

CHARACTER OF WOMEN IN ANITA DESAI NOVELS

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ABSTRACT

Historically women have been suppressed in past and literature. In the ethnical area they have represented “adjoined”-burdened, indented and silenced. Now in the recent days, women started to grab spaces for themselves. In India with the battle from colonialism one more soundless battle carried on at the same time that followed by women to impart themselves equality with men. This was obvious as well in the literary domain. As of the present paper we would describe the women's rightist means of depicting women in Anita Desai's 2 most common and widely known novels- CRY, where shall we go this summer and the peacock.

In this report, our main interest is to study on how in post colonial period women English writers of India have been addressed with the subject of “woman oppression”. Is the women raised a loud articulation or revolt or has quietly taken unspecified means to break away this status. Lining up from the broader sub-themes, the study would consider the kinetics of Indian English women writers' interest and feminist ideas in the pieces of writing in post sovereign Republic of India. For the sake of ease, we would consider the renowned personals characterized by the known writer Anita Desai. Her notable woman characters, the heroine of “THE PEACOCK”, CRY and “WHERE SHALL WE GO THIS SUMMER” has constituted for this concise study.

Keywords : Anita Desai Novels, Feminism, Ideology, Female Dilemma, Hypersensitive

INTRODUCTION

Anita Desai makes a new record in the world of Indian English fiction by switching the focus from the international to the internal world. She primarily “exemplifies the internal dramatic play of livelihood in her fiction, and centers on its

primary truths, her imaginative module in researching the wider psychical and mental states of the character.” Her novels depicted the internal inhabits of susceptible women who are in everlasting seeking for significance of life.

Anita Desai says that entirely her writing is “an effect to expose, to emphasize and impart the true meaning of stuffs.” She comprises constructive publishing of the feminine sensibility, which started to go forth later the World War 2. Desai’s novels shall be studied bringing into concern the psychological motives of her novels as paranormal play by flashback, diary-entries, soul-searching, contemplations, grumbling of dialogs and descriptions of sites and citizens. Her primal topic is the existential quandary of a person, which she figures through mismatched couples, very sensitive married woman and unmatched husbands. Desai senses that her novels “deal with what Ortega Y. Gasset called the terror of facing, single-handed the ferocious assault of existence.” Prof. Jasbir Jain finds the vision of ambivalence in Anita Desai’s fiction:

The reality of Anita Desai’s novels is an uncertain one; it’s a domain where the key concord is aimed to but not attained, and the hope to love and last crashes from time to time violently in terms of loneliness which is shown in its altering tones and significances.

Anita Desai is a receiver of several awards in India and overseas. She is obtained many esteemed positions in India and other countries of the world. Her novel *Fire on the Mountain* awarded her the Royal Society of Literature’s Winifred Holtby Memorial Prize and the Sahitya Akademi Award for English for the year 1978. Her *Clear Light of Day* was nominated for the 1980 Booker Prize. Again her *In Custody* was nominated for 1984 Booker Prize. *The Village by the Sea* was the guardian award for children’s fiction in 1982. In 1999 she newly published novel *Feasting*; *Feasting* was as well nominated for the covetous Booker Prize and concluded as a second best in the hot run.

In the battle, the *Peacock* (1963) Desai’s 1st novel, the individuality crisis of the character Maya, bases from various interconnected elements. She’s an enthusiastic and sensitive young lady married to her lawyer father’s dependant Gautama who is a practical tending individual, came off from emotions, she is completely different to him. Maya needs a beloved spouse with broad understandings, extremely conscious, creative and susceptible disposition which Gautama lacks. She is from an orthodox Brahmin family which trusts in astrology and added prophetic lines of Brahmin order. But then, Gautama’s family comprises the intellectual face of living. Her sadness is, yet, much a product of her own awareness and her unfitness to outgrow her romantic and secure childhood as well the divination of the Albino priest. She’s not able to face the trivial truths of living.

One more character reference in the novel is Maya’s friend Leila who’s married a tubercular man opposing their parents’ wishes. She married a man even when she was aware of his disease. Her mental attitude towards life is fatalistic. The novel concludes with the death of Maya. The mental retrogression proposes that Maya was not been able to adapt herself in the world of fact and after killing her husband, she mentally gets back of her secure and spoiled childhood. So in the role of Maya, Anita Desai has showed the feminine mind of both a girl and a woman. The issue of female, a hot subject in feminism, is addressed by Anita Desai with sensitiveness. N. R. Gopal has rightly noticed in this link:

Women in Desai, seem to score steady comparisons among their father’s families. In their research for a feel of accomplishment, women remain to trust on the family. When it gets broad thereto the family can’t meet their sentimental sacred vacuum, they decide to

withdraw. Withdrawal turns a symptom of Maya. To examine the quandary of Maya, it is crucial to project her life as organized among her father's home and her husband's. Equally the positions turn as a mirror image of her, an enchanting figure-nurtured by the esteems of her family, she as well turns a menace to that actual home.

By Maya's role, Anita Desai carries a new aspect of feminist publishing. Maya stands separate from every female character in the novel. She's the most exciting and psychologically amazing amongst whole Desai's female characters. She stages a sort of women who silently abide from the men. Her activities and responses could not forever get one's fellow feeling and shall be dismissed as the worthless ideas of a princely mind. Her abiding is as well rich tolerating but the needs of the social shifts put forward by the novelist cannot be neglected. The way of surviving out from the paternal family, the mother surviving off the kids and the expanding busy living, are a few fractions of modifying practices.

The novelist has therefore spot lit the feminine predicament in several prospects. She stands out, especially in expanding the unfortunate status of extremely sensible and passionate women punished by negligence and aloneness. For sure the novel is around Maya simply all the secondary roles like Nila, Pom, Leila, the mother etc. Add to the poly timbered articulation of the women and the problems associated.

Anita Desai just not entirely researches and presents the feminine psych of a common woman merely as well the abnormal bounding on abnormal women. These are the women who due to several elements are in so sure of mental

tension that they can't be addressed foolish on the other hand for sure it is not. She is incapable to face the common truths.

CONCLUSION

By this novel, Anita Desai render to picture womanly sensitivity .generally women alike male foresees firing in all its methods & acknowledgement. They battle for Equality of women rights historically & politically. They stress on the esteem of females in the fellowship.

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