take all this in her consideration when she developed her relationship with the man. Certainly an unconquerable emotion must have brought them together. But she abandoned the same man later in her life. Madhu wondered to know that Bai had left her baby, scarcely a year old behind when she eloped with Ghulam Saab. Surely Bai is a worldly woman who left even her baby and used the man for achieving her goals and later dumped him. Thus Bai seems to be a calculating and ambitious woman.

Bai never speaks of her daughter Munni whom she deliberately neglected for the sake of her career. Madhu wondered how Bai could negate her own daughter. She has successfully turned her back on her past and her child. Perhaps she thought in order to achieve success and fame she must deny her daughter and her lover. Bai as an artist was in search of her genius and her destiny. She was a woman with a child but in order to establish her artist's self she denied herself as a wife and mother. But obviously the artist was born out of the woman. Bai successfully obliterated her past and moved on. She was certainly a different woman. She deviated from the paths of a mother. She wanted to devote herself for the life of music. All other things in her life took a backseat. Her ambition was triggered when she heard Kashinath Buwa during a Ganapati festival in Pune. Bai could attend the programme because it was held at the home of a family friend. She attended it with a group of women for whom it was just a break from the humdrum insipid life. But for Bai it was something of a great significance. She had been waiting for it all along. After she heard him sing, she knew she would never be the same again. She waited patiently for a year. She met him when she went to Bombay to attend a family function. But he denied taking her as his disciple. To him Bai was another woman from an affluent family trying to have some excitement into her life from music. She did not give in. She visited him almost every day in order to persuade him. But her approaches only brought despair. She was finally accepted by Guruji as his student when he shifted to Bhavanipur after his illness. Bai came to learn music from Guruji at Bhavanipur but she did not start in Guruji's establishment. She stayed in Bhavanipur town in a ramshackle

house. She used to travel by the local shuttle train to get to Guruji's place and she had to walk two-mile through the fields to reach there. She led in Bhavanipur a sheltered life but both her childhood and married life had been part of large family. She had the added burden for being a married Hindu woman living with a Muslim partner. And she faced greater alienation for the language too was unknown her. These are the ordeals that she had to undertake in order to learn music.

Thus Savitribai epitomises cruel professional woman who puts professional gain above family concerns. She is the emblem of ambition and courage. In order to fulfil her dream she left no stone unturned.

The contrapuntal attitudes of Savitribai and Madhu regarding raising a child - are but dilemmas of modern Indian woman. It gives the message that every woman breaking the tradition faces this juncture-in which there are children and home on the one hand and name, fame and call of the world on the other hand. Certainly Savitribai who put her own daughter into oblivion cannot be the role model. Madhu on the other hand is epitome of love, care and affection. She represents ideal motherhood. It is Madhu with whom the women of India will identify themselves. For Madhu a child's birth is like resurrection for a woman.

A child's birth is a rebirth for a woman, it's like becoming part of the world again. The first time you emerge through someone else's pain and blood: this time, it's your own. (88)

Madhu who lost her son is confronted with the truth of futility of life without children. But Bai does not seem to have any compunction for not having her own daughter. Madhu has no clue as to how Bai lived with the knowledge of her child's death. To Madhu the world does not make sense without them. A mother does not have any place without children. But Bai is leading her life and nothing has changed in her life though she has lost her daughter. Madhu wonders if Bai has found the secret of living without the memory of the child. Madhu as Savitribai's biographer is trying to negotiate her way between the woman who has denied his daughter and the dazzlingly beautiful singer with her lover. Madhu has to fill in the gaps and pauses in order to recreate Bai's life. For Bai does not open up the vital clues to her life. The desire for a child is an important part of humankind:

A child is a beginning, a renewal, a continuation, an assertion of immortality.
(168)

But Bai seems to be far removed from it. Her music is the medium through which she wants to reach immortality. But she had given her child the name 'Indorekar'-it is the name she had adopted as a singer. It seemed to be her attempt to make the child her own-not the child of her marriage or adulterous love. But Munni hankered for the name that Bai had left behind. There might have happened something that made her to deny her daughter whom she had so loved. But Bai should have changed after her daughter's death. But her hostility continued. Death did not disarm her. She never gave recognition to her daughter which her daughter hankered for. As a biographer Madhu has to find out the reasons for Bai's rejection of her daughter. Bai thus appears to be a cruel mother who only thinks of her reputation as a singer. Bai who had been in single-minded pursuit of music could not be a loving and caring mother. Madhu on other hand is the reverse of Savitribai. Her interaction with Savitribai reveals the worldly woman. But Madhu's disapproval of her attitude sends the author's message. However a person excels in life, she should not negate the basic emotions of life which keeps the humanity's progress.

Madhu's confrontation with another strong woman Leela has moulded her life. Leela is a giver in life. Leela was the 'black sheep of the family'. She broke the convention when she remarried. Moreover, she married a Christian. Thus certainly she was a rebel in a wholly conventional and tradition-bound family. The most commendable thing about her was her years of teaching and her role in the trade unions, her activities among the factory workers. Leela who did not have her own children was the affectionate mother to her step-children and Madhu too. Madhu a motherless girl got the warmth of mother's affection from Leela. After her father's death, Madhu woke up at nights horrified by the nightmares. It was Leela who protected her from all the torturing demons and brought her back to the sane, waking world. Leela and Madhu stayed in Leela's room in Maruti Chawl after her father's death. It was from there that her father's body was taken for cremation. Leela leaving Joe and her home stayed with Madhu in that Chawl for supporting her. But Leela was very much nervous about Madhu's stay in that Chawl. She was worried about her vulnerability for it was the breeding ground for the TB bacillus and Madhu was not armoured with the needed immunity. So Joe finally takes the decision and both of them go to Joe's house in Bandra. There Madhu faces the hatred of Leela's step daughter Paula. Paula and Madhu had to share a room in which Paula began her

tirades on Madhu. She used to abuse her with filthy words and even called her step mother Leela all sorts of names. She used to keep the bath room and toilet seat dirty. So Madhu had to clear them before bath. Madhu thus abused by Paula at nights, decided to shift to hostel though it was vacation. She did not tell Leela anything but quietly shifted to the hostel before the college opened. But Leela must have understood something. Years later when Madhu conveyed to Leela what was wrong between her and Paula, Leela thanked her for not disclosing to her anything at that time. And she burst into laughter thinking how Joe had expected that Madhu's company would do Paula good. Paula who so rudely misbehaved with Madhu unleashed her tirades against Leela too. But Leela was the wise woman who tolerated her because of love. Leela had arranged special permission so that Madhu could shift to hostel early. She used to visit her almost every day. Leela was very much caring and affectionate to Madhu. So she tried to spend her time with Madhu by visiting her regularly. Leela was very much disappointed when Madhu had expressed her refusal to go on with her studies after graduation. Leela wistfully had spoken to her about her own lack of education. She had her dreams for Madhu. She had told how she hoped that Madhu would study more. As Madhu's father's money was almost over, Madhu wanted to earn money and be independent. Joe was not at all happy when Madhu took a job with Hamid Bhai's magazine City Views. But even at that time Leela understood Madhu's needs. She was reconciled and accepted Madhu's desire to be independent financially. After Madhu accepts the job, Leela sensing that she won't stay at Joe's home and so she had offered Madhu her Maruti Chawl home. But Madhu wanted privacy which was not possible there for one of the rooms had been an office for Leela's various activities. Leela had been generous to offer Madhu her shelter. But Madhu had been offered by Hamid Bhai a room adjacent to his office and home. Madhu's happiness knew no bounds when she got a shelter of her own. Leela did not object to her shifting to that place. Leela had initially denied marrying Joe for Paula's opposition. She knew Joe loved her daughter very much so she did not want to hurt Paula. Joe waited for her fifteen years. Leela finally gave in thinking that it was not right to deprive Joe and herself of happiness 'because of a spoilt brat' (180). After fifteen years Joe could marry her. In these years he had written letters to her in simple English. All the letters beamed of love and passion. Joe who believed that 'Love is an adult emotion' must have uttered these words out of his feelings for Leela. Joe and Leela, two middle aged people were true lovers. That is why they could radiate love and happiness to others. Tony, Leela's step son, describes both Joe and Leela as incomparable to anyone.

Leela respected Madhu's desire for independence. In her life Leela herself wanted not to be fettered. So when Joe died Leela shifted to her room in Maruti Chawl the day after his death. Leela tolerated many things in life when Leela went back to stay in Maruti Chawl, it was no longer the same. New people have replaced the old ones who kept their door closed. People troubled Leela asking her why she does not stay with her rich daughter. Only Shantabai, her old companion comes back to stay with her. She lets Madhu know that it is not safe for Leela to stay there for there are knocks at the door at night. When the door is opened there is no one. People are trying to frighten Leela so that they can occupy the room for soon the Chawls will be demolished and an enormous compensation would be given to the tenants. Once Madhu notices how the grocer neglects Leela when she went to the shop to buy things for herself. The man neglects Leela in order to attend a pair of giggly young girls and an impatient young man. When finally he gave her the things he asked her to move aside. Madhu was filled with rage and asked Leela why she doesn't send Shantabai to buy those things. Leela had her own reason. She answered that there would have only the difference that the man would have been rude to Shantabai. She further added that as long as her limbs were strong it is better to do her works by herself. Madhu and Tony finally made her to shift to a small place in Dadar. There was just a room and a kitchen but there was a balcony too which was a treat to her. Leela made her own surrounding there with women who came to watch T.V. It is in this room that Leela breathes her last.

Leela's whole life was a teaching to Madhu. Leela has a great share in making Madhu a strong willed woman with the capacity to shower pure love on her husband and son. Without Leela Madhu could not have been what she is. Madhu was lucky to have an aunt like this who made her bold and beautiful, gave her vital strength and induced goodness in her heart. For Madhu these things became assets of life so that she easily becomes a loving wife and a caring mother.

While writing the biography of Savitribai, Madhu stays with Lata and Hari. Hari is a distant relation to Madhu. She stays there for almost a year. Staying in that house Madhu gets enough scope to be on her own. As a result she interacts with herself and introspects the past. Hari is Madhu's maternal aunt's grandson. Therefore they share family history. They talk of Leela. Hari's wife Lata too becomes friendly with her. She reveals to her so many things about her own family. Both Hari and Lata take care of Madhu and ensure her privacy. It is here that Madhu is conflict-ridden when she recoils from the electrified

copper boiler. She wonders why she was afraid. Was she afraid of dying? She has thought that when one loses everything, there remains no more fear. But she finds that:

But when all is gone, there's still life itself, life pursuing its own ends of survival, of growth. Ultimately it's the body that dictates to us, coercing us into its purposes of living and growing. Survival is all, survival is what matters above everything. (201)

Madhu is alive and is going on even after losing her son. But Madhu is punishing herself by remaining away from Som. She deliberately wants to be away from him. But it is Tony who wants them together. Tony comes to visit her and finds her in a distraught condition. He knows Som and Madhu well. Tony asks why Madhu does not call him there. He understands that something has gone wrong between them. And it is their son who can only make them together. Tony says to Madhu:

You need to be together. You've lost Adit, but that's a loss you share.(211)

Tony makes her understand that by sharing the loss with Som Madhu can relive the past. What Madhu and Som are doing is not fair to either of them and not fair to their dead son Adit too. Madhu has watched Bai also carefully during her stay. She had been looking at the fact how Bai maintains silence about her daughter Munni. Sometimes it seemed to her Bai's forgetting is the result of a disease-induced amnesia. At other times it seemed to her a deliberate cruel forgetting. Madhu has also thought that perhaps it's only indifference that has made Bai forget her daughter. Bai has worn the armour of indifference. For if someone doesn't care she is not hurt, while Bai has deliberately ignored and neglected her daughter, Madhu is in sharp contrast with her. Her every thought and action revolves round her son. When he was alive, he was everything for Madhu and even when he is dead, Madhu constantly remembers him in every thought and action. Madhu receives a letter from Som where he wants her back home. They should be together at their son's death anniversary. But Madhu finds more meanings in the letter. She understands that they need to be together, they need to mourn their son together. They need to face the fact of his death and their continuing life together. That is the only way to heal their wounds, only Som and she can bring Adit back into their lives by sharing memories. Between two of them, they can recreate him, they can invoke his presence and make his existence real. And in this process they can wash away the darkness and ugliness not only of Adit's death but of what happened between them.

It's not just living Children who need to be free, the dead clamour for release as well. (323)

After Madhu's father's death Joe had said to her:

It hasn't gone anywhere, your life with your father is still there, it'll never go away. (324)

These words had bought healing effect on Madhu. Suddenly she could orient herself after the disruption of her entire life with her father's death. Joe's words come to Madhu and she understands that her life with her son is intact. The memory is enough to recreating Adit:

As long as there is memory, there's always the possibility of retrieval, as long as there is memory, loss is never total. (324)

Thus at the end we find Madhu resolving her conflicts and returning to her husband. In this novel we find Madhu as a distraught mother. She is a mother whose happiness lies with her son's happiness. She is happy to be identified as Aditya's mother. Motherhood has made her life blessed. Her identity as a mother is snuffed off by her son's death. But gradually she understands that she has to be fair with her son. She should bring him back to life by sharing his memories with his father. When this understanding comes to her she is relieved. She decides to go back to her husband only with the hope of recreating her son's life with them.