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To sum up, it is obvious after the study of Anita Desai and Simin Daneshwar’s novels that both of them depict their female protagonists inner and outer problems in order to request to change.
situation step by step in rational manner. For this reasons she starts some welfare activities out of her home.

Whole of women characters in Anita Desai and Simin Daneshvar fictional world suffer from masculine order, intensely physical and brutal sings of violation that exist in the society either in the name of tradition or because of women’s silence where speech is deemed contrary to their nature.

Nanda is victim of her unfaithful husband, Raka suffer from the image of the drunken father beating Raka’s mother, Ila Das is a social victim that society cant bore a critic then she is raped and murdered.

Mira Masi is victim of her society and traditions and superstitious customs.

Raka is a unusual child, she has no wish to confine herself in to the centre of the adult world. This center, which had appealed to other children, for it appeased and gratified them, is of no significance to her. She seeks neither attention nor gratification.

Zari suffers from manly rules in her home and in the society which create so many limitation for her, in this reason she alienates in her environment and feels to need freedom.

Hasti in second novel of Daneshwar feels perplexity between her demands and wills against current social rules.
Cixous asserts the “city is a man, ruled by masculine law” (Cixous, 1981:49)

And there Nanda has been unrecognized, unloved. Life in the city, we are led to believe, life with the husband and her children “was alien to her nature” (fire 145) being outside time in a man’s world. Desai’s women assert a need for a “women time”.

For Nanda it is realized in old age. And Raka finds that in her early age. Between Nanda and her past, full house there existed only one bond, that of duty, responsibility. It did not become her as she always saw it as “his house, never hers” (Fire 18)

She abandons herself to landscape. As we assess her need, we see in her a sense of ennui and a disappointment in her life as a householder. To the outside world she was an object of envy, “always in silk, at the head of the long rosewood table in the dining room, entertaining his guests” (Fire 18)

While what she wished for was just to be herself. As a Vice-Chancellor’s wife. She is a woman whose function within a feminine subject position is that of duty and subservience. Nanda Kaul is unhappy in that role.

Zari in first novel of Daneshvar searches some time for herself. also suffers from his role as a mother and wife. When she look at her past, she feels a victim to her family and try to change her
Fire on the mountain is the story of one woman struggling to cope with her dreams and fears. It is an attempt to give voice to that long muted silence which has been a hallmark of Indian womanhood under patriarchy. For not only do we hear the sad and quiet voice of Nanda Kaul but the cool and indifferent voice of Raka, and the voice of Ila Das. Novelist addresses the nature of “refusal” and inscribes it with a carving for a sense of place in Indian women.

Kristeva, a feminist critic, argues in favor of woman’s refusal and sees it as a genuine reflection of woman’s dissatisfaction:

... by calling attention all times to whatever remains unsatisfied, repressed, new, eccentric, incomprehensible, disturbing to the status quo(Kristeva, 1977:38)

Nanda as a central protagonist in fire on the mountain, has made a decisive permanent departure from the solidity and clutter of social life. She searches a time for herself. In addition, escapes from city and refuge to Carignano, as the place outside the city.

Zari in savushun, in Daneshvar novel, also doesn’t like that city which is controlled by men rules. She searches a special time for herself without any intruder. she demands being outside time in a man’s world.
and aspirations which are thwarted by the sudden change in her life and family. She finally achieves identity in togetherness, acceptance and positive commitment when she interprets her past as meaningless and insignificant. Faced with the dilemma of whether to act in complete isolation or to reconcile her actions with the reality of others, Bim oscillates between alienation and confirmation almost losing herself in the struggle if her own consciousness. After a long period of frustration, she recognizes the importance of forgetting past hurts. She perceives that the meaning of being can be achieved through a love for others.

The theme of escape emerges through the character of Tara who wants to escape from her own home and family. She feels suffocated in her surroundings and desires change and sophistication. It is another thing that when she escapes, she escapes only physically for mentally she can't escape as the past haunts her and she feels guilty that she could not help her sister when her brother Raja was sick and Mira Masi was to be taken care of.

Even Bim wants to escape. She wants to escape from her past because she is wearied of it, she wants to escape from her relationships because they have disillusioned her.
childhood image of her brother Raja-romantic, poetic, dreamy-whereas Raja is rational, pragmatic and materialistic. She gets angry with him as she feels that he does not reciprocate towards her feelings normally because during childhood they had close emotional relationship, which she feels as an adult Raja is shunning. When Raja runs away to Hyderabad due to join to his property owner and getting married with her daughter, Bim is left alone with Baba in the crumbling house. Raja abdicates his responsibility towards Bim entirely. So, their relationship changes. Tara too, later on understands the significance of time and comes to realize how human relationship- even the intimate relationship between a brother and a sister- changes with the passage of time. Bim muses painfully on how the passage of time has ravaged the old relationships of childhood and creates a changed pattern of relationship in the family.

In this novel parents are quite indifferent towards their children and spend all their time in the club playing bridge games. They play no significant role in their children’s lives during their lifetime and after their death, all responsibility falls on Bim because she is the eldest member of the family.

So, she assumes the role of parents, taking care of brothers and sisters and later marrying them and sacrifices her ambition, talent
she fears that her solitude will be shattered, but very soon she finds her great-grand-daughter, a strange, isolated child whose own wish for reclusive ness is as intense as her own.

Raka is most unchildlike child. She never plays game, is an introvert by nature as a result of her traumatic childhood. Her mind is flooded with the unpleasant memory of her childhood days. Her traumatic experiences deprive her of a child’s innocent trust and feeling of joy in the company of others. The disrupted marital life of her parents and her long illness during which she listened to the stories read by her mother in her sepulchral martyred voice make her averse to any need to socialize.

In this novel, the violence is in the form of rape and beating. Ila Das, one day visits her. They have a long chat about their early days and their experiences. Ila Das is a social worker. She dissuaded Preet Singh not to marry his minor daughter with an old man. This irritates him. In this anger, he strangulates her and later rapes her, when she is on her way back. Raka is victim of her father’s violence. Her agonizing memory of her drunken father and the domestic violence forms a recurrent motif depicting disharmony which agonizes the young girl’s psyche and effects her being negatively.

In Clear Light of Day, the theme of relationship as one of the major theme is different from former novel. Bim carries a
He is such a coward that he could not marry a Christian because he could not dare break social conventions.

This novel presents a tragic vision of life, in which the innocents suffer. They pay a heavy price for their sincerity and innocence, as ordained by an unkind fate. Nanda and Raka, both suffer from alienation—the former because she was tired of her busy life and the later by her instinct. Nanda comes to live at Carignona, in search of solitude and feels happy in the barrenness and emptiness of the house. “all she wanted was to be alone, to have Carignano to herself, in this period of her life when stillness and calm were all that she wishes to entertain.(fire 17) she wants no one and nothing else. “ have I not done enough and had enough? I want no more, I want nothing.( fire 17)

She resents any kind of communication from outside. Her freedom is only in the house that she owns. As the wife of the Vice-Chancellor and the mother of several children, she has lived a very busy and tiring life, being an important figure in society as well as in her vast family, discharging the duties of mother, homemaker and hostess with pleasure and pride.

Nanda feels that her privacies would be intruded with the arrival of Raka. Raka was an unwelcome intruder “a mosquito flown up from the plains to tease and worry.”(Fire on the mountain 40)
listens to Mulk’s recitation of Iqbal’s poem that was Raja’s favorite. Coincidentally, it is also he wedding day of Raja’s daughter.

The novel is carefully constructed and beautifully written. In Fire on the Mountain, the major theme is alienation and quest for identity. Novelist probes the feminine sensibility and a woman’s inherent desire to know herself in terms of not only her relationship with her family but also in terms of her individual identity and its relationship with the world at large. The feminine aspiration for the harmony between the cosmic and cosmos thus becomes one of the major themes in the novel and novelist delineates how in the absence of the achievement of such a state of mind the individual feels lonely and alienated and sometimes become a recluse in his search for identity.

Nanda kaul and her husband do not have a warm relationship. He carried a life long affair with another woman. Nanda recall that her husband “had only done enough to keep her quite while he carried on a life long affair with Miss David, the mathematics mistress whom he had not married because she was a Christian but whom he had loved, all his life... (fire 145)

Nana could not belong to the family and her position is no better than a house keeper-mistress is. Her husband is responsible for this.
are repeated here but with a difference: while in part one these are merely recollected, in part three these are reenacted. As children, Raja and Bim were bright and ambitious, whereas Tara was a mediocre with no unusual desires. In their later lives, however, their careers are reversed: Tara is a sophisticated lady but Bim and Raja are just ordinary persons.

This part also accounts for the induction of Mira Masi enable the reader to understand her contribution to the psychic development of the three children, particularly of Bim, for she remains devoted to her even after Mira Masi turns insane and alcoholic and becomes a liability to Bim until her death. Part four is a continuation of part one. Tara who had earlier gathered the impression that there was hardly any change is painted to discover the strained relation between Bim and Raja, who, as she knew, had almost incestuous relations when they were young.

The arrival of Tara’s daughters delights Bim and she relents her rigid attitude towards Raja. That night, while reading the Life of Aurangzeib, she is deeply impressed by the emperor’s last words of remorse. Consequently, she clears her drawer of all the old papers including Raja’s offensive letter to her. This is a noble gesture of forgiveness and forgetfulness on her part. Attending a party hosted by her neighbor Mulk, in honor of his guru’s birth anniversary, Bim achieves her final epiphany with Raja when she
In the beginning, Tara finds the house dusty and shabby, the
garden neglected, the disused well scummy and her sister, Bim,
and younger brother, Baba, unchanged, but later she beings to
perceive the changes broth about by time. On the other hand, Bim
realizes that it must seem strange to Tara and her husband who
have traveled everywhere to find the house in a story state.
She, however, tries to link up its boredom with that of the locale of
Old Delhi:
Old Delhi does not change. It only decays. My students tell me it is
a great cemetery, every house a tomb. Nothing but sleeping
graves... (clear 5)
Part two, traces the effect of partition riots on the family. Unlike
other Indian-English novels dealing with the theme of partition, it
describes the main events in the family against the background of
the 1947 upheaval, viz, Raja’s fascination for their Muslim
landlord’s family, his love of urdu and his desire to join the Jamia
Millia, his affliction with tuberculosis and Bim’s nursing him
during his illness, his flight to Hyderabad after recovery to join
hyder Ali’s family and marry his only daughter, Bim rejection of
Dr, Biswas’s marriage proposal owing to her attachment for and
duty to her neurotic brother and ailing aunt.
Part three, takes the reader back the remote days of the two
sisters’s childhood. Many episodes, already recounted in part one,
Anita Desai’s Clear Light of Day (1980) characterizes a world of memories and a vision of timelessness in time. This novel dilates upon the consciousness of two sisters Bim and Tara. Bim, a spinster working as a college lecturer in Delhi, lives with her neurotic brother, Baba, in the old family house once owned by Hyder Ali and now by his son-in-law, Raja- Bim’s estranged brother who has settled as a property dealer in Hyderabad. Her younger sister, Tara, who is the wife of a diplomat and mother of two girls, visits the house after a long time prior to attending the wedding of Raja’s daughter. Her visit triggers off their memories of the past. The novel comprising four unnamed parts, illustrates the truth of T. S. Eliot’s dictum: Time the destroyer is time the preserver. The novelist’s own views in this regard are worth quoting:

My novel is set in old Delhi and records the tremendous changes that a Hindu family goes through since 1947. My preoccupation was with recording the passage of time: I was trying to write a four dimensional piece on how a family’s life moves backwards and forwards in a period. My novel is about time as a destroyer, as a preserver, and about what the bondage of time does to the people. I have tried to tunnel under the mundane surface of domesticity.

(India Today 1980)
In part tree, Ila Das, Nanda Kaul’s childhood friend and a spinster working as a welfare officer among the hill folks, also tries to glorify falsely the painful past of Nanda Kaul with a view to delighting the child, but in vain. This part apparently deals with Ila Das’s visit to Carignano at Nanda Kaul’s invitation to tea. They share their memories since childhood, highlighting the chequered career of Ila Das and the reality about Nanda Kaul’s past. This is followed by Ila Das’s rape and murder by a village rough causing Nanda Kaul’s death by shock at the news she receives over the phone. By pointing out the futility of Ila Das’S complete in evolvement in reality as well as of Nand Kaul’s retirement to a life of absolute illusion, the novelist seems to suggest a fusion of reality and illusion as a possible solution to the existentialist predicament. The novel concludes with the forest fire: Raka, unaware of the deaths of Ila Das and Nanda Kaul, enters the house and says, “Look, Nani, I have set the forest on fire. Look. Nani, look the forest is on fire.”(fire 145)

Fire on the mountain, threatened throughout the narrative at last comes about and may be considered a symbol of the funeral pyre the ultimate consummation. Thus, the theme of loneliness, the image of the forest fire and the local of Carignano lend structural unity to the novel.
There is an apprehension of tragedy, as real as the ever-present threat of forest fire in the hillsides surrounding the villa. Impressed by the child’s instinctive love of solitude, Nanda Kaul is drawn towards her. There is a transformation in her attitude towards Raka from her initial apathy towards the child to her genuine interest in the latter. Nanda Kaul realizes that if she is a recluse out of vengeance for a long life of duty and obligation, her great-grand daughter is a recluse by instinct. That is why, during a walk with her one evening, she exclaims:

Raka, you really are a great grandchild of mine, aren’t you?
You are more like me than any of my children or grand children. You are exactly like me. (fire 64)

One day Raka chanced to peep into a club where a drinking orgy was going on. She was unnerved to recall the shattered lives of her parents: her father used to come home drunk and beat and abuse her mother. Seeing the child perturbed, Nanda Kaul wishes to establish a rapport with her. First, she feels tempted to tell Raka the truth about her mother, but remembering that fantasy and fairy tales have their place in life, she restrains herself and starts feeding that child on untruths, on the fabrications about her own happy life, hoping that these will soothe Raka’s tense nerves as tranquillizers besides serving as a sort of wish fulfillment to herself.
Part one depicts Nanda kaul’s loneliness; she has withdrawn her self totally from the world and identified herself completely with the bareness of Carignano. To denote her intense desire for stillness, the novelist mixes up a number of metaphors all in one passage, nay in one sentence:

She would lie still, still she would be a charred tree trunk in the forest, a broken pillar of marble in the desert, a lizard on a stone wall. (Fire on the mountain 12)  
Nanda kaul’s loneliness, expressive of her dismal existence, is further illustrated by an extract from the Pillow Book of Sei Shonagon beginning, “when a woman lives alone, her house should be extremely dilapidated…” (Fire on the mountain 27)  
Since she treasures her solitude, she feels extremely upset to receive a letter from her daughter, Asha, informing her that Raka, Asha’s granddaughter, will be coming to her to spend a quiet summer to recuperate at Cargnano. Raka’s forthcoming visit threatens Nanda Kaul’s jealously-guarded privacy.  
In part two, she dreads her great-grandchild as “an intruder, outsider a mosquito flown from the plains to tease and worry.” (Fire 40) on her arrival, Raka, too, reciprocates her great-grandmother’s nonchalance: each wishes to lead a separate life, but while living under one roof, it is not easy for them “to exist and yet appear not to exist.”(Fire 47)
escape – escape the responsibilities of life, society and sometimes their home and family. Though at last, they come back to reality, to the fold of the stereotypes, but as completely changed persons. They accept the fact that life cannot go without society and family. Another theme in the novels of Anita Desai is a symbolic theme-the theme of annihilation. In her novels violence and death is always felt. Violence has been a part of primitive world as also of nature.

Fire on the mountain (1977), her fifth novel, has been divided in to three parts: Nanda Kaul at Carignano, Raka comes to Carignano and Ila Das leaves Carignano.

All the three parts of story have Carignano in common. Thus, the house on this mountain becomes a symbolic setting. Carignano, a vilas situated in Kasauli on the Simla hills, is the residence of the central character, Nanda Kaul, An aged widow of a former vice-Chancellor of Panjab university. The setting of the novel being an out of the way place, symbolizes the desolate state of Nanda’s mind .it stands for solitude valued so much by her as well as by her great-granddaughter, Raka, who comes to stay with her to convalesce in summer. The interaction between two characters can be appreciated in right perspective only if it is viewed in the context of the peculiar setting.
These female protagonists are different from others around them and who resist the demands of society and turn out to be rebels. They do not find a proper channel of communication, thus become alienated, and start brooding about their lives. They are generally neurotic females, highly sensitive but sequestered in a world of dreams and imagination and alienated from their surrounding as a consequence of their failure or unwillingness to adjust with the reality. The often refer in their opinion from others and embark on a long voyage of contemplation in order to find the meaning of their existence.

In these novels of Anita Desai, the most common theme is the theme of communication and harmony. This theme presents the complexity of human relationships. Nowadays, the issue of human relationships becomes more important due to rapid industrialization, growing awareness and complexity of world. The other themes in Desai’s novels are withdrawal, alienation, loneliness, isolation and lack of communication. These problems are inter-related in a way and exist as a corollary of disruption of good human relationships.

Another theme in her novels is the theme of rebellion. This theme is associated with feminine sensibility. They are portrayed as rebels. They revolt against their circumstances, thus questioning the stereotypes. They do not want to face reality. They want to
personality, ego, identity, etc. in her fiction focusing marginally on the philosophical or social behavior pattern of a character. She deals with individuals, their motivation, their consciences, consciousness, and their tensions. The most prominent feature of Anita Desai’s art is the delineation of characters. She is primarily interested in the portrayal of female protagonists as living in separate, closed, sequestered world of existential problems and passions.

The fictional world of Anita Desai is limited and restricted. Her characters are from the well-to-do sections of Indian society. Their problems mostly are psychological or spiritual. She highlights the miserable position of highly sensitive and emotional woman, tortured by a humiliating sense of neglect, of loneliness and of desperation. In her novels, we may find the customary strains of rural poverty, caste and class conflict, but she has fascinating stories to tell about individuals who have to traverse a ground too tricky and treacherous to handle smoothly. She is concerned with the portrayal of psychological reality. For her each character is an embodiment of some unexplained mystery. “Each individual as an unsolved mystery” (B. Ramachandra Rao 61)

She paints her characters mood, wills, of conflicting choices and inner experiences. Almost all her novels portray female protagonists who are hypersensitive, solitary and introspective.
should be able to forge a new meaning in the given context without breaking from the past.

Their focus is not to upset the social hierarchy or to reject the established norms but to get in touch with their substantive ness and through it to discover an identity for women, which goes beyond that of a victim or a martyr. Anita Desai perception of reality is that woman should strike a balance between the conventional and the contemporary. This is the vision of the novelist that “beauty lays not only in acceptance but in the adjustment of masculine and feminine principles – the anima and the animus in the Jungian concept.” (Meitei 57)

Simin Daneshwar on the other hand places her female characters in a known well-established milieu where they accept the familial and social hierarchy unquestioningly. Her female protagonist, however, try to discover and rediscover meaningfulness in life through the known, the established. Her women show the emergence of the modern, thinking woman who accepting the limitation of her context forges ahead in search of a new identity for herself, without threatening or challenging the established norms.

Anita Desai has probed the areas of concern that pertain to modern man, irrespective of the boundaries of race or nationality. The issues raised in her fiction are contemporary and concern the present day human beings. Anita Desai talks of problems related to
current... who fight that current and struggle against it.” (Dalima-Interview 13)

Anita Desai, thus, delineates in her novels the problems and plights of alienated individuals caught in the crisis of a changing society. When these characters have to face alienation, they become rebels. Tension, worries, depression, disappointment, anxiety and fear become their lot 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 Koul in Fire on the Mountain. Some characters like Nanda Koul are unable to reconcile to alienation and meet with a tragic end. On other hand, some characters are able to gain harmony in relationships and happiness in life as is the case with Tara and Bim in Clear Light of Day.

The uniqueness of Simin Daneshwar and Anita Desai’s fiction lies in their treatment of feminine sensibility. In India where women have redesigned role, which does not allow any room for individualism, identity and assertion, Anita Desai talks of woman who question the age-old traditions and want to seek individual growth. Daneshwar’s characters also mostly are under social traditions pressure. In despite, they try to recess the known in a new context and find a meaning in life. According to their woman
malaise of the contemporary man, which has been considerably 
aggravated by the crisis of the present.

Nowadays, man suffers from inner problem more than outer one, a 
conviction of loneliness and meaninglessness in his way of 
existence. This sense of alienation corrodes human life from 
various quarters and social alienation results from the sense of 
estrangement brought out by the sudden discovery that the social 
system is either oppressive or incomplete or incompatible with 
their desires and ideals. Self alienation, however, means the loss of 
content of the individual selves with any inclination or desire that 
is not in agreement with the prevailing social pattern, as a result to 
which the individuals are forced to manipulate in accordance with 
the social demands or feel incapable of controlling their actions.

Broadly speaking, alienation refers to man’s estrangement for 
someone or something with which he was attached or identified – 
his family, his group, his society and even his own self. 
This theme of alienation, withdrawal, loneliness, isolation and lack 
of communication frequently occurs in Anita Desai’s novels, being 
inter-related aspects of human life, which exist as a corollary of 
disruption of good human relationships. In her novels, 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 “made to stand against the general
inharmonious man-woman relationships and women predicaments. Her real concern is the exploration of human psyche and she unravels the mystery of the inner life of her characters. She lays emphasis on the interior landscape than on exterior characterization; on invisible than visible life. What mattered for her are her characters individuality, their motivation, their consciences, consciousness, and their tensions.

The most common theme in her novels is the complexity of human relationship, particularly issues, and the man-woman relationships. This relationship has become more important due to industrialization, growing awareness among women of their rights as individuals and the westernization of attitudes and lives of the people.

She writes about the miserable plight of women suffering under their insensitive and inconsiderate husbands. In doing this, she gives a new dimension to Indian novels by turning it from the outer to the inner reality.

Anita Desai tackles the problems of human beings, in the age which has lots its values. Owing to generation gap, loss of credibility, compartmentalization of life, the stunting of personal development and the absence of meaningfulness of life, the modern man suffers, feels alienated. The 20th century depicts the
hand, which opens every closed door. However, suddenly in last moments of her dream she sees herself at a mysterious prison with many doors and locks.

In fact, Hasti suffers from some inner and outer problems as well as loneliness and meaningfulness in her way of existence. These senses of her come from various quarters and social alienation result from the sense of estrangement that the social system is either oppressive or incompatible with her desires and ideals.

That is why she always feels insecurity, sometimes feels like a single tree in the desert and imagines that a wolf is lurking her.

In this novel, Daneshwar states dimensional of wandering state of Hasti, her mother and her grandmother and finally we don’t know what would happen to her. It seems she has find a solution for her perplexity which is marriage. But its not everything because it is a temporary solution and her last dream clears our guess.

Perhaps Hasti should to examine this way also until to find her way finally and accomplish her mission due to finding her identity.

Anita Desai portrays the psychic recesses of a man’s heart, digs into his inner psyche, and goes beyond the skin and the flash. For, her literature is not a means of escaping reality, but an exploration and an inquiry. She prefers the private to the public world. The subjects of her novels are intricacies of human relationships,
feels wandering state. Finally, Hasti chooses Salim as a husband though she knows he will limit her life and her social activities.

Indeed, in this novel, it has described some issues like; colonialism, self-identity, women awareness, development, modernism and tradition as well as love and nostalgia.
The title of novel refers to perplexity of Hasti and her environment. All of Women as well as society are in the wandering state in particular of socio-historical period in Iran.
This novel treats with wandering’s roots of three generations of Iranian women who strives to find her role and situation in the society. Grandmother as a old generation and representative of middle class woman, mother as representative of high new class who is enamored of western culture. Moreover, Hasti is representative of young and intellectual woman. These women are following to quest identity and are searching their individuality in the society that is changing due to new movement in it.
This novel happens between two Hasti’s nightmares; in the first dream, she finds herself in a unknown land which is a desert with a dry well and many died birds and injured animals. She is searching a key but cannot find that. In her second dream, when she has get married with Salim, she is walking in a big garden with some flowers and two rows of cypress trees. She feels relief and fly in the sky and praises sun and love. Hasti has a golden key in her
This novel describes Iranian women’s situation in an important period of social history of Iran. Iranian women in this period try to find their identity and their rights in their home and society. Hasti, the main character of novel is a poet, painter and educated woman who is wandering. She lives with his grand mother after her father’s death and the remarriage of her mother. She enters to political activities in university and get accustomed to Morad- a revolutionary young man. Her grand mother encourages her for marriage. Her mother also finds a suitor for her. So, Hasti, against her desire, goes to meet her suitor and in the first meeting she feels at attraction in his eyes. After sometimes the man who called Salim, proposes to her. But Hasti says to Salim that she is waiting for her first lover, Morad, and if Morad refused to marriage with her, she will accept his propose.

Hasti knows Morad and Salim are very different from each other. Morad is a liberal man whereas Salim is a rigid, religious and Gnostic person as well he is against his wife’s working out of home. Thus, her University teachers, who have influenced her, Simin and Maani suggest her new advices. On the other hand, her mother tries to encourage her to get married with Salim. Grandmother also pushes her to marry with Salim. On other hand, she wants to keep her freedom and independence. Hasti does not know what to do and she stays floating between many people and
interfere in men tasks. That is why; sometimes she tries to listen behind the door.

Of course, it is a common habit of all women in hierarchy system so, Zri is not a exception. She does the same work, which her mother, grandmother and great grandmother have done in during their life in patriarchy period.

In fact, her love for life and her eloquence in grief, we feel a bit disappointed that Zari is not more outspoken. After all she herself voiced her protects even in captivity. Aside from this, Savushun is a very engaging saga. Daneshvar manages to avoid the awkward, affected mannerisms that still obscure Iranian writing.

Hers is the colorful voice of a housewife in an old family from shiraz. Those southern ladies are famous for their spicy conversation- a brew of folkloric expression and historical, religious and mythic reference. One might find fault here and there with an out of – context narrative.

Simin daneshvar’s second novel is **Jazire ye Sargardani** (1993) which is a realistic novel and depicts Hasti and her family and her social life.

Hasti is protagonist of this novel. Novel is told by Hasti’s perspective and her point of view.
awareness and she stays up against Yusof and says: “you took my braveness. I act moderately with you always whereas moderateness has gotten my habit…” (Savushun 129)

Zari’s old complex is awakened and says: it always like that… to keep peace in the family.

Zari realizes her situation step by step and searches her role in her family and society.

She realizes that has sacrificed her life for Yusof and family whereas never had a time for own herself. We can see these talking in her interior monologues.

The pattern is for Zari to be left alone to handle dirty deals of this kind, after which she is blamed for her lack of gumption. Nevertheless, she doges her husband, because he combines for her the images of a dashing landowner and a confident, British educated intellectual. Only during her regular charity visits to the mental hospital does she seem to free herself from the confines of his abstract social theories. Zari needs a time for own herself. She suffers from her fears and doubts and blames herself. Therefore, she strives to find herself eagerly in second stage of her life.

Zari does not allow entering into men gathering at her home and company them in their discussions. She serves food and their demands. In the country, they ask her to leave room and do not
in to modern setting in this work. The novel examine Zari`s highly proscribed role.

Zari is a complex figure, unafraid to question her society’s mores. She is a young wife and mother of three, has always wanted to live her life in the traditionally feminine way by maintaining a loving and peaceful home and avoiding confrontations. In her second stage of life, she increasingly realizes that she can no longer be passive and fearful of action. When Yusof dies in a politically motivated assassination, the grieving Zari finally renounces her fears and doubts and resolves to live like an independent lady.

Daneshwar lovingly details the Old Persian customs and ways of life, and the conflict between an understandable yearning for peace and tranquility in the face of change and tragedy is moving evoked. “It is sympathetic but never sentimental account of one woman’s rite of passage. A timely and welcome debut. (Kirkus reviews 1990)”

Zari, main character of novel, during the wedding ceremony that opens the novel, Zari is tricked in to lending her emerald earrings to the bride, the governor’s daughter, later, she is forced to sell her son’s favorite mare to governor’s younger daughter. She gives in to protect her husband’s safety, but she is afraid to tell to her husband about it. And when she tells about this event, her husband blames her and slaps in her face. This slap cause to Zari’s
Savushun is not about the sociopolitical treaties that some of the above may suggest. It is a meandering novel about fallible human beings, who are confused about what is happening around them. At first, incident follows incident as in an unedited diary. Threads of plot are picked up and dropped, but slowly those threads are drawn together in a phantasmagoric modern dress version of the betrayal and martyrdom of Siyavoush- a mythical Iranian hero.

The story told from Zari’s perspective, depicts a shirazi landowning family, which has become entangled in the dirty politics of the 1940, instigated by foreign intruders and local opportunists. Usuf, Zari’s husband, resists the foreigner’s demands that he turn over his crop to feed the occupying army. To do so it would result in the starving of his own peasants. He pays for his stubbornness with his life. In Savushun, Daneshwar integrates women situation, social events, traditional customs, and beliefs, creating a beautifully narrated story.

The last scene of the novel is that of Usef’s burial procession, which is on the verge of turning in to a mass demonstrator, leaving his body to be carried by Zari. This scene is among the most moving and well-written passage in the novel. Daneshwar described Yusef’s highly essentional decency and Zari’s quiet heroism; Persian folklore and myth are expertly woven
violent events. Indeed, they will be actors in these events. The setting is Shiraz, in southwestern Iran, in the 1940.
In 1941, Britain and the Soviet Union, concerned by Reza shah’s pro-Nazi sympathy and worried too about the supply lines to Russia, occupied southern and northern Iran respectively. The demands of the occupying troops for food and other commodities forced up prices and encouraged hoarding. Feminine was widespread in 1942 and 1943 outbreaks of typhus in southern Iran were blamed on the British Indian garrisons... all this features in the novel.
The title of the novel itself refers an ancient ritual of mourning in which the participants lament the betrayal and death of Siyavush, a sort of Adonis figure from Iran’s legendary pre Islamic past. Just as the hero Siyavush passed through an ordeal of fire, so Usof was betrayed and killed by foreigners, so Iran has fallen among foreign thieves. In other hand Zari as protagonist passes from so many obstacles in her way in order to finding her real feminine situation and self-identity.
On other hand savushun is a Persian symbol for hope, against hope really the figure of an initially happy young wife and mother. Zari never ceases to love and revere husband, but she will in the end break free from the garden in which he kept her captive.
Savushun have all the making of well-told story, which may guide the reader to have glimpses of life in contemporary Iran often inaccessible through socio-cultural research projects. This novel is important for many reasons. It is the best-selling Persian novel ever in Iran. It is the first published Iranian novel by a woman writer. It is one of only dozen or fewer serious, interpretive Iranian fictions to date that feature a female protagonist delineated from a feminine perspective. It is protagonist embodies traits, self-questioning and quandaries found in many educated Iranian women. Meaning that Savushun can serve as an important window into a room in Iranian culture and the situation of women in Iran.

Daneshwar creates a paradise out of the evocations of the smell and sights of flowers, herbs, lotions and nuts. Zari’s garden is an enchanted place and she rarely ventures beyond its confines save to do charitable work in nearby hospitals.

Rumors of politics and battles are brought to her by gossiping visitors and she gathers more by eavesdropping on her husband, Usof, and his guests as she brings their food and their opium-laden hookahs. At first, most of this talk seems distant and uninteresting but a part of Savushun has historical approach. Though one about recent history, and in time the peace of garden will be breached and the lives to Zari and everyone she knows will be affected by
Daneshwar is also quite successful in creating the real, as well as the imaginary world of her characters. On the other hand, her works reflect reality rather than fantasy. They contain themes of marriage, childhood, sickness, death, treason, profiteering, literacy, ignorance, poverty and loneliness.

Simin Daneshwar portrays the both inner and outer sides of her protagonists. Daneshwar’s central characters are women who seek their situation in home and social as well as request identity in the society.

She deals with private and public world equally. She explores women individuality and their relationships with men because of growing awareness of women rights as individual and westernization of attitude and industrialization. In other hand, Daneshwar delineates in her novels the problems and plights of individuals in the crisis of changing society.

Savushun, the first novel of Simin Daneshwar, published in Persian in 1969. It was the first novel written by a woman to appear in Iran. Its protagonist, Zari, desires chiefly to care for her husband, raise her children, supervise the kitchen and tend the garden. If she were not so attached to her family, things might be different. The first pick of the fruit, caresses, conversations, affectionate gazes… such a person could not take risks.
Daneshvar’s stories reflect reality rather than fantasy. They contain themes such as women problems in society, child theft, adultery, marriage, childbirth, sickness, death, treason, profiteering, illiteracy, ignorance, poverty and loneliness.

The issues she deals with are the social problems of the 1960 and 1970, which have immediacy and credibility for the reader. Her inspiration is drawn from the people around her. In her own words: “simple people have much to offer. They must be able to give freely and with piece of mind. We, too, in return, must give to them to the best of our abilities. We must, with all our heart, try to help them acquire what they truly deserve.” (Golshiri 154)

In 1979, Daneshwar retired from her post at university. In 1981, she completed a monograph on Al-e Ahmad, Ghoroub-e Jalal (The Loss of Jalal). This is the most moving piece she has written, as well as the best descriptive work on the personality of one of Iran’s literary leaders.

Her last collection of short stories is “Ask Immigrant Birds” that published in 1983.

Her second novel Jazire-ye Sargardan (The Wander Island) was published in 1993. After six years in 2000, she published her third novel, entitle Sareban-e Sargardan (The Wandering Camel Rider). Daneshwar approach in two this novels are different with her first novel. She attempts in new techniques.
written by an Iranian woman and from a woman’s perspective and has longer traces of weak technique, structure, or style.
Daneshwar’s husband died a few months before the publication of Suvushun. After Al-e Ahmad’s deal, Daneshwar continued her involvement in the activities that had been important to her husband. She assumed a leading role in the Writer’s Association. In her understated yet resolute way. She provided moral support for intellectuals and dissidents opposing the Pahlavi regime.
During the mid-1970s Daneshwar kept a low profile. She maintained her position as associate professor and became the chairman of the department of Art history and Archaeology. In addition to, her work at the university, she wrote a series of short stories. To Whom Can I Say Hello? Established Daneshwar as a good short story writer as well as an able novelist.
In this collection, Daneshwar expands her earlier convictions. The diversity of her characters and her choice of themes reflect her thorough understanding of the multi-faced Iranian society, manner of speech, and popular expressions of Iran’s various social strata. Her well-rounded characters are reprehensive of their time and place, presenting a colorful view of Iranian behavior. This quality in her writing affirms the faithfulness of her work as being a true mirror of society.
had become a valuable addition to the collections of foreign works available in Persian. In A City as Paradise, Daneshwar’s prose style had matured considerably, coming closer to the language of people, no longer as formal as it had been in the Quenched Fire. Instead, she had developed a short, clear and concise sentence structure.

Daneshwar asserted the devotion to recording woman’s condition in Iranian society in A City as Paradis. Here she no longer dwells on the general characteristics of women. Rather, she assume a neutral position and avoids passing judgment on them, she merely portrays the women and their lives as she saw them. Her characters are able to speak for themselves and demonstrate where their major strengths and weaknesses lie.

At the time “A City as Paradise” was published, Daneshwar was still under the shadow of her husband, Al-e Ahmad, who was an imposing figure in Tehran literary circles. Al-e Ahmad had begun writing in 1945 and by 1961 had published seven novels and short story collections, establishing himself as a notable writer and critic. It was not until the publication of Suvushun, Daneshvar’s masterpiece novel, in 1969, that she attained recognition as an indispensable writer of modern Persian literature, surpassing even Al-e Ahmad in literary importance. Suvushun was the first novel
Typical of writers of the 1940s, Daneshvar dwells on issues within Iranian society. She juxtaposes the opposing values of right and wrong, such as poverty versus wealth, or the carefree life of the reach versus the sorrow of the poor and for moral reasons condemn one while praising the other.

The year following the publication of the Quenched Fire, Daneshvar received her Ph.D in Persian literature from Tehran University. Subsequently, she became acquainted with JALAL AL-E AHMAD, the famous contemporary writer and social critic. They married in 1950. Two years later Daneshvar received a Fulbright Scholarship and left Stanford University for two years. During this time, she published two short stories in English in the Pacific Spectator.

Upon her return to Iran, she joined Tehran University as an associate professor of art history, post she held for twenty years. Daneshwar was never granted a professorship, not for lack of credentials, but due to the influence of government secret police, as she would learn later from the president of the university. She had always been an outspoken and articulate lecturer who believed that her primary responsibility was to her students.

Daneshwar published her second collection of short stories, Shahri Chon Behesht (A City As A Heaven) in 1961. Meanwhile, her translation of Chekhov, Shaw, Hawthorne, Schnitzler and Saroyan
local Shiraz newspaper. She entered Tehran University and majored in Persian literature. When her father, a physician, died in 1941, Daneshvar was forced to find a job, as the family’s only source of income had been her father’s salary. She was employed at Radio Tehran, where she wrote a series of programs entitled “The Unknown Shirazi” for which she received scant pay. In acute need of money, she even wrote articles on cooking. After that, she becomes assistant director of foreign news. But she soon became dissatisfied with the routine nature of this job and left Radio Tehran for a newspaper called Iran, for which she wrote articles and did translations. The relaxed social and political environment of the forties, marked by some degree of democracy and freedom of speech, promoted Daneshwar to choose journalism as a potential career. During her year at Iran (1941-1945), she decided to try hand at fiction writing later.

She wrote her first book in 1948 entitled Atash-e Kamush (the Quenched Fire). Although seven out of sixteen stories are O.Henry inspired, and Daneshwar had the book published in first draft from, the major elements of her style are evident. Daneshvar had become familiar with O.Henry as a student, and like him she deals with the basic issues of life, death, love and self sacrifice.
forgives Raja and Tara for their desertion, she gains serenity of mind and develops a healthy attitude towards life accepting the world as it is.

The female characters lead an apparently smooth life, but their lives are full of turbulent passions, unfulfilled dreams and chaos. To some extant the females are themselves responsible for the miserable conditions in which they are shown because they are all sensitive and emotional. However, for their abnormal behavior, their strange experiences of childhood are also responsible. Because of insecure and strange childhood, these women fail in getting the love and attention of their parents. Especially the role of fathers is quite deplorable as they are often careless and unsympathetic.

Another reason for their emotional turbulence is the role played by males in their lives. Men are responsible directly or indirectly for the sufferings of these female characters. Spinster, widow, married woman all suffer alike in the hands of males. Males in their varied roles of father, brother, husband and stranger, all work in a manner to aggravate the sufferings of women.

Simin Daneshwar born in 1921 in shiraz, she was educated in a missionary school. She began her writing career as early as 1935, when she was still eight-grader. Her firs article was published in a
fatal news of Ila Das’s murder and rape at the hands of Preet Singh whom she reprimanded on the proposed sale of her very young daughter.

Clear Light of Day is an important work of Anita Desai. It has a rich gallery of female characters. Bim, the protagonist is a middle-aged spinster, Tara is a married woman, Mira Masi a child widow and the Misra girls are abandoned by their husbands. Here we find Bim sacrificing her life for the sake of her brothers and sister. She becomes symbol of love, devotion and sacrifice. Raja and Tara, her brother and sister, disentangle themselves from familial ties and go away showing to interest in anything. There is a moving picture of the disintegration of the family and the individuals like Aunt Mira and Baba. Bim adopts the life of loneliness not out of her choice, but out of her feeling of responsibility after her parents’ death and her brother, Raja’s indifferent behavior. Though Bim needs Raja’s help, yet she never asks for it. Bim is full of grievances, yet she finally excuses Raja, undergoes a purification of the soul, and is brought in to “clear light of day.”

She is able to attain positive detachment only when she involves herself in action without caring for its fruit. Earlier her vision of life was clouded by vagueness in the fact that she expected fruit for her life of sacrifice in the form of gratitude. When she does not get it, she develops hatred for her loved ones. But in the end when she
Mountain and Author’s Guild Award for Excellence in Writing for Where Shall We Go This Summer? The other three novels – Clear Light of Day, In Custody and Fasting Fisting were considered for booker prize.

**Fire on the Mountain** (1971) contains an extremely vivid and vibrant picture of an old age. It is sparsely populated with only three females, Nanda Kaul, Ila Das and Raka. Other characters are introduced by dialogues or memory device. The conflict between the need to withdraw in order to preserve one’s sanity and the need to be involved in the painful process of life continues in this novel. The hero is Nanda, a great grandmother, who wishes to spend a quiet life in her Carignao cottage.

She is averse to the thought of being involved in the lives of friends and relatives and is content with the services of Ram Lal, her cook. She has suffered from variant psychic tortures in different situations in life. The meddling outside world, however, cannot be shut out for long and Raka, her convalescent granddaughter, comes to stay with her. Her old friend, Ila Das, a social welfare officer in a neighboring village visits her and the two ladies attempt a remembrance of things past.

The note of monotony in the story disappears when Nanda Kaul recalls the infidelity of her husband and the ingratitude of her children. The contrived peace of her life is further shattered by the
preoccupation is with the inner world of sensibility rather than the outer world of action.”( Srinivas464)

She makes her fiction a deep psychological study of her characters. Simin Daneshwar’s fiction on the other hand is sociological in its focus. Her most interest is in the narrative and social comment than in psychological characterization. Her novels give a faithful account of contemporary Iranian reality. Thus, she considers the inner world and deep layers of her women characters also.

Anita Desai was born on 24th June 1937 in Missouri. Her father was a Bengali and mother a German. She started writing prose at the age of seven and appeared on the Indian literary horizon in (1963).

When her first novel Cry, The Peacock was published and was considered a “trend setting novel”(K. Sristava, Perspective, xiii) and a poetic novel. Her second novel Voices In The City was published in (1965). She has some other novels to her credit as well- Bye-Bye Black Bird (1971), Where Shall We Go This Summer? Fire On The Mountain (1975), Clear Light Of Day (1980), Village by the Sea (1982), In Custody 1984, Baumgartner’s Bombay (1988), Journey to Ithaca (1997), Fasting Feasting (1999).

She has award as well as the Royal Society of Literature’s Winifred Holtby Memorial prize for the novel, Fire on the
Desai is an imaginist novelist. Her novels teem with various powerful images and enrich the textual density of her novels, Daneshwar is imaginist novelist too. Both of them mend the reality and imagination skillfully in their novels.

Both writers have dealt with the universal themes. The purpose of this study is to identify and probe various issues raised in the fiction of both Desai and Daneshwar and to see how they deal with the universal contemporary issues. The novels of Desai taken up in this study are **Fire On the Mountain** and **Clear Light of Day**. The novels of Daneshwar taken for this study are: **Savushun** and **Jazire Sargardani**.

Anita Desai emerged on the literary horizon after independence in India; she has added a new dimension to the contemporary Indian English fiction. Other contemporary Indian writers like Ruth Prawar Jhabvala, Nayantara Sehgal, Mulk Raj Anand, Raja Rao, R.K.Narayan, Shashi Deshpande, Barathi Mukherjee have also been ranked as some of the great Indian novelists and they too have an impressive corpus of fiction to their credit but Anita Desai has secured a unique and significant place due to her innovation thematic concern. Anita Desai, in her fiction deals with feminine sensibility. She explores the inner life of her characters. “Her
The ponderous responsibility of matrimony is seen for women and the novelists sometimes keep two manly and feminine worlds against each other due to showing off their sociological critical view. There are autobiographical aspects in their novels too. Anita Desai uses some setting, which she has lived there and Simin Danehwar brings some documentary elements of her own life and history in her novel.

The most important aspect of comparison between Anita Desai and Simin Daneshwar’s novels is feminine pictures. Both of them depict the feminine sensibility, their demands and wills. Their female protagonists try to discover and rediscover meaningfulness in life through the known, the established. Their women show the emergence of the modern thinking woman who is accepting the limitation of her context of forges ahead in search of new identity for herself, with slow threatening or challenging the established norms.

Both novelists paint their character’s mood, wills of conflicting choices and experiences in their works.
Both novelists try to portray female protagonists as individual who seek their identity in social hierarchy.

In Daneshwar’s fiction, the stress is on sociological and political issues. In Desai’s novel, it is the exploration of sensibility, the inner workings of mind that assume significance.
Both novelists use modern narrative and techniques like, stream of consciousness, flash back, interim monologue, dialogue, and foreshadowing. Thus, we can find various images, symbols and myths in their novels.

Virginia wolf, believes that the first women’s problem comes from technical language problem. It means, structure of dominant language is not suitable for women characters as well as their expression. She says that women have to change the masculine structure of language due to their thoughts, demands and ideas. Because writing is place where we reveal suppressed thoughts due to show of the secret realities. So, women need a language for own themselves so that, they can reflect their inner reality.

Using stream of consciousness technique, interim monologue and poetical language and bringing elegant details as well as feminine symbols, is a one-step to earn the feminine language writing. Anita Desai and Simin Daneshwar both try to reach to a feminine writing by these tools.

Both novelists treat with characters that belong to upper middle class.

In fact, the common themes in their works are often, withdrawal, loneliness, alienation, anxiety, insecurity, violence and death as well as dread and doubts.
the present but in future also. Because they write about the predicament of modern man. Both of them write about women problems under patriarchy pressures, rules and their awareness and seeking a new identity.

Anita Desai and Simin Daneshwar deal with people, issues, problems and situations that are deeply rooted in a common context and try to find an answer to these situations in their own manner. Though both of them talk of their country people, their culture, tradition, socio-economic and individual concerns, yet their response to an expression of these concerns differ both in the choice of their thematic focuses well as the narrative style.

Indeed, these two writers come from dissimilar cultures and environments but we have seen that they reflect similar concerns and anxieties in their exploration of women’s predicament in modern society, their protagonist characters effort to quest identity, awareness and finding their situation and their real role in the society and their home. On the other hand, they demand meaning of life and individuality.

Both of writers are women, their central characters are women and novels are narrated by feminine perspective. That is why I have focused on women characters more than other elements in this study.
Moreover, this chapter has been dedicated to the detailed analysis of her two novels and has been depicted women characters as protagonists in Daneshwar novels based on feminist criticism approach.

In chapter three (III) I have tried to portray in details the overall picture of Anita Desai as one of the major contemporary voices among Indian writers in English and indicate significance of her novels on improving modern Indian fiction.

Indeed, this chapter has been devoted to the detailed analysis of her two novels, which are very important works of Anita Desai. Chapter four (IV) comprises of a comparative study in present novels. In addition, chapter five (V) deals with the conclusion drawn based on the present study.

Anita Desai and Simin Daneshwar are two outstanding modern writers of this era, First one from India and second one from Iran. Both of them are famous not only in their country, but also abroad. They focus on the contemporary issues.

The relevance of their fiction lies in the universality of the novels of Anita Desai and Simin Daneshwar. They may write about a particular situation and about particular characters but the fact is, that the problems and their novel’s themes deal with, which are faced by man anywhere in the world and at any time not only in
desire to overcome these predicaments, to forge a new meaning and understand a life, to establish a connection between the self and the universe and yet both these writers are different in the manner and mode of dealing with these concerns. The study is an effort to study the writings of the two writers, their thematic concerns, approach and treatment. In this study, I have tried to examine structure of their novels and role of women- as protagonist- in novels of both novelists.

This study has been designed in five chapters. In chapter one (I), there is a glimpse to comparative study, its background, meaning and function in literature. Moreover, it has been brought a short perspective of novel’s emergence in the world and particularly in Iran and its perfection to date. Emergence and role of women writers in Iranian contemporary fiction is another part of this chapter.
 Therefore, there is a short view about feminist criticism because I have considered to role of novelists as women writers and their female characters in the novels in basis on feminist approach.
In chapter two (II) I have tried to present in details the whole picture of Simin Daneshwar, her views and ideas about novel and literature as a first Iranian woman novelist and one of the most outstanding writer who has influenced modern Persian novel.
On the contrary, nowadays we have lack of information about Indian contemporary fiction. It means we have quiet good number of translated novels during recent years.

Most of Iranian are interested in Indian culture, reckon just due to some of their popular movies which have sentimental aspects, but they cannot show a real illustration of Indian society of today. In spite of this, Indian people also do not have much information about Iranian modern fiction.

In this study, it has been attempted to introduce two outstanding writers—Anita Desai and Simin Daneshwar—, which are concerned readers of Iran and India, and analysis of their novels because of showing their writing specialties, similarities and differences as well as their feminine characters and their role in their novels.

This study is a first step for introducing the modern novel in two countries since other scholars continue subsequent steps. Considering the fact that, there is no comparative study research on one Indian and Iranian novelist so far.

This study aims at focusing on the significant aspects, women situation and analysis of the novels of Anita Desai and Daneshwar and compromise their treatments in common themes and female protagonists. Then I have tried to find their similarities and differences in their novels. The two writers have common concerns, that is both write about human beings, their predicaments, the
A comparative study between two writers who have different origins, places, and cultures is not a simple work. In fact, more than similarities there are differences, but description of humankind sensitivity, emotions and life experiences in their works are common, and make them close to each other. A comparative study due to acquaintance with contemporary fiction of different nations opens some new windows for readers. Novels not only give us enjoyment but also perception and understanding. In other way, it accustoms and shares with us the experiments of other nations. In addition, novel makes us close to different nations. It means, if people are unable to travel to various countries and visit new places, literature specially novels, provides a shortcut (as a best way) to them. Past records of cultural interchanges of Iran and India returns back to ancient eras, as we can observe some literary influences in tradition storytelling of these countries. For example, Iranian has introduced Panchtantara to people of all over the world during the Iranian reign of Sassanid.