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A Study of Alienation Representing Female Characters in Anita Desai's Novels

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Abstract

This article aims to draw the alienation theme in Anita Desai's novels. Desai's words illustrate the anxieties of the middle-class women involved in the family's isolation and alienation by making marital disharmony in their lives. Her novels correctly depict the exact notion that women need something more than food, clothes, and accommodation. Patriarchal culture is developed in the hands of Anita Desai through an encounter with the singularity of the Anglicized women of Indian society. She is one of the Indian writers who tried to change contemporary society's clichés with her pen.

Introduction

The subject that divides Anita Desai's novels is alienation. Female alienation stands out heroically in Desai's fiction. Her characters are an investigation into the psyche of women alienated by a lack of fellowship. Their dilemma is even more poignant because these women have longed for their husband's human trace, sensitivity, and friendship. Although Desai's characters are uncomfortable with

their reality, they have a sense of isolation, alienation, and pessimism in mind. She is sometimes called an 'explorer' of her woman's interior life. The inner turmoil and tension of her female characters are always very aware of her. Therefore, it becomes a recorder of the dilemma a person faces in the urban set-up in India. In the analysis and depiction of human relationships, she is interested. The novel is mainly a way of defining human relationships, which in the sense that human actions and will often come under uncertain conditions are mostly uncertain. Desai, therefore always uses novels to explore the inner psyches of women. Her work focuses on alienating the human being from the world of "absurds," its consequent alienation from a "standard" society. His recognition of the world as a hostile and meaningless person fragmented and spiritually destroyed by life's social circumstances. All the characteristics in her novellas, such as Maya, Nirode, Amla, Monisha, Sita, Sarah, and Uma, are physically and mentally isolated.

Alienation of Female Characters

Desai analyzed women's characteristics psychologically in *Voices in the city* to reveal the world of women's nature. A close reading of the *Voices* in the town reveals that they live another life for the novel's essential characters, like Amla, Monisha, and Otima, in their mental state. The second part of the novel, 'Monisha,' addresses Monisha's inner experiences in her lawyers' family. This part reveals the inner psyche of Monisha, which has been recorded in her diary. It is Monisha's personal experiences and the collective voice of the Indian Women that reflect Monisha's personal experiences. Desai tries to focus on the nature of a delicate woman who tries to escape the oppressive system. Monisha's personal experiences are feminist. It feels as if her personality's grain is being caught in evil forces. Monisha married Jiban during her lifetime and is entering a new phase. Her marriage was arranged, and so she started to live with Jiban in an ordinary family. The experiences, however, were far from over. In Monisha's life, which she hopes for amid an extended family for her personal 'space,' silence plays an important role. Monisha records in her journal her personal experiences, which reveal the inner world of her private life. In this novel, she would also like to escape from the monotonous world, as Monisha takes refuge in Kafka. In this novel that Monisha has a melancholy and mental disorder. There are also references to the concert in the second section of the novel. Monisha's love of art is shown in detail in her diary. Music is a temporary refuge for Monisha from the complexities of the world. Only music reveals the inner trials and trials of Monisha. This section of the novel ends with Monisha's revelation she suffered all by herself. She silently accepts the defeat and is invisible all her life.

Amla is the novel's other prominent character. Amla is portrayed as an energetic person that would have wanted to live her lives "in the heart of a world of excitement." At first, Calcutta does not repress her, but slowly the city is upsetting in her little world. Amla appears to be more an Extrovert in comparison with Monisha. Desai's character presents specific contradictory trends. The city birds and the horse that dies as an outsider convey such conflicting trends and urges to Amla's mind. Desai's Amla is the spirit of liberty. She has been longing for many things in life. She wants to fly and get out of the past. However, she is helpless and an outsider in the lives of Nirode, Monisha, and Dharma. In her life, her youthful energy has been sparked, and she is a failure. Monisha's mom Otima has described the last part of the novel, 'Mother.' Desai presents her as a complex character. We discover that she takes full responsibility for her drifting children during the novel. Kali represents a deity in Indian mythology that symbolizes destruction and death. According to the Hindu religious tradition, the character of Otima's is the true embodiment of the goddess "Kali" It is to kill and destroy wrongdoers whenever Goddess Kali appeared in the universe. Therefore Otima is also a demythific figure of the deity. Although the physical presence of Otima is not felt in this novel, she still has a good place because she is a 'mother' with many minds and heart qualities.

The next novel, *Fire on the Mountain*, features a great photograph of the inner world of the three women characters: Nanda Kaul, Ila Das, and Raka. Nanda Kaul's life is a life of retirement and surrender. She leaves her previous life and comes to Kasauli to look for solitude after her hustle and bustle with her family. Nanda Kaul is presented as a novelist who has also suffered from melancholy if separated from human society. Before that, she met the demands of the family and now wanted full silence. In order to highlight Nanda's inner world, the novelist uses different symbols and metaphors. To explain Nanda's mental condition, Desai uses certain symbols of nature.

Individual old-age trees were described as droughty, as Nanda Kaul's stubborn life is. Two other prominent characters in the novel are Raka and Ila Das. Raka symbolizes Desai's utterly different feature. Desai's writings are excellent due to her extensive knowledge of women of different ages' feminine psyches. In this novel, Desai explores Raka's inner psyche, a young woman. It is the outcome of the family's distress. Thoughts of Raka were so dehumanized by the traumatic experiences of children's life that she is indifferent towards childhood games and that her character is nothing like infancy. It is essential to use different photographs of animals. Her rejection of toys with ordinary children very well describes her psyche. The next novel, *Fire on the Mountain*, features a great photograph of the inner world of the three women characters: Nanda Kaul, Ila

Das, and Raka. Nanda Kaul's life is a life of retirement and surrender. She leaves her previous life and comes to Kasauli to look for solitude after her hustle and bustle with her family. Nanda Kaul is presented as a novelist who has also suffered from melancholy if separated from human society. Before that, she met the demands of the family and now wanted full silence.

In order to highlight Nanda's inner world, the novelist uses different symbols and metaphors. To explain Nanda's mental condition, Desai uses certain symbols of nature. Individual old-age trees were described as droughty, as Nanda Kaul's stubborn life is. Two other prominent characters in the novel are Raka and Ila Das. Due to its extensive knowledge of the woman's feminine psyche, Raka symbolizes Desai's work's entirely different characteristic aspect. In this novel, Desai explores Raka's inner psyche, a young woman. It is the outcome of the family's distress. The trauma of childhood has had such a dehumanizing effect on the thinking of Raka that she is indifferent to childish games, and her nature is childhood-like. It is essential to use different photographs of animals. Her refusal to play with toys with ordinary children very well describes her psyche.

Another character that is worth mentioning, especially during the novel, is Ila Das. As a woman suffering from mental depression, the novelist presents Ila Das. Ila Das wants a life full of human company in Desai's view. The woman suffering from psychological imbalances is presented as a perturbation woman. The novelist presents Ila Das's character-as leading an active public life and an intimate life from two angles. Her public life is very active, but it disturbs her personal life. She is a lonely person, and a victim of interior crises reveals a careful analysis of her personal life. Ila Das is described as a loner, sometimes lonely or desperate. Desai has an entirely different character through Ila Das. She may be called a pathbreaker that breaks society's patriarchal standards and embraces new life challenges.

We will find woman figures such as Uma, Anamika, Aruna, and Mira Masi in the novel *Fasting Feasting* that can be seen to experience their world. We find that Uma is the worst victim of the family tradition in the first part of the novel. For her family's whims, she suffers. Her dominant mama papa, who tried to rule her life since she was born, suppresses her. However, after the birth of Arun, when Uma is stopped education, that instinct of domination or authority reaches its highest point. Its status in the family is relegated to 'ayah.' Uma now prefers solitude to escape Papa Mama's world by rediscovering her life. In the next portion of the novel, Uma joins Mira Masi, and Uma gradually becomes involved in the inner world of Hindu legends and tales with Mira Masi. In line with L. Volna feels that she has been admitted to the same sanctuary, which had been closed to her before, with Mira Masi" (42). Uma is satisfied that she can be at

least recognized as a person with Mira Masi. Therefore, she expects Mira Masi's company. Anita Desai presents these two characters as appropriate accompaniments. In the novel, the lead actor, Uma, is persistently anxious for some respite from the monotony of her existence. Her only canal is through the pilgrimage of Mira Masi and her histories of the Hindu mythological symbols. The author attempts to unravel the inner workings of the protagonist's mind by adopting various pictures. Uma's restless mind longs for peace and loneliness, which she expects to reach with her aunt Mira Masi from her visit to the holy places. Another character worth mentioning is Anamika. Anamika was strategically contrasted with Uma in the novel by the author. Anamika has all the qualities of beauty and mind that Uma does not have. However, we find that during the novel, Anamika is married to someone opposite to her. Her suffering ends only with her dead in-laws in her hands after her marriage. In the same vein, we have the life of Anamika, parallel to the life of Aruna. The latter is depicted as the wisest to map her life correctly.

In comparison with Uma and Anamika, her life can be seen better. She tries to get free of customs and dominant domestic rules after her marriage. Moreover, when she tries to deny her traditional codes, she tries to get involved in the crazy pursuit of perfection. Desai attempts to delineate Aruna's character by showing her as a person enmeshed in the web of life. She sometimes seems caught in mad pursuit of status and family and seems to have invited destruction in her life in the process of liberation.

Cry, the Peacock, Anita Desai, discusses her characters' philosophy of relief and psychics. The theme of marital misadjustment and the resulting distraction in the lives of a wife who has failed reveals the innermost conflict of women in disaster. The novel, *Cry, the Peacock* is a remarkable effort at furry fantasy. It represents truthfully the psychosomatic development of the female character that is incapable of fulfilling depressed, deserted, and dishearted impressions of the applied world of the spouse. The theme of conflict in the relationship between husband and wife is primarily involved. Desai appears in explanations of marital discord and shows how such discord afflicts the family. Occasionally, an individual's inability to deal with her partner's behavior leads to anxiety and strain in the relationship.

In contrast, at times, the relationship is stressed on the interpretation of different sensitivities. The proposal in this novel is to live in the sharp contrast between Maya and Gautama. Maya, the strong character, is alive and exists for every single moment. Her wife, Gautama's hyper-sensitivity, is isolated, intellectual, and somewhat disconcerted. Both are, indeed, separate poles in their nature. Maya is dreamy, sensible, and affectionate, while Gautama is realistic. Maya, while Gautama is separate, philosophic, and remote, is poetic and high tense. Maya's

sensitivity, calmness, and warmth are hard and cold for Gautama. Thus, because of their incomparable temperatures and temperaments, they are plagued with a stressful relationship. Maya was soothing to her doting dad, but nobody in the Gautama family speaks a word of love. They talk about things that are generally connected to society, but never personal or private issues. She is a daddy child; nobody else loves her as her daddy did. In her husband, she is pursuing an alternative dad. However, therefore he does not answer her. Profound Maya's death is appallingly upset by the loss of mental tranquility and Gautama's disregard for Maya's emotional desires to catch her alternative dog. Maya broods over this mechanical behavior. The husbandry, which binds both, are delicate and divisive. Moreover, their growing rigidity influences their climax when Maya murders Gautama in sufficient craziness and forces suicide. The ultimate goal is to discover the stormy emotional life of the neurotic leader Maya, who was living under her loving father's permissive care a light-hearted life and who asks to increase her husband's equal attention, but on her marital journey, she bombs.

As an exciting addition to Anita Desai's success as an Indian novelist, the novel, *Where Shall We Go This Summer* has been admired in English. In this novel, Desai isolates a real and miserable portrait of a charmingly married woman and wants to inaugurate the victory over her rather unusual presence's chaos and suffering. She gives her favorite theme to examine the perception of a timid and sensitive woman who is bored and unfulfilled with her everyday life and efforts to escape into pointless and unhealthy soleness. She considers married disagreement as a subject and emphasizes how the inability to lay one's soul and fear and distress leads to the split between husband and wife. This isolation between Raman and Sita, who causes marital disharmony, is enhanced by various approaches, individual complexes, and fears. In this novel, Desai is a credible attempt to delve into his protagonist Sita's strange inner life. Here Desai reveals Sita's character through the stream of consciousness method, in which she observes the coatings of thought. Sita and Raman have incompatible characters and attitudes to life, such as Ms. and Mr. Ramsay, who stand poles apart from each other. The same problem of husband-wife discord is caused to the uncomfortable couple. Sita represents a world of emotion and feminine sensibility, while Raman is an energetic man with a sense of life and a practical feeling. Sita is an anxious mid-age woman, sensitive to many things that happen to her, and has a fast-modern and sensitive reaction to them. She always feels like escaping reality, and she even reluctant to fulfill the ordinary tasks of life. Sita discovers that her very existence is in danger of being monotonous because her husband keeps his profession busy.

Raman incarnates the prose of life in the conflict. It designs testability, rationality, and acceptance of society's customs and ethics. He can not recognize Sita's ferocity and desire to respond to every case. Raman is a mix of puzzle, fearlessness, fear, and finally resigned acceptance of their abnormality in response to his spouse's normal bursting. His boredom, his frustration with his presence, he cannot understand. In this novel *Where Shall We Go This Summer*, Anita Desai raised and evaluated the topic of alienation and lack of communication in married life. Her wife and children find Sita alienated. Since childhood, she remains unknown as nature. It is a broken family's creation. She longs to have other people's care and love. She is still lonely even after her marriage. His wife is busy, too. His expectations are not reported. As a result, marital discord, an expanded gap between the husband and the wife, and swelling strain are involved.

Conclusion

Anita Desai's characters' existential alienation and despair turn into an insistent longing for death as a possible exit out of their hollowness and is sought to be overcome by the inner awareness of protagonists. They try to search within the meaning of life, but ultimately they fail in this search, and they are reconciled to the mental disorders. There is a dominant motif of death in Anita Desai's novels as her characters caught in the mire of existential alienation and ennui turn into a compulsive longing for death as an outlet. The theme of exile occupies the central part of Desai's novels. Most of her characters feel alienated and exiled. Though they visit in-crowd, they not ever texture the lack of culture around them. Her novels deal with the cruel assault of existence. Her protagonists are persons for whom alienation is the ultimate reality. They are mostly women comprising school-girls to grandmothers. They are fragile, introverts longing for their existence. Thus, in most of her novels, Anita Desai deals with alienation with her craftsmanship.

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