

FEMINIST PERCEPTION IN THE NOVELS OF ANITA DESAI, SHASHI DESHPANDE AND BHARATI MUKHERJEE: AN OVERVIEW

Manu¹, Dr. Manisha Yadav²
Department of English

^{1,2}OPJS University, Churu, Rajasthan

Abstract

It was important for the experiences of women under the patriarchal influence to come out to the forefront and expose the undue cruelty be held on them by men. It was necessary for the women to oppose this male dominance over them. We observe that women continued to define the borders of the community, class and race. They tried to exert feminism through their works. Though the Indian women writers try to depict the women as strong and focused in their vision to succeed in lives, they were, however, abled to succeed in their lives only in the space allotted to them by the men. However, the Feminist writers tried to stamp their authority in a male dominated environment as best as it is possible to them. It was a very difficult path, as the women had to break through years of male dominance, taboos and beliefs that had heavily impregnated the society. In addition, critics argued that colonialism operated very differently for women and for men. This article is main focus on feminist perception in the Indian novels of Anita Desai, ShashiDeshpande and Bharati Mukherjee.

1. OVERVIEW

ShashiDeshpande and Anita Desai have a place with a similar generation of women writers born in pre-Independent India. As pioneer women writers in India, together with NayantraSehgal and Kamala Markhandaya, they are productive writers; their times of composing are profoundly worried about women's issues, women's lives and women's struggles. Be that as it may, they additionally utilize women's quiet emblematically to indicate the nonappearance of the woman's voice, which was either hushed or unheard[1]. She involved just about a subaltern status in the cultural framework. The journey for personality, wherein the Desai and Deshpande exceed expectations, is a procedure by which the quieting of the woman arrives at an end.

She discovers her personality, questions her place and her job in society to turn into a person in her very own right. The distraction with women's issues is obvious, and the two writers have an affinity towards women characters who, despite cultural standards or exacting convention, aim towards discovering their very own place in society and towards the control of their own predetermination. The experience of discovering one's own uniqueness inside a bigger male centric framework frequently pursues as a profoundly cleansing background. That quintessential purifying knowledge frames the core of the novels, which are mostly focused on the feminine experience[2].

2. FEMINIST PERCEPTION IN THE NOVELS OF ANITA DESAI, SHASHI DESHPANDE AND BHARTI MUKHERJEE: COMPARISON

The research centers on comparison and complexity in the novels of Anita Desai, Bharti Mukherjee and Shashi Deshpande, who look to some extent like each other in specific regards yet altogether different in numerous perspectives. Anita Desai is of blended German and Indian parentage, and her novels are all around settled in Indian soil, her novels spin round the working of the psyche of her women characters[3,4].

Shashi Deshpande like Anita Desai does target composing; she keeps up a separation among herself and her works. Her novels spin around the women heroes' battle to acknowledge themselves in a man-centric society. Like Desai and Bharti Mukherjee, Deshpande is opposed to being named a feminist writer since her novels are overwhelmingly spun around women characters. She concedes her compassion with the reasonable sex and says: "As composing is born out of the personal experience, the way that I am a woman will undoubtedly surface. Other than just a woman would compose my books – they are composed of within, in a manner of speaking.

In *Cry, The Peacock*, the hero, Maya experiences extraordinary mental injury born of her union with a lot more seasoned, business disapproved of Gautama. Attributable to an over-protected past and father-obsession, she is easily affected while Gautama is inhumane towards her sensibilities lastly to dispose of him by executing him by pushing him off the rooftop. *Fire on the Mountain* is about the principle hero Nanda Kaul, who retreats to Carignano after having satisfied her obligations to her family. Presently, "she requested to be left to the pines and cicadas alone. She needed nobody, and that's it." Her extraordinary granddaughter Raka to recoup from typhoid joins her. With a brutal dad and an enduring mother, she lives in her very own pretend universe. Her grandma Nanda Kaul is astonished to find that she requests no consideration, and is hesitant and reserved. This makes Nanda Kaul review her past as a kind spouse and mother in her releasing of the customary cultural job of an Indian woman.

Anita Desai's heroes endure intense mental injury that stems from their estrangement from their self and society. In a man-centric society, they find that they are neglecting to satisfy social desires or assume their generally recommended jobs. The institution of marriage is one of the main worries of the considerable number of women writers, and it has experienced various changes. The customary idea of affection and marriage as holy observance and sex as a forbidden is losing its significance. A woman needs to modify with the man as well as to family esteems, and the society of evolving esteems. The outcome is that there is a steady disintegration of conjugal relationship alongside the abrogate of everything that is loved by a woman. Because of this kind of weights, a woman's reasonableness is demolished, and her actual self is squashed.

The heroes in the novels of Desai, Deshpande, and Mukherjee are inconsistent inquiry of their 'actual' self. The novelists expound on the upper-white collar class. Every one of the relationships in Desai's novels is pretty much business exchanges.

Female Characters from the Shackles of Social Restrains :(With special reference to Anita Desai's 'cry The Peacock')

Present India offers a ton of opportunities to women, with women having a voice in regular daily existence, the business world just as in political life. In any case India is as yet a male ruled society, where women are regularly observed as subordinate and substandard compared to men. Be that as it may, despite the fact that India is moving endlessly from the male commanded culture, separation is still exceptionally obvious in country just as in urban territories, all through all strata of society. While women are ensured equity under the constitution, legitimate assurance has a constrained impact, where male-centric conventions win.

Gender and Feminist Consciousness in Anita Desai's Novels

A writer can never be dissociated from the reality of his/her time. The socio-cultural-political milieu is bound to find artistic interventions in a writer's texts as an indirect commentary on the behavioral ethics at that time and place and beyond its immediate contexts. When one has to consider feminist representations in any writer's text, one questions feminism, its validity and necessity in a given situation.

Annals on gender oppression and feminist perspectives in Indian context

In a country like India where there is regular trafficking of women, where female fetuses are killed, where five year olds are raped, where a mother does not have medical facilities to give birth to her child in peace, where girls are burnt dowry, women being by-product of patriarchal societal set up act against other women, treat them inferior, and manipulate them mentally and physically.

The Social Perspective and the Figurative Imagination

One needs to consider Anita Desai's novels in such a social context or in such a transitional province of Indian woman's rights. As her novels manage the center and upper white collar class society, the complexities of the "have-not" segment would be securely forgotten about while thinking about the feminist issues in her composition. Considered in general, her novels uncover a movement in the mystic attention to women about their situation in a society. It is hard to allude to any immediate hotspot for any of Anita Desai's novels. The writer herself alludes to none. Nonetheless, her novels like Cry the Peacock, Voices in the City, Where Shall We Go This

Summer?' and her ongoing novel *Fasting, Feasting* investigate the issues of sexual orientation from the Indian socio-authentic viewpoint. Desai's first three novels are an investigation of women's downturn coming about because of their powerlessness to ponder their family circumstances.

Elements of feminisms

One does not get the impression that Anita Desai is largely concerned with feminism but rather with female lives. The women in her novels are tussling with their own lives: When the weight of the past becomes too much, when the protagonist has lived a lie, the consequences are often violent as Nanda Kaul's tragic end reveals. Women protagonists are often the victim of societal violence, physical, emotional or intellectual.

They have to break the bonds of submissive silence to find a certain degree of self-esteem. In *Deshpande*, the prose is simple, often dialectical and much given to argument. Desai's style is sober, refined and given to introspection. The issues she deals with are questions of identity, hybridity, shifting identity and persona, roles as burdens as well as shifting perceptions as lives unfold in different geographical places. Nature affects the personality of her characters and it is essential to her writing style. In *Cry, the Peacock* and *Fire on the Mountain* nature adds symbolism to the style of the narrative. The details of the vegetation, climate, mountainside, sky add myriad details to the plot and atmosphere of each of Desai's novels. It is the ally of the protagonist in the depths of introspection or suffering[5].

Alienation and silence

The two writers have made characters that are tormented by both alienation and silence. Their psychological alienation is the consequence of smothered anger: they are compelled to showcase their jobs as little girls, spouses and moms however they hate the absence of opportunity and the smothering connections. The families have the weight of family units that keep privileged insights:

Change of spaces

The geographical lieu seems of utmost importance for Desai; in *Where Shall We Go This Summer*, when Sita flees to Manori, the island of her childhood, she is quitting one geographical spot for another. Sita seeks to escape her stifling life and its domesticity in a city that she detests. Gender inequality in the patriarchal mode (*Fasting, Feasting*) is also dealt with, though interestingly enough, the men have a minimal role to play in the household, and the action is mainly centred on the women protagonists who often project their underlying violence onto the younger women or widows, and rarely onto the men. *Deshpande*, too, implies that spatial

movement can signify a change in attitude. Sarita in *The Dark Holds No Terrors* and Jaya in *That Long Silence* both have to leave their homes. However, the thread of women who have failed to cope with their lives is consistent: women who have had no choices and preferred to end their lives rather than to conform to the dictates of society and an existence that was out of their control.

3. ANITA DESAI AND SHASHI DESHPANDE: THE FICTION AND WRITING STYLE

ShashiDeshpande and Anita Desai have a place with a similar generation of women writers conceived in pre-Independent India. As pioneer women writers in India, together with NayantaraSehgal and Kamala Markhandaya, they are productive writers; their times of composing are profoundly worried about women's issues, women's lives and women's battles. However, they additionally utilize women's quietness emblematically to mean the nonappearance of the woman's voice, which was either hushed or unheard. She involved right around a subaltern status in the cultural system. The mission for personality, where the Desai and Deshpande exceed expectations, is a procedure by which the quieting of the woman arrives at an end.

She discovers her character, questions her place, and her job in the public eye to turn into a person in her own right. The distraction with women's issues is clear, and the two writers have a penchant towards women characters that, regardless of cultural standards or severe custom, yearn towards discovering their own place in the public eye and towards the control of their own fate. The experience of discovering one's very own uniqueness inside a bigger male-centric system frequently pursues as a profoundly purifying experience. That quintessential cleansing experience shapes the core of the novels, which are essentially fixated on the feminine experience[6].

4. CONCLUSION

The latest novel arrangements with the issues related to women's training and their goal to get independence and a significant presence. Anita Desai expounds on women who have had the benefit of getting training. Be that as it may, as her novels uncover, instructive capability and degrees did not up to this point affect women to make their space in the external world and procure independence. This raises a fascinating psychological question with respect to women in postcolonial novels: cultural pressures are, by all account, not the only strains those breaking point choices. The women have exploited people of cultural standards as well as affection that destroys their enthusiastic balance. It very well may be seen that Deshpande's novels center generally on women in traditional family units who look to evade or go into strife with cultural pressures. The joint family is regularly spoken to, and furthermore its stringent codes which may limit the opportunity of women.

Although ShashiDeshpande Anita Desai, and Bharti Mukherjee novels reflect the harsh realities of woman's life, the final impression of her works is not gloomy. Her protagonists discover a meaning in life and achieve a sense of balance. They realize the significance of human relationship which helps them synthesize their different roles into a unity. Women characters, especially the protagonists, in ShashiDeshpande's novels find themselves in conflict with their domestic and social environment.

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