

A COMPARATIVE ANALYSIS OF WRITING SKILLS OF ANITA DESAI AND SHASHI DESHPANDE

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ABSTRACT

The two writers; Anita Desai, and Shashi Deshpande; understand the vast area of woman's relationship. However, some sorts of differences are also found in the works of these two female writers.

Anita Desai rises being fully a writer having a visualization associated with the cross-section that is specific to Indian womanhood where in fact the protagonist this is unquestionably female the novel gains acute sensitivity sooner or later. It is triggered primarily by the insufficient love that is parental duties in socialization so the upheaval this is certainly mental genuine shortcoming linked to the feminine protagonist in the group of orientation, combined with male-dominating sequences at the sounding proliferation.

The vision of Shashi Deshpande mainly focuses on the feeling comprises of, ego and dominance into the husband-wife relationship. She explores the separation as stillness and loneliness. The current article compares the writing style of Anita Desai and Shashi Deshpande.

KEYWORDS:

Married, Relationship, Feminism

INTRODUCTION

Anita Desai, one of the most eminent modern Indian English writers is well known for her artistic perfections and faithfulness to life. She was born in Mussoorie on 24th June, 1937. She had a German mother and a Bengali father. Her father Dhiren Mazumdar was an engineer and had spent many years in Germany studying engineering. He spoke German very well. At home, Anita spoke with her parents, sisters and brother in German. Their family conversations were often in German but Hindi and English were also spoken.

Her latest novel *Fasting. Feasting* (1999) has attested her assertion that her creativity is on progress. Although she is now around sixty-four and has become old, yet her "chain smoking with words" is in its full strength and vigour.

A close study of Anita Desai's fiction shows that she is not only an eminent novelist and short story writer but also a great admirer and observer of poetry. She loves poetry, as shown in quotations from poetry in *Where Shall we go This Summer?*, *Fire on the Mountain*, *Clear Light of Day*, *In Custody* and mentions Rimbaud, G.M. Hopkins, Wordsworth and D.H. Lawrence. Although she does not mention T.S. Eliot, she has quoted a line from *Four Quartets* in *Clear Light of Day*. She has also quoted lines from Emily Dickinson's poem as epigraph to *Clear Light of Day*. The importance of their philosophical views in the life of Anita Desai (as an artist) and her protagonists is unavoidable.

The investigation that exists that Anita Desai and Shashi Deshpande have created their recognition script directly into the superior custom for the Indian ladies novelists which are Indian. They are considered as post-independence novelists that may primarily be modern viewed as the socio-psychological attributes of the text that is definitely specific inside their novels. The novelists' use their imagination levels so as to create the sort that is unfair of relationship which is amongst the proportions of these identification that is characteristic. These highlights of the imaginative efforts for depicting the aspect that's sure of truth this is certainly social them from the other females novelists whom handle the fact is gross of life as a result of the diversity of topics.

Their revolutionary hard work to take care of the dreadful eminence of woman's life in the male dominating novel is certainly contemporary and has proved like a milestone for the females novelists, which will show its obligation for women's wellbeing via fictional understanding within the world.

As per the research work done from the selected novels, a comparison study is made where some similarities and differentiations are found in their works with a reference to man-woman relationship mentioned in their respective works.

While Shashi Deshpande presents the various females which are conventional unconsciously and consciously through the ideology this is certainly male-dominating. The distinctiveness of career ladies presented with a splash of psychosis with regards to their husbands stays an accepted matter of conciliation so as to keep life and home, in dynamic state.

Consequently, while presenting the distinctions among these two authors in their resemblance regarding the hallucination, this will be certainly social ladies in every day that is current culture, it can be mentioned that Anita Desai centers around the emotional breakdown sprouting from strong loneliness taking to unstable condition of brain.

Anita Desai's 'Cry, The Peacock' does not present even a single contented marriage in the real sense. Uma Banerjee aptly remarks : "Unfortunately this is not enough for a happy marriage that turns both the partners lusting after each other's blood in the course of a few years"⁴

Sita of 'Where Shall we Go this Summer?' also suffers from the anguish of failure in communication with her husband Raman. Her predicament, too, is similar to that of Maya and Monisha. Sita, too, is obsessed with her loveless marriage with Raman.

Man-woman relationship deeply influences the spiritual, mental and physical growth of a child. Poor relationship mainly between mother and father pours nothing but frustration and mental conflict over children.

Anita Desai also believes that childhood experiences play a vital role in the development of a wholesome personality. A close examination of her fiction shows that her characters have peculiar childhood. Maya, Monisha , Nirode , Sita and Raka are some of those who are really the victims of filial bondage.

The Comparative Research:

The characters in the novels of Anita Desai may be imaginary or fictitious, for an artist largely avoids to keep real characters from the society. It is also a quality of the true artists. But a close examination of her

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fiction shows that there is a great affinity between real and imaginary Characters of Anita Desai. The protagonists in the novels of Mrs. Desai seem as the real witnesses and sufferers of the modern society.

Mrs. Desai's female characters are basically tragic characters. They are "rebels, fighting against the two-value systems of India which is essentially Manu-made." We find them unable to cope with their surroundings and cut off from their families.

The findings from the selected novels when it comes to two novelists, Anita Desai and Shashi Deshpande, prove they have their traits which can be distinct a feeling of resemblance in eventual hallucination and imaginative work.

Anita Desai's ladies, born in the divided families, dependently struggle with regards to accomplishment of fundamental daily requirements. Hence, there is self-actualization in men but they are of traditional thinking.

Her male characters emerge with attractive look and are genuine. Consequently, they are usually the men with self-actualization, but old-fashioned in the behavior. Consequently, they perform male-dominating energy against their spouses being powerless which is somewhat is miserable.

Shashi Deshpande's women in her works, demonstrate the unbroken character this is really genuine. They've been born to the joint families which could have a family-structure that is absolute conventional. With regards to actual selves; they overcome from it though they have traumatic values. So, their self-actualization is strong. They turn into professional females who are aware about their surroundings. They have ego and self-conceit evolving from their sense of individualism and superiority. Their husbands belong to the poor families and they struggle for regards to selves with their career. The battle that is genuine of Deshpande's females is for the fulfillment of greater requirements in their married life.

This is certainly really important the world of art and literary works, it might be argued that in the work of Desai; husbands have actually ignored their wives and Shashi Deshpande's women have ignored their husbands besides the understanding of this ideals of family life. A feeling of superiority and individualism could possibly be the aspect that is growing Deshpande's ladies if patriarchy could be the chief motivating force in male characters in Desai's works. Both the conditions cause instability to the relationship. The crisis continues and reaches the calamity whilst in Deshpande's novels, there may be reconciliation and a manifestation to keep family relations intact, its reasons being knowing and psychological that is ideological Desai's novels.

The very best this is certainly emotional which can be included with Anita Desai's protagonists are modified through the group that is grouped of itself. Therefore, they are trashed from the ideological norms linked to the category that is grouped of. They have been deprived of these abilities that are fundamental abilities because their excitement and neurosis in aloneness grows having an understanding it is strong of communion. They have been generally hit as a result of universal shots of patriarchy because they stay childless. Therefore, during the selection this is certainly grouped of, there is absolutely no end for their agony and there is no expect pleasure and love so in retrospect they aspire from their youth. This is really domestic terminates her from nearest and dearest life though Sita possesses its own children, her choice to wait your area – evolved from her endless unrecognized drudgery. She actually is unwillingly saved because of the need related to husband in terms of their family, possibly not by his love.

Contrary to this, Deshpande portrays the women who have a feeling of self-actualization, sound life that is intimate significant of most, the ideological satisfaction from the family – children, consists of a youngster this will be male. Consequently, inspite associated with the amount this is certainly temporary of and disputes, they resume an final end to modification because of their family life. These ladies don't tolerate aloneness and anxiety. Consequently, they are reunited.

The 2 novelists portray the women in regards to patriarchy to the post-independence Asia this is certainly contemporary they suffer and look for love, joy and satisfaction of life.

They are harmed by psychosis rising from aloneness that may truly be a state that is consistent of. What this means is that they are not effective at exploiting freedom that is absolute their life.

The notion of life is wholly collapsed in view with this specific particular, Anita Desai's initial works are solely relates to the reality. It truly is sure that the greater level of number of situation this is really severe of proportions of life are observed within the 'God Of Small things'.

Anita Desai's Where Shall We Go This Summer? And Shashi Deshpande's two novels in your mind show better conditions of human life where the centrality of man-woman relationship is occupied by essence, showing character that is periphery this is certainly definitely existential.

Anita Desai's characters show the influence that is deep of ingenuity because of the fact that is prosaic of metaphors adequately describes the point she is almost no engrossed in imagery. Possibly, it might probably turned out to be the fortitude of her works which will keep her applied for poetic development that could lessen the feeling this is actually realistic of writing.

Anita Desai's narration sometimes seems as an the interaction for the protagonist's mind utilize that is making of anthropological options which are top come using the encompassing that is not existing in Shashi Deshpande's works. Also, the novel is given by it with a sense this is certainly sound of which characterizes the character of peoples relationship itself. The life span is fixed upto the complexities concerning the nature that is ideological of relationships, recommendations and symbols associated with feminism in Dehspande's novels.

The Family and the Social Change:

A close examination of Mrs. Desai's fiction shows that she has an optimistic outlook towards life. She has faith in life and individuality. One can see that in spite of its indifference, filth, dust, crowd and noise, the city becomes an inescapable part of the novelist's perceptions and vision.

According to Mrs. Desai, if one opts for life one must compromise with it. She seems to assert that "illusion cannot be embraced for ever; reality is to be accepted. However, complicated or troublesome life of cities may be, there is no moral escape possible except in a dream land which can operate only on the mental level and never in actual life. Life is to be faced courageously and with balance and practically.

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It follows from the findings combined with the inferences drawn through the study in connection with chosen novels with this particular two novelists, that the families in to the post-independence society this is certainly modern is democratic Asia are not safe and harmonized. It demonstrates that they're imbalanced and disintegrated, resulting in the fragments being remote will not assure their active and future that is modern.

The disintegration is as a direct result many facets; the amongst this is certainly primary patriarchy that is being.

The engrossment this can be suffering that is certainly parental their feeling of ego and superiority end in breakdown within their relationship, which provides rise making use of their failure to help keep consistently the duties that are parental. Consequently, younger generation suffers due to this of perhaps not socialization this is certainly acceptance that is enough of a couple of tips and planning.

Man - woman love as a central issue of life was presented by Anita Desai only in 'Cry, the Peacock'. His mother's love for his father is only passingly mentioned. His mother's love for children is very insignificant when compared with her infatuation for her adorer, major Chadha.

Dhama's daughter's elopement with her first cousin is the example of only girl-and boy love but it leaves an undesirable impact on the couple and a shattering effect on the father and the mother. There is absolutely no light thrown on Monisha's love for her Husband. It can be said that finer love feelings did not develop in her.

A close examination of Anita Desai's fiction shows that she concentrates on the predicament of modern woman in the male-dominated society.

Maya and Gautama of Mrs. Desai's first novel Cry, The Peacock belong to two different worlds. The chief, protagonist Maya stands for the poetry of life and her realistic and practical husband for prose. Maya kings for the world of her father, a world of flowers, tenderness and poetry.

This intensely romantic self of Maya, no doubt, when placed in an outer world of detachment and insensitivity, gets oppressed. With, his pragmatic and practical attitude, Maya's husband Gautama fails to respond to her emotional needs .

Raka is accustomed to live without affections which her ill-treated mother was incapable of giving due to her shattered mental equilibrium and deteriorating physical strength and the father would never even dream of showing. Like Sita of 'Where Shall We Go This Summer?', she is also a victim of emotional deprivation. We cannot deny the importance of love for the healthy growth of a child. It has deep influence on the life of a child and its absence or its excess "can work havoc with mental equilibrium."⁵

The analysis reveals that the type of the writing this is certainly marital of children to the band of procreation is specially created by their mindsets, combined with the top this is certainly characteristic attributes of this could be traced in terms of category of orientation which is why they truly are typically created and brought up. The spouse so the wife, both carry the vacuities, inadequacies and excesses created at their ones which can be loved is parental. Their disputes end in anxiety and fear-stricken conditions of

this children that are young adversely affect their growth this is actually psycho-physical and their progress. This is certainly general, women are the worst individuals because they are subordinated, ignored and exploited because of the ideological forces within and outside of the family in the nearest and dearest.

CONCLUSION

The study concludes that in the works of Anita Desai, the female characters are dominated by their husbands and they have to spend a miserable life. On the other hand, in most of the works of Shashi Deshpande, the married female characters are well educated and professional ladies while their husbands belong to the poor family.

Hence, in the understanding that is ultimate of modification, maybe it in fact is argued that the alteration does occur at civilization degree, but there was clearly however nevertheless either stagnation or show this is actually certainly of cultural some basic ideas towards pleasure and progress of females as independent individuals with dignity and self-respect.

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