

## Chapter – VI

### CONCLUSION

#### 6.1 The Identity of the Three Women Novelists:

The present research shows that Anita Desai, Shashi Deshpande and Arundhati Roy have formed their own identification marks in the larger tradition of the Indian women novelists. Their identities as the post-independence modern novelists are mainly characterized by the socio-psychological features of the human relationship prevalent in their novels. The novelists' adept use of imagery and narrative techniques in order to vivify the imbalanced nature of man-woman relationship is one of the dimensions of their characteristic identity. These features of their creative efforts for depicting the specific aspect of the social reality distinguishes them from the other women novelists who deal with the gross reality of Indian life with the diversity of subjects. Therefore, it makes the researcher think that the present novelists have their own socio-literary culture and vision of the patriarchal conditions of man-woman relationship, existing within the large sphere of the Indian women novelists. Their pioneering efforts to deal with the deplorable quality of woman's life in the male dominating modern psychological novel set them as milestones of a specific tradition of women novelists, which shows its commitment for women's welfare through literary awareness in the society.

Based on the studies of the selected novels, done earlier, it could be argued that these novelists have their unique features in terms of similarities and differences in their literary communication of the nature of man-woman relationship. The three novelists – Anita Desai, Shashi Deshpande and Arundhati Ray – fully grasp the vast area of woman's patriarchal relationship with man and its repercussions on woman's life. However, it is found that in delineating the ultimate reality, their areas of interest are different.

Anita Desai emerges as a novelist with a vision of a specific cross-section of the mass of Indian womanhood in which the female protagonist in the

novel gains acute sensitivity in the course of time. It is caused mainly by the lack of parental love and duties in socialization and the psychological trauma or physical shortcoming of the female protagonist at the family of orientation, and the male-dominating patriarchal circumstances at the family of procreation. Sandwiched between the nostalgia of the past and the harshness of the present, the psychological disintegration on the part of the protagonist takes its full height in the form of calamity which terminates the protagonist either from sanity, or life or makes her resume a normal course of family life, as the situations of the individuals project. The family life is mostly destroyed.

The vision of Shashi Deshpande is chiefly formed from the competitive sense of superiority, ego and dominance rising from education and career in the husband-wife relationship in their married life. The temporary tenseness and separation characterized by silence and coldness is resolved into mutual understanding. The family is saved due to the protagonists' love for life and children and their extreme botheration of loneliness experienced by them. The family is restored to harmony with efforts and hope for change in the male-dominating mindset of patriarchy.

Arundhati Roy's vision is found in her projection of the strong patriarchal structures of the modern Indian families and its drastic impact on the lives of women; and the traditional destructive social power attacking the deviations – which are mainly the result of suppression of desires caused by lack of love and presence of negligence and ignorance by the elderly patriarchal factors. For the female protagonist, the family of orientation and the family of procreation remain collapsed, almost dysfunctional. It leaves the protagonist with the psychological aloneness in the world and the subsequent end of her life due to her disgraced social image.

Thus, while defining the differences of these three novelists in their similarity of the social vision about women in the modern Indian society, it could be argued that Anita Desai focuses on the psychological disintegration evolving from intense neurosis and aloneness leading to the explosive state of mind and its consequent lethal happenings, quite existential in character. While Shashi Deshpande projects the numerous traditional women suffering

unconsciously and consciously from the male-dominating ideology in its myriad forms. The individualism of new career women touched with a streak of neurosis in relation to their traditionally modern husbands, remains a point of compromise in order to maintain life and family, and vitally significant, the fear of being alone. Arundhati Roy highlights the violent nature of the multiple power factors in the modern Indian society, who crush the lives of women, children, untouchables and Nature. The present novelists project humanity as the highest religion along which they vivify with ironic vision, the realistic conditions of women's suffering mainly because of the patriarchal ideology of life.

Once, we define the differences in the vision of the novelists, it is worthwhile to record the findings, as emerge from their each novel.

## **6.2 The Novels of Anita Desai:**

In Anita Desai's *Cry, The Peacock*, Maya's real self is forsaken. Her adaptation of Gautama's family remains dynamic, where the actual self fails to cope up with the growing psycho-physical adversity. Gautama's sound real self makes him a self-actualized person, where he is engrossed in his glorified image as a lawyer. Maya, as a motherless child and a childless mother moves through the patriarchal adversity created by her father, the albino astrologer and her husband, Gautama. Gautama's intellectual superiority against Maya boomerangs against him. It leads to his death. It is found that Maya's dire need for love, communication and sexual gratification remain unfulfilled. The unwillingness and negligence of Gautama to understand Maya's needs render her life miserable. Her future becomes darker after his death, as she is taken to lunatic asylum. Some of the social issues which damage woman's life have been communicated in the novel. It consists of the lethal values of superstitions, the failure of the traditional marriage institution to marry the daughters through the appropriate selection and judgment, and the vain attempt of the people to solve the physical problems of life by using the metaphysical ideas which add to confusion and damage to life.

In *Voices In The City*, Manisha's real self is damaged to a significant extent, at the family of orientation. Her dullness in school studies and its

consequent sense of inferiority and neurosis is not treated by the parents to positive creativity. The partial treatment by the parents as a dull and interior child creates her sensitivity for humiliation and self-respect she remains at loss of the parental love and security. It destabilizes her mind which makes her clumsy in her everyday living. The similar condition is experienced by her brother, Nirode. Therefore, their bonds of kinship are found to be the strongest in all the relationships in the family. The pomp, power and glory of Manisha's mother centered by the highly materialistic and sensuous nature, dominates the entire family. Her material indulgence characterized by her hypocrisy and her extra-marital relationship make her fail in her parental function as a mother.

Manisha's actual self utterly fails to withstand the strain at the family of procreation caused mainly by the humiliation, hardwork and a serious feeling of torture inflicted by the members of the family due to her childless condition. Therefore, her adaptation remains highly dynamic, Manisha remains the victim of the patriarchal power at the family of procreation mainly formed in Jiban and his mother. Her preference to death over life is the result of her never-ending suffering emerging from the family environment. Jiban's real self is well-built and he is a man of self-actualization, but overshadowed by his possession by the mother who becomes a major stumbling block in his married life. If the family of orientation is dominated by Manisha's mother, the family of procreation is dominated by Jiban's mother. Both the mothers destroy the minds of their kins, the former, without concern and a sense of socialization, and the latter, with excess care, strong possessiveness and the overpowering sense of patriarchy. Amla's well-formed real self fails to reach upto her self-actualization in terms of her career which is endangered by the sexual attitude of the male world towards her. Nirode appears as the victim of the gap between his potential and his dreams. The sense of pessimism becomes the pulse of his life. His disgust for his mother, almost in the image of a whore, leaves deep scars of anguish in his mind where he deserts his relationship with her. Thus, it is found that the corporate features of the materialistic culture-where money, status, power, sex become the values of life - destroy the fragile human beings like Manisha, Nirode and Amla, psychologically and physically, by its very impulse.

In *Where Shall We Go This Summer?*, Sita's real self is destroyed by the parental circumstances. Instead of family life, her childhood and adolescence are filled with the spirit and activities of Indian freedom movement and the island life led by her father, with her unconscious craving for the mother's love who leaves the home forever. The life with father and without mother, with a sense of negligence and partiality leads to her depressed state of mind. In her married life, she carries a culture of pre-marital life which proves contrary to the values of mainland corporate culture. Sita survives without much strain and neurosis as there is a sound conjugal life with children. But her mind and body are consumed by the large size of the family. She remains without love and recognition from her male-dominating husband, Raman. In case of Sita, lack of socialization at the family of orientation leads to the lack of ideological awareness at the family of procreation.

Thus, the findings from the three novels of Anita Desai studied for the present research show that the basic needs - as postulated by Abraham Maslow - of the three female protagonists, Maya, Manisha and Sita are not at all fulfilled. They remain without love, security and self-respect. Their craving for mother's love specifically make them search for selfless love in later life. Their instinctive character is mainly caused by lack of socialization at the family of orientation. Their marriages in such neurotic conditions aggravate their psychological situations as their minds and spirit are crushed by the male-dominating patriarchal circumstances of the family of procreation. Therefore, their lives end either in insanity or death or unwilling reconciliation for the sake of survival. Their premarital conditions largely affect their married life. They remain gripped by intense aloneness and utter lack of communion. The forceful poetic character of imagery is at ebb from *Cry, The Peacock* to *Where Shall We Go This Summer?* As the first two novels show purely existential struggle of the protagonists, much of the imagery evolving from the subjective self of the protagonist remains inevitable as there is high pressure of excitement and agony. It becomes the necessity of the characterization itself rather than the external effort of the novelist. The subhuman and inanimates occupy the major portion of imagery in these novels which highlight the sinking of human life

down the standards of humanity and human dignity. The narratives are specifically arranged in a view to project maximum significance of man-woman relationship. The novelist's use of first-person point of view and third person point of view within a novel shows the critical sense of vision. In it 'internal analysis' and 'interior monologue'<sup>1</sup> are efficiently used.

### **6.3 The Novels of Shashi Deshpande:**

In Shashi Deshpande's first novel, *The Dark Holds No Terrors*, Sarita's real self is not significantly damaged as there is family structure. Her actual self is strong. Therefore, she reaches upto self-actualization. Her individuation is significant which establishes a career of medical science, forming a sense of self-conceit and individualism. Her love and love marriage to Manohar is the result of the parents' loveless relationship with her. Sarita's suffering is mainly caused by the lack of recognition, appreciation and acknowledgement of her career and profession. Sarita's relationship with Boozie evolves from her concern for her family. But the formation of individualism in the family brings it to the point of separation. The triangular position of the family creates anxiety for the children. Sarita is reunited with a sense of commitment to the profession and confidence to change Manohar's mind. Sarita's father emerges as a saviour of her life. But her mother emerges as the destroyer of her real self. The novelist projects the patriarchal characteristic of the modern Indian society where there is the strongest inclination of the parents for the son, may it be at the cost of a daughter. This becomes the most traumatic experience for Sarita from which she could never recover.

In Deshpande's another novel, *That Long Silence*, suffering of women in gross number is prevalent. Jaya, the protagonist grows in a traditional environment. Her real self is found without any trauma. Her father's encouragement with new values and ideas of life renders her individualistic in character. Her English-medium education and her talent for creative writing with a sense of social commitment for suffering women, develop a strong sense of career in her. Mohan emerges as a traditional engineer who loves his status and image in the society. He had to abandon his real self and form an actual self in order to cope up with the discouraging strokes of poverty at the family of

orientation. He is a man of self-actualization. Jaya's relationship with Kamat emerges from her craving for appreciating and recognizing her writings. The dismaying loneliness makes her commune with Kamat with the sense of the rigidity of marital morality. But there forms desire for Kamat in her. The relationship between Mohan and Jaya as husband and wife collapses primarily due to the three facts: Jaya's frustration as a writer where her writing is rejected by the publishers and her husband Mohan, and Mohan's disintegration of mind due to official inquiry of his corruption and Jaya's communication doubted by him as a relationship with Kamat. The facts destroy respective minds against each other and there forms psychological separation. The love for life and the family reunites them alongwith hope for change. Jaya's fear of breakdown to her married life leading to separation or divorce., governs her sense of silence all through her married life. She experiences and realizes the ultimate traditional patriarchal unconsciousness as she is surrounded by it. The novelist projects the miserable condition of married women especially because they are either childless or do not have a male child. This specific fact of patriarchy showing obsession with son in the family emerges in this novel also.

Thus, the findings from the two novels of Shashi Deshpande show that her female protagonist have real selves without much breakdown. Their actual selves are strong and they move upto their self-actualization. Their adaptation at the family of procreation remains static. Though they are temporarily gripped by neurosis and loneliness, they come out from it as it is not severe. On the contrary, their husbands had to forsake their real selves and undergo actual selves. As they come from poverty-ridden families. They are the men of career, but in the ultimate self-realization, they are frustrated and stricken by a serious stroke of neurosis with a sense of inferiority in comparison to the career of their wives. It is found that the wives dominate the husbands with their sense of career and individualism which proves threat to their male-dominating power. Their efforts for overpowering the wives, cause conflicts in the families. It creates insecurity for later generations. Due to their sense of superiority and inflated ego, these modern women lack a sense of understanding the conditions of loneliness and suffering. They can hardly live without harmony. Therefore,

they reunite together in the family and try to find solace and comfort in it with a hope for change. The imagery evolving from these two novels is not poetic in nature, nor is it intellectual. The images appear almost from day-to-day discourse of living without literary transformation. The density of images is extremely low. In fact, there is no inclination of the novelist for imagery as such. The traditional tales and archetypes of man-woman relationship function for illustrating the conditions emerging in the lives of the protagonists. *The Dark Holds No Terrors*, is written with the two narrative techniques – internal analysis and interior monologue used in alternate manner, while *That Long Silence*, is written completely in the mould of interior monologue.

#### **6.4 Arundhati Roy's, *The God Of Small Things*:**

Arundhati Roy projects Ammu as a female protagonist in *The God Of Small Things*. As a daughter, her real self is damaged, as the structure of the highly elite and sophisticated family is patriarchal. It is found that the father Pappachi is the chief patriarchal force who has extreme pride and a sense of glorified image of himself. The partial treatment between the daughter and the son and the violent brutal treatment to Mammachi and Ammu as given by Pappachi, forms rebellious power in Ammu. Her inter-caste marriage which is the result of the sheer ignorance of the parents stars another phase of male-dominating power which is converted to divorce. Ammu's love for Velutha is the inevitable result of their loveless condition and her excitement for gaining security. Ammu-Velutha relationship, the relationship between an upper caste woman and an untouchable man brings calamity in their life through communal rage in which Velutha is destroyed to death and Ammu has to commit suicide as she fails to bear the anguish rising from her disgraced social image and her consequent insecurity rising from economic matters. Ammu's son and daughter – Estha and Rahel – remain without real selves. Estha's actual self is destroyed by the circumstances and Rahel survives through hardships of her life due to the strength of her actual self. They remain the victims of the traditional social conditions. The inhumanity of the traditional destructive power of the ideological social forces emerges as the largest dimension of the theme of man-

woman relationship in which women are destroyed easily in a thoughtless manner.

The imagery in the novel shows intellectual dimensions of the ironic vision of the novelist emerging from the cynical exposure of the conditions of life. The scientific accuracy and the most logical sense of comparison creates the conglomerates of meaning which enhance the thematic richness of the novel. The entire narration occurs in terms of internal analysis done in third person point of view.

### **6.5 The Comparative Study:**

The findings from the selected novels of the three novelists prove that they have their distinct characteristics and a sense of similarity in ultimate vision and creative efforts:

Anita Desai's women, born in the broken down families of orientation, helplessly struggle for the fulfillment of basic needs all through their lives. There is no development of actual self. Hence, there is no self-actualization. They remain without 'higher needs'.<sup>2</sup>

On the contrary, her male characters in marital relationship with the female protagonists emerge with well-formed real selves. Therefore, they are the men of self-actualization, but traditional in nature. Therefore, they execute male-dominating power against their powerless miserable wives. Shashi Deshpande's women, on the other hand, show the real self intact. They are born in the families which have a clear family-structure and the traditional environment. Though they have traumatic values, they overcome it with their actual selves. So, their self-actualization is strong. They prove to be career-conscious women. They have a sense of self-conceit and ego evolving from their sense of superiority and individualism. Their husbands belong to poverty-ridden families where they struggle for their career alongwith their actual selves. The real struggle of Shashi Deshpande's women is for the fulfillment of higher needs in their married life.

If humanity is the basis of the creative and the critical endeavour in the realm of art and literature, it could be argued that Desai's men have ignored their wives and Shashi Deshpande's women have neglected their husbands

irrespective of the realization of the ideals of family life. If patriarchy is the chief motivating force in Desai's men, a sense of superiority and individualism is the growing factor in Deshpande's women. Both the conditions cause imbalance in the marital relationship and bring the families to the point of crisis. In Desai's novels, the crisis continues and reaches the calamity while in Deshpande's novels, there is reconciliation and a sense to keep the family intact, its reasons being psychological and ideological awareness.

The psychological features of Anita Desai's protagonists are altered at the family of orientation itself. Therefore, they are thrown out from the ideological norms of the family of procreation. They are deprived of their basic abilities and skills as their neurosis and excitement in aloneness grows with a strong realization of incommunion. As they remain childless, they are hit by the universal strokes of patriarchy. Therefore, at the family of procreation, there is no end to their agony and there is no hope for happiness and love for which they aspire from their childhood. Hence, they lose their reasoning capacity and get into hysterical sense treated as insanity. Though Sita has many children, her decision to move to the island – evolved from her endless unrecognized domestic drudgery – terminates her from family life. She is unwillingly saved by the need of the husband for their family, not by his love. However, Sita does not undergo suffering of childlessness which prevails high in Maya and Manisha. Contrary to this, Deshpande portrays the women who have a sense of self-actualization, sound sexual life and significant of all, the ideological fulfillment of the family – children, consisting of a male child. Therefore, despite the temporary phase of neurosis and conflicts, they resume their family life with hope for change. These women fail to tolerate aloneness and anxiety. Therefore, they are reunited.

The meanest spirit of patriarchal social structure in the post-independence modern family life, is found in Arundhati Roy's, *the God Of Small Things*. In Ammu's case, the family of orientation and the family of procreation prove seriously dysfunctional. For her, the father and the husband emerge as irresponsible patriarchs who treat Ammu with extreme inhumanity. The patriarchal overpowering and the consequent gross injustice characterized

by violence and destruction as inflicted by the father and the husband, despite their being highly civilized, remain unique. It is found neither in Desai's novels nor, in that of Shashi Deshpande. It destroys the generations of women—Mammachi, Ammu and Rahel. Ammu, as a protagonist, aspires for the fulfillment of her basic needs, which is the condition of Desai's protagonists. However, in her actual-self, she is a die-hard optimist which is the characteristic feature of Deshpande's women. Thus, Ammu as Arundhati Roy's protagonist, is endowed with the strength of willpower for establishment of her own life though she is deprived of love and security all through her life. The giant wheel of social power-tradition in nature – who destroys her and her two children through their subjective character and behaviour remain unique, which is found neither in Desai's novels nor in Deshpande's novels. It becomes Ammu's unique identity which is different from Desai's and Deshpande's protagonists in their relationship with the patriarchal society.

The three novelists portray the women in relation to patriarchy in the post-independence modern India, where they suffer and search for love, happiness and satisfaction of life.

According to Erich Fromm's theory of 'freedom from –freedom to'<sup>3</sup> Anita Desai, Shashi Deshpande and Arundhati Roy's female protagonists crave for freedom from tradition, but they fail to withstand a sense of freedom detached from social harmony. They are destroyed by neurosis emerging from loneliness which is a state of freedom. It indicates that they are not capable of exploiting absolute freedom in their life. Sartre in his book, *Existentialism and Humanism*, observes that 'existence' precedes 'essence' where, by existence, he means a life irrespective of its quality, almost death-pale, and by 'essence', he means ideological fulfillment of life which leads to satisfaction and happiness. According to him, 'angst'(anxiety) and death are central to the existential situation of life. In view of this, Anita Desai's first two novels are purely existential where the meaning of life is completely collapsed. It is certain that the more serious situation of the existential dimensions of life are found in *The God Of Small things*, where Ammu and her children are anxiety-ridden all through their living, and Ammu meets death. Anita Desai's *Where Shall We Go*

*This Summer?* And Shashi Deshpande's two novels under consideration show better conditions of human life where the centrality of man-woman relationship is occupied by essence, showing existential character at periphery.

Anita Desai's poetic character of imagery shows the deep influence of her studies of English literature on her creativity while the prosaic nature of Deshpande's imagery amply illustrates the fact that she is not much interested in imagery. Perhaps, it may be the spirit of her journalism which keeps her off from poetic formation which might reduce the realistic sense of her writing. Arundhati Roy's imagery is the output of her 'deep seated anger' against the patriarchal social structure and its various institutions. Through its intellectual sense, she expresses the facts in a serious manner. Roy's creative sense of imagery has unique power and vision to communicate the fallen nature of humans and human relationships. She excels Desai and Deshpande in the thematic use of imagery.

Anita Desai's narration is characterized by the interaction of the protagonist's mind with the anthropological features of the surrounding which is remarkably absent in Shashi Deshpande's narratives. In fact, it provides the novel with a sound sense of setting which characterizes the nature of human relationship itself. In Deshpande's novels, the life is limited upto the complexities of the ideological nature of human relationships, the experiences and practices, ideas and objects of the patriarchal aspects of feminine life. In Arundhati Roy's narration, there is a vivid and colourful presentation of the anthropological aspects – the projection of nature, culture and civilization, fused together to form a whole. In this sense, Arundhati Roy's narrative skill and strategy gains significance in comparison to Desai and Deshpande, while judging the ultimate impact of man-woman relationship against the patriarchal power. No novelist, of all the three, uses 'stream of consciousness as a technique of narration'<sup>4</sup> in a true sense, as it is used by James Joyce or Henry James.

## **6.6 The Family and the Social Change:**

It follows from the findings and the inferences drawn from the studies of the selected novels of the three novelists, that the families in the

post-independence modern democratic society in India are not safe and harmonized. It shows that they are imbalanced and disintegrated, leading to the isolated fragments which do not assure their active and progressive future. The disintegration is caused by multiple factors; the chief amongst them being patriarchy. The parental engrossment and suffering, their sense of ego and superiority lead to breakdown in their relationship, which gives rise to their failure in maintaining the parental duties. Consequently, the younger generation suffers due to lack of socialization, acceptance of new ideas and planning. The study reveals that the nature of the marital relationship of the young ones in the family of procreation is mainly derived from their specific mindsets, and the characteristic features of which could be traced to their family of orientation in which they are born and brought up. The husband and the wife, both carry the vacuities, deficiencies and excesses formed at their parental families. Their conflicts lead to anxiety and fear-stricken conditions of their children which adversely affect their psycho-physical growth and challenge their progress. In the overall family structure, women are the worst sufferers since they are subordinated, neglected and exploited by the ideological forces within and outside the family.

The disintegrated conditions of the family structures as discussed earlier, make the researcher arrive at the nature and the rate of social change in the post-independence Indian society, as depicted by the three novelists. The two key concepts, 'culture' and 'civilization' are frequently used in mapping social change. T.B. Bottomore (1972) comments:

“The concepts of 'culture' and 'civilization' are obviously important in the study of Indian society.”<sup>5</sup>

He refers to W.F. Ogburn's distinction between material and non-material culture where Ogburn forms hypothesis of 'cultural lag', according to which changes in the adaptive culture – which is non-material in nature- do not synchronize with the changes in material culture. It becomes a source of stress and conflict. Alfred Weber's similar distinction between 'culture' and 'civilization' as noted by Bottomore, defines civilization as a scientific and technical knowledge and its regulation of natural resources; and by 'culture' he

means the artistic, religious, philosophical and similar products in a society. The notions, 'culture' and 'civilization', perceived by Weber and the concept of 'cultural lag' formed by Ogburn significantly highlight the nature of social conditions which govern the life of modern Indian families during the post-independence era, as portrayed by Anita Desai, Shashi Deshpande and Arundhati Roy.

The families of orientation and the families of procreation represented respectively by the parents and the in-laws of the female protagonists depicted by the six novels of the three novelists show the sense of civilization. Their parents are well-educated, holding better economic conditions. They have decent houses and ample amenities for living. They have status and prestige in the society. This can be perceived as the post-independence change where man attempted for education and material opulence. But it must be noted that the parents and the in-laws who prevail during the two phases of the life of the female protagonists – premarital phase and marital phase - do not show the proportionate change in their patriarchal ideas derived from the traditional social force, perceived as 'culture'. Their ideas about woman's life – the wife, the daughter, the daughter-in-law – show the sense of subordination, neglect and exploitation, where they crave for happiness, and satisfaction of living in terms of joy and harmony. Hence, in the ultimate understanding of social change, it could be argued that the change takes place at civilization level, but there is either stagnation or an extremely slow change of cultural ideas towards happiness and progress of women as independent human beings with dignity and self-respect. Thus, the 'cultural lag' emerges in the families and consequently, it gives rise to the imbalanced nature of man-woman relationship in its multiple forms, and unconsciously it poses threat to the structure of family leading to disintegration and misery of women's lives.

The tradition of socialist writing in Indian Writing in English – initiated by Mulk Raj Anand – is clearly visible in the novels of Anita Desai, Shashi Deshpande and Arundhati Roy. Anand filled the stuff of Indian social reality into the mould of psycho-logical novel with a vision for social change. The shaping spirit of his creative sense has been viewed by him as "the double

burden on my shoulders, the Alps of the European tradition and Himalaya of my Indian past.”<sup>6</sup> Anita Desai, Shashi Deshpande and Arundhati Roy in the present research, certainly inherit this tradition with their specific contribution to the Women’s Writing in the realm of Indian English Novel; where their ironic vision for social change mainly emerges from their presentation of the traditional nature of man-woman relationship in the context of modern times.

### **6.7 Pedagogical Implications and Scope for further Research:**

The studies of man-woman relationship done under the present research work have been organized with a definite pattern of analysis by using the ideas, and principles from sociology, psychology, literary theory and the textual data. The knowledge thus generated from this system of research has been taken for comparative studies and conclusions have been drawn. This specific knowledge and method of literary studies can be amply used by the students and researchers of literature, in order to understand and evaluate other works of fiction in literature. The present research sets a pattern of literary studies which can be profoundly used by the teachers of literature as a methodology in teaching novels. It would certainly facilitate their critical understanding of the text. The present research shows its pedagogical value in the teaching and research of literature.

Since the researcher has to maintain the framework of the present research, it is not possible to concentrate comprehensively on each aspect of the novels. In the process of study, it has been found that some of the areas need a systematic attempt of critical studies and research. They have still remained unexplored. The exact position of stream of consciousness technique used by the three novelists in their novels is a significant area of research where one can study the various aspects of narratology followed by these women writers. The overall imagery in the novels is also an independent area of research in which a researcher can think of the novelist’s vision of life in general. The minor characters in each novel can be studied for their significance in the total organization of the novel. The novelists can be considered individually with all their novels, and studies could be made alongwith different aspects. It may form the major research projects.

## Notes and References:

1. 'internal analysis' and 'internal monologue' – the terms used by Lawrence Bowling, in his essay, 'What is the stream of consciousness technique?' in *Critical Approaches to Fiction* (ed.) Shiv K. Kumar and Keith McKean, (Atlantic Publisher, New Delhi, 2003, p.346-347.)

By 'internal analysis', he means a system of narration in which the author intervenes between the reader and the character's consciousness in order to analyze, comment or interpret. 'interior monologue' has been perceived as a method of narration in which the author limits his direct quotation to that area of consciousness in which the mind formulates its thoughts and feelings into language.

2. 'higher needs' – a term used by Abraham Maslow, and referred to by Usha Bande in her book *The Novels Of Anita Desai*, (Prestige Books, New Delhi, 1988, p.27.)

The term projects man's nature which includes his need for meaningful work, for responsibility, for creativeness, for being fair and just.

3. 'Freedom from .. .. freedom to .. .. a theory by Erich Fromm in his book *Fear of Freedom*, (Routledge and Kegan Paul, London, 1960, p.207-238.)
4. 'Stream of consciousness technique'.. .. a concept used by Lawrence Bowling. He defines it as a narrative method in which the author attempts to give a direct quotation of the mind – not only the langue area, but the whole consciousness.
5. T.B. Bottomore *Sociology: a guide to problems and literature*, Blackie & Sons (India) Limited, 1975, p.130.
6. Mulk Raj Anand. *Apology for Heroism*, Bombay, 1946, p.67.