CHAPTER-5
COMPARISON OF THE WORKS OF BOTH THE WOMEN NOVELISTS

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In the Seven Chapter the Researcher has focused over the study of comparison of both the novelists’ works along with criticism in some particular aspects.

5.1 Study of Women Characters of Shashi Deshpande and Anita Desai

5.1.1 Women Characters of Shashi Deshpande

The life of women is tossing between the ‘Myth’ and ‘Reality’. Women are considered as the highest important creature of the society. Though they are counted as ‘Other’ and the ‘Secondary’ in reality. Patriarchal society of India has accepted woman as servant who has to work for whole time, devoted for life time, nothing to think in concern of ‘Self’, pass the life in silence, and be submissive to men, not to be demanded for rights. Questions and problems of women’s life are unheard and ignored because the male-dominated society defined that there is none like that which could have at least interest in the life of women. For the last three decades many male, female writers contributed the most in the field of Indo-Anglican Literature. Their target of focus is ‘Feminism’. If we focus over women in any colonized country, the women are found with the same notion as ‘Other’ (Sinha 1).

Shashi Deshpande has tried to show how her women characters reject the established hierarchical, patriarchal system and how they vehemently deny the supposed supremacy of masculine power and authority. Deshpande has focused over the Indian women. Those women who are urban middle class, highly educated, cultured, coloured with Indian tradition yet struggle for self identity and self-honour in the family as well as in the society. Deshpande’s fiction focuses on the women characters trapped in a conflict between tradition and modernity (Sinha 1).

5.1.1.1 Jaya: That Long Silence

Jaya, in That Long Silence, is educated in convent, fluent English speaker, modern and belongs to the middle class family. She got the name ‘Jaya’ by her father which means ‘Victory’ but she becomes ‘Suhasini’ at her husband’s home. The name changed, and the identity too. From ‘Victory’ to ‘Pessimism’ and ‘Submission’, Jaya finds conflict of being ‘Nowhere’, moreover, modification in her personality too. Mohan and her marriage is
nothing but the unaffectionate and unloving diversion. For Mohan it was attraction to get marry with highly educated English speaking girl while for Jaya it is just a matter of observation that what happens with her after all. Marriage became coincident for her as she lost her father and her brother hurriedly took decision to lighten the burden of a responsibility of a fatherless girl on someone else’s shoulder. In their marriage there was no thought of combination. Jaya is a modern creative writer while Mohan is quite rigid and traditional beholder in matter of women’s freedom and development. Jaya had a spark of revolting. When she came newly married she immediately expressed what she didn’t like. But gradually she found that Mohan shows his being badly hurt by her this kind of approach, so gradually she started to be silent and unexpressive. Even she was rejected as a writer of free persona too. Mohan advised her to write: “light humorous pieces about the travails of a middle class housewife” (TLS 148-149). Jaya feels crushing of her ‘own’ desire. The tension is created when she confronts her own thought by writing the story about a man: “......who could not reach out to his wife except through her body” (TLS 144). Mohan accused on her to expose their personal relationship. Jaya’s writing and winning of first prize about the story which Mohan addressed as exposing to his family. Such accusation stops Jaya to write with creativity and freely. This incident affects her career as a writer and it has left the great impression on her psyche. Besides it, she has continued to write. Under an assumed name (as women writers have often done under patriarchy) but her stories have been rejected. This way Jaya’s self as a writer that is being crushed and this leads her to a rebellion. She can’t create her separate identity as the woman under the other identities of being Mohan’s wife and a mother of the children. She herself delineates how she gave up writing for the joy of wifehood and motherhood: “Even a worm has a hole it can crawl into. I had mine—as Mohan’s wife, as Rahul’s and Rati’s mother ......... and so I had stopped writing” (TLS 148). Jaya gets consoled herself as she doesn’t find the any other remedies to maintain her relationships and her role. Jaya is almost on the breaking point with scattered mentality. The novelist has tried to clarify that under patriarchy, women have also recoiled from telling the truth about sex and self. Jaya stopped to write what is actually the self actualization of women instead she started to write the idealistic writing for the readers and the society which likes idealism than the reality. She wrote for ‘Seeta’, which made happy to Mohan and got
acceptance in other’s eyes but something she could not recovered from within which is called as realistic and bold writing. The writer within Jaya was suppressed under the pressure of ideal womanhood and motherhood. She feels as if she were the slave of emotional affiliations and under conditions she can just follow the limited theory of “yathecchchhasi tatha karu”—Do as you desire, as Lord Krishna giving the message of ‘Karma’ to Arjuna on the battlefield” (TLS 192). This she finds as the final solution and tries to get meaning of her new life.

Jaya is rebellious by nature on the contrary. Though in silence she doesn’t give her concern to the illegal activities of Mohan due to what the difference she could face in her and Mohan’s relationship. She got the chance to face herself when she met Kamat, who made her realize the meaning of her name ‘Jaya’. She finds herself with full of expression, openness before Kamat. She doesn’t feel any kinds of hesititation or guilt when she involved with Kamat physically but she got the meaning of her ‘Self’. She remembers what Kamat has said to her:

“Jaya—your name is like your face, Kamat had said. And Jaya asked him ‘How?’ Kamat Said to her ‘It’s small and sharp and clear, like your face’” (TLS 14).

Jaya got dignity as woman in words of Kamat which she lost in Mohan’s words and approach. Involvement of Kamat’s existence invisibly in Jaya’s memory, is something related to her as being with own self, having some joy, peace and to live as ‘Self’. Here Kamat appears as a hard critic. He points that the basic truth of her failure is her fear, she is a new woman, who is weaker than the traditional woman of the Indian ethos because she has twice inner conflict one is of feeling the suppression of the self-identity and inexpressiveness and second the male-female domination and oppression of the self-existence. Kamat refuses her to hide herself behind the false name and write without worrying of other’s like and dislikes:

“I’m warning you—beware of this women are the victims’ theory of yours. It’ll drag you down into a soft, squishy bag of self-pity. Take yourself seriously, woman. Don’t skulk behind a false name. And work - work if you want others to take you seriously” (TLS 148).
The novelist is not only writing about her female protagonist, Jaya, in *That Long Silence*, who is trying to remove a long silence and struggle with the problem of self-revelation and self-estimation, but through Jaya she presents other women’s unhappy preys who never broke their silence. The novel presents a scathing aspect of our social institutions like marriage or family. Jaya is sensitive and romantic character too. She believes in equality of both male- female. She insists Mohan to cook when she was pregnant but Mohan shows his attitude that it’s not man’s business. Though Jaya is modern woman but she is traditional too. She remembers that she is married, wife of Mohan and mother of Rahul and Rati. Pessimism and inferiority, inexpressiveness and alienation in the relationship with the husband leads Deshpande’s female protagonists to the other man who helps them to realize their own self worth. But such attachment doesn’t make them realize the feelings of guilt. Deshpande’s women are subject to sexual liberation. But that also cannot make them wholly detached from the family. So finally they come back to the family and responsibilities (Sinha 6). Their returning back is not their surrender to the patriarchy but having determination to themselves not to lose the individuality and self-honour. Deshpande’s women characters, in most cases, come to the level of consciousness after some crises. When Jaya finds out that her identity is getting blurred for the mental complexities of her husband, she becomes a rebel, but her rebel is mental rebellion. She could only recover herself after her long silence—here silence plays the role of a weapon (Sinha 6). There has been a revolutionary and egocentric note in Jaya’s character right from her early stage. Her father loved the classical music of Polushkar and Faiyaz and recommended to Jaya to listen it, but she was fond of the listening music of Rafi and Lata. Jaya’s reaction was feministic modern and rebellious. Jaya like most of the other new-women wants only, mundane joys, security and family harmony.

The novelist presents the optimistic view of Jaya through these words of Jaya that: “*I will have to speak, to listen, I will have to erase the silence between us*” (TLS 192). Jaya thinks that the choice is in hand. One has to believe in One’s own self. Jaya begins life a new, for life provides many choices. Jaya herself thinks that in life there are so many cross roads, so many choices. This is the sapience Jaya has learnt in the turmoil of her life. She has not any opportunity in her life to act according to her choice. Thus the title shows the seventeen years past life, has tried to play the role of a traditional woman, the embodiment of tolerance,
suffering and courage. However she becomes the modern egotistical self-assertive rebellious woman, all these being marks of a new-woman. The desertion of the conventional passive and submissive role and adoption of the new role presents a woman’s perspective on the world and it focuses on women’s issues.

5.1.1.2 Sarita: The Dark Holds No Terrors

Sarita (Saru): The Dark Holds No Terrors has been considered as the most powerful and the satisfactory novel which illustrates the power of woman who fights against the societal and the familial force and gets the victory in the struggle for establishing one’s own identity beyond the authority of the parents, husband, custom and tradition. Sarita, the female protagonist familiarly known as Saru reflects those thousands of girls in India who becomes the victim of gender discrimination and live the hatred life (DHNT 28). From the very early childhood she was facing the consciousness and constant reminding her, of being the ‘Woman’: “Don’t go in the sun, you will get darker” (DHNT 45). She is considered as the property of in-laws. Saru got the ill-treatment regarding the gender differentiation from the childhood by her mother and strong accusation after the death of Dhruva, her younger brother as if Saru were responsible for the death of Dhruva. She felt that her mother cursed her which was unexpected by any girl by her mother which she faced. Saru was the child who suffered from gender bias. Her mother was giving much priority to her brother (Saru’s brother) Dhruva in everything. She recollects the memory that: “She cursed me as no mother should” (DHNT 25). Gender discrimination arose the hidden anger and the fury about her mother in Saru: “You killed him. Why didn’t you die? Why are you alive, when he’s dead?” (DHNT 45) she constantly recollects the past. Such accusation haunts her like a ghost throughout the life. Saru is the unloved and the unwanted child like, who creates the feeling of hatred towards the traditional practices during her impressionable years. She hates her mother that she wants to hurt her by her marriage to Manohar: “I hated her. I wanted to hurt her. I was no more that naive child who had once said, trying to wound her, I dreamt you were dead” (DHNT 142). Saru went for the medical study. She lives in a hostel and she got marry with Manohar just because to hurt her mother, torturing her mother: “I’ll show her, I’ll make her realize” (DHNT 60). She found that Manohar is her saviour to secure her lost love in her parental home and her identity as an individual. But unfortunately she got failure in
that. Manohar felt jealousy by her name and fame. Saru is caught up in a dilemma between her personal and professional life. Even her high designation made him inferior so that he started to rape her in the night. She wants to get rid of the physical pain. Hence she went back after fifteen years to her father’s home. In opposition of Manohar she burst in to anger that:

“…..My wants are simpler. To sleep peacefully the night through. To wake up without pain. To go through tomorrow without apprehension. Not to think, not to dream. Just to live. And to do that I must get away. Yes, that’s why I’m going. To get away from this house, this paradise of matching curtains and handloom bedspreads. This hell of savagery and submission …” (DHNT 28).

Saru lives under the constant guilt and terror. Both hunt her day and night. She is successful doctor in daytime but the terrified animal in the night. Saru is the example of the doubly marginalized woman of the Indian society. First she is a woman and second she is inferior to man. The mentally harassment she gets from Manohar is the symbol of the patriarchal structure of the society which has given the man a discretionary power to use the body of a woman in any of the ways whether it may be love making or it may be consuming her body against her consent (Sinha 3). Saru struggles for the self worth and the self- identity from the childhood. She hates her mother that’s why she got admission in Medicine as well as she got marry with Manohar. Saru needs the love and care. She wanted to hurt her mother so she did all those which were against of her mother’s mentality. She wants to prove herself right and successful.

Saru is the woman who provides the message to the mass of women that: “be your own light”. It’s not about any one woman but it is about life and living. Saru at last gets rid out of the complexities and guilt. She comprehends the meaning of human life and energizes: “It’s my life…But it’s true. We come into the world alone and go out of it alone. The period in between is short” (DHNT 258). Saru is not only a doctor but also the self-reliant woman who achieves her own identity. Saru who has a healthy personality tackle the situation with rational attitude. She meets the frustration without conflict and she develops tolerance towards stress, anxiety, depression, pain and emotional disturbance. Saru represents a middle class girl in a modern Indian social structure. She has been trapped in traditional and the new
ideas. She was born and brought up in the traditional rigid family but the education brought changed in her attitude towards life. She becomes rebellious towards the middle class orthodoxy. Her father proves very supportive to her. She says everything to her father in concern of the sexual harassment by her own husband but her father made her understand to come out from the guilt of Dhruva’s death and express clearly before Manohar about her likes and dislikes:

“I told you once Saru...your mother is dead. So is your brother. Can’t you let the dead go?” (DHNT 217).

“I told you... they’re dead. They can do nothing. Why do you torture yourself with others? Are you not sufficient for yourself? It’s your life, isn’t it?” (DHNT 217).

Saru returns back to her paternal home for the temporal time, that temporal withdrawal helps her to understand her own self. She understands the sadism of her husband. Besides being merely a daughter, sister, wife or mother, she evolves into an individual with her own legitimate expectations of life: “Give him chance, Saru. Stay and meet him. Talk to him. Let him know from you what’s wrong. Tell him all that you told me” (DHNT 216). Her father’s words gave her new dimension of life to let all vanish in the air which is called as past and love in the present. On the contrary she understands the lack of time to her family than her professional life. She also understands a kind of injustice with Manohar in superiority by her. Saru had two affairs also apart from her marital life with Boozie and Padmakar. But she didn’t let them allow injuring her professional and the personal life. Of course she took the support of both of these persons at the different time at different steps of her professional development.

_The Dark Holds No Terrors_ is the saga of Saru’s mental and sexual suffering. Every stage of her life she submitted herself unwillingly, in childhood before mother and after marriage before her husband. Saru makes the compromise in her life, first in her father’s house and then father-in-law’s house. Saru got crushed under the many selves which she was rejecting first and then accept gradually that she is the guilty sister, undutiful daughter, the unloring wife……all persons spiked with guilt (Shitole 864). Saru is the ‘anti-matriarchal’ heroine who breaks the parental bondages and gets marriage with Manohar, considering it as
the door of freedom. Saru lives the life of guilt. She finds the unhappiness in her life is the curse of her mother. She feels that her mother cursed her as any other mother should not curse to her daughter. Saru’s decision to get marry with Manohar, a man whom she herself chose, which act as turning point in mother-daughter relationship. And her mother said: “What daughter? I have no daughter” (Raman 1). Saru is unshared. She couldn’t express herself with any other person. Her being expressive before her father makes remind the one of the ancient mariners in Coleridge’s *The Ancient Mariner*, who expresses the story of guilt before the wedding guests. Saru doesn’t want to be the woman of the class like her mother. She wants to create her own identity. Saru’s efforts are the efforts of self-establishment. Her fight is the fight of a woman in the patriarchal society who tries to establish her identity. Her being professional makes Manohar inferior. Saru realises that her superiority is the cause of her suffering and predicament. At the end of the novel Saru emerges to be expressive. She is now ready to face the problems. She comes as a new woman. She is ready to surrender her ego and the negative ideas. She understands now how to face the critical situation outside the family.

### 5.1.1.3 Indu: *Roots And Shadows*

Indu, the female protagonist of the novel is like a bridge between’ Roots’ and Shadows’. “Roots” stands for tradition and ‘Shadows’ signifies the marginal culture (Nayak 4). She lives in typical Brahmin rigid joint family. In *Roots and Shadows*, Indu, seeks to be independent and complete. She realizes that there is a beauty and security in life through reconciliation. Indu is a journalist and a writer, the novelist, seems to believe that, it is the educated and the creative woman, who will liberate first and contribute in women liberation, both actively and exemplary behavior. Indu’s predicament is the predicament in large sense of the Indian women in general in the contemporary Indian society, passing through a transition from the old cultural modes to the new socio-economic forces impinging effectively on the patterns of human lives (Agrawal 87). Indu lives in a joint family. She is motherless child and is brought up by Narmada Atya when she was just of fifteen days. Her father didn’t shoulder her responsibility. Indu doesn’t even hesitate to hate her father who deserted her when she was hardly of fifteen days only because she was a girl (Nayak 4). Indu is an indomitable feminist who desires the independence and revolted against the family
prestige. She, as a girl always taught to be submissive, obedient, meek and unquestioning. She is educated modern woman who wants to live in her own ways. Indu, from the childhood lived under the female suppression by Akka. She breaks the traditional bondages and married to Jayant whom she loves but other than her caste. Indu feels the conflict between the traditional and the professional role. She wants to be free so that she found marriage is the best alternative but she ultimately finds that she is still in trap. In search of freedom from the traditional bond, she came in trap of the unsaid traditional bondages of Jayant. She tries consciously or unconsciously to be ideal woman for Jayant. She moulds herself in shade of Jayant. At one stage she finds that now Jayant too desires to see her in that form. She has been disappeared somewhere. She lost her identity as a woman. She lost her identity as a journalist because she wrote that what was suggested by Jayant as per the like and dislike of the editors, society, readers and of course Jayant himself too. Indu is highly sensitive woman. After the death of her mother she was taken care and brought up by the family. She brushes aside all the age old beliefs and superstitions prevalent in the society (Sandhu 44). As a writer, Indu stops writing when she finds that hypocrite spreads everywhere. Even when she goes back to Akka’s house she met Naren, her cousin who taught her unconsciously to be free will persona. She could found the difference between Naren and Jayant. She found that she could easily express herself before Naren without hiding or restriction. He discouraged Indu to see Akka but out of stubbornness she decides to go to Akka. She loves Jayant so passionately but Jayant got surprise every time by knowing her passion and he didn’t accept her in such form hence she starts to stop herself. She crushes her each emotions. Indu starts hiding her feelings and emotions. Her desire to be honest to Jayant was not possible for her (Sandhu 44). Indu submit herself in the name of love, late she finds that it is not the love but only the adjustment. She clearly realizes that:

“……how I had surrendered to him, step by step, I realise now, that it was not for love, as I had been telling myself, but because I did not want conflict. The hideous ghost of my own cowardice confronted me as I thought of this...that I had been clung tenaciously to Jayant, to my marriage, not for love alone, but because I was afraid of failure”

(RS 144-145).
Indu likes to be detached from all present problems and dilemma. She is attracted towards her cousin Naren. When she knew about the life of Akka and her marriage traumas, she justified Akka at her place what she is being is the reason of other’s not taken her as an individual. Akka got the inhuman treatment in her youth. She didn’t see the happiness of husband’s companionship and children. Indu is in a ways bold female protagonist of Deshpande. She doesn’t feel guilt for having twice physical relationship with Naren, her childhood companion. She is an individual in several ways. Indu rebelled against her Aunts. She makes them realize that they can’t ‘fit’ her within their prejudice. She makes herself free from all the prejudice. Indu is rebellious right from the childhood. She had been trained to be obedient, unquestioning, meek and submissive but she never pretended to be what she was not. She strongly resents the Hindu tradition of women patiently clearing up the mess with their bare hands after every meal and women like Kaki even eating off the same dirty plate their husband had eaten in. She questions to herself: “Martyrs, heroines or just fools” and boldly challenges like this (Nayak 5). Her marriage with Jayant was like victory for her as she finds it Jayant who is a great source of love for her but gradually she finds that just the place has been changed, trap is still that. What she experienced before as the sense of wholeness and completion gradually it filtered and finally it disappeared and estrangement. She was seeking freedom from the parental home but after marriage with Jayant it is ‘total surrender’. What she hated the roles of her Kakis as ideal wives now she started to follow to make Jayant happy and fetch his full concentration. Indu doesn’t like the pain of childbirth. She thinks both womanhood and motherhood are the shackles which bind the woman down to the ground and delimit their scope to be independent. Indu has physical relationship with Naren but she doesn’t hesitate for that. She feels neither guilt for that nor thinks to say it to Jayant. With the touch of thought expression she could see Jayant with stable approach and herself too. She doesn’t find fault in him only but in herself too. She finds herself in a better position to be able to see Jayant’s strength as well as his weaknesses. She could find that to make happy the marriage life the responsibility doesn’t go only with Jayant but to herself too.
5.2 Women Characters of Anita Desai

5.2.1 Maya: *Cry, The Peacock*

Maya is hyper-sensitive, and cultured, romantic female protagonist of the novel. She is motherless child and got the most affectionate, caring and secures life by her father. She is the victim of many social and psychological predicaments. Her social status affects her psyche that she becomes the victim of many known and unknown inner traumas. She has no shortage of material comfort (Sharma 1). In fact she got the comfortable upbringing. As she is motherless child her father brought up her with profound affection. Hence he made her got marry with his close friend Gautam. But both are opposite personalities. Maya had a brother called Arjun. He left the house and Maya was far away from his touch. Regarding the marital relationship between Maya and Gautam, if Maya was poetry then Gautam was prose. If Maya was romantic beloved then Gautam was unromantic and practical person. He finds himself rational and Maya as romantic fool woman. Maya, most of the time needs the companionship of Gautam but with Gautam she feels so suppressed. She bursts in to anger and in arguments. She loves crowd, and fears from loneliness. Due to the alienation and loneliness she suffers from false illusion. She gets fears. Her pet Toto was the best companion in presence of Gautam at Gautam’s home. She couldn’t bear dog’s death. She becomes such sensitive about dog’s death that she doesn’t accept that the death is the natural phenomenon. She claims that: ‘*Childless women do develop fanatic attachments to their pets*’ (CTP 15). Gautam calls her ‘Spoilt’ child because she is immature to be the ideal wife and responsible wife. Maya’s predicament can be linked to the failure to find a refuge either in marriage or in family. The spilt in her personality results in her loss of belief in herself (Sharma 5). Maya tries to find father figure in Gautam but she doesn’t get that from Gautam. He is a lawyer and twice aged in age than Maya. He is reserved while Maya is romantic. He is unreactive while Maya is expressive and hyper sensitive. Maya is haunted constantly by the rationalistic approach of her husband to the affairs of life. Maya loves Gautam passionately and desires to be loved in return; but Gautam is cold in approach. He didn’t show the equal passionately approach towards the sensitive love and desires of Maya. He finds everything is ‘routine’ and ‘light ways going on’ approach. Root of the entire novel lies in the prophecy of albino astrologer, who creates a fear psychosis in Maya’s mind (Sali 132-133). Maya and Gautam’s world gets never matched with each other. They both are different poles apart in life. She knows that she
is haunted by: “a black and evil shadow”---her fate and the time has come: “And four years it was now, we had been married four years... I know the time had come. It was now to be either Gautama, or I” (CTP 1980, 32-33). Maya suffers from the acute father fixation. She seeks father’s image in Gautam. She looks for father’s love and care in Gautam but the expectation makes her disappointed. Maya loves poetry, Art, talk of culture, philosophy but Gautam takes all that foolish and emotional matters which he doesn’t believe. She needs constant companionship. She needs Gautam should honour her emotions. Maya’s character loves crowd than the isolation. She needs the diversion from the isolation. At her father’s house she was surrounded with the crowd of poets, writers, philosophers, friends of her father. But the isolation at Gautam’s home brought her fearful illusions. She has been dragged into the dark well of her false illusion.

According to Robert E. Egner: “Every isolated passion is in isolation, insane; sanity may be defined as a synthesis of insanities. Every dominant passion generates a dominant fear generates a nightmare, sometimes in a paralyzing timidity, sometimes in an unconscious or subconscious terror which finds expression only in dreams” (Egner 172).

Maya is the character who is educated and modern. Sensitive and expressive but she thinks and thinks a lot but couldn’t take action to come out from the false illusion. She is suffering from the dependency. Dependency made her helpless to be decisive and strong in determination. Skills could be the probable reason of coming out of illusions, problems and confusions but Maya’s dependency made her more confused. The sense of incompleteness grew her more uncomfortable that she can’t live the life by her support but she constant needs of support, the male support as the savior of her life. She thinks that only the father and her husband can only fulfill her incompleteness and none else, not even herself.

Her father’s too much security made her safety seeker. She gets constant scattered minded when anything doesn’t happen by her desire and at Gautam’s home she finds the queue and queues of the incidents where she doesn’t get the worth of her desire. She is a romantic dreamer and finds the life is a romantic dream. She didn’t think the odd side of the life but always thought of safe and secure side, hence she suffers from the unadjustment and uneasiness. Maya is the example of the girl who got more than enough secure and protective shadow of the male in the family that she doesn’t even bother to think anything and doesn’t even bother to imagine something odd or uneven. She constant needs the support of
overcome each of her disturb condition. The constant companionship and support of her father made her restless when she has lack of that from Gautam’s side. In case of Maya, Anita Desai has pointed the myriad tensions of Human Life and ultimate result (Mukherjee 172). What she needs is:

“Maya gets starve for love and the companionship of Gautam. She muses over her husband’s lack of love and life” (CP-1980.90).

She has great impact of omen and prophecy which leads her to great insecurity. Gautama tries to take her out of this wrong impact and the fake superstitions through the preaching of Geeta but all in vein. In order to hide her deficiency she strikes the superiority in everything but she becomes far away from the reality. She likes Kathakali dance. She wants to go to the visiting of South with Gautam but he doesn’t show the interest. She is treated by her father like a pampered child. She is habitant to get very soft consolation whenever she got disturbed, her father consoled her every time: “It will all be well, it will all be well soon, Maya”. Maya observed that some new phrases came as she grew older: “It is best to accept, Maya. What good does it do to cry? Why must you get so upset? Surely it is all for the best. It cannot be undone now, and it must be accepted as it is--- you will find to be the wisest course” (CTP 48). She seeks for the deep intensity with Gautam but when she doesn’t get that she feels disturbed and her soul gets cry for the intense companionship. She needs some care, some intensity of love. The emptiness of all made her remind the lack of place of her father in present life. She cries, her heart cries: “I should like so much to see him, Oh, I should like to see father again. It has been so long.....” (CTP 48). For Gautam marriage doesn’t mean a lot yet he lives with the detachment. He doesn’t become the sensitive equally with Maya, while Maya suffers when she doesn’t get the emotional support of her husband as she was getting by her father. She does constant comparison between her father and Gautam. He always in need of her to be practical and adjust by accepting everything: “Facts are made to be accepted -----to be studied. Not to be wept over. Are you changing?” while Maya’s approach was quite vigorous. She couldn’t control herself when she finds Gautam is not concern with her: “Why should I change? I can’t sleep now? I retorted, and fell to biting my lip” (CTP 59). Gautam is very much practical that he observes everything with the eyesight of the third person. He is least sensitive and the most rational: “Maya you are a grown woman now, Maya, no light-headed child. You must not allow yourself to grow so upset
about these things.....What if they are so dull? What should you allow it to affect you in this manner? There is nothing constructive in your misery, after all (CTP 60). Maya strongly need the support in her life. She needs her savior who can save her life. Her search in Gautam got fail. She passes through the intense sensitivity constantly.

Maya needs love and the constant companionship of her husband. She feels lack of love in her life. Lack of love makes her realize that she suffers from the insecurity. She lives the unprotective life. Gautam on whom she is dependent is unable to fulfill her desire of the intense and deep passionate feelings of love. She finds that hers and Gautam’s world are totally different which can never be matched. Hence this makes Maya restless and despair. She realized that:

“Already we belonged to separated worlds, and his seemed the earth that I loved so, scented with jasmine, coloured with liquor, resounding with poetry and warmed by amiability. It was mine that was hell. Torture, guilt, dread, imprisonment----these were the four walls of my private hell, one that no one could survive in long. Death was certain” (CTP 88).

She is afraid of the death illusion. She lives the life. She is passionate to live and for love. She gets fear from the Astrologer’s fortune telling who talked about anyone’s death between Gautam and Maya, after the four years of the marriage. The problem occurs with Maya is that, the lack of companionship brought the alienation in Maya and the alienation brought negative illusion and it brought the terror in her. She kills Gautam and commits suicide in unconscious and illusionary state of mind. Maya is the woman who couldn’t come out from the prison of her own world. She got trapped in it. And like any other Indian woman she expects the support of the males. She desires someone who can take her out from such state of mind and pamper her emotions when this doesn’t happen she lost the control and faith over herself.

5.2.2 Sita: Where Shall We Go This Summer?

Anita Desai depicts the marital discord resulting from the conflict between two untouchable temperament and two diametrically different ideas represented by Sita and Raman. The mental dissatisfaction arises a kind of trauma the mental agony from where she
wants to find the place for herself, the value for her dreams, desires, physic and mental status. Sita and Raman fail to come to a harmonious whole (Shukla 27).

Sita is materially satisfied. Probably she has all the comfort and secure life. She is sexually satisfied woman and mother of the four children and expecting mother of the fifth child but she is emotionally deprived. She is traditional by approach and doesn’t like the materialistic teeming life of the modern time. Sita is the daughter of a political celebrity, a well-known freedom fighter whom the people considered as ‘the second Gandhi’ Sita is motherless child from the childhood and was brought up by her father so that she was attached with her father’s intense care. Jivan, her brother discloses the truth that their mother left them and went to Banaras, she lived there as a widow though her father is living. Sita is unexceptionally the representation of the traditional ideal Indian wife as the other woman of Indian culture. The turn came to her life when she doesn’t desire to birth the fifth child. She thinks about her body, pain, worries of the infants, care and once again the hospital atmosphere. Neither she wants to give birth to the fifth child not she wants to terminate it. She loves children and tries to be the ideal mother for them but now she finds the children are the other form of anxiety and pessimism. Sita is hyper sensitive but Raman is quite rational, unreactive, indifference and practical. He finds to give birth to a child is routine for Sita. Hence he is insensitive towards the sensitivity of Sita. She is emotional while Raman is practical. Sita is traditional while Raman is an industrial person. Sita feels ignorance by Raman and children too. She has much fascination with Manorie but Raman and children have much craze towards the city life. When she come to Manorie she attaches herself with the childhood but her children didn’t have the much attachment perhaps this is the reason of their attachment towards the childhood place magic. She couldn’t hide her anger and declares of her pause from the present life:

“What I’m doing is trying to escape from the madness here, escape to a place where it might be possible to be sane again” (WSGTS 32).

Sita rejects the forced responsibility at women’s side in the novel. She rejects what she doesn’t like. She is against of Raman’s unreactive approach. She doesn’t get the answer of her problem so that she escapes for sometimes. She believes that the magic of Manorie will help her to get the solution of the problem but at last she drops the idea of turning to past
and magic. She understands that the childhood past too is full of hollow illusions. She has to move back to the present. She doesn’t get the answers of her problems but she accepts what is present. Sita is the example of the woman who surrenders soon or delays before the present situation. She is out of the traditional role when she express about the pregnancy pain and her dislike of it. Regarding the fifth child Raman is not agree with her to leave Bombay and go to island. He exclaimed that:

“Don’t be silly,” and “Sita, don’t behave like a fool” Sita vigorously replies that—“What do you know about my condition?” She flared. “I’ve told you---I’ve tried to tell you but you haven’t understood a thing” and hurled slipper, papers, night gowns (WSGTS 30).

Sita finds her fifth pregnancy as repulsive. Now she is on the urge of rejecting the motherhoods. She doesn’t want to create any idealistic or dreamy perspective for the child birth: “She behaved provocatively----it was there that she starred smoking, a thing that had never been done in their household by any woman and even by men only in secret----and began to speak in sudden rushes of emotion, as though flinging darts at the their smooth, unscarred faces” (WSGTS 43-44).

Sita is the first woman in the family of Raman who smoked. She doesn’t care for what other think about her. She breaks the traditional bondages in this way too. Sita feels constant stress and revolting feelings begin to erupt. Sita is the woman who fights and gets wounds within. She is in no mood to keep any amiable relationship with Raman as she doesn’t get the emotional security from him. It is a cold love affair with plenty of children. It is pleasure, it is pain and it is disgust saturated with pleasure (Prem 3). Sita is the representation of the married woman suffering from the loneliness. Sita is the rebellious spirit when she leaves Raman and goes to Manori. She is in search of freedom but something is restricts. She strikes at the root of the tradition but not quite obviously withdraws. Lack of communication turned Sita in to stubborn. Sita finds Raman responsible for treatment but thinks society is also equally guilty if she lives a lonely life. She finds herself disorganized and disharmonized in the rebellious mood. Sita is certainly ‘frightened’ and childbirth is ‘unbearable’ to her, as the husband remains lukewarm and lethargic. If it is disgusting for a woman, it is impossible for a man to determine the pains inherent. Sita is the reflection of thousands of the typical Indian wives who are considered as servant, caretaker and sufferer.
from the rejection of the husband and children. Raman’s indifferent approach makes her suffering from alienation and rebellious. Hence she breaks the idealistic shackles and takes a pause for a while. Sita and Raman both are two poles apart. Sita is introvert while Raman is outspoken person. Raman is a middle aged business man who gets busy all the time with the settings of the different kinds of works and responsibilities. He doesn’t even bother to understand the emotions of Sita regarding the imprisoned life, stereotyped and the pain of bearing the child. Raman and Sita have irreconcilable temperaments and attitude to life. Sita represents a world of emotion and feminine sensibility while Raman is a man with a practical view of life and the sense of the practical. Sita is a caring mother. At island too she takes much care of the children but the children have nothing much worth of it. They constant remember to go to the life of Bombay. She takes much care of the children but all flow in vain. Menaka called Raman so he came to take them back. The children have nothing to do with the past attachment of Sita. They love crowd, enjoyment, science, while Sita loves Arts. As the husband and wife are two poles apart the exact way the mother and children are also two opposites of each other. Where Sita escapes from, the city, cruelty, noise but her husband and her children passionately desire to be there, to be involved. Sita watched, listened, bitterly and feel jealousy. She marked their eagerness for the old routine, old friends, the city comforts and customs, and thought it treachery. She marked that how they did not mention the island, had nothing to tell their father about it. Sita suffers from lack of worth. She feels she should at least be treated as human being. She is not the machine to fulfill the needs of everyone. Sita wants to know where she is? What is she with her husband? In which sense? With her children in which form? Whether is she a wife? Is she a mother? Is she not human then? Does a mother or a wife have not that right to express or reject something, about something? For something? Or feel? Realise? Or to say something ‘No”? Sita felt, as she sat down beside him heavily, it was to be a battle between his brand of courage and hers or his and her cowardice. Sita doesn’t want to face anything now in case of her pregnancy. Raman has booked her room in the hospital but she rejects forcefully:

“I can’t’ she repeated, ‘go through it all over again. ‘You must,’ He said, she shook her head. It seemed to her that he was always saying to her, ‘You must. One must,’ and that she was always shaking her head, crying, ‘No, I can’t’” (WSGTS 129).
Sita and Raman have the cold marriage life, without any enthusiasm or intense feelings in husband wife relationship. She is the traditional woman yet she wants to break the age old norms of tolerating each aspect with silence but at the same time she hates the modern world. She hates the urbanization and the sensitive present time. A tinge of disgust and revolt chases her. Sita is the symbol of those mass of the women who want to live assertively with reasonable freedom but don’t want to leave the traditional role of being the wife and the mother. Sita is not fixed here in the mythological role of Sita in Ramayana but she revolts against Raman’s emotionless reaction. Sita doesn’t want to fix herself in any traditional and ideal role so she breaks the silence and revolts. She leaves the homely responsibilities and goes to an island Manorie in search of the answers of her problems.

5.3 Concept of Indian Wife - Question of Existence.

Marriage is one of the most essential aspects of the Indian society. And the ‘wife’ is an another essential aspect of the society. Wife is the most expected by the family regarding the glory of the family tradition or maintaining the household and its growth. The women are expected to acquire the various roles and also the fulfillment with total devotion in the family as well as in the society. The women leave their originality and acquire the different roles time to time. Sacrifice and the total devotion is the motto of her life and should be the only expectation from the family. Molding out in different shapes of roles, is the demand of the family and the society. If any woman gets fail in it, she is blamed. If any woman revolts, she gets curse and humiliation.

Though the women get high education, jobs, skills, whole lot of household responsibilities and creativity they have to pass through the ‘Agni Pariksha’ from all criteria. Critical situation of the Indian wife is one of the most burning problems of the Indian families. The Indian women don’t have chance to create their own identity other than the responsible wife, ideal mother and the ideal daughter-in-law. They are loaded with the traditional and cultural responsibilities of the family and custom. She doesn’t have the identity other than the ideal wife, caring wife, caring mother etc. The women don’t have the right to create their independent identity, once they get marrying or live under the shadow of dominant male. If they try to achieve that they are forced to be got back and surrender
towards the responsibilities by making reminded that they are the care taker of the family and they have much more responsibilities of the family. The women have to give up their dreams, desires, profession and the personal identity. They are reminded to give importance to the family first and then to self. India has the biggest marriage tradition and ‘wife’ is the most valuable part of the family to shape, care and grow it. Women are rejected as an individual. First they are for family, husband, children and then for themselves. The women have to be achieved under the limited criteria of the family, society and the prestige.

If we focus over the life of the Indian women, they have to fight for their self identity from the very childhood and till the death as they spend their rest of the life at their husband’s house. First they are dependent on father, then their husband and at last they are dependent over their son. It means their life has been transferred from one shoulder to another and these all males become their trustees for their life and growth. ‘Smritisshastra’ abused women and the ‘Manusmriti’ dictated that women should live the total dependent life, first over their fathers, their husbands and at last over their sons (Mehta).

Women are the irremovable integral part of the culture, tradition and literature of the human world. Women and their status get each of the differentiation form while changing the time and the scenario of the human attitude. If we focus over the Ancient Era, in the Vedic time we can find that the women were enjoying the respectable place as Devi, Shakti, Lakshmi. In religious scripture and myths woman is depicted either as Goddess or a sub-human creator, never as a complete human being. At one sight the women were considered as the Devi, Savitri, Goddess but on the other hand they were considered as the object of sexual gratification and considered to be man’s own property. There was a great discrepancy between the idealized concept of woman in Indian and scriptures and her actual situation in life (Swami 3). The idealized concept made them respected as Goddess but crushed under the idealized traditional trends, belief and views by the name of so called culture and tradition which rejected the women to accept as human being. Kunti, Gandhari, Sita, Dhraupadi andUrmla faced the high respect but struggle for the identity, position, right and at last they have to accept the situation. In Ramayana, Sita’s identity is solely seen or estimated in relation to her husband, Ram. Her only purpose of the life to follow the foot step of her husband who even if all kinds of sacrifice got the abandons. In Indian classical literature a
woman is always shown in relationship to a man; the husband-wife relationship is given more importance than the daughter-father, sister-brother or daughter-mother relationship. Traditionally she is considered as being the good wife, ideal wife, ideal mother etc....In the Hindu society the women are still considered as Sita on the extent of idealism but the women have refused to be suppressed under any ideal form. Under the impact of Modernism women have rebelled against the age old tradition, classical view point which made them trapped under so many restrictions. Meenakshi Mukherjee regrets in her one of the article ‘The Sita-Savitri Tradition in Indian Literature’ that:

“The Draupadi’s image has been over shadowed by the Sita’s image. Though a complex epic like the Mahabharata uninhibitedly presence a spirited woman like Draupadi, it is the Sita image as wife which perceive in the consciousness of the race” (Mukherjee 15).

Literature is the reflection of the society hence it doesn’t remain unaffected without the touch of the inner world of the human so it explores ‘women’s quest and questions’ intensively, initially and vociferously. When the family, relationships and the society don’t give chance to women to be expressive it is the most powerful weapon that is literature, through the literature they are expressed. And literature presents the bare ‘self’ of women as an individual whether all these accept them or not. In the feminist literature the women’s experiences are the central concern.

Jaya is the middle class educated Indian wife. She is highly devoted to her husband and children. She is a writer at the same time but as she got marriage, she became the wife of Mohan and mother of two children, she left writing. She wove her world around of Mohan and the children. She shaped as they demanded. She didn’t even try to find her worth except the family. Even though she was the very skillful writer she was advised by Mohan what to write and how to write? Even he showed hurt when Jaya wrote a story about the women of Mohan’s house. He felt insult that she exposed his family women. Jaya stopped to be express. She stopped to say anything but tolerate and she stopped to write what was there in her inner world as a skillful writer. Mohan felt proud that Jaya is a fluent speaker and she was given choice on that base of his affection towards the other English speaking women. Mohan didn’t wish that Jaya should write any other sensitive matter of the women instead the ideal writing such as ‘Seeta’. Even as a writer, Jaya was crushed under the male domination.
She was not free persona by will. She couldn’t write anything what she desires but she has to think all the time regarding the prestige of Mohan’s family. Jaya thinks all the time not to hurt him as she didn’t want to lose Mohan. So Jaya framed herself as Mohan desire. From the last seventeen years Jaya waits only. Wait for husband. Wait for children. Her work is just cleaning the kitchen, cleaning the bathroom, preparing lunch for the children, and waiting for their coming back. Jaya is like fulfiller of the need of everyone after marriage. Regarding sex she approaches of Mohan’s desire but what she desires she didn’t show him. She didn’t express. She found the gap between them is the long silence but at last she decides to speak, to be expressive. Jaya in *That Long Silence* suffers from the long silence since seventeen years of her long married life. Though her husband connects himself in the wrong action she was expected to support him. When she doesn’t give any approach to him regarding his act she was accused to be immoral wife, the dishonest wife. In the very beginning she was saying him straight forward but as the time passed she preserves the silence and she doesn’t speak against him even if she doesn’t like anything or something hurts to her. Jaya passes through the long disharmony of marriage. Mohan wants Jaya to be the ideal women of his family. He wants her to be passive and submissive. As a wife Jaya’s whole life revolves around the wants and desires of her husband. She has shaped herself to the wishes of her husband:

“The job I wanted to take, the baby I had wanted to adopt, the anti-pride campaign I’d wanted to take part in....But, even I listed these to myself, it came to me that perhaps it had nothing to do with Mohan, the fact that I had not done these things that I had left them alone. I’ve done everything you wanted me to” (TLS120).

She sacrifices all her wishes and never asked him about his behaviour. Mohan crushed her ‘self’ by the force of his desire. She suffers from the lack of understanding of her husband. In order to justify her marriage life she leaves writing career and Kamat. Jaya feels the whole self with Kamat which she didn’t feel with Mohan. Kamat makes her realize to live with the individuality but Mohan just expected from her to be the wife. At last Jaya feels to be individual and break the long silence and express what she feels and desires to Mohan. In *That Long Silence*, Jaya undergoes great mental traumas because she has refused to go into hiding with her husband as an enquiry against his financial irregularities is on. Like the
mythological character Gandhari she keeps her eyes close in front of the illegal earning of her husband at office. Even she wants to explore herself through the writing of her own but her journalistic writings are circumscribed by her husband’s likes and dislikes. Finally she is able to evaluate her expectations of life.

Saru in *The Dark Holds No Terrors* faces the humiliation and the very wildness from her husband as she pays the cost of her being the economical independent, high status woman. Her husband suffers from the inferiority so he wants to make her realize of her being the subsidiary. In the day light he was something different but in the night time he was wild like Demon. Saru now gradually starts to get fear from the night the way he behaved and bite her with the teeth. She is afraid of sleeping beside of him. The very pain gets untoleratable for her gradually. Saru is the example of the Modern woman who is economical independent very active, smart and practical but here in case of her scattered married life she is helpless. She can help her patients to come out from the disease but she couldn’t come out from her fear neither she could help Manohar to stop all these. Though she was educated she was more and more feeling imprisonment under the suppression and force of her husband. She couldn’t reject what he did. *The Dark Holds No Terrors* throws light on ‘Marital rape’. Marital rape is the form of sexual assault. Saru faces the male superiority by forcing her at night to be wife, the secondary and weak. She is just wife and she should be like that. Saru lived the life among many oppositional obstacles and the bondages, dominance and resistance. Saru suffers from the negligence and inferiority which was given in her family by her mother and in her husband’s house by Manohar, her husband. Her identity was rejected in her family while in her husband’s home she was rejected by her husband. In inferiority feelings Manu raped her every night. He made her realize his male superiority. As a wife Saru has less time to spend with her family. She is very professional. Even she took her profession as superior and Manu’s inferior. She gets hurt by male ego. Saru is very ambitious. As a wife Saru expects Manu as her dream angel who can provide for her the fulfillment of love and happiness. As soon as she gets busy in profession the love charm has been lost. Gradually Manu is subjected to jealousy. He can’t tolerate ignorance by people. Besides he starts to be husband with Saru by right and by force. Manu— like wild animal—does sexual attacks on Saru and he wants to prove his superiority to hold his wife under his command. She is
emotionally disturbed and hurt by such behavior of Manu. Saru can realize her being of victimized with the anger of her husband. In spite of her husband’s coercive attempt, she finds it impossible to go back to the traditional role as a wife with the deceptive subservience. Saru is the injured psyche from the childhood due to the male priority in her house and she is injured in her husband’s home by attack of male superiority. Saru too suffers from the superiority when she works as a doctor and she feels proud of being the little bit high designated woman. She forgets that she crushes the individuality of Manohar in a ways. She knows that when she was injured by Manu’s force regarding the individuality. She thinks about his individuality and the self- honour at that time. The difference is only that the means of pouring the anger gets changed. The way she was pouring the disliking towards Dhruva the way Manu here forces physically. Saru is the example of such wife who suffers under the male domination and the traditional norms though she earns and economically independent. Saru’s designation has become problem for Manu. Manohar is the representation of such typical Indian male who doesn’t understand the worth of their wife as an individual but still secondary, even if they are economically strong and stable. Saru’s first fight for the self identity was with the traditional norms of her family and second with her husband who rejects her existence as equal independent and quite able, capable wife. Manohar uses his right as a husband. He applies the masculine force against Saru before which Saru can never revolt. Saru’s high designation and the strong economical condition injured Manu’s ego. Basically between Saru and Manohar there is the conflict of ego and the injury of the inner psyche. When Saru left the house and went to her father, Manohar writes letters but she doesn’t reply. Manohar’s attempt at re-establishing communication with Saru, reflects a man’s need for his relationship with a woman, despite his high handed attitude. Saru refuses to respond to his letters and is angered when he tries to use emotional blackmailing by bringing the children in to the picture (Singh 77). Saru doesn’t want to be back in the traditional role of a wife. Her father made her understand to face the situation rather than running away from, including her husband’s force. At last she decides to face the situation and see the present life with stable mind. She keeps the scope of new alignments, which understand her need for an equal arrangement. Saru could realize that some of her attitude too, could injure Manohar’s identity. She cannot revert back to the traditional
identity but with the change of a new woman she could be with Manohar with new role. Desiring of equality and dignity she has to offer the equality and dignity with honour to other. She decides to keep the balance between the professional and the personal life.

While in *Roots and Shadow*, Shashi Deshpande traces the different male image through the various male attitude. Indu is the representation of the typical Indian wife who melts her identity in the identity of her husband. Her dressing, talking, walking, behaviour everything moves around the likes and dislikes of her husband. Indu is the journalist yet couldn’t reflect her originality in the writing. Indu got marry with Jayant against the wish and desire of the family and like any girl of the Indian family tries to find the dream world in husband and husband’s home. In spite of the education and the exposure, her cultural orientation make it difficult for her to escape her conditioned responses, it is not different for Jayant. He too is bound to the identity created for him by generations of cultural and gender conditioning (Singh 71). Jayant has full right over Indu’s affair such as what kind of the works she should do and the social person should she maintain? Indu’s husband doesn’t even see or think that Indu could have her own wish and desire. It is the same fear of disturbing the status which prevents Indu from asserting her sexuality as an inherent part of herself. Indu has passion of love and the companionship of Jayant but Jayant is a man who doesn’t accept the woman should have such a passion. This shows the typical male mentality or the typical social mentality that the women should not have such passionate love. She says: “It shocks him to find passion in woman” (83). Indu loves so passionately to Jayant. She thinks that marriage has given her freedom, but ironically enough and soon she realizes the futility of her decision. She finds those thought and imaginations are fantasized. She realizes:

“I had learnt to reveal to Jayant nothing but what he wanted to see...I hide my responses as if they were bits of garbage” (RS 41).

The paradox is she is not happy with Jayant but at the same time she is unable to live without him. Indu is the representation of those women who get marry with their choice of man but get fear of failure after marriage. Indu’s marriage with Jayant is a kind of challenge she had given to Akka. But she constant suffers from fear of failure. A kind of Indian women’s mentality after marriage:
“The hideous ghost of my own cowardice confronted me as I thought of this...that I had clung tenaciously to Jayant, to my marriage, not for love alone, but because I was afraid of failure, I had to show them that my marriage, that I, was a success... And so I went on lying, even to myself” (RS115).

Marriages demands the enormous sacrifice of the woman and the female protagonists like Jaya, Indu and Saru find it against of the aspect of individualism. Indu finds in marriage life that Jayant wants her to be submit and also taken for granted her submission. Without being aware of herself Indu too, like any other typical Indian woman starts to submit herself to Jayant. Indu finds that submission is for the better adjustment in marriage life. She doesn’t want conflict in her marriage life. What she finds love is not the love but adjustment. Regarding the sexual relationship Jayant takes that matter as the right of husband without her concern. While with Naren, Indu finds it is something beautiful of course it was not desirable or pre affectionate matter. But she could find the difference. Neither she has repented over what happened between her and Naren nor wanted to tell that to Jayant. Like any woman Indu too has dream of free and beautiful life with her husband, free from the clutches of traditional bondages. Indu has molded herself in the like and dislike of Jayant. She even accepts that he didn’t pressure her for that but it is the way she wants it to be. Indu feels hesitate to express her views before Jayant who always consider it as ‘nonsense’. Jayant is the typical male example who finds shock to see passion in woman. There is a huge gap of understanding between both of them. Indu leaves Jayant in a clash of state of mind where Jayant broke her confidence as he snatches her ability from her. Indu has become the possession of Jayant and Jayant considers her as the own possession. What she writes that was dictated by Jayant to make happy the editors and the people. Indu recollects her old uncle’s words: “For a woman, intelligence is always a burden, Indu, we like our women not to think”. After marriage Indu feels it had been taught to her. The gift of silence. (RS 3) Indu in discovery of her ‘Self’ thinks that:

“Am I on my way to becoming an ideal wife. A woman who sheds her I who loses her identity in her husband’s” (RS 53).
Marriage taught Indu to be hypocrite and she reveals her husband nothing but what he wants to see, nothing but what he wanted to hear (Kavya 145). Whatever she does, she does it to please her husband. According to Rose Marie Tong in Feminist Thought observes that:

“A woman may say that she diets, exercises, and dresses for herself, but in reality she is probably shaping and adorning her flesh for men. A woman has little or no say about when, where, how or by whom her body will be used”

(Rose Marie Tong, Feminist Thought (London: Routledge, 1993) .187)

Whereas in the novels of Anita Desai, she has portrayed her heroines in hyper sensitive mode. Sita from Where Shall We Go This Summer? finds herself as rejected wife of Raman and mother for her children. Like the mythological character Sita, the novel protagonist Sita is devoted to her family and husband. Raman is also devoted to the family but in case of Sita, Sita is emotional and idealized while Raman is practical and rational. Sita and Raman both are the opposites of the mythological characters Sita and Ram. Both they bore several child without deep affection or love. They got arrange marriage. They suffer from unadjustment. They both have lack of communication so the gap between them got widen. Sita is the representation of that typical Indian woman who suffers from alienation and the emptiness. She suffers from lack of understanding of her husband. Sita has loving husband but she is fed up from the lack of communication. She finds her life is mundane. Raman is supportive and after her father’s death she was given education by Raman. He got marry with her. He gave a good house, comfortable life style and happy life according to his point view but the marital discord created due to the conflict of the values, of principles, of faith even and the iconoclastic temperament of uncompromising honesty. Sita finds her life mechanic. She is fed up by continuous constant family responsibilities and the growth engagements. She is satisfied by socially and economically and even physically but she wants some pause from the responsibilities. She wants to get some relaxation. When she finds herself pregnant for fifth time, then she revolts. She becomes rebellious. She doesn’t want again the hospital, labour pain, instructions of nurses, nappies of children, night gowns and again the deep care of the infant. She screamed in frustration by saying that:
“Children only means anxiety, concern---pessimism. Not happiness. What other women call happiness is just --- just sentimentality” (WSGTS 134).

Sita loves children but she realizes that children are not the responsibilities of the mother only. She loves children. She feels proud for the children but for the fifth pregnancy she feels burden. She doesn’t want to give birth to the child but at the same time she was against of the termination too. Raman too felt strange when she rebels about the fifth child:

“What do you know about my condition?” She floared. ‘I’ve told you-----I’ve tried to tell you but you haven’t understood a thing” (30). She clearly declares her frustration that --- “I don’t want to have the baby, she cried. I’ve told you” (WSGTS 30).

Now she is fed up with delivering the children. She now thinks about her body and look when she compares herself with the other women. She feels as she doesn’t have any worth except this life she doesn’t have any other option. She wants stability in the life. She is very much disturbed as she finds the undesirable condition gets grow. Moreover she finds unmatched with Raman and the children’s mentality. She loves art and culture while her children have interest in science. She loves the life of Manori but the children find it burden. Raman and the children much fond of Bombay’s life. Though she wants to take much more care of the children in Manori, she fails to make them happy. Besides they want to be back soon possible to Bombay. She finds the children have much affection towards their father and find her unsuitable for their state of mind. Sita is the woman who in reality devoted to the family and husband but the feelings of emptiness and lack of identity make her rebellious. She wants to be the stable person. She wants to have some worth as she had before. Sita is the representation of the typical Indian house wives who have such condition. She lost her mother who left her during the childhood but she stuck over this life, she doesn’t run away permanently Sita escapes for the temporal time and comes back again by re-energized. She is not defeated but she has come as new woman. Sita needs some pause. She needs the meaning of the life hence she escapes to Manori. But she realizes the changed face of that place and the reality is quite bitter too. Sita’s approach is not normal regarding the problems. Her going back to Manori, shows her search for the magic to solve the problem and for somehow carefree life. Sita’s sense of alienation grows the greater existential dilemma in her. The malice of maladjusted marriage changes her into a creature who lost:
“all feminine, all maternal belief in childbirth, all faith in it and began to fear it as yet one more act of violence and murder in a world that had more of them in it than she could take” (WSGTS 50).

Sita feels the logical and the illogical conflict on her mind. Sita is the example of the typical Indian woman who suffers from the lack of worth in the family as well as in the family. Sita feels that her marital life and the other relationship are just on the base of compromise, duties, and selfishness only and nothing else and this is the cause of ugliness, discord, incoherence, clashes and increasing violence in life (V. Hema 16-18). There is the tension between sensitive wife and the rational husband. Raman insists her to accept the reality and reality is too harsh for Sita so she doesn’t want to accept that instead she wants to find the other remedies for the solution of it. S. Indira, viewed that: “Sita gains her release not from the marital bond but the island” (Indra 116). Women are expected with various roles but in those roles they forget their own identity. They melt themselves in husband’s identity and find happiness in the family only, except that they don’t have any other perspective. They are desired in certain ideal roles only. Sita falls in a habit of smoking which was against of the women’s frame but she pours her agony and hidden anger through such ways. Sita couldn’t face the bitter reality of the island so she feels happiness with the arrival of Raman. But his arrival for Menka and due to her letter she again feels the disturbance. Sita needs the worth and the place for her own though she offers household works and provides every possible need and service for the family but she needs her own corner in the family. As a wife she suffers from the alienation and the emptiness. She finds her life mundane.

On the contrary in the novel, Cry, The Peacock, Maya who is younger than her husband Gautam in the age, is so passionate and needs constant love, care, compassion and the soft touch of the feelings but she gets fail. Her husband instead of taking her by her age and the emotions advises her to be mature and not to behave like child. He considers him as the soiled child of a father. Maya is the motherless child and that’s why she was brought up very lovingly, with care and pampering ways by her father. But she couldn’t get that love and the warmness from her husband. She is just the object of being the ideal mature wife of him. He constantly recollects her to be practical and accept the change. Gautam doesn’t have time
for Maya to go out for holidays and for love, for sensitive touch instead of that he pinches her mentally to leave the childishness. Yet the modernity and the education, the female are subjugated. Maya is the example of the woman for whom the husband or the male support in form of father, brother, husband is the centralized aspect of the life. If she doesn’t get that she finds there is nothing in her life. For Maya after the death of her mother, her father took the place of mother and offered her both the role of father and mother. She was grown up by utmost care and affection, safety and security, with the finest reflection of the beauty of the life rather than the reality of the life. When she comes to Gautam’s home she faces the least dreamy world and more of the reality. Hence she is unadjustable for the new role of a wife. 
Maya is the motherless child as a result she is far away from the struggle of the women’s life directly. Now at Gautam’s home she faces the biggest trouble of the alienation and the emptiness but she is unshared. She is unexpressive. She wants to be express but what she expresses, Gautam addresses it as the silly and foolish matters. This hurts the emotional psyche of Maya. Maya and Gautam’s marriage is the traditional bond. Maya reacts and feels everything with extraordinary sensuous intensity, while Gautam is detached, sober and industrious. Maya is romantic and passionate. She is fond of the dreamy life. Maya is the born of a protected atmosphere beholder of the typical traditional Brahmin family. Maya is the representation of those women who are dissatisfied with the male approach in the marital relationship. Maya has deep love in nature and the sensual pleasure in living. She is the woman who suffers in alienation and emptiness and suffers from death. Both Maya and Sita have the same conditions who suffer from alienation and the emptiness. Maya faces the loneliness and gets fear from loneliness. She is too motherless child from the early childhood and she hasn’t face the troublesome face of the life but now after four years marriage has given her the gifted loneliness and the mundane days and experiences of life. She is typical religious superstitious woman. Though she is educated enough she believes in astrology and especially about the death. Maya is the example of the Indian wife whose marriage are framed without understanding the nature and their inner world and such kinds of girls get suffer lifetime. Either they tackle the situation by changing the state of mind or the women like Maya who remains unadjusted. They get finish their life in unconscious deathly shades of fear. Maya is discontented and the unhappy wife. Gautam demands her mature form by
giving her little bit consolation. He leaves her on her condition and gets involve in his professional matters. Maya injures emotionally because she doesn’t get the support and companionship when she is thirsty for love. She still remains thirsty and unfulfilled. Maya is the woman who has no child but loves the pet as her own child. She feels utmost loneliness when she lost the pet dog Toto. But for Gautam it is something easy and routine matter. She feels that Gautam doesn’t feel any difference by such matter. Woman like Maya needs the strong masculine support for stability. If they don’t get that they become imbalance and frustrated. She feels:

“it was not my pet’s death alone that I mourned today, but another sorrow, unremembered, perhaps as yet not even experienced, and filled me with this despair” (CP-1963.8).

Maya’s story might be the story in anywhere in the world. The world of Maya and Gautam has sharp contrast. Moreover they couldn’t create the common choice and understanding between each other. Maya’s tragedy is that here is no one to share her tragedy. She gets suffocate in her own guilt and frustration but she remains unshared. Her sexual starvation presents another blow to Maya who is internally shattered. Marriage of Maya are not decided by observing the match between the male and female but the economical and the settled social condition but Maya couldn’t adjust the twice elder husband as her inner world and the choices are different. In case of Jaya in Shashi Deshpande’s *That Long Silence*, Jaya is much more romantic and the skilful intelligent woman but regarding the marriage the decision has been taken in hastily. The family didn’t see the differentiation the nature at all. And talkative, dreaming Jaya becomes silence after marriage. The concept of marriage becomes here much more burden like for girls than the light way of living. They live under the constant pressure of acquiring the different roles and various responsibilities. The girls are expects the most for settlement in in-laws house but no one thinks about whether the male candidate is suitable for a girl regarding the nature, hobbies, choices etc. The stable social and the economical condition only doesn’t help to be steady in life but the strong support and communion of the male–female works the more. The wives whether they are house wives or the job doers, they constant live under the unconditional pressure. Marriage is the reflection of the equality and not the terror of losing the identity, crushing the individuality or living
under the unvoiced fear. Married women live under the pressure of the frequent demanded and forced compromise. Rather than the marriage life becomes the beauty of unifying there has been occurrence of the separation, hatred, frustration, despair experiences and the depression.

5.4 Self-Identity and Self -Establishment -- A Problem

Collection of the belief about one’s own self is called self identity. ‘Identity’ is the central concept for much contemporary cultural and literary criticism. The self is defined by: “the total potential range of all possible variations of the individual which are compatible” with its primary identity, and a person may risk death rather than give up identity (Gardiner 350). According to Erikson: “The identity conceives it is both formed and manifested through social relationships. The concept includes both a core configuration of personal character and one’s consciousness of that configuration” (Gardiner 349-350). Basically the crises of the male-female identity arise because in the male dominated society being the male means not being like a woman. As a result the behaviour of the each gender gets polarized and restricted. The concept of female identity shows us how female experience is transformed into female consciousness, often in reaction to male paradigms for female experience (Gardiner 359). For the centuries women have to offer the largest and the widest fight for their self-identity in different country and culture. The crises gets never end.

If we focus over the Indian society, families, culture and the tradition the Indian women too have the extreme critical situation regarding the self identity and the identity establishment. India has the patriarchal society where the male is very important and women are considered as the secondary in every field, the male child is inevitable the most and the female child is accepted as the responsibilities the identity crises and the problem of identity establishment gets grow.

Women who live in the joint family have to fight for establishing the self-identity and those who live in single family suffer from economical crises. Joint family consists the problem of family members existence with liberation, male-female domination, patriarchal social problem, fight for rights and crushing of women’s voice, conflict between traditionalism and modernity, women’s cries and furies in personal relationships as well as in the family and many more. Women don’t have their separate identity instead they are
recognised by the identity of her husband, children, in-laws, family etc...they are deprived of their own identity.

In Roots and Shadows, Indu lives in the Joint family. She was born and brought up there. She is affectionate child as well as grew up with strict approach of Akka. Male of family are also under the suppression of Akka. Here, the female is powerful and other females have to follow the norms of Akka. Akka makes the female realises the superiority of the males and follow them blindly but not over come to her. The female are taught to be the traditional form of the family as well as of the society. As a girl, in joint family, Indu was taught to be obedient, submissive, meek and unquestioning (Ranvikar 39-40). She feels chocked between tradition and modernity. She is modern so that she couldn’t easily differentiate the role between girl and boy. She couldn’t tolerate the defined roles decided by the society. Her love marriage with Jayant, is the part of the rebel against the tradition but later she starts to hide that no one should know her failure in the marriage to achieve herself as new persona. She leaves her house because she wants to show her family that she is modern and successful woman. But in a ways she gets shattered by seeing the so called modern image of her husband (Ranvikar 39-40). While in That Long Silence Jaya who lives the secure childhood under the support of her father but after the death her father she was soon relieved from the parental home and send to husband’s home. That shows the destiny of the Indian girl in fatherless homes. At Mohan’s home the atmosphere of the typical family. Mohan’s mother and sister are much more traditional and they follow Mohan blindly.

In concern of the husband – wife relationship, the female has to pass through the crises of the identity at each step of the life and relation. Mohan’s inability to accept Jaya as successful writer. By showing his dislikes he wants to prove his masculine priority of being superior and Jaya should maintain his guidance and she should be silence. She becomes the most expected creatures at in-lows home. Indu and Jaya both forgot their identity in their husbands’ identity. At last they are expected to remain that devoted wives by their husbands. The females gradually feel suppression under the restricted approach of their husbands. Both Indu and Jaya are writers and they are the capable writers but they couldn’t write by their own. They are forced to write as per the choice of their husbands, society and the readers but not by wish of writers. Sarita is independent as professional woman but still the inferiority of
Manohar makes her like timid fearful animal. She is made reminded that though she is a successful, she is a weak ‘woman’ after all. Whereas in Anita Desai’s *Cry, The Peacock*, Maya loves the poets, poetry, philosophical discussion etc. but Gautam doesn’t have interest in such. In fact he is reserved, rationalist and realist. He expects from Maya to be the ideal wife. He expects her as practical and realistic. But sensitive Maya couldn’t fulfil that. Gautam is nonreactive before the sensitive approach of Maya. Maya needs worth and value which she doesn’t get from Gautam. She is filled up with the feelings of nothingness. Man-ego doesn’t tolerate the women superiority. He wants his dominion. Sarita, Indu and Jaya’s superiority is untoleratable for their husbands. They force their strong dislikes over them. Even they decide their criteria of development and personality that how kind of they should be? Indu and Jaya were stopped as a writer. Sarita was injured emotionally. Maya was unaccepted by Gautam as sensitive and passionate woman. Sita is considered as the typical traditional woman who has to drag the life unquestioning.

During the Pre-vedic Era it was quite easy for women to move liberated but now as the age goes ahead the more she becomes educated, the more she becomes unsafe and lack of freedom. Women have always been considered as the accessory to man. No safety and no liberation can be expected without man. Even no freedom is allowed to her. Weak, passive, foolish, fat-headed are a few of countless adjectives which are ascribed to her. *Simon De Beauvoir* rightly pointed in the work *The Second Sex* that: “One is not born, but rather becomes, a woman” (Sharma).

Regarding the male – female social status, though women earn better than the male they are kept inferior and yet they have to fulfil all the household and family responsibilities. Her husband Gautam is a high respected lawyer but very practical by heart who doesn’t even bother to keep any sensitive touch with Maya. His social status affects her psyche to that extent that she feels trapped into it. She becomes the victim of many known and unknown inner traumas. She doesn’t have the shortage of the materialistic comfort yet she feels the inner traumas which she finds as the unsolved. Saru, in *The Dark Holds No Terrors*, gets constant dilemma. Though she is economically independent woman she is made realize by her husband that she is inferior as a woman. He couldn’t tolerate that the people call his wife as the high earner of the family. Saru got trapped in the personal and the professional life.
Manohar is under paid lecturer so he feels jealousy. As a result he imposes the physical torture every night on Saru. And she is raped by him. In That Long Silence, Mohan tried to mould Jaya as per his choice of the other women. Jaya tries to be like other woman and she at last lost her own identity as ‘Jaya’. After the marriage her name has been changed and she becomes ‘Suhasini’. To Mohan anger of female is something unfeminine. She shaped herself according to the wish of Mohan. She left her career as a writer, gave up the thought of a baby she wanted to adopt, and anti-price campaign she wanted to take part in. In Where Shall We Go This Summer? Raman is a reserve minded business man. He is dutiful husband and father to fulfill the household responsibilities but unreactive towards the sensitive world of Sita. Of course he gave education to Sita when after marriage she came to his home but the pain of delivering the four children and expecting the fifth one is out of his mind. He tries neither to understand nor to find any remedies. He believes that it is woman’s mentality to tolerate all this pain. He believes in better education of the children but miss the care of wife from whom he is care free towards children as she is the best care taker.

Conflict of self-identity at traditional and modern strata in the family we find that Jaya in That Long Silence gets marriage immediately after the graduation. She finds everything in well pattern at Mohan’s home. She is expected to be the ideal wife and Mohan also plays the role as a dutiful husband. Even Mohan’s mother and sisters are all woven in the pattern of the typical Indian family. Jaya found that the women of Mohan’s family were so defined about their roles. Jaya was expected in the role of the ideal wife and daughter-in-law. She was expected to do that by her family. Women of Mohan’s house work effortlessly from morning till evening. Soon Jaya too melts herself in to being herself as dutiful wife. In Roots and Shadows, Indu too melts herself in being the wife of Jayant. She tries to become complete dutiful wife. She forgets her identity by becoming the traditional wife. Indu makes adjustment in the name of love. Her idea of being complete vanished after marriage (Ranvikar 39-40). Her own words shows her own ideas about her marriage life that – “marriage makes me so dependent. When I look in the mirror, I think of him.........I think of him what he wants, what he would like. What would please him. It is not he my own” (RS 54). Sita in ‘Where Shall We Go This Summer?’ wants to escape from the responsibilities of womanhood just as Indu so. She loves children as an ideal mother and she kept herself
devoted up to this time but now she feels fed up. She feels boredom of the children responsibilities. She thinks children are the another name of anxiety and pessimism. Sita is traditional and was living in joint family. She felt secure under the shadow of her father’s support. But with Raman she feels her family doesn’t take her care. Raman is dry in his attitude. He is rational and indifference. The traditional role became her being a trapped woman, from which she wants to be free. While in *Cry, The Peacock*, Gautam is indifference in his approach too. He is rational and wants to keep safe his image as lawyer who thinks much and speak less with the vision of third person he observes the each incident, while Maya feels herself suffocated by getting such indifferent and insensitive approach. Maya is passionate and hyper sensitive, while Gautam doesn’t have interest in materialistic world. Expectation of the traditional and ideal role of a wife from Maya crushes her inner sensitivity of being the individual. Maya suffers from expecting fixation role form Gautam while she needs Gautam in father fixation.

Gender discrimination arises the biggest question over the identity of women. They are not considered as equal and the in parental family members but of future in-laws. This has been stoppages over their rights as a girl too. They don’t have healthy life at their parent’s home too. The girls who are taken as the assets of the father’s house are treated as the burden after marriage if something happened in their marriage life. Girls are treated as the property of in-laws. They are uninvitable after their marriage if it is troublesome. The paternal home doesn’t have place for girls. They are treated just as guest for temporal time. The girls don’t have place at paternal home and couldn’t create place at husband’s home. Due to such kind of the frozen approach of the society regarding the gender discrimination the girls in any culture suffer the most.

Saru, is treated constantly inferior than her younger brother. Sarita, got emotional injury from her husband too. She is treated quite inferior in both the cases. But in childhood her mother made her realized the inferiority while in youth, after marriage her husband. Sarita is the reflection of all those thousands and thousands of girls in India which is so called modern in appearance but conservative in approach towards the growth of girls. Such differentiation not only injured the girls’ honour but raises the question towards their identity in the family, personal relationships and family. Whereas working field is the central point to
reject the women as competent and skillful in comparison of men. In *That Long Silence*, after the death of father Jaya was soon got married. She was removed from the family as the burden has been removed. Indu got the bias treatment at home and frequently reminded that she is the girl. The certain repeated treatment given by the family and offered by the society creates inner fury, hatred, depression, alienation, in girls. Not only this but also the individual expression of feelings and desires, female protagonists feel the inner restriction. They don’t express it openly. If they try to express they are rejected as an ideal woman. The male dominated society doesn’t accept the women as individual when they take initiative to show their dreams, desires, passion, love and inner wishes. Sexism is often expressed through male domination – that is probably the root cause of the subjugation and oppression of women (Sinha 43). Maya is very passionate regarding love but Gautam is against of the materialistic world. In concern of the sex, Gautam is indifferent, while Maya is quite eager for companionship of her husband. But Indu is equally passionate for love but she is rejected by Jayant. He couldn’t accept her passionate for sex as he believes in the idealistic form of woman who least expects and least express the passion and the desire. Jaya too, in *That Long Silence* silently submit herself. She stops to be expressive as Mohan doesn’t like that. She finds both of them as two bullocks yoked together. Jaya’s sexual life gives her no satisfaction, whereas Mohan is indifferent after their unification. Jaya still throbs for his companionship but she feels at last that she is alone. Jaya systematically suppressed each of the aspect of her personality which makes her independent individual. Both Indu and Jaya feel as the lost of the authenticity. They both start to live with deception and they find deception is their life. Sarita faces the illtreatment as a girl in her family from the childhood. She has been considered as the ‘subsidiary’ and ‘other’ by her mother. Though she was elder she was given least important in comparison of Dhruva, her younger brother. The death of Dhruva became curse over Saru’s head. She was constant accused by her mother that she killed her brother. Better she should die. Whereas her marriage with Manohar is a part of proving herself right and getting desirable love. But Manu’s inferiority converted in to revolt against Saru and he started to constantly harassed and raped her each night. In *Where Shall We Go This Summer?* Sita needs only that at least Raman should bother to understand the pain of delivery. To give birth to children, to nourish them, take lot of care is not the work of
women but charm which is equally related to men too, but Raman takes it as Sita’s work and responsibility only.

There are few thresholds in the human culture and nature which depict male-female have equal identity and no difference but in the Indian culture Indian families, the traditional and modern conflict, male domination, patriarchal society, secondariness of women, hard work but no worth in the families, consideration of women as weak, pessimistic and servant like, least counting as an individual but high demanded for caring the families apart from squeezing their own dreams and desires create a biggest problem for establishing the identity for women. Besides the woman are not counted as human.

5.5 Conclusion

The present chapter reflects the three aspects: (1). Study of women characters of Shashi Deshpande and Anita Desai. (2). Concept of Indian Wife - Question of existence. (3). Self-Identity and Self-establishment- A problem.

➢ In the first point—‘The female characters of Shashi Deshpande and Anita Desai’, though the female protagonists are highly educated, skillful, able, capable, creative, they are forced by the males to surrender from each horizon. The question is arisen over the individuality of the women that though they are considered as the asset of the family they are treated as secondary. The husbands become their controlling power. They are dragged back in expression of their voice.

➢ In the second point ‘Concept of Indian Wife - Question of existence’. As a wife, they have to be submitted whether by their like or dislike.

➢ The disappointed side of the marital relationship has been reflected by the reflection of the female protagonists. The females are suppressed by the load of the various responsibilities of the family and society, in fact by crushing their individuality.

➢ The females in form of ‘Wife’ have to face silently the sexual harassment even if they don’t like this. Even the sexual harassment becomes one of the reasons to make them inferior and weak against the force of the male domination. The same aspect results in to the fight against the male – domination too in fact.

➢ The third point ‘Self-Identity and Self - Establishment- A problem’ depicts, the females of Anita Desai cry for breaking the shackles of the traditional and cultural bond. While
the females of Shashi Deshpande silently submit themselves. They return back and understand their role and place in better ways. The women who belong to the Indian culture, they don’t leave the battlefield, they don’t be separate, they don’t turn back from their responsibilities but seeking the answers of their problems. They take a pause and reenergize themselves.

- The females find their identity in their husbands and family first but when these both aspects crush their individuality and reject them to take at least as human being, at that time they revolt but in the limited criteria of the tradition, culture, family and society. They worth the relationship so they go back.

- The men don’t be like women in terms of feelings, mental status, desires, passion, emotions and responsibilities. Besides they can’t tolerate when the women are more competent, skillfull, and creative than them. The marital relationship gets disturbed due to the reason of getting frozen in to the particular role of being a man or woman. Era and Years pass men enjoy the honourable status in the family while women are treated as the secondary and subsidiary. At last the struggle for the identity arises.
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