

GLIMPSE OF MAN-WOMEN RELATIONSHIP IN THE SELECTED NOVELS OF ANITA DESAI

Simran Kaur
Research Scholar

DECLARATION: I AS AN AUTHOR OF THIS PAPER / ARTICLE, HEREBY DECLARE THAT THE PAPER SUBMITTED BY ME FOR PUBLICATION IN THE JOURNAL IS COMPLETELY MY OWN GENUINE PAPER. IF ANY ISSUE REGARDING COPYRIGHT/PATENT/ OTHER REAL AUTHOR ARISES, THE PUBLISHER WILL NOT BE LEGALLY RESPONSIBLE. IF ANY OF SUCH MATTERS OCCUR PUBLISHER MAY REMOVE MY CONTENT FROM THE JOURNAL WEBSITE. FOR THE REASON OF CONTENT AMENDMENT/ OR ANY TECHNICAL ISSUE WITH NO VISIBILITY ON WEBSITE/UPDATES, I HAVE RESUBMITTED THIS PAPER FOR THE PUBLICATION. FOR ANY PUBLICATION MATTERS OR ANY INFORMATION INTENTIONALLY HIDDEN BY ME OR OTHERWISE, I SHALL BE LEGALLY RESPONSIBLE. (COMPLETE DECLARATION OF THE AUTHOR AT THE LAST PAGE OF THIS PAPER/ARTICLE)

Abstract

A Comparative Study of Selected Novels by Anita Desai concludes by delving into the man-lady connection as shown in the chosen books, as well as the approaches followed by the characters to overcome their problems. A similar inquiry into the two authors is both enthralling and rewarding. In the realm of English fiction, Anita Desai and Kamala Markandaya are two remarkable craftspeople. Nonetheless, with the exception of a few articles, few investigations have attempted a close evaluation of hitched Indian females in the books of these two writers. They are ready to give up their lives. They progress from self-denial to self-declaration and from self-invalidation to self-insistence. Numerous fundamental articles and in-depth examinations of the two journalists have appeared exclusively. This research aims to analyse various female characteristics in relation to key aspects of their lives, such as marriage, movement, parenthood, and midlife. Following that, this article will attempt to assess how these two modern Indian women writers portray women.

*Anita Desai, like Virginia Woolf and Jane Austen, compose rhapsodists of sentiments, feelings, and feelings that pass through human awareness. Their interest is also focused on ladylike experiences in the complicated social burdens and varieties of Indian culture. Another era of ladies emerged, embracing the new traits in which women have their own voice, which had been silenced for a long time. In this review, I've attempted to recognise the idea of homegrown associations in relation to three Anita Desai books, specifically *Cry, The Peacock* (1963), *Voices In The City* (1965), and *Where Shall We Go This Mid-Year?* (1975), and three Anita Desai*

books, specifically *The Dark Holds No Dread* (1980), *That Long Silence* (1988), and *The Binding Vine* (1990) (1992)

Keywords: *Man-Women Relations, Respect, Novels Of Anita Desai.*

1. Introduction

The current review is an effort to give women their rightful place in society, which has remained as peons until now. This research depicts the impact of training on women, their new social status, and their confirmation of their individuality. Anita Desai's writings mostly study the domestic cosmos of women, revealing an exciting creative acquaintance with many more profound powers at work as well as a considerable understanding of female reasoning and brain science. Their works speak out against the quiet tragedies and weakness of millions of married women who are tormented by existentialist dilemmas and situations.

Anita Desai intends to go inside the minds of the characters in her novels. Mental strain, unfulfilled objectives, and unsatisfied longings plague contemporary life, notably that of working-class women. Hypochondria is caused and even worsened by domestic and social conditions. Her female protagonists in her writings are always exposed to the discovery and analysis of this psychological ailment. Anita Desai shows their characters' inner hardships while also emphasising their independence and quest for opportunities. All violent and distressing events may be traced back to man and man-centric authority. Anita Desai's ladies are aware of how they have been caught and how they can begin to live again; however, the hitch is Man, who enters her life as an unsettling component.

The characters in Anita Desai's work can be divided into two groups: those who refuse to adapt to the harsh realities of life and those who split the difference. People who are "pariahs" in a novel, as much as in actual life, are those who are unable to adjust to the universe of real causes. Maya in *Cry, The Peacock* and Monisha in *Voices In The City* both fail to adjust to life's harsh realities and end up miserable. However, Sita in 'Where Shall We Go This Summer?' considers

these real-life factors. However, near the end of the first, it's unclear whether she learns how to live a healthy life following her return to Bombay, or if she simply reverts to her old hypochondriac rages and anxieties. Almost every hero in Anita Desai's stories battles the forces that seek to eliminate their unique individuality in the public view. Every one of the heroes demonstrates their capacity to fight the social forces that obstruct their seamless appearance. Her *Peacock Cry* is an externalization of Maya's internal casing. *Where Shall We Go This Summer?* is a melodic outpouring of women seeking peace and harmony in their daily lives. The feeling of her touchy characters' shaking resonations under the tyrannizing power of the city of Calcutta is captured in *Voices in the City*. The author then moves on to a discussion of human relationships and the topic of a woman's quest for personality. However, while she raises a voice against societal and social persecution of women in her books, she does not express the rebellious against tradition and man-centered qualities to certainty. To be honest, her primary concern in her books is to delve into the inner worlds of her female protagonists and discover how, through reflection, they achieve coordination of their disparate personalities. Women's heroes emerge from a male-dominated working class moderate society with a moderate outlook on life.

In literature, female characters, particularly heroes, fight with their homegrown and societal climate. They experience mystic fights of individual beginning their milieu operates both as an actual reality outside and as a clairvoyant specialist within as they battle against the changing genuine aspects of their life. The pressure of their psychological battles appears to be perfect at a certain point in their lives, to the point where they find it difficult to control their emotions. The situation causes them to lose their sense of self, and they suffer from worry for a short amount of time. Nonetheless, their hypochondriac illness has a sobering effect on them as they make substantial self-disclosures during their sadistic sufferings. Revaluing life and their own relationships with others helps them comprehend the meaning of life and brings their split selves together. The extreme and antagonistic to human qualities arrangement of society is shown through the sensitive representation of her imaginary people's clairvoyant contentions. She appears to be advocating for the replacement of contra human socio-social attributes with ones that are beneficial to human happiness and prosperity. Her writings are crucial descriptions of human thought process conflicts and the mental fractures that such conflicts generate.

Nonetheless, her tales end on a high note, as each of the main characters in her books becomes aware of their negative mentalities and gains new information about the meaning of life through interactions with other people. Genuine dedication rests in the description of events and concerns, as well as the suffering and affliction of the working-class Indian woman, especially among those who have been educated and have chosen a profession.

2. Woman's Search for Identity in Anita Desai Novels

Anita Desai's writings require her to decipher the characters' hidden thoughts. Working-class women, in particular, are plagued by mental stress, unmet objectives, and unsatisfied needs. Despondency can be induced or exacerbated by personal and cultural factors. The conclusion and study of this psychological illness are addressed again in her writings through the female characters she creates. Anita Desai depicts their personalities and inner conflicts while also emphasizing their uniqueness and desire for freedom. The issue of man and male-centric control is present in all violent and agitated situations. Anita Desai's ladies understand how they were hooked and how they can get back on track, but Man, who enters her cosmos as a disruptive force, stands in their way.

The characters of Anita Desai are divided into two groups: those who fail to adapt to life's merciless bits of insight and those who split the gap. There are people who are always quoted as untouchables and quoted in fiction, as well as in real life, because they can't change to the world of real factors. Maya in *Cry, The Peacock*, and Monisha in *Voices In The City* all fail to adjust to life's harsh realities and die in untimely deaths. Nonetheless, Sita makes allowances to these realities in *Where Shall We Go This Summer*. However, near the end of the novel, we don't know whether she manages to live a normal life after returning to Bombay, or if she simply reverts to her old masochist rages and anxieties. Almost all of Anita Desai's heroes have to contend with public authorities that oppose their particular nature. Every one of the heroes exudes confidence in their ability to combat social forces that prevent them from simply existing. Maya's case's inner is externalised in *Her Cry, the Peacock*. *Where Shall We Go This Summer?* is an emotive outpouring from women seeking peace and harmony in their lives. The feeling of her delicate characters shaking reverberations under the tyrannical force of Calcutta is captured

in *Voices in the City*. The writer resolves a secret human interaction as well as the circumstance of a lady's need for character in this way.

3. Conclusion

Anita Desai portrays both upset and firm ties. What are the reasons behind these tumultuous connections? Why couldn't the characters in their books improve their characters' voices? The majority of the main characters have a masochistic element to them. They are constantly irritated by awkward familial relationships, and these familial ties are unable to accept their unique features. Anita Desai's understanding of the complex surface of Indian (Hindu) society is evident in their writings. They point out the presence of two parallel patterns that have existed in Indian culture since the Puranas. There is a lengthy tradition of honoring deities, as well as the practice of denying women human status. Ladies are not treated equally under the same roof once again. In a household, the mother figure may be all-powerful, while her little girl in charge is tormented and humiliated. Such acute sense of reality enabled the development of an unbiased viewpoint on the situation. The intelligent revealed her view that real women are just as responsible as men for women's misfortunes. To grant equal status to women, all types of people in India must first broaden their understanding and then examine their own sentiments and attitude. In this way, we may claim that social harmony is supported by a positive, free, and understanding spouse-wife connection.

4. References

1. Atrey, Mukta and Kirpal Viney. *Shashi Deshpande: A Feminist Study of her Fiction*, Delhi: B.R. Publishing Corporation, 1998.
2. Bande, Usha. *The Novels of Anita Desai: A Study in Character and Conflict*. New Delhi: Prestige Books, 1988.
3. Belliappa, Meena. *Anita Desai: A Study of Her Fiction*. Calcutta: Writers Workshop, 1971.

4. Chandra, Subhash. "City in the Novels of Kamala Markandya, Anita Desai and Shashi Deshpande" *Indian Women Novelists*. Ed. R.K. Dhawan. Set I: Vol. II, New Delhi: Prestige Publications, 1991. 5
- . Dhawan, R.K. "Introduction: Indian Women Novelists" *Indian Women Novelists, Set I: Vol. I*, ed. R.K. Dhawan, New Delhi: Prestige Books, 1991.
6. Dwivedi, A.N. "The Shorter Fiction of Shashi Deshpande: Search for Self", *The Fiction of Shashi Deshpande*, Ed. R.S. Pathak, New Delhi: Creative Books, 1998.
7. Jain, Jasbir. *Stairs to the Attic: The Novels of Anita Desai*. Raipur: Printwell Publishers, 1987.
8. Pandey, Surya Nath. *Contemporary Indian Women Writers in English: A Feminist Perspective*. Atlantic Publishers and Distributors, 1999.
9. Prasad, Madhusudan. *Anita Desai: The Novelist*. Allahabad: New Horizon, 1981.
10. Ram, Atma. *Essays on Indian English Literature* Aurangabad: Parimal Prakashan, 1984.
11. Sebastian, Mrinalini. *The Novels of Shashi Deshpande in Post-Colonial Arguments* New Delhi: Prestige Books, 2000.
12. Sharma. R.K. "That Long Silence: Long Nights Journey into Day", *The Fiction of Shashi Deshpande*, ed. R.S. Pathak, New Delhi: Creative Books, 1998.
13. Pathania, Usha. *Human Bonds and Bondages: The Fiction of Anita Desai and Kamala Markandaya*. New Delhi: Kanishka Publishing House, 1992.
14. Krishnaswamy, Shanta. *The Women in Indian Fiction in English*, New Delhi: Ashish Publishing House, 1982.
15. Bacon, Francis. "Of Marriage and Single life" *Essays* New Delhi: Penguin Books, 1985.

Author's Declaration

I as an author of the above research paper/article, hereby, declare that the content of this paper is prepared by me and if any person having copyright issue or patent or anything otherwise related to the content, I shall always be legally responsible for any issue. For the reason of invisibility of my research paper on the website/amendments /updates, I have resubmitted my paper for publication on the same date. If any data or information given by me is not correct I shall always be legally responsible. With my whole responsibility legally and formally I have intimated the publisher (Publisher) that my paper has been checked by my guide (if any) or expert to make it sure that paper is technically right and there is no unaccepted plagiarism and the entire content is genuinely mine. If any issue arise related to Plagiarism / Guide Name / Educational Qualification / Designation/Address of my university/college/institution/ Structure or Formatting/ Resubmission / Submission /Copyright / Patent/ Submission for any higher degree or Job/ Primary Data/ Secondary Data Issues, I will be solely/entirely responsible for any legal issues. I have been informed that the most of the data from the website is invisible or shuffled or vanished from the data base due to some technical fault or hacking and therefore the process of resubmission is there for the scholars/students who finds trouble in getting their paper on the website. At the time of resubmission of my paper I take all the legal and formal responsibilities, If I hide or do not submit the copy of my original documents (Aadhar/Driving License/Any Identity Proof and Address Proof and Photo) in spite of demand from the publisher then my paper may be rejected or removed from the website anytime and may not be consider for verification. I accept the fact that as the content of this paper and the resubmission legal responsibilities and reasons are only mine then the Publisher (Airo International Journal/Airo National Research Journal) is never responsible. I also declare that if publisher finds any complication or error or anything hidden or implemented otherwise, my paper may be removed from the website or the watermark of remark/actuality may be mentioned on my paper. Even if anything is found illegal publisher may also take legal action against me.

Simran Kaur
