



INDIAN FICTION WRITING STYLE OF ANITA DESAI AND SHASHI DESHPANDE AND ITS IMPACT ON WOMEN: A STUDY

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Abstract

The present research work manages the picture of Indian women in Indian English fiction and fiction writing style by Indian novelist Anita Desai and Shashi Deshpande. It is worried about the hypothesis of Feminism. Women's activist methodology is noticeable in current and postmodern Literature. Women's freedom development is a genuine change development going for the upliftment of women in the public arena. The first voice for women's right was brought by Mary Wollstonecraft up in *A Vindication of the Rights of Women* (1792). She requested equivalent open doors for women in the field of education, financial matters, and governmental issues. The strong male supporter of women freedom, John Sturt Mill, indicated genuine worry about women's persecution in his *The Subjugation of Women* (1869). He felt the requirement for improved education for women and censured women mistreatment as household slavery. The term 'feminism' is worldwide. Feminism is an expression of resentment at the unjust treatment meted out to any woman. In literature, it refers to any mode that approaches a text with foremost concern for the nature of female experience. Feminist writings were of crucial interest to the Post-colonial discourse for two major reasons.

1. OVERVIEW

Shashi Deshpande's background is more traditional and regional. The plots are all set in India and do not cross international frontiers. The novels that she has written evoke tradition, mythology, rituals in the domestic space as well as intricate relationships within the household. Myths and epics are often referred to or used in symbolism. Deshpande's households are peopled with a multitude of characters, and family relationships are often complicated. That *Long Silence* is partially Shashi Deshpande's autobiographical novel, as is *Clear Light of Day* for Anita Desai. As such, the elements found within their pages are of value when dissecting the writing styles of the two authors' women writers, both novelists used their writing as a form of catharsis[1].

It has been said that writers are the only sane people in the world because they are able to get rid of much of their emotional burdens in their writing. I am not sure if this is true (I am sure it is



a writer who said this), but undoubtedly writing provides a kind of catharsis which helps the person to move on[2].

Anita Desai, in an interview also speaks about her interest for unusual personages. Her characters are in the throes of existential angst, despair and isolation.

I am interested in characters that are not average but have retreated, or been driven into despair and so turned against the general current. It is very easy to flow with the current, it makes no demands, it costs no efforts, but those who cannot follow it, whose heart cries out 'the great No', who fight the current and struggle against it, they know what demands are and what it costs to meet them[3].

The progress of the traditional, generous women without choices to one who can examine and make choices is the Indian woman as depicted by these two novelists. They symbolize the disappointment in close to home lives when the discourse is silenced, and silence is abdication or accommodation. Maya, (Cry, the Peacock) can question yet unfit to pick, for the most part because of her dad who was not able to set up her for an existence without his paternal affection.

This raises a fascinating psychological question with respect to women in postcolonial novels: cultural pressures are, by all account, not the only strains those breaking point choices. The women have exploited people of cultural standards as well as affection that destroys their enthusiastic balance[4]. It very well may be seen that Deshpande's novels center generally on women in traditional family units who look to evade or go into strife with cultural pressures. The joint family is regularly spoken to, and furthermore its stringent codes which may limit the opportunity of women.

Anita Desai's cultural pressures are increasingly downplayed. Her heroes experience psychological injury and change: it is this factor that prompts the central choices in their lives. The passionate interior dissatisfaction of women is expounded on frequently by Deshpande and Desai. The psychological effect of misery is a factor that is fundamental in the depiction of the female characters and gives a strong string of existentialism to the novels.

2. STREAM OF CONSCIOUSNESS TECHNIQUE

The stream of consciousness technique has been used successfully by both novelists. It is a technique which is an interior monologue by which the reader can glimpse the inner workings of the character's mind. The technique was first named by William James in *The Principles of Psychology* (1890) when he said that:



Consciousness, then, does not appear to itself as chopped up in bits...it is not joined; it flows. A 'river' or a 'stream' is the metaphor by which it is most naturally described. In talking of it hereafter, let's call it the stream of thought, consciousness, or subjective life[5].

Fiction and Writing Style of Anita Desai and Shashi Deshpande

Anita Desai utilized it first with *Cry, the Peacock* which was distributed in 1963. With this novel, she had the option to expound on the psychological torment of a young married, childless woman in a way that was to improve the field of Indian English composition and carry Indian psychological fiction to the fore. The probability of anxiety, psychosis, and its resulting change is the theme of *Cry, the Peacock*. Maya, unfit to communicate psychologically or sincerely with her significant other, Gautama, starts to ruminate fanatically as amazing foundations disintegrate. Maya could work in a world that was molded by security. Her passionate youthfulness inferred an association with paternal hints, which is the reason she married a man a lot more established than herself, as her significant other, Gautama, himself called attention to. Maya's anguish, fears, and fears style the climate of the novel up to its grievous end.

The technique of flashback has been utilized by the two writers: in *Fire on the Mountain*, Nanda Kaul's cold marriage and shock at her significant other's disloyalty are uncovered by flashbacks into the past. In *That Long Silence* too Jaya recollects the past and the way where she is compelled to adapt to the changed conditions of her life. Desai's *Clear Light of Day* additionally utilizes this technique of flashback to feature the aspects of Bim's character and her annoyance; she utilizes the continuous flow technique to extraordinary impact. Her fiction is worried about passionate and psychological reasonableness instead of the occasions that comprise the plot; the unwinding of the character's contemplations empowers the peruser to understand the internal activities of the hero's brain. The psychological part of the continuous flow technique is exceptional in this aspect[6].

'Out-of-Control Characters' and Speech

Sandra Gilbert and Susan Gubar wrote about the underground tradition in women's literature, about characters that go out of control and where there are symbolic representations of imprisonment or confinement; of male domination that can drive women to lunacy in their ground-breaking study *Mad Woman in the Attic*. We find this symbolism in Desai's *Cry, the Peacock*, as well as in *Fasting, Feasting*:

A life of feminine submission, of 'contemplative purity,' a life of silence, a life that has no pen and no story, while a life of female rebellion, of 'significant action,' is a life that must be silenced, a life whose monstrous pen tells a terrible story[7].



The emphasis on silence is thus born of the need to curtail women's speech. Articulation is synonymous with rebellion. At times the societal pressure is so intense that the character is close to insanity or even suicide. The metaphors of suffocation can be used. Anita Desai herself admits feeling this sensation of suffocation when writing only about women confined to domestic spaces:

Specially in my earlier work I found myself addressing the same things over and over again: very much about the life of women, especially those women who are confined to home and family, also the solitude from which a person can suffer even if living within a big family or surrounded by crowds. But after several years and several books I began to feel suffocated myself by the confinement of these subjects.

Impact of feminisms

The women in her novels are tussling with their own lives: When the weight of the past becomes too much, when the protagonist has lived a lie, the consequences are often violent as Nanda Kaul's tragic end reveals. Women protagonists are often the victim of societal violence, physical, emotional or intellectual.

They have to break the bonds of submissive silence to find a certain degree of self-esteem. In Deshpande, the prose is simple, often dialectical and much given to argument. Desai's style is sober, refined and given to introspection. The issues she deals with are questions of identity, hybridity, shifting identity and persona, roles as burdens as well as shifting perceptions as lives unfold in different geographical places. Nature affects the personality of her characters and it is essential to her writing style. In *Cry, the Peacock* and *Fire on the Mountain* nature adds symbolism to the style of the narrative. The details of the vegetation, climate, mountainside, sky add myriad details to the plot and atmosphere of each of Desai's novels. It is the ally of the protagonist in the depths of introspection or suffering[8].

Alienation and silence

The two writers have made characters that are tormented by both alienation and silence. Their psychological alienation is the consequence of smothered anger: they are compelled to showcase their jobs as little girls, spouses and moms however they hate the absence of opportunity and the smothering connections. The families have the weight of family units that keep privileged insights:

Devayani's dad's steady inability to prevail in his business adventures until his undisclosed suicide, Nanda Devi's affectation of not realizing her significant other has a paramour, Sarita's



injury at being the object of maternal despise and hate. The silence develops around the hero as every one of them battles to adapt to the agony and blame of their reality. One can express that they are in the throes of existential apprehension and intense alienation.

Change of spaces

The geographical lieu seems of utmost importance for Desai; in *Where Shall We Go This Summer*, when Sita flees to Manori, the island of her childhood, she is quitting one geographical spot for another. Sita seeks to escape her stifling life and its domesticity in a city that she detests. Gender inequality in the patriarchal mode (Fasting, Feasting) is also dealt with, though interestingly enough, the men have a minimal role to play in the household, and the action is mainly centred on the women protagonists who often project their underlying violence onto the younger women or widows, and rarely onto the men. Deshpande, too, implies that spatial movement can signify a change in attitude. Sarita in *The Dark Holds No Terrors* and Jaya in *That Long Silence* both have to leave their homes. However, the thread of women who have failed to cope with their lives is consistent: women who have had no choices and preferred to end their lives rather than to conform to the dictates of society and an existence that was out of their control.

Patriarchal norms

The patriarchal slant has been evoked time and again: the orange incident in *Fasting, Feasting*, Nanda Kaul's humiliation at being betrayed openly by her husband and having to keep up social appearances, the birth of sons and emphasis on education for the sons, the domination by older women towards younger women in a household, the submission or complicity of women towards patriarchal norms and above all, the silence of women in spite of humiliation and abuse. As Doranne Jacobson remarks:

As a daughter, a girl usually enjoys some freedom of movement within her natal settlement, as well as affectionate treatment from natal kin. At her wedding, the Hindu bride is likened to Lakshmi, the Goddess of Wealth, in symbolic recognition of the fact that the groom's patrilineage can increase, and prosper only through the fertility and labours of the new bride. Despite this simile, stated in elegant language, the new bride is pressed into service as the most subordinate member of her husband's joint family. Only by producing much-desired sons and, ultimately, becoming a mother-in-law herself does she gradually improve her position within her conjugal household.



Social approval is vital for the marriage and its aftermath. Jacobson has stated the anxiety of the new bride to conform to social expectation by giving birth to at least some male heirs. Jacobson further states:

It is through bearing children, especially sons, that the married woman finds social approval, economic security and emotional satisfaction. Her contributions bring strength to the patrilineal joint family...Because she herself receives acclaim for giving birth to sons; she typically joins in the traditional disparagement of females when she bears a daughter.

In the works selected the narrative techniques are single voice, flashbacks, to show the relevance of the past, and the meditative monologue. Deshpande uses dialogue often: in Desai, the narrative is much more reflective. The alienated self is much more evident in Desai's fiction; ShashiDeshpande's protagonists are battling against social norms, rather than psychological equations[9].

Death and its ramification

There is a feeling of the sickening truth of death-in-life regularly utilized by the images of dead animals: the suffocated cow in the well which was never taken out (Clear Light of Day), the canine that kicked the bucket and stayed in the sweltering sun which Maya grieves in Cry, the Peacock. Anorexia and food are connected to profound and emotional hardship in Fasting, Feasting. The situation happens both in India and America; geological wildernesses have been crossed, and the imagery of food and the dinner as a custom is underlined.

.3. CONCLUSION

This research focuses on the following works of Anita Desai: Clear Light of Day (CLD). Cry, the Peacock (CP), Fasting, Feasting (FF), Fire on the Mountain (FOM), Where Shall We Go This Summer (WSWGTS). For ShashiDeshpande, the following works have been studied: In the Country of Deceit (ICD) That Long Silence (TLD) and The Dark Holds No Terrors (TDHNT). The effects of repression, silence and anger in a patriarchal society have fashioned women's characters for centuries. Self-expression and the above all, the expression of anger is a fascinating study towards women's quest for identity.

In these novels throughout everyday life of women, there are the individuals who consistently remain "pariahs" since they can't adjust to the universe of substances. Maya in Cry, The Peacock and Monisha in Voices in the City neglect to change in accordance with the unforgiving substances of life and arrive at a despondent end. Yet, Sita in Where Shall We Go This Summer?' However, toward the part of the bargain, we can't advise whether she figures out how



to have a sound existence after her arrival to Bombay, or she just walks once more into her previous masochist wraths and fears. In the novels of Anita Desai, practically every one of the protagonists grapples with the powers neutralizing their individual personality in the public eye. The situation leads to the fragmentation of their self and they suffer from temporary phases of neurosis. However, their neurotic ailment produces a sobering effect on them as they make important discoveries about themselves in the course of their neurotic sufferings. Reevaluation of life and of their own relationship with others gives them insight into the significance of life and leads to the integration of their fragmented self. Through the sensitive portrayal of the psychic conflicts of her fictional characters, ShashiDeshpande lays bare the oppressive and anti-human values system of society.

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