6 FINDINGS AND CONCLUSION

6.1 Relationship Dilemma in Anita Desai’s Novels

The most common themes in Anita Desai’s novels are human relationship, mainly the man-woman relationship. Today, this topic has become imperative due to rapid industrialization, rising wakefulness among women, about their human rights and independence. This is also the result of urbanization, westernized attitudes and lives of the people, women activists’ movements, increasing literacy of women, the list continues.

The new writers are anxious about the fineness of life and people, with humankind with its value. His inquiry into a number of unproductive lives has to its bottom the profound certainty that it is man’s sense of duty to fight for a life that will articulate the innate respect and worth, which he deserves. He is sure of the values of the struggle towards fulfillment and perfection but at the same time conscious of that pain, misery, and failure of life. Indo-English writer is all the time aware of the problem of dealings between man and woman, between the individuals and the social world. The main concern of Anita Desai is to illustrate the intuitive condition of her protagonists at some critical moment of their lives.

Therefore, the most recurring theme in her novels is the perils and complications of man-woman relationships, the problem of individualism and the creation of individuality of characters. Indian fiction writers, especially Anita Desai try to depict through their novels, feminine sensibility, feminine psyche, domination of chauvinistic males and problems induced by male counterparts. In general life, women like male want liberation in all its approaches and recognition.
They struggle for equality for rights of women historically and politically. They emphasize on the value of women in the society. The fiction of Ms. Desai is relevant to all times because she writes about the predicament of modern woman. She excavates the inner psyche and extracts their emotions to the readers. Literature for her is not a means of escaping reality, but an exploration and an inquiry. She prefers the private to the public world and avoids the traditional exterior reality and physical world. In fact, her real concern is the exploration of human psyche, inner climate, and she unravels the mystery of the inner life of her characters meticulously.

6.2 Anita Desai And Feminism

Feminism and post colonialism share the mutual goal of challenging forms of oppression, but they also share tense relations with each other. The common format of feminism is the study of marginalized and oppressive class. Much of postcolonial feminist criticism is concerned with representation of women in colonial discourse. Colonialism celebrates male achievements in series of male-oriented myths, while women are represented in ways, which collaborate with and corroborate patriarchal values. Women have simultaneously experienced the oppression of colonialism and patriarchy. The studies of representation of women from colonizing and colonized cultures show that double colonization affected women of different cultures in different ways.

Nayantara Sahgal, the senior icon in the world of fiction, is claimed to be a pro-feminist. Her pro-feminist stand is replicated in the psyche of female characters in: A Situation in New Delhi, Rich Like Us, Plans for Departure etc. Her skill is noticeable when she exposes the inner feelings, struggle and escape of women in her novels. Sahgal has a close look at the romantic fabrication of man-woman relationship, pre-marital as well as extramarital relationships, going through the depths of confused mental state of the sufferer especially woman from the educational background stuck in the East-West cultural conflict in India.
She has focused on those socially vulnerable women, who are fervently exploited by their male counterparts. She has also presented the yearnings of the opposite sex very skilfully. One may feel ecstatic, while reading a scene mentioned in her *Storm in Chandigarh*. Through her novels she wants to convey a message to the society that in the country like India the vulnerability of women is not just because of the male chauvinism but also because of stagnant thinking of women themselves.

Therefore, the subjugated women are going through twofold punishments due to their own ignorances. Nayantara Sahgal ardently feels about female use and male derision towards the issue of women’s individuality crisis. She claims societal impartiality for women, focal point being on liberty. She, through her fictions, portrays the corrosive social codes. Her women protagonists are the mouthpieces for the same. They too suffer from identity loss; they deny male domination and try to re-establish their lost identity.

Anita Desai symbolizes the artistic discharge of the feminine sensibility, which began to appear post World War II. Her novels are categorized as the vehicles to incite psychological culture of Indian women, who are the mute sufferers, stoically poised and confined inside their domestic walls. Her novels are psychic drama, through flashback and flashforth, self-analysis, reflection, echoing of dialogues and descriptions of places and people. Feminist theory and perspectives are for global interest.

As feminist, there is need to strike new issues like forced desertion by women, sex determination, amniocentesis, wife beating, violence against older women in the family, marital gape, abuses- and so on. They struggle for equality for women rights historically and politically. They emphasize on the value of women in the society. This does not exempt the lesbian groups, who tried to claim that they belong to the feminist issue.
In fact, after 1970, lesbianism was recognized by NOW as a reasonable concern of feminism, even though some feminists are apprehensive about the effect of a lesbian image on the movement. In fact, a woman’s identity should not be categorized by her relation to the male world and male literary tradition. The dominant tie of man with a woman is a significant issue in the lives of women. Therefore, the sexual and emotional route of a woman intensely impinges on her realization and thus, her imagination. Anita Desai does not deal with such problems, which are totally the purview of a feminist thinker. There lies a deeper difference between feminine sensibility and feminist approach. The novelist working on the feminine sensibility does not hesitate to pinpoint the equal responsibility of female characters.

While a feminist tries to see only the restraint, domination, brutality and discrimination had done to the woman kind in the past and he the associates these facts with the present. Desai does not follow this kind of ideology in her fictional world. She dives deep into the inner parameters of women consciousness, explores their mental trauma which is the consequence of search for self and existentialism. A feminist critical approach is equally useful in revealing a penetrating investigation of the role and status of women in society as depicted in original writing. However, Anita Desai and other modern women novelists raise a voice for feminine sensibility which is not the same, what feminism is. Anita Desai's forte is to journey into the emotional environment of her protagonists. But Anita Desai echoes certain aspects of Indian society, which, only a woman novelist like her could have put a hand on. The kind of dissection of female neurosis, which we uncover in her novels, makes her fiction socially relevant.

I feel that the novel outlook on life presented by Anita Desai is due to the force of her expression and ideology, both. We sympathize with Maya, Nirode, Monisha, Nanda Kaul, Raka, Sita, Deven, Adit, Dev, Bim, Hari, Lila and others, because they are in search of deeper, fuller meaning of life and through the power of her words, Anita Desai has made them reverberate, the very impulses we feel within ourselves.
6.3 Contemporary Relevance Of Desai’s Novels

Anita Desai, a concerned social visionary, is a keen observer of the society, especially about the place of women in the existing society. The novels of Anita Desai are distinct for her instinct into the inner life and feelings of women which are bowed down by the heavy chains of middle class sentiments. The novels are a journey into family problems, which perhaps, are the chief cause behind the estrangement of women from their family. The key themes that Desai is concerned are the westernised view about India. However, ordinary life of the middle class family is the chief theme of most of her novels. Often the author’s characters in the novels are the anglicized Indians, who were worn-out of their everyday life and lack of affection in the marital relationships ultimately breaks the cord of family ties.

Novels of Anita Desai comprise together the credentials, through fictions, the female conflict against a patriarchal dominated world. She finds fascinating associations between female duality, myth and phobia. To Anita Desai, the life of the marginalized class is no less important and with dignity she has presented a lively picture of the disadvantaged and evicted class.

6.4 Factors Of Female Psyche In Desai’s Novels

*Psyche* stands for mind functioning in psychology. It is the centre of thought, emotion and behaviour of a person and consciously or unconsciously it adjusts or mediates to the body's responses in the social and physical environment. A common trend runs through feminist groups that a male undermines a woman’s psyche by projecting her with patriarchal notions. Feminists want to represent feminist spirit and character in a completely different manner, thereby portraying the different shades of the feminine psyche.
Anita Desai’s forte is the exploration of the emotional ecology of her protagonists. But in her illustration of women characters and analysis of marriage, although from a psychological angle, Anita Desai reflects certain drawbacks of Indian society, which, only a woman novelist could have presented. The kind of dissection of female psyche that one finds in her novels makes her fiction socially, politically and universally relevant.

Ms. Desai designs the exploration of the distressed psyche of Indian woman laying prominence on the factors of seclusion and alienation. Women are suddenly confronted with the mystery of survival. However, the women in her novels do not give up the conflict so easily. They indulge in self-analysis, self-discovery and ultimately compromise with the situation to live life stoically. They live in their own world of fantasy, while others make an effort to find a way out. In most of her novels, Anita Desai presents the psyche of a woman struggling for identity in a male-dominated world; where she is expected to carry out unite the various roles of mother, companion, sister or a brother.

Anita Desai breaks a new ground in the world of Indian English fiction by shifting the emphasis from the external to the internal world. She mainly illustrates the internal upheaval of human life in her fiction, and focuses on its basic facts. Her novels outline the inner lives of oversensitive women, who are in eternal quest for meaning in life. She has the strength of reading the mind of common man especially of urban and rural women. Desai has also the command of understanding the psyche that controls human behavior. All her female characters are depicted to be under some kind of neurotic pressure. Some of them give up in the middle, while some struggle towards self-fulfillment. The defiance to tradition - religious customs and social patterns - that women's writing is supposed to create is being brilliantly dealt with by Anita Desai in her novels. She has upheld the traumas and tribulations of women in the middle class family and due to which perhaps every middle class woman somehow can connect themselves with Maya, Sita, Nanda Kaul or Tara, even today.
Her novels exhibit the socio-cultural setting and background. Desai's first novel, *Cry, The Peacock*, records the melancholic dismay, which drives Maya insane and finally she commits suicide. Maya, a young Delhi housewife is enstrangled in an affectionless, prearranged marriage to the father-figure Gautama, a lawyer. Anita Desai reveals the predicament of human life, its relationship failure and its basic hiccups that appear from the continuous struggle of a person for his survival in the family as well as in the society. Her protagonists exist, leaving behind a permanent mark on the readers' minds.

Anita Desai has a unique approach to women psyche, which, she explores with considerable significance and understanding. Based on the mythological and conventional images and symbols, *Cry The Peacock*, explores the veiled and latent impulses of Maya's psyche. As a young sensitive girl, Maya desires to love and to live. She belongs to a traditional Brahmin family, which believes in astrology and other upkeeps of Brahmanical order. On the other hand, Gautama's family represents the logical side of life. Thus, Maya is relentlessly disturbed by the rationalistic approach of her husband concerned to life. Maya loves Gautama passionately and desires to be loved in return, but Gautama's coldness disappoints her. The central part of the complete novel remains in the prediction of albino astrologer who develops a fear-psychosis in Maya's mind. The dissimilarity between Gautama and Maya is one of convention and contemporary, faith and doubt in human relationships, non-brahmanical and brahmanical arrangement of the society:

*The astrologer, that creeping sky magician of my hallucinations - no of course they were not hallucinations, Arjuna had proved them to me, and yet-could they be real? Had never said anything to suggest that it was I who would die young, unnatural and violently, four years after my marriage, nothing to suggest that he even thought that.*

The prophecy of the astrologer comes true for Maya's brother- Arjuna. Gautama, as a rational egoist, is unsuccessful in fulfilling Maya's emotional cravings.
Maya associates ill-signs in her family at the death of her dog, Toto, due to her obsession in sensitivity. Maya's conventional and philosophical views in life are being mocked by Gautama who is a rationale. She suffers from a fear-psychosis. He tries to make Maya realize the volatility of life. Ultimately, she loses the balance of her mind:

*Her preoccupation with the idea of death and with the possible kinds of after-life, the grip of the cyclic birth-all these render her hold on reality and control tenuous and intermittent. And she moves towards insanity and destruction. The prophecy or her circumstances are in themselves not a sufficient reason for her.*

The title of the novel symbolizes the agony of an unfulfilled desire. The cries of the dancing peacocks- *pia, pia, mio, miew*, assimilate in Maya's mind with her own anguish. She weeps for them as well as for herself, *knowing their words to be mine.* *(Cry The Peacock, pg 97).* The cooing of pigeons in her verandah evokes in her a longing, a dread, a search for solution, a despair. *(Cry, The Peacock, pg 35)* Thus, Anita Desai shows the center of human psyche through the main character in this novel.

In *Voices in the City*, there are three major characters that extend the structural points of view of the novelist. The three characters, Nirode, the mother, and the city of Kolkata, weave the entire structure of the novel. Nirode comes to Kolkata for his existence, but he is a *congenial failure* in his pursuits. Arjuna in *Cry, The Peacock* gives up the company of his parents in search of his ideals. Arun in *Voices in the City*, too, follows the instance of Arjuna and leaves the company of his mother and father. In Desai's novels, time is a great protagonist. Both Arjuna and Arun realize the nerve of ‘time in time’ and succeed in their lives, while Nirode and Monisha fail to realise the significance of time past.
Unaware of the fastly changing values in the society, he begins to edit a literary journal, *Voice*, but fails utterly in his endeavour. Again, Monisha is partly contrasted to Maya, and she in a fit of emotional intensity sets fire to herself and dies. The other part of the novel relates the behaviour of an over-indulgent mother towards her sons and daughters. This way, the novelist deals with the bohiman life of brother and sisters and the indulgence of the mother. Yet another invisible protagonist that regulates the entire structure is the organic and symbolic role of the city itself. Here is the city of Kolkata, which appears as a living force:

*Out on the pillar'd porch Nirode spat into an Oleander, for he felt as though he had swallowed a mouthful of Sarla's sweet perfume. Marriage, bodies, touch and torture ... he shuddered and, walking swiftly, was almost afraid of the dark of Calcutta, its warmth that clung to one with a moist, perspiring embrace, rich with the odours of open gutters and tuberose garland.*

*Where Shall We Go This Summer?* is purely a domestic novel, which reveals the fluctuating emotional and mental states of the protagonist. It presents an internal drama of Sita's withdrawal from the stark realities of the domestic life. The isolated life motivates the novelist to dissect the inner regions of human psyche. Sita, like Maya and Monisha, rebels against the established code of her family and tries to get solace in her fantasy. Being rebellious towards the personal life of her father, she remains faithful to her mother, who had also revolted against the injustices and inhuman attitude of her husband and escaped to a religious place, Banaras. Sita, like her mother, does not renounce her social duties, nor is she an escapist in her life. She develops some differences with her husband, Raman, because of her unwanted pregnancy. Sita leaves her flat of Mumbai and comes to an ashram, which was started by her father on an island at the Manori village. She is reluctant to undergo the surgical operation to terminate her pregnancy on the advice of her husband.
To show the internal drama between husband and wife, Anita Desai has divided the novel into three parts: *Monsoon 67, Winter 47* and *Monsoon 67* again. In the first Part *Monsoon 67*, the background of the story is revealed. The strained relation between Sita and Raman becomes the gist of this part. It also shows Sita's arrival in an island at the Manori village. Here, the nostalgia surrounds her mind and she, like the recap of TV serial, recollects her past, spent on this island and this becomes a prelude to another part, *Monsoon 47*. The past of Sita’s father and mother is depicted in the second part of *Winter 47*. It also reflects the participation of her father in the freedom struggles of the country and finally the breaking off the relationship between her mother and father.

The third part which is the repetition of *Monsoon 67*, brings out the inner struggles of Sita, her revolt against her husband and her phantasmagoric scheme for the release of the foetus from her womb. She comes for a miracle, but meets despair here. Her own dilapidated house on the island symbolizes the social changes in a period of twenty years. Here, she endeavours to renovate her past and to discover her lost self. She suffers untold miseries in the meantime, but this also makes her to realize the stark realities of her household life. Anita Desai succeeds fully in her pattern, when she shows a character in action. Her revelation of the unconscious threads of human mind gives the structural unity to the novel. Here is Sita, who reveals her past through a flashback device:

*In those days’ she explained, ‘I thought I could live with you and travel alone-mentally, emotionally. But after that day, that wasn’t enough. I had to stay whole. I had to run away, too, to the Islam.*

After sometimes, Adit's friend Dev comes here for higher education, but he does not like the pomp and show of England. He comes here only to be an England-returned teacher in India. Sarah is the only character who resins all claims of being an English girl and submits fully to the wishes of her husband. She gives up even her English self:

Silent, frozen on the divan, Sarah, and Adit held hands like a pair of children, feeling Bengal, feeling India sweep into their room like a flooded river, drowning all that had been theirs ... drowning it all and replacing it with the emptiness and sorrow. the despair and rage, the flat grey melancholy and the black glamour of India. They themselves were tossed about by the flood-like flotsam and then become a part of it, the black flood.

Fire On the Mountain has been divided into three parts: Nanda Kaul at Carignano, Raka Comes to Carignano and Ila Das leaves Carignano. The first part is devoted to the forced reclusiveness of Nanda Kaul. It reveals the inner threads of the story through the struggles of Nanda Kaul. Her husband has bought this house at Carignano from an Englishman. All the three parts of story have Carignano in common. Thus, the house on this mountain becomes as symbolic as the island or the city of Kolkata. It symbolizes the process of creation and destruction. Originally, Colonel Macdougal got it constructed for his pale children, who used to come to this mountain in the summer. Now, it is in the possession of Nanda Kaul. She recasts her childhood fantasies not only to hold the interest of her great grand-daughter but also to give herself the much-needed feeling of significance. The novel incorporates a bizarre psychology. In her frustration Nanda frenetically looks for aloofness. Life has not honoured her claims. As her original self-modesty has not worked throughout her life, she substitutes it with the strategy of resignation.
Nanda Kaul is a formidable old woman who has snapped all ties and discarded everyone. It is hard to believe that Nanda is basically a submissive character for whom love is the most desired sentiment, above everything else. Whatever little we learn of her life with her Vice-Chancellor husband, is sufficient to analyse her fundamental demands. Her flashbacks on her over-busy days reveal that Nanda strikes a bargain with fate. Mrs. Desai's characters are sensitive to failure and neglect. They often struggle to achieve triumph—be it through unhealthy drives like neurotic compulsions or healthy means. She is as much interested in life, with its hopes, frustrations, negations, rejections and the chaotic flow of events, as she is concerned with art to give shape, purpose and wholeness to life. Fiedler believes that a creative work starts with the interaction of man and life.

Indeed, life and art cannot be separated. Life provides the matter, that is, the reality of living, around which Anita Desai's characters are woven. They are peculiar and eccentric. To accept life as it comes in routine is a sign of averageness, and Anita Desai refuses to see her creations in the light of mediocrity. That is why; her protagonists have defiant individuality. They fight against the commonplace conformity and stick to their own vision of life. Those, who manage to say the no and yet grow independent of their environment, are saved from a total disaster. Others, who say no but do not find the positive way to unburden their self, are entangled in their own introspection, failing, thus, to revivify their strength.

_In Custody_, outlines the description of Deven Sharma. As a young man with his poetic skills, Deven comes to the Mirpore village and becomes a lecturer in Hindi, but he desires to extend the cause of Urdu poetry instead of working seriously as a lecturer. There is a slim deviation in this story from the female centred prototype to the male centred prototype. The aspiration of Deven to be an interviewer of the prominent Urdu poet, Nur proves this point. There is the same agony, same tragic outflow, same desire, and same search for self in her male protagonist like her female protagonists.
Anita Desai analyses the interior motives of Deven's psyche and his existential traits. Another character Nur, symbolizes the deterioration and degeneration of his skills as a poet. He is regarded as an avatar of Urdu poetry, but his behavior towards Deven appears somewhat cruel and inhuman. Deven fails to fulfil the desire of completing his project on Nur. However, amidst all his failures, he finally succeeds to interview him and hopes to exist in the society as a critic. The only thing that strikes him much is the deception of the people around him.

*In Custody* shows the inorganic social forces subverting the progress of the protagonist. If Deven is baffled by the filth, dirt, the ubiquitous dust and the excreta of pigeons at Mirpore, he does not get the fruitful results at Delhi too. Delhi takes hold of him so deeply that it nullifies all his efforts to escape from it:

*If it had not been for the colour and the noise, Chandni Chowk might have been a bazaar encountered in a maze from which he could find no exit. The heat and the crowds pressed down from above and all sides solid and suffocating as sleep.*

*Baumgartner's Bombay* reveals deceptions of human relationships and narrow walls of national boundaries, while exploring the hidden motifs of human psyche. This novel analyses the inner regions of consciousness, motives and impulses of human mind. Anita Desai goes deeper in Hugo's unconscious mind and unfolds in him a quest for self-preservation and self-identity, which is called, in psychology, *lust for life*. External events do not determine the pattern of this novel. On the contrary, the inner dilemma of Hugo's mind weaves the subtle and complicated threads in the story. At this time, Hugo meets another German, Kurt, who has come to India, in quest of peace. Hugo has already undergone deception after deception in his relationship with others. This time, the deception comes from the German neurotic boy, Kurt, who kills him in his sleep in his own flat at Hira Niwas.
Anita Desai’s characters disclose their ideas of life in their alienation and they set out for a voyage to search the meaning of life. Like their originator, they love privacy and seclusion. Anita Desai seems paranoid about discovering the psyche of her men, women and children. The intricacy of her writing begins from her existential pedigree and finally it shapes into a concrete style. But fortunately, for her characters, existence is not completely permanent. The solution for the same lies in the aesthetics of life.

Anita Desai has the unique capability of understanding the untold side of human behavior. It is a mystery, that she could look into the inner psyche of more than fifty crore Indian women (without being a psychiatrist), and unleash their sentiments, desperations, miseries, desires and hopelessness in her fictions.

6.5 Alienation In Anita Desai’s Characters

Alienation and isolation is the forte of Anita Desai’s novels. The sufferings of her alienated protagonists are aptly portrayed through her felicitous and deft use of symbols and images. Anita Desai uses symbolic and functional imagery as the sole ingredient of her art. Tension, worries, depression, disappointment, anxiety and fear become part and parcel of Anita Desai’s characters and they lose their sense of sanity and mental poise, for example Maya in *Cry, The Peacock*, Sita in *Where Shall We Go This Summer?*, and Nanda Kaul in *Fire on the Mountain*. Some characters like Monisha and Nanda Kaul are unable to reconcile to alienation and finally they meet with a tragic end. The uniqueness of Anita Desai’s fiction lies in her treatment of feminine sensibility.

It is the honest submission of Anita Desai to demonstrate in her novels the fact that in India women can rarely revamp their positions especially in the complex set-up of Indian mediocre family. She has brilliantly curved the female roles that are in pursuit of looking for their individuality.
This is manifested in various characters created by her like Maya, Nanda Kaul, Nirode, Monisha, Raka, Sita, Deven, Adit, Dev, Bim, Hari, Lila and others. An atmosphere of alienity is created with the help of symbols, images and characters in Anita Desai’s novels. Most of Desai's novels contain imageries that are suggestive to recognize the traits of human beings in the context of remoteness and isolation. The complex matter in her novels is the sense of deportion and alienation.

*Fire On The Mountain*, first joins then dislocates, swallows up to form an individual universe for each person, making every individual's world a psychological demonstration of his/her mind. It displays the social, economic and human problems in the lives of the three protagonists, Nanda Kaul, an old lady living in isolation, Raka, a small girl, haunted by a sense of futility and Ila Das, a helpless woman who was in conflict with forces that are too powerful to be encountered, resulting in her tragic death. These characters are self-conscious about the harsh reality around them and so they carry a sense of loneliness, alienation and pessimism.

Anita Desai adds a new dimension by turning inward into the realities of life and plunges into the deep-depths of the human psyche to score out its mysteries and chaos in the minds of characters, and this she does through the stream of consciousness device. In this device, action is presented through the minds of her characters, shifting their mental time, backward and forward. This is a kind of tunneling process by which she tells the past in installments.

This method delineates a character and this mode of characterization, achieves by depth, what traditional method achieves by extension. The motive behind using this device is to experience a total vision of life. It grants a technique that supplies the excellence of a prearranged status of mind to be totally scrutinized. We can see the presentation of character beyond place and time. In fact, it disconnects the presentation-of consciousness from the sequential order of actions.
Nanda Kaul, Raka and Ila Das, are personification of the existential dilemma, experienced by the individual, in a non-understanding and even hostile universe. A detailed analysis of the characters of these protagonists exhibit how Anita Desai has succeeded in giving expression to her world-view through these characters and by a subtle use of imagery and symbols. In her frustration, Nanda frantically searches for detachment. She longs for privacy, seclusion and tranquility. She desires to withdraw from the scene and unite with the pine trees, free from all unwelcome intrusion and distraction. So man-woman relationship brings characters into alienation, withdrawal, loneliness, isolation and lack of communication that frequently occur in her novels. Most of her novel’s protagonists are alienated from the world, from society, from families, from parents and even from their own selves because they are not average people but individuals. When these characters have to face alienation, they become rebels.

Anita Desai talks of women who question the age old traditions and want to seek individual growth. They try to reassess the known in a new context and find a meaning in life. Desai suggests that a balance between the conventional, pre-set role of women and the contemporary issues has to be struck. Her female protagonists try to rediscover meaningfulness in life through the known, the established. These characters are not normal but different from others. They do not find a proper channel of communication and thus, become alienated and start brooding about their lives.

6.6 Desai’s Plot, Skill, Style, Technique And Language

Anita Desai is one of the most renowned and notable Indian English writers in today’s time. Her twofold legacy, both racial and cultural has a good influence in her life. Imagery and symbolism is the forte of Anita Desai’s novels which may be called the key element of her fictional world.
Desai has voraciously implemented easy and simple language except a few Latin and French origin words: *encounter, unobtrusive, hospitality, restaurant* (French), *petulant* etc. *(In Custody).* The language used is always conversational, showing the archetypal of Indian middle class speech. Anita Desai, in the continuation of her story, avoids every fabricated and superfluous matter. We find the episodic events of individual psyche in true life to bring a sense of equilibrium in her novels. Moreover, she uses the prototype rather than the plot. She also believes that there is the necessity of binding every small piece in the story and structure, the bigger whole. Anita Desai, like George Eliot, stuffs her stories with psychosomatic standards. She once confessed in her interview that she favors word outline than the plot since it is to her more natural and better.

To her plot is capricious, heavy headed and synthetic and she wishes to avoid that. Mrs. Desai intrudes on practicality in her novels. She tries not only to expose the inside realism of human psyche, she goes deeper into the unconscious level of human consciousness. Anita Desai, like Virginia Woolf, chooses the example of stream-of-consciousness. The pattern of the stream-of-consciousness, divides time into two parts: the clock time and the psychological time. The psychological time amalgamates with clock time, giving a new move toward the working on reminiscences and to a large extent the process of recollections decides the narrative in her novels.

To Ms. Desai, life is vastly a complex process. Therefore, the language which she uses in her novels reveals a profusion of symbols, imageries and metaphors. She uses the language of the inside section of human mind. In order to emphasize on search, the eagle symbol is frequently implemented in the novel *Fire On The Mountain.* Nanda longs to be able to fly high as the bird and this longing for towering above the reach of precincts is the feature of Raka's character. Nanda and Raka endeavor to unite in the eagle symbol, which, perhaps answers to their call of existential anguish and search for self.
There is a symbolic implication in the depiction of forest fire too. Raka's untamed nature and cruelty and violence in the world too are symbolic of *Fire*. She becomes the symbol of forest fire as she struggles to generate values and have meaning to her existence. Raka the invalid, restless little girl, the product of a broken home, stands for existentialism theory of Ms. Desai. Again, Nanda Kaul represents *Mountain*. It can be considered as an escape flight of Mrs. Kaul where she hunts for some kind of resolution. It acts as a psychological shell to her but at the murder and rape of Ila Das, this protection shell gets crushed. The concealed emotional volcano blows up in the form of fire on the mountain.

Anita Desai makes use of native words to evoke Indian atmosphere. She uses more Indian words in *Bye Bye Blackbird*. A translation of these words in her novels would not have brought rich connotation attached to these words. Words like- *puja, bhangram, gup-shup, nimak-haram, sitar, Samadhi, toba, kalapani, halwa, rotis, burfee, pakoras, salwar* etc. incorporate Indianess in her writings. Ms. Desai is carried away by onomatopoeic words in *Bye Bye Blackbird: the drum, thrum, drip, drip, drip, ahh roti dal*, etc.

A global study of the four major novels of Anita Desai’s, *Cry The Peacock, Voices In The City, Fire On The Mountain* and *Where Shall We Go This Summer?*, was done and these novels were considered to have the lyrical quality that can be realized by any of her readers. In a lyrical novel, the pattern is based on the vision of the poet hero, Maya, Nirode, Monisha, Amla, Nanda and Sita—all of them represent the symbolic vision of the poet- narrator. Even today, the society harshly deals with women in terms of its tradition and social values in particular, the rural areas. It is women who bear the brunt of it and are still suppressed under the heavy chains of social decorum and it is against this background of social ethics that some of the female fiction writers have mushroomed to bring to the surface the neurotic and stoical sufferings of susceptible characters.
The fictional effort of these icon writers have brought to the fore the need to confront the current exploitive code, set up by male-type of society so as to better the present humane social order. Through this study, the psychic activities of the female protagonists are analyzed in the framework of Freudian and post Freudian psychiatric therapy that has adorned and given a face-lift to the contemporary literature.

Anita Desai scooped out the psyche of all women in the Indian context through her novels. There are some influences of Anita Desai’s contemporaries too in her writings. The world of expatriates and exiles are depicted in the novels of Anita Desai, which are the common themes in *A Silence of Desire* of Kamala Markandaya, *Wife* of Bharati Mukherjee, *The Inner Door*, of Nergis Dalal, *The Day in Shadow*, of Nayantara Sahgal and *Get Ready for Battle*, of Ruth Prawer Jhabvala. Like Kamala Markandaya’s Srinivas in *The Nowhere Man*, Dev is haunted by the question of identity in an alien country. The dealing with the theme of expatriates highlights the problem of the East and the West for various kinds of human relationship. In *Clear Light of the Day* there is an underlying analogy between the perception of a child and an adult. Tara tries to compare the *call of birds* in the distant past and the present. Tara’s reaction to light as a child and as an adult is interesting to note: as a child, light brought *disillusion* to Tara and as an adult, light is *hurting* her.

The greatest asset of Anita Desai is her language and the novelty of approach is in her technique. Her poetic vision is manifest in every word or phrase that she composes. Every single page is the representative of her penetrating vision justifying her claim as a lyrical novelist, which out-distances her from her contemporaries. A number of women novelists have arrived on the literary scene and as in poetry; they have set out making new forays into the world of women. Anita Desai is one of the foremost Indo-Anglian writers of fiction and a glimpse of the traits of her personal life is evident in the inner journey of her women characters. In her novels, there is the world of radical female resistance against a defined concept of normality. Women are mostly failed questers.
In her psychological novels, she has created the image of a suffering woman preoccupied with her inner world, her sulking frustration and the storm within — the existential predicament of a woman in a male dominated society. Through such characters, she makes a plea for a better way of living for women.

Anita Desai designs the exploration of the disturbed psyche of the Indian woman laying emphasis on the factors of loneliness and alienation. Women are suddenly confronted with the enigma of survival. However, the women in her novels do not give up the strife so easily. They indulge in self-analysis, self-discovery and ultimately compromise with the situation to live life stoically and becoming assets to the family developing the power of substance. True enough, some women characters prefer to remain in the world of illusion while many others endeavour to find a way out. In most of her novels, Anita Desai presents the psyche of a woman struggling for identity in a male-dominated universe where she is expected to amalgamate the various roles of daughter, sister, mother, companion, and also a wife.

The novelist depicts women in a male-dominated and tradition-oriented society where they learn to survive both domestic injustices as well as institutionalized tyranny. The novelist makes it clear that there is no simple, straightforward solution to the dilemma of a woman. It is the awakening of her consciousness which imparts the required strength to conquer the citadel of male domination. All her female characters are depicted to be under some kind of neurosis. Some of them give up midway, while some strive towards self-fulfillment. These women characters are not passive creatures, they do have a tendency to rebel against the whole system of social relationship. Though apparently they accept their traditional roles, they are compelled to make a choice between death and life - in –death. Indeed, life and art cannot be separated. Life provides the matter, that is, the reality of lived experience, around which Anita Desai’s characters are woven. They are peculiar and eccentric.
To accept life as it comes in routine is a sign of averageness, and Anita Desai refuses to see her creations in the light of mediocrity. Anita Desai conceptualizes the existential problems of her characters; with the help of psycho-analysis we can diagnose, them. Basic anxiety and basic need are the principal merits of her works and the main, unfulfilled requirement of her personages. Maya, for example, is always under the pressure of overcoming her insecurity and isolation, by surrendering herself to love. Nirode's needs for love and belonging are not fulfilled resulting in his chaotic mental state. Anita Desai's treatments of the themes of alienation, maladjustment, isolation, the absurdity of human existence, the quest for ultimate meaning, and time, have an existential leaning.

Anita Desai's characters reveal her vision of life; they share her perceptions, and they set out in quest of meaning. Like their creator they love solitude and privacy. Preoccupation with the psyche of her women diverts Desai's attention to the problem of existence. The complexities of her writing originate from her existential roots and impart it a concrete form. But fortunately, for her characters existence is not wholly unalterable. The solution, for most of them, lies in the aesthetics of life. Her critical portraits: hypersensitive Maya; lonely Monisha; rebellious Nirode; bored Sita; discarded Nanda; peculiar Raka; sensitive but balanced Bim; and simple Deven-all provide a vast potential for a psycho-analytical study. These characters pass through a state of psychological crises detrimental to their value system. Some of them are lost, while some get out of their alienation. A psychological analysis enables us to magnify their conflicts, understand their behaviour and know them as human beings.

An analysis of Anita Desai's talent shows that the novelist is growth-oriented. The development from her first heroine, Maya, to her later character- Deven, shows a steady ascent towards self-realization. One discovers this expanding vision of authenticity in her short stories where her characters show an ability to integrate their disintegrated personalities in moments of crisis. Her artist-protagonists, or those with an artistic inclination, manage to see beauty and harmony through the squalor of life.
Undoubtedly, we are in a period of change in regard to our perception about gender differences in our social organization. The cultural aspects supporting differences in leader behavior are in a period of turbulence. It seems likely that as more women obtain leadership roles and as masculinity grow fainter, the very concept of marginalized class and gender differences in both urban and rural sectors will gradually disappear. The day is not far to recognize the flair, talent, propensity and power of women in the men-concentric world especially in India.

Through the power of the literary-pens of upcoming fiction writers, males and females will be challenged alike to redress the prevailing biased thoughts and tinted social values to restructure our country that will then be leading the globe of tomorrow.

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