

---

## Women in English Literature Then and Now by Anita Desai

---

Dr. Sima Singh

### ABSTRACT

*One of the most well-known and talented writers writing in Indian English is Anita Desai. On June 24th, 1937, she came into the world in Mussorie. While her mother was of German descent, her father was of Bengali descent. She was exposed to English, Hindi, Bengali, and German throughout her childhood. She spoke just English when she was little. At the age of seven, she started writing, and English was the language she used. Her body of work includes novels, short tales, books for children, and articles. She is frequently referred to be a psychological novelist and a feminist due to the fact that she deals with key issues such as alienation, a lack of communication, inner conflict, man-woman relationships, and marital discords in her writing. Her main characters are always women. Both the language and the manner that Anita Desai use are appropriate for the subject matter and the setting. As a method of story construction, she employs sentimental recollections of times gone by (sometimes known as "nostalgia").*

**keywords:** Women, Literature, tradition.

### INTRODUCTION

Anita Desai is a modern Indian woman who writes novels in English. She is a pioneer in the writing world due to her originality and creativity as a novelist. She avoids societal documentation and criticism, as well as the verisimilitude of characters, which are all things that Indian authors hold in extremely high regard. On the other side, she focuses her attention on probing the hidden depths and shadowy crevices of a woman's psyche, which is the subject she has chosen to investigate through fictional depiction. According to what she says in *Contemporary Novelists*, edited by James Vinson and published in 1972 by St. Martin's Press in New York.

*Writing, for me, is a process of uncovering the truth, that is, the nine-tenths of the iceberg that are hidden beneath the one-tenth visible section that we refer to as Reality. Writing allows me to delve into the depths and investigate the underlying truth in a way that no other medium can. My goal, which underlies all of my writing, is to unearth, emphasise, and communicate the genuine relevance of the topics I write about (p.348).*

She goes into additional detail in her "Replies to the Questionnaire" that was published in the volume 3, issue 1 of the *Kakatiya Journal of English Studies* in 1978,

That the combination of my personality and my life circumstances has provided me with the protection, privacy, and isolation necessary for the composition of such works, allowing me to escape challenges that a more objective writer would have to face since that kind of writer relies more on observation than on a personal vision. (p.11).

The books written by Desai are, thus, a representation of her individual perspective. Her preoccupations as a novelist made it possible for her to give a new turn to the Indian novel in English, an interiority comparable to that of the Modernist novel as it was developed on the continent by authors who influenced her the most, such as Henry James, James Joyce, Virginia Woolf, D.H. Lawrence, and Marcel Proust. This allowed her to give

the Indian novel in English a new turn. Anita Desai's most notable and singular accomplishment is the novel of consciousness, a psychological novel that she considers to be the innate manifestation of a woman's perspective and which she believes to be the natural expression of woman's vision. She points this in her article titled "Women Writers" that was published in Quest 65,1970:

... that women writers are likely to place their emphasis differently than men do, that their sense of values is likely to be different, and that they will deal with what may appear to be trivial to male readers because it appears to have less consequence than the typical male actions do, with what is less solid and tangible than the concerns of most men- that is, less with action, experience, and achievement and more with thought, emotion, and sensation (p.42).

In the same essay, she goes on to elaborate that,

Subjectivity, intensity of feeling, and the ephemeral, instantly responding nature needed of a poem are characteristics that correspond well with the way a woman thinks and feels on a regular basis (p.43).

The novel, in Anita Desai's opinion, functions more like a lyrical poetry than a story written in prose.

Contrary to the continental masters of the Modernist novel, Desai is not sympathetic to narratological theory or the poetics of the novel, despite the fact that he is an unabashed experimentalist. She mentions this in the interview that she had with Atma Ram, which was published in World Literature in English 16.1 (1977),

*Not people with creative minds, but those with an academic or critical bent of mind seem to be the ones that come up with theories about novels. A book is not created by a writer following a predetermined set of ideas; rather, a writer creates a novel by following flashes of individual vision and depending on a type of instinct that tells him what to pursue and what to avoid, as well as how to steer away from things that would be damaging to his vision. It is not any ideas but rather these little glimpses into the future, along with a kind of trained instinct, that guide him. (p.100).*

Is it possible to produce any kind of writing out of thin air, without having an implicit set of principles in mind, even if one does not like to develop on the same into a theory that is openly presented? Despite her disclaimer, Anita Desai did provide a theory in the same interview that was discussed before, which can be seen here.

When I first sit down to write, I don't have much of a "plot" in my head or written down; I only have a very general notion of how the chapters of the book are going to be organised. But everything tends to figure itself out as I go along, rather naturally and unavoidably... one should establish a pattern and then fit the characters, the location, and the scenes into it each component in keeping with the rest and so making a balanced whole (p.101).

Therefore, the novel written by Desai does not have a preconceived design; rather, it develops naturally into an independent item known as a "verbal icon." As a result, she places a strong emphasis on "Pattern and Rhythm" by E.M. Forster because

. . . These terms suggest that there is harmony, coherence, and proportion. When writing a novel, one imagines the finished product to have a certain pattern, into which one must then fit the individual chapters. Additionally, much like a symphony, the entirety ought to have a rhythm or else it would be lifeless (p.100).

Writing for her, she notes in "The Indian Writer's Problems," which was published in ACLALS Bulletin 4th Ser. No.2 (1975), "is not an act of deliberation, reason, and choice; rather, it is a matter of instinct, silence, and waiting" (page 14). The creative act is "a secret one" for her, and "to make it public, to scrutinise it in the cold light of reason, is to commit an act of violence, possibly murder" (p.12). The 'poetics of the novel' that Anita Desai develops is of an organist and Romantic-Symbolist character. According to Desai, "it is the image that matter, the symbol, the myth, the feat of associating them, of relating them, of constructing with them" (p.14).

Her vision of 'the novel as lyric poetry' is made abundantly obvious in her account of the birth and creative process of her novels, as stated by Atma Ram in the interview with her that was published in World Literature in English. Her works have been described as having a lyrical quality to them (1977):

The seed of an idea may be as little as a leaf glinting in the sunlight after passing through a raindrop, a stranger's face observed while riding the bus, or a snippet of news read in the paper. This seed of an idea is how the idea first germinates in the mind. It creeps into one's awareness as stealthily and unobtrusively as a single grain of sand would do so inside of a shell. There, it expands and matures into a new form. Material floats into the mind and begins to amass around that grain of sand, which becomes the focal but unseen point of focus, so that it begins to inflate, take shape, and begin to stir to life. This process is called accumulation. One finds that oneself adding to that first grain of sand snippets of conversation overheard, faces seen in passing, insomniac ideas emerging out of the dark, an accumulation of sensations and memories dredged up from the depths of one's memory, and so on. At some point, this little grain will develop into such a large quantity that it will begin to exert some sort of force. One discovers that the oyster has not given birth to a pearl, which is white and shiny and ornamental in appearance, but rather to something that resembles a monster that one has unintentionally brought to life and that is overflowing and clamouring to be let out (p.99).

This disclaimer regarding 'plot' and preference for 'pattern' or 'inscape' as mentioned before is consistent with her account of the composition of her work, which coincides with that prior discussion. The way that T.S. Eliot inspired the beginning and development of poetry, as described in his 1953 talk to the National collection League titled "Three voices of Poetry," which was later compiled into his collection of essays titled "On Poetry and Poets" (1957), is very similar to the way that Anita Desai sees the creative process behind the writing of her books. In fact, the two perspectives are almost identical. The poetry of the first voice, also known as the lyric poem, is not directed at anybody in particular. It begins as a dormant embryo or 'creative germ' and develops into "a burden which he (the poet) must bring to birth in order to obtain relief." In a sense, the poet is "haunted" by a demon, but it is a demon over which he has no control... "... the words that he writes, the poetry that he composes, are in a way... an exorcism of this monster." When the words are finally arranged in the right way, the poet "is going to all that trouble, not in order to communicate with anyone, but to gain relief from acute discomfort; and when the words are finally arranged in the right way... he may experience a moment of exhaustion, of appeasement, of absolution, and of something very near annihilation, which is in itself indescribable." (p.17). The "monster" described by Anita Desai is the "demon" described by T. S. Eliot, and the catharsis that the poet went through is strongly suggested in Mrs. Desai's description. In his book Language of Fiction (1970), David Lodge makes the following observation:

*The so-called "modern novel," also known as the novels written by Flaubert, James, and Joyce, and other authors of a similar ilk, is undeniably subject to the irresistible pull of symbolist aesthetics, and it is also, to a very considerable extent, susceptible to contemporary poetics... it delves deeply into the private, subjective realm of vision and dream, and its climaxes are 'epiphanies,' which are moments of penetrating understanding akin to the imagery and symbols of the contemporary poet (p.30).*

Desai, in the tradition of her continental masters of the modernist novel, shares the symbolist aesthetics of her contemporaries with them. She is, thus, a woman novelist writing in English who stands out from the other writers working in the field of novel-writing at the same time as her. Anita Desai is a novelist whose primary focus is investigating the ways in which the mind of a woman might clash with the conventional, patriarchal structure of the family and the society in which she lives. She is more concerned with the impact that such an atmosphere has on female awareness than with doing an investigation into the factors that contribute to it or finding a solution to it. This second possibility is alluded to through her depiction of the woman's consciousness when she is under pressure. Anita Desai was interviewed by Yosodhara Dalmia on April 29, 1979, and the resulting article was published in The Times of India. In the article, Anita Desai states that she is,

"interested in characters who are not average but who have retreated or been driven into some extremity of despair or so turned against, or made to stand against the general current" (p.13).

The characters of Mrs. Desai's novels are strong women who find themselves in precarious situations over which they have little control and for whom the convention-bound, patriarchal family and society appear to be a surreal world. Mrs. Desai's works are a testament to the power of female agency in the face of oppressive social norms. The trials of life put their autonomous identity in jeopardy, and the assaults on their existence cause them to become estranged from those in their immediate environment. Their alienation stems from a lack of companionship with which they could feel secure, and their responses vary between resistance and acceptance. This lack of companionship is the root cause of their estrangement. In the end, their journey is one of discovering who they are and becoming the best version of themselves. Jasbir Jain has brought up some excellent points here:

The world in which Anita Desai's works are set is a conflicted one; it is a world in which central harmony is sought after but never achieved, and the urge to love and live comes into conflict – often violently – with the need to retreat and find harmony. Even though they are fundamentally incompatible with one another, involvement and stillness are always striving to coexist (Dhawan: ed., 1993).

N.R. Gopal makes this observation while providing commentary on the subjects that Anita Desai explores in her works:

The ideas that Anita Desai explores are therefore completely unique and distinct from those explored by other Indo-Anglian novels. Her works are not political or social in nature; rather, they are concerned with illuminating the many mazes that make up the human mind and pointing out the paths that lead to a state of psychological contentment.(Gopal: 1999,p.7).

Anita Desai utilises a new narrative approach for the delineation of the same, namely, the technique of the poetic, psychological book. This is a departure from the realistic style of narration that is utilised by other

Indian writers writing in English. In order to match the originality of her topics and characters, Anita Desai also utilises an unusual narrative technique for the delineation of the same. The following is how Ramesh Srivastava highlights her one and only accomplishment:

Not only does Anita Desai deserve to be labelled a psychological writer because of the subject matter, characterisation, and the way in which she presents the environment of the mind, but also because of the use of narrative technique, symbols, imagery, and the disrupted timeschemes that she employs in her works. (Srivastava: ed., 1984, p.xxvi).

In this study, the novels written by Anita Desai are divided into two categories: those that represent the progression of the protagonist from feelings of alienation and meaninglessness of life to self-understanding and self-realization, and those that are concerned with women characters that are contrasted with each other but drawn with equally distributed sympathy from the novelist.

Even though it was Anita Desai's first novel, "Cry, the Peacock," it propelled her reputation to the forefront of the literary world with its lyrical language, its style of narration, and most importantly, its character of the protagonist, who was distinguished by her furious instinctuality and emotionalism. This novel, which is the most lyrical of all of her writings, resounds with the unsatisfied yearning for love of a young girl who is driven to insanity as a result of her frustration and her fixation with a childhood prophesy of death.

Desai tackles the issue of marital conflict and the discrepancy that might exist between couples in terms of their emotional, sensual, and intellectual development as well as their age and socioeconomic strata in this passage. Maya grew born in the lap of luxury, surrounded by an atmosphere that was both aristocratic and aesthetic. As a result, she possesses an instinctive sense of appreciation for poetry and beauty, as well as a deep and abiding love for nature. Her smart, practical, self-sufficient, middle-class, and somewhat older husband, Gautama, is unable to comprehend the same thing. When Maya is in the mental realm of her childhood filled with fairy tales, or of the highly aesthetic Kathakali dance, or of the music of the birds, Gautama would cite from The Gita and teach detachment. In her anguish, she thinks back to the terrifying prognosis that an albino astrologer gave to her when she was a child. According to the prophecy, in the fourth year of her marriage, one of her spouses will die in an unexpected manner. And as a result, her existence deteriorates into a pitiless abyss filled with anguish and the sound of approaching death.

The psychological torment of this delicate woman is depicted in the novel through a variety of symbols, pictures, metaphors, and similes, all of which provide significance and poignancy to the story. The most significant symbolic depiction in the book is that of a wick, which functions in the same capacity as a potent one. Like the albino astrologer who, unable to see the oil-filled lamp, only tends to the wick and kills the light, Maya's yearning and self-respect are extinguished as a result of Gautama's inability to recognise and respond her passionate scream for love. The marriage between these two mismatched people leads to calamity and catastrophe as its inevitable conclusion.

Where Do You Suggest We Go During the Summer? harps on the themes of estrangement, tedium, and discord in the married relationship. As Sita was growing up, she did not receive a lot of parental attention or a suitable living environment; as a result, she vacillates like a ship without a rudder between the precarious existence she led as a kid on a remote island and the harsh, violent one she now leads as a married woman on the mainland.



She is unable to achieve the same level of love, affection, or reciprocation with her family as she did with the couple she saw for the first time by chance in the garden. As a result, she emotionally distances herself from her family. In addition, the all-pervasive violence in the world, as well as the callousness of her family, makes her aware of the fact that she lacks a 'connection' with her immediate surroundings. Her sixth pregnancy, which is taking place at this point in time, loosens her determination to surrender, to go along with the flow. She comes to the erroneous conclusion that she may stop the process of giving birth by partaking of the magic that her father previously concocted on an island that is located far away from the city. The harshness of life on the island, on the other hand, much outweighs the dangers that exist on the mainland. She comes to the realisation, through reflection and analysis, that there are shadows lying beneath her father's magic and the false facade of the islanders' innocence while she is cooped up within the run-down home on the island that is being pummelled by rain. She has an impression that the father is dishonest. She decides that the anarchy of the mainland is more appealing than the jungle law of the island, and she follows her husband back to the mainland, symbolically placing her footsteps on the footprints that her husband had previously made in the sand. She is able to rise beyond her constraining circumstances, make peace with, and "connect" with the routine aspects of her life as a result of this.

In *Fire on the Mountain*, the anguish experienced by a housewife is taken to an even deeper level. Because of her husband's extramarital affair and her children's callous disregard for her feelings, Nanda Kaul, a widow in her later years, has chosen to isolate herself from the rest of the world and make her home in a solitary bungalow located in the barren mountainous landscape of Kasauli. But even at this advanced age, duty does not abandon her, and she is saddled with the responsibility of raising a great grandchild. She has a new outlook on life as a result of being around Raka, who also leads a reclusive lifestyle like she does. The devastating experience of a friend's death causes her to give in to her own self-criticism and admit that she has been living a "life-lie" all along.

Bim's journey from the darkness of frustration, wrath, and rejection into the life-giving day-light of acceptance, reality, maturity, love, and forgiveness is charted in Desai's novel *Clear Light of Day*, which is the most mature and life-affirming of all of Desai's works. *Clear Light of Day* is the novel that Desai has written.

Ironically, out of the four children in the Das family, Bim, who is the most loving and kind as well as the most brilliant, energetic, and progressive of the bunch, is the one who is left behind to nurse her wounds after being excluded and rejected. The traumatic event of India's division is reenacted in the severed umbilical links of the Das family, which serves as a microcosm for the larger event. Bim, the most energetic of all four siblings, is stuck in the old house in the old city because she is tormented by these memories, which prevent her emotional development and cause her to remain stagnant. It's ironic that Tara, the sister who always clung to her brother and relied on him for everything, got married and moved away so that she could finally become a mother. The sibling who was held in the most esteem and received the greatest affection has broken away from the family in order to carve out a special place for himself by getting married to Hyder Ali's one and only daughter. Hyder Ali was their landlord.

The fortuitous visit that Tara paid that summer reopens old scars by compelling them to think about what came before. Bim's natural exuberant nature and her dynamic and aggressive character are exposed, however, as a result of her willingness to reconcile with her family and embrace the reality of her familial ties. She finally reaches her full potential when she forgives her brother for escaping responsibility for his actions.

As a result, there is a progression from one book to the next in terms of how the protagonists are portrayed in each of these four books. All of these women, to varied degrees, succeed in actualizing their full potential, and in each case, the woman demonstrates the strength and tolerance, as well as an abundance of love and wisdom, necessary to triumph against the limiting circumstances into which life has thrown her.

Voices in the City, Bye- Bye Blackbird, In Custody, Baumgartner's Bombay, Journey to Ithaca, Fasting, Feasting, and The Zigzag Way are included in the subsequent set of novels. Characters that are polar opposites of one another allow Anita Desai to explore contrasting aspects of the female psyche. However, the intensity of the narration is balanced evenly among them in order to highlight the important characteristics of each of them.

Even though Nirode's tale is the primary focus of Voices in the City, his mother, sister Monisha, and Amla all take up a significant amount of Nirode's mental space, as does Nirode's sister Amla. Monisha's death serves as the defining moment in all of their lives, which collide in Calcutta, often known as "the city of death." The recurring themes of intellectual mismatch and marital conflict are both evident in the tragic story of Monisha. She is intellectually sharp and emotionally sensitive, but her 'rotund' spouse does not show any sign of reciprocating her sentiments. In addition, she was forced to leave her terrible existence because of the suffocating lack of privacy and the apathy that existed inside her enormous joint family.

The structure of the book takes an intriguing turn as it reveals that the city plays a significant role in the psychological lives of the brothers, moulding and guiding the way in which they react emotionally to certain occurrences. The ominous character of the metropolis eats away at the very essence of human existence. The foetid sewers and the rows of vicious black-barred windows of the city dwellings leave their mark on a person's spirit.

Suicide is the only way for Monisha's trapped spirit to be freed from the lies and hypocrisy that have enslaved her. Amla, Monisha's sister, comes to terms with the darker sides of non-involvement and isolation as a result of her sister's passing, and she makes the decision to 'connect' with other people in order to give her life meaning and purpose. The death of Monisha and Amla's acceptance of it highlight the need of love and engagement in one's life for one to achieve success.

The author shows, via the character of Sarah in Bye-Bye Blackbird, the alienation, bewilderment, and submissiveness that come along with being a woman caught in the middle of cultural strife. Sarah, a native of England who is now living in India with her husband Adit, an Indian immigrant, is struggling with an identity issue. She was brought up in the English ethos, therefore she is surprised by her own defiance and the fact that she has separated herself from that culture. She bears the ignominy of being alienated not only from her own race, but also from the race of her husband, with remarkable fortitude. In the end, she accepts her predetermined course of events and goes with her husband to India.

The narrative of Deven is told in In Custody, which also has a cast of questionable female characters. Sarla, Deven's wife, is a resentful, high-strung, and shallow intellectually challenged lady. She is always at battle with the indifference of her husband, as well as her position in life. But in the end, she comes to terms with her 'encaged' existence and makes sacrifices.

The two wives of the poet Nur, Sufia Begum and Imtiaz Begum, provide a comparison between the two different types of female personalities. They do not feel any compunction in using their husband for their own narcissistic purposes.

In his novel *Bombay*, Baumgartner investigates the concept of diaspora through the lives of two characters who are torn between two completely distinct societies and cultures. It ties in nicely with the overarching message of "The Old Man and the Sea," which is about man's dogged determination in the face of an impossible challenge. Baumgartner and Lotte's stoic resignation and nonchalance in the face of rejection, alienation, and isolation are made worse by their abysmal poverty and Baumgartner's continual desire for treacle toffee, which kindles a profound longing for his long-dead mother. Both Baumgartner and Lotte's stoic resignation and nonchalance in the face of rejection, alienation, and isolation are made worse by their abject poverty. The narrative details the hardships endured by Baumgartner, a German immigrant who settled in Bombay, as well as his tenacity and composure in the face of overwhelming adversity. The uplifting and encouraging presence that Lotte provides in the background acts as a source of support and sustenance for him. Due to the fact that they share a cultural inheritance, the two of them overlap into each other's spheres of influence. Their relationship is the only thing that keeps them going despite how difficult life is in India. Despite the fact that it is Baumgartner's narrative, it is Lotte who emerges as the victorious one of the two. After the passing of her Indian husband, she is the one who, in spite of her difficulties and the torment she has endured at the hands of her stepchildren, soothes him.

## OBJECTIVES

1. To examine the roles, expectations, and depictions of gender, sexuality, and power that were placed on female characters in earlier works of English literature.
2. To investigate how women have been portrayed in English literature over the years, moving from standard positions in the past to more complicated and diverse depictions in modern literature.

## RESEARCH METHODOLOGY

The article "Portrayal of Women in English Literature. Then and Now" written by Anita Desai investigates the many ways in which female characters have been portrayed in English literature throughout the years. This study intends to investigate not only the cultural and socioeconomic contexts that have contributed to the formation of these images, but also the evolution of how women have been depicted over the course of history. This study makes use of a wide range of research methods, including literary analysis, feminist literary criticism, content analysis, interviews, surveys, and historical research. Within the scope of this project, these methodologies are being applied to investigate the portrayal of female characters throughout history and how that representation has evolved over the course of time. In addition to this, the research makes an effort to investigate the impact that feminist movements and female authors have had on the representation of women in English literature. This study highlights how important it is to investigate the depiction of women in English literature in order to appreciate the historical and cultural contexts of gender relations, as well as to achieve social justice and gender equality. In the end, the purpose of the project is to stimulate critical thinking regarding gender norms and stereotypes that are prevalent in society as well as to further understanding of how women are depicted in works of literature. An investigation of the manner in which women are depicted in works of English literature might make use of both primary and secondary sources in



order to accumulate data and reinforce arguments. Primary sources are the original documents or artifacts that were created during the time period that is being researched. For the sake of this discussion, some examples of primary sources may include things like books, poems, and plays written by men and women at different times and places throughout history. Primary materials, such as historical documents, journals, and letters, are examples of different types of sources that can give insight on the social and cultural milieu of the era that is being researched. Secondary sources are works that analyze or interpret primary sources. They are also known as secondary texts. Secondary sources might include scholarly publications, journal articles, and academic papers that discuss feminist theory, gender studies, and literary criticism. These kind of materials are often found in academic journals. Secondary sources are any materials that provide context and background information for the main sources. Some examples of secondary sources are literary anthologies, literary biographies, and literary histories.

## CONCLUSION

The discussion before us reveals that writing by Anita Desai gives Indian fiction a new direction. She is an existentialist writer who, in an insensitive world, is concerned with agony, the inner conflict of her female characters. She writes about individual men and women, of real interest only to the individual, the lonely beings. Marriage is the concept which has not been properly realised in Indian male dominated families related to the delicate union of two different minds. In Indian social life, women's individual identity, emotions, feelings, wishes, self-esteem have not been positively studied. Madhusudan Prasad comments accurately on Anita Desai: *Anita Desai is an uncrowned queen of the inner emotional world*. The realistic portrait of the inner psyche of women is in Anita Desai's two novels, *Cry, the Peacock* and *Fire on the Mountain*. The female characters are alienated from the main stream of life and are cut off. Maya, Nanda, Raka and even Ila Das are hypersensitive, wayward and high-string individuals.

## REFERENCES

1. Chaskar, Ashok. (2009), "*Doing Research in Literature and Language*" Vaibhav Publication, p.3-4.
2. Chindhade S. S. and Thorat A. (2009), *An Introduction to Research*, Cambridge University Press India Pvt.Ltd.p.12.
3. Dhawan, R. K. Ed. (1986), "*The Fictional World of Arun Joshi*", New Delhi Classical Publishing Company., p.5
4. Dhawan, R. K. Ed. (1986), "*The Fictional World of Arun Joshi*", New Delhi Classical Publishing Company., p.5
5. Naik M.K. (2006), "*A History of Indian English Literature*", New Delhi: Sahitya Academi. p. 152.
6. Iyengar, KRS, (1985), "*Indian Writing in English*" , New Delhi: Sterling Publishers. p.339.

7. Naik M.K. (2006), "*A History of Indian English literature*", New Delhi: Sahitya Academi. p. 166.
8. Singh, R.S. and Singh, C.S.(1997), "*Indian Novel in English*", New Delhi Arnold Heinermann.p.127.
9. Naikar, Basavraj(Ed.),2002), "*Indian English Literature*", New Delhi: Atlantic Publishers.p.105.
10. Naik M.K.(2006), "*A History of Indian English literature* ", New Delhi: Sahitya Academi. p. 216
11. Nahal, Chamn. (1991), "*Feminism in English Fiction- Form and Variants in Feminism and Recent Fiction in English*", Ed. Sushila Singh, New Delhi, Prestigious book, Pp. 17.
12. Patricia, Meyer.(1989), "*Stage of Self : Notes on autobiography and the l ife cycle in the American autobiographies*", Pen Craft, Washington DC, Pp-129.
13. Iyengar, K .R. Srinivasa, (1993), "*Indian Writing in English* ", New Delhi, Ashish Publishing House.Ibid Ibid
14. Kapur, Manju. (2002), "*A Married Woman* ", India Ink, Roli Books.
15. Mukherjee, Shubha. (1976), "*Kautilya's concept of Diplomacy: A New Interpretation*" , Minerva.
16. Rushdie, Salman. (2008), "*The Art of Critical Appreciations of Indian Novelists*", Starred Reviews, London.
17. Babita, (2012, "Sociological Critique on Anita D esai's Novel Cry, the Peacock", Internatioal Indexed & Referred Research Journals, Vol-IV, Issue-38
18. Roy, Rita (1995), "*Sense and Sensibility of Women Characters in the Novels of Anita Desai*" Feminism and Literature by Veena Noble Dass, Pp-163 -168.