



THE PASSING OF FEMALE ACTORS IN ANITA DESAI'S SELECTED NOVELS

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ABSTRACT:-

The history of Indian women writers begins with Toru Dutt and his unfinished book Bianca or The Young Spanish Maiden. Other women novelists and their world-class novels are Raj Laxmi Debi's The Hindu Wife or The Enchanted Fruit (1876), Krupabai Sattinadhan's Kamala, A Story of Hindu Life (1894) and Saguna, A Story of Native Christian Life (1895). Then there are Sorabjis works Love and Life Behind the Purdah (1901), Sun babies: Studies in the Child Life of India (1904) and Between the Twilights (1908).

KEY WORDS:-Unfinished,Hindu wife,life.

INTRODUCTION

After World War II, quality female writers enriched Indian mythology in English. The first name to be mentioned here is that of the kamand Markandeya who made himself great with Nectar by filter (1954). His other novels are Some Inner Fury (1957), A Silence of Desire (1961), Possession (1963), A Handful Rice (1966), The Coffin Dams (1969) etc. The novels of Nyantara Sehgal's are A Time to be happy (1957), this Time of Morning (1965), A Storm in Chandigarh (1965). Among the third groups of novelists the first name is that of Nargis Dalai. Her novels are Minari (1967), Sisters (1973), The Inner Door (1975) and The Girls from Overseas (1979) etc. The term 'Feminism' was first used by the young French playwright Alexander Dumas in 1872 in the book 'L' Homme Femme. She has used it to advocate the forthcoming movement for women's rights. It later became a cultural organization and spread throughout the world to achieve full equality between women and men in all social, moral, legal, political, economic and educational spheres. Criticism of women is based on a male-dominated view of health and speech. At first the critical writings of women were political in nature but over time the focus was on the feminist framework of women's literature called 'gnocrocics'. In India it can be said that Gandhiji and Raja Ram Mohan Roy were responsible for changing the lifestyle of Indian women. Raja Ram Mohan Roy, with his social reforms and his efforts in the direction of women's liberation and Gandhiji and his political liberation movements evicted women from their homes and gave them equal value. Feminism has dominated the vast majority of women who write. Kamala Markandeya can be considered the first Indian Woman writer in English to address the positions and issues of women in Indian society. Quoting K.K.Sinha, "Kamala Das can probably be said to be the first voice of women, by a woman" at the time, appeared on the stage writing a series of female writers expressing concern about the continued oppression and oppression of women. At the same time author Anita Desai has highlighted women who are unable to cope and who suffer or commit suicide because they are unable to cope with the problems they have created for themselves. Anita Desai's works highlight the following day-to-day issues that affect the peace of the modern man in general and women in particular. These are: the gap between aspirations and success, the conflict between culture and modernity, marital discord, separation, lack of correction, indifferent parents and lack of proper parenting leading to serious

psychological problems in later life, lobola as social evils and boys' love over a girl child. The novel, *Cry the sPeacock*, published in 1963, tells the story of a totally unfriendly Maya girl, troubled by Albino's childhood prophecy and her father's correction. Albino had predicted the death of a partner in the fourth year of their marriage. The horrible incident of Maya pushing her husband to death could have been avoided, if she had poured out her fears to someone or kept herself busy with something or something. Lacking a mother, Maya became self-centered and fell in love with her father because of his panic. Her father had washed away all her love and tried to build a fairyland in his mind where the princess is. Her expectation that everyone including her husband Gautama to show the same concern does not materialize. The misfortune of the Mayas is that he cannot keep himself busy. He does not even try to change his mind. In addition, she has no children to keep her distracted; his idle brain is responsible for his strange thoughts and self-control. Even when visiting friends and acquaintances, she does not enjoy or learn anything, but she worries and worries with her husband. Her husband Gautama, who is a friend of his father, is a very active and intelligent person. His way of life is on earth. Even after her son's tragic death, when Maya herself confessed to her actions and when the staff began to spread rumors that it was a murder and not an accident, she called it an accident and did not bother Maya. Such a mother-in-law's assertion is admirable because it contradicts the mother of law-abiding and dictatorial mothers. Anita Desai seems to have chosen the names of the Maya and Gautama deliberately to show their features there and by exposing their differences. The Maya are deceptive and can be extended to include the love of beauty and generosity found in the world and the attachment to life and Gautama the name Gautama Buddha, the founder of Buddhism represents practical and in-depth knowledge with the group. Since both are in conflict in nature there will be no real harmony. Anita Desai's next novel 'Voices in the City' depicts the violence in the city. It is a reflection of the powerful influence of the destructive and oppressive city of Calcutta on its equally depressed and miserable characters. The characters Nirode, Monisha and Amla seek freedom and peace in their own ways and fail. Only Amla rises above the other two after seeing how they failed and why. You overcome existing problems and seek practical solutions. Nirode and Monisha seem to be trapped just as the chances of escaping Monisha are a victim of her circumstances and empathy. Her marriage to a middle-class family where she lives is completely unknown and where a lack of confidentiality and other such disturbing circumstances drives her to take a very serious step. The oppressive city of Calcutta with her family life is very stressful. Her anxious and separated person sees the causal difference between her and her negligent husband's family.

Monisha's husband, Jiban, is completely devoted to his family and has no will or power to make Monisha feel free or wanted. They do not participate in emotional relationships. The saying 'Jiban is always with us, but Jiban has never been with us at all' indicates a lack of warm contact. His childhood becomes a source of ridicule and the ladies of Jiban's family, instead of sympathizing with him or remaining silent, talk about his inability to work and discuss his organs in a strange way. They treated him suspiciously again. He is badly hurt by their shameful conduct and finds them undisclosed. Monisha was raised in a family that did not suffer from middle class syndrome. He is well educated and successful. His library, which contains ancient artifacts in various languages, is precious to him but he does not have time to read and enjoy. The pain of a life of exposure is clearly reflected in his diary. Apparently Monisha was afraid to get involved. He keeps the distance and loves to watch rather than participate even though he is close to his brother Nirode, and he tries to understand and love him in his illness. His suicide is a symbolic act that indicates that death is preferred over a short life. Monisha's death evokes a different reaction to Nirode and Amla. Nirode exclaims: "Monisha is dead. I've been sentenced to death, too. I am ready and waiting for you. I heard his way of death-, Kali. He looks at me all the time now, Amla, as he watches me grow brightly alive in a minute, and also very close to my death. I am very expanded on this idea. I feel it coming into me, as the night turns my blood black. Nirode was always negative, distrustful, and lacking in love, and he was inclined to withdraw, unlike Amla. He is an artist and, if he wants to, he can perform miracles. Although Nirode loved his mother very much in his childhood, and did not love his father, he turned to his mother after the death of his father. He suspects his mother is heavily involved with Major Chadda. He thinks of all sorts of troubling things about his mother's relationship with Major Chadda. Amla unlike her brother and sister who are overly sensitive and self-injurious are balanced and able to love. He is beaten by Nirode's friend and artist Dharma. Just as *Cry, The Peacock* and *Voices in the City* point out that excessive parental care or indifference causes mental inequality in children, *Where Are We Going This Summer?* And it continues with that view. Sita, the protagonist of the novel in her forty years of waiting for her fifth child, decides to keep the baby in her womb and not give birth to it. This shocks and irritates her husband Raman, who tries to negotiate with her and fails. He decides to go to Manori island where he spent his childhood, to fulfill his wish. He had it come here so you will not have children. The explanation she repeated to her and her husband so many times, instead of gaining insanity. Anita Desai, who focuses on depicting the inner

world of the characters, uses images and symbols to convey various emotions, corrections, phobias, conflicts and loneliness of the main characters in her novels. Her language is poetry and her novels are full of natural scenes.

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