



POST MODERN ERA FEMINIST THEORY IN ANITA DESAI SELECTED NOVELS

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Abstract

For a really long time, ladies in the customary social request and framework have forever been viewed as compliant to men. In man centric Bourgeois society, the matriarchal local area has been 'embarrassed', 'tormented', 'hushed' and 'tormented' socially and monetarily. With the post-modernizing age, ladies started to see the universe with their own eyes and not through the male look.

In India, with the matriarchal battle against male controlled society one more inward transformation began showing itself in writing, particularly ladies' works. The voices of ladies started to compete with those of men. The motivation behind our paper is to zero in on the women's activist message as expressed in Anita Desai's all around rumored books, Cry, the Peacock and Where Shall We Go This Summer? Our plan is to look at fundamentally how in the post-present day time.

Indian ladies essayists in English have featured ladies' inquiries. They have raised a red hot voice or started an internal upset against the conventional traditions and orientation separation with the end goal of balancing common freedoms. Considering the femme fatale characters of Anita Desai, one of the most renowned Indian writers writing in English, especially the powerful and domineering female protagonists, Sita and Maya of Cry, the Peacock and Where Shall We Go This Summer? This paper proposes to draw attention to Desai's works as exemplary instances of postmodern feminism.

Keywords: Feminism, manifesting, humiliated, silenced, socially.

Introduction

Anita Desai has treated psychological realities very minutely in her novels. Her purpose of writing is to discover herself and then aesthetically, convey the truth. She has attempted to test into the profundities of a lady's mind and showing its connection to society. And, this concern

can be drawn through the portrayal of the neurotic like Maya and Sita. Both these women present sensitive individuals in their moments of intense struggle and their efforts to seek neurotic solutions. Anita Desai is generally perceived as the trailblazer of mental novel in current Indian English writing. The noticeable component of her works is her specialty of the depiction of characters. She analyzes the mental internal functions of ladies and presents their responses. Her two novels *Cry, the Peacock* and *Where Shall We Go This Summer?* Present the traumatic experiences and mental tensions that Maya and Sita undergo. Desai investigates the profound universe of psychotic Maya, who is spooky by a feeling of her better half's passing because of her confidence in celestial expectation; while in Sita, Desai features the topic of stifled youth depression. The curbed drive and recollections lie covered in the oblivious to the hero Sita yet return later in a type of an all out hypochondriac picture during her fifth pregnancy. The topic of the two books is disharmony and friction restricted to the family and on occasion to the mal-changed or badly changed self. Dejection and solitary love drives Maya to the jaws of death and brutality, while Sita experiences "Oedipus complex". Both Maya and Sita are delegates of Postmodern Indian Feminism. The two of them address the Indian character structure which is extremely complicated and multifaceted.

During psychoanalytical study, we may realize Maya and Sita likely to be the representatives of repressed female community. Maya's unexpecting to deal with neurosis goes for violence while Sita's compromising and adjusting with it returns home peacefully.

Feminism

Anita Desai, undoubtedly, occupies a supreme position of the contemporary Indian Feminist novelist. With her piercing, easily affected information, intellect and internal mental power concerning the normal and genuine regular issues of familial, cultural, monetary dealings as minutely influenced in her significant books. Her novels symbolize the universal feminism.

Through her novels, Desai has unveiled the grim as well as mysterious truth of human psychology, especially women's questions in most of her novels of our postmodern era. As a self-conscious social critic and reformer, Desai has divulged the unnoticed images of the inferior and hatred feminine community of her age. Feminism is one of the top most issues of her fictional world; she has pictured a paradigm of the whole women community with a view to spreading the message of the second sex. She has given her fiction with female drama and clear topics which are inventive and potential concerning the hopeless, drudgery situation of the more vulnerable average workers of ladies' untold torment, misery, and mental, clashing faculties under the oblivious and hasty, discourteous spouses, fathers, and siblings. Desai has needed to feature the matriarchal battle, self-opportunity, and self-character and self-power against the male overwhelmed world, where she has universalized the women's activist message with the inward look. Though Desai attempts to analyze women's sensationalism and vivid expressionism

in the field of fictional world, however, she has no willingness to sense herself as self-conscious feminist writer.

Anita Desai, in her psychological novels, centers around the moment and unobtrusive pictures of a tortured, tormented, worked, trampled and self-disappointed women's liberation distracted with her inward heart, soul and brain, her scowling discouragement, despairing, negativity, self-raging pragmatics encompassing the climate of humanity. The existential quandary of female world goes against the manliness. However her female heroes or femme fatale figures, Desai makes an intense allure and supplication for a brilliant day break for the entire female local area. The author talks about the distinctive and obvious dangerous elements of unpredictable incongruence, intimate tumultuous and clashing difficulties and consistently developing disdain and detested uniqueness among male and female. In her books, most heroes cum courageous women are divided and estranged from the world, society, family, guardians, and even from their own selves, since they are not normal individuals but rather people who barely empower to adapt to the male centric society, incapable to stay up to date with this arrangement, rather they float into their own sequestered existence where they turn their incredible assumptions, aspirations, dreams, which naturally vanishes in the domain of oblivion.

Her art of feminine characterizations are heavenly yet who are spooky by an unconventional intense idea and decisions of destruction, pull out themselves into their very own innovative universe, get crazy, masochist, self-upset and troubled state of mind changed. A prick into the mysterious hulls of the brain science of the female heroes of Anita Desai maintains the all inclusive vacancy, traditional estrangement and isolation and an appalling isolation from which they are survivor of mental misery and ache of torturing brain research. Her women's activist wonderful manifestations are determined and flighty towards the male ruled request and framework. They quietly dissident and take response to naturalism and authenticity socially and monetarily — their very own universe, a reality where they can have the option to affirm their assurance, confirmation and freewill. Femininity and womanhood are not limited by common agreements. Her story and novel are introduced through the ladylike reasonableness and even minded sense. Desai plans to analyze the regular, social and whimsical bonds that unchain the ladies' issues and in this manner she is worried about the predetermination of the house disapproved of lady in the commonplace Indian culture of the postmodern period. The subject of the military misery and troubled heart and an unadjusted marriage-bond cause gloom and estrangement in the psyche of ladies as influenced in her famous books.

Anita Desai is considered as an inner psychological novelist as her prime concern is mingled with the nocturnal and nebulous atmosphere of the women's psyche. The motivations, the conscience and the psychic excitement and turbulent agitation of the storming psychology of the female community of their surroundings are dealt with the cardinal and exclusive incidences of Desai's oeuvre. A particular trace and trait in the women's characterization, a tragic downfall turns into a psychic malady making their mentality over neurotic and hysterical as Maya in Cry,

the Peacock who suffers from the father-fixation. Desai's fictions are auto-biographical, in the sense they impact her silent temperament. Anita Desai pictures the glaring portrayal of the women's quests by fostering out the profound and deeper universe of her powerful protagonists. Anita Desai is magnified with the comprehensibility and intelligibility which brightens her aestheticism through her novel-worlds. Desai's characters belong to the affluent sections of Indian society they hardly realistically and comprehensively have to tackle the pragmatism of struggle of life for survival and existence. Desai writes regarding the classified characters because she senses them with an acute knowledge and sagacity.

Anita Desai, through the perfect symbolic delineation both in the art of characterization and occurrences and happenings, through milieu and natural surroundings and insignia, has excellently and artistically interwoven the fictional world into a symmetrical and similar blending of the societal bonds.

The imaginative region in her books she has envisioned to postmodernist perusers as a "readerly text" to take advantage of is completely valued and commendable. Without a doubt, the perusers marvel at the authorial skilful representations of women's liberation or ladies' inquiries. Anita Desai has treated real factors quietly and dexterously in a large portion of her books. The fundamental adage of the postmodern author is to figure out her actual character, presence and freedom and afterward, stylishly convey the dear importance of truth and magnificence. Anita Desai has delivered another aspect to Anglian fiction by dealing with the pitiable and dreadful problem of the fractured self, particularly of housewives confronting independently given by the tortures and fortunes of their obtuse and inconsistently insensitive spouses. Desai presents a colorful picture of the significant personalities of her ladies' character.

Existential situation of her hero by different elements is her principal issue in her book. Desai spreads the word for us the oblivious inspirations of human mind, issue of human relationship, the hero's mission for ID in the entirety of her books. Ladies, in Desai's fiction encapsulate the creator's mission for the mental understanding, mindfulness and agreement. They are the point of convergence of contact between the essayist's cognizance and the world from which ladies are veered off. Her ladies, accordingly, need to confront the contentions put forth attempt to split away, to declare their singularity and think whether their choice to do so is the right one, how to determine the personality emergency and arise different from the injury.

Mrs. Anita Desai genuinely agonizes over the destiny and fate of the postmodern ladies especially in the male bullheaded society and her obliterations at the marriage-bond.

Desai's female heroes are, by and large, trapped in a snare of difficult conditions, their battle and the result of which is typically the premise of the book. The issue constantly for each situation, is the trouble of change in intimate relationship, of building spans, of uniting or fitting and taking a comprehensive perspective on one's conditions. The main pressing issues of Anita Desai are disdain love and fondness, sorrow and isolation. For long hundreds of years, ladies networks in

the conventional social request and framework have forever been viewed as compliant to men. In the male dominated Bourgeois society, the matriarchal community has been "humiliated", "afflicted", "silenced" and "tortured" socially and economically, truly speaking, in all spheres of their lives. With the postmodernizing age, women began to see the universe with their own eyes and not through the male gaze. In India, with the matriarchal struggle against patriarchy another inner revolution started manifesting itself in literature, especially women's writings. The voices of women began to vie with those of men. The purpose of our paper is to focus on the feminist echoes as articulated in Anita Desai's famous novels, *Cry, the Peacock* and *Where Shall We Go This Summer?* Our intent is to examine critically how in the post-modern era Indian women writers in English have highlighted women's questions, demanding the rights, suffragettes. They have raised a fiery voice and initiated an inner revolution against the traditional order, system and gender discrimination with a view to achieving human rights. Considering the femme fatale characters of Anita Desai, one of the most renowned Indian writers writing in English, especially the powerful and domineering female protagonists of *Cry, the Peacock* and *Where Shall We Go This Summer?*

'Maya' Representative of Post-modern Feminism

In the first novel, *Cry, the Peacock* (1963), Anita Desai has attempted to uncover the internal reality of the post-current age through the female hero cum courageous woman, Maya with the end goal of enlivening the dismissed, tortured, substandard ladies of the Indian Bourgeois society. In the male ruled society, Maya scarcely empowers to get changed with her family, her better half, Gautama, sexist legal counselor who is a lot more established than she. Through Maya, Desai needs to uncover the mental contentions and desolations, distances and unusual treatment and characteristic of the hero alongside the shocking trepidation, finishing crazy person attributes and the self-destructive demonstration. Through her novel, Desai centers around the feelings of dread, sufferings, isolation, inward melancholic mode, stifled confidence of the Post-current women's liberation of India. It is seen that the cardinal reasons of conjugal disunity and forlornness of Indian ladies in age-contrast, distinction in development, Indian way of thinking of isolations and mental connection among a couple. The actual attitude of Indian female local area that they should be powerless, other, second rate, and tame, etc adds to their vacuity.

Maya imparts a profound loving relationship to her dad and is tormented to leave the parental home at marriage. Her inconspicuous mental miseries and hardships childhood brought about by her mom's demise makes her distanced from external world. The aspirations and assumptions she had at hitched life are not satisfied and therefore, she becomes divided, fluffy and upset intellectually. Consequently Maya is featured as a very extremely touchy figure; Desai addresses an insane and hypochondriac lady who neglects to adapt to the man centric request and framework where she revolts quietly and weakly like a sub-par being. We can't help suspecting that Maya neglects to acknowledge regular truth and sensible issues in the casing. She takes on a

dreamer way and turns into a "nature youngster" wherein she attempts to figure out sympathy in the practical climate and scenes. She needs to dispose of her nothingness through getting blended in with birds, creatures, and a space that people neglect to remunerate in Maya's raging life. Maya might be viewed as an alternate being from customary and ordinary standards and standards. In reality, she never upholds the hopeful feeling of an optimal spouse in a working class group of Gautama. Her monetary dependence upon her significant other causes her to feel instability, defenseless and weak in light of the fact that she views herself as the administered to the ruler's look. The writer needs to zero in on Maya as a post-innovator female with the end goal of unchaining the iron of entryway of her lone life; Maya needs to look through out a decontaminated reality where she will get value without having any distinction among male and female.

Desai's *Cry, the Peacock* deals with the conjugal friction among Gautama and Maya. The novel depends on the powerful supplicates of a pitiable lady who needs heartfelt sentiments and feelings. She recognizes herself with the peacock in the struggles of the over the top bliss and euphoria of their loathsome inward encounters of adoration and fondness. We are recounted her horrible past and her inconsistency with the crystal gazer Albino who had once anticipated to her that possibly she or her better half would bite the dust rashly inside the four years of their intimate life. The tension brought about by this expectation had decreased with the progression of time however with the end of their pet canine Tutto. This large number of startling occurrences and upsetting recollections torment her often. The savagery of the past of her experience growing up, the consistent feeling of dread toward end, her assumption to exist, her relapse, every one of these are firmly related with her memory of the prophets of Albino stargazer.

The story of Maya's presence is by all accounts one of the three-overlap examples of realities that might be closed as: hardship, distance and end bit by bit. Maya, right off the bat, is denied of charitable as well as parental consideration and love. Also, she is distanced from her mentor spouse and finally, she achieves the disposal from life and her own self from familial obligation and obligation. Anita Desai's *Cry, the Peacock* depicts the drudgery life of her female hero Maya who appears to endure since she is hitched to the male, who neglects to understand the cracked personalities. With respect to mental desolations of Maya, Dr. Sanjay Kumar's remark might be acknowledged in such manner:

Maya's apprehension is bothered as she neglects to connect with Gautama her better half. Between the couple; there exists an awful correspondence hole as the two of them seen to live in various universes. (Kumar 2000: p.22)

Maya is a latent lady of interests and feelings then again, Gautama as a mental scholarly. One of the vital comments in the novel is the issue of her reality for her situation. She yearns to acknowledge where she remains in estrangement of time, the inconceivable immensity of room.

Her frantic battle to have a self-presence of her own being undermined by the presence of her better half. Thus, she envisions him as a main bad guy and her clairvoyant issue turns into an existential one. Maya's failure at Gautama's absence of compassion and understanding is not really understood. She never trusts in her nerves, however her significant other attempts to assist her with handling the circumstances. He neglects to appease her since she doesn't change. The novel, *Cry, the Peacock* uncovered an impression of conjugal disjointedness and miserable intimate life. As indicated by Suresh Kohli:

No other author is so much worried about the existence of youngsters and ladies in Indian urban areas as Anita Desai is. (Suresh 1970: p.34)

For a lady, the customary generalization is one that considerations and provides for other people, even with the eventual result of ignoring herself. The women's activist motivation has created ladies characters that don't lose their personality, yet attest the need for an autonomous personality. In the women's activist fiction, we view ladies who are featured as putting forth attempts to shape their lives to act naturally, even with the eventual result of disturbing their show, bond relationship in a customary society. Yet, in depicting Maya as a person brought into the world of women's activist motivation, Desai is clearly vague of her own in light of the fact that Maya falls flat both in making a personality for her and in carrying on with a steady existence. The mental issue and the anguish of Maya's life are precisely affected in the critical tale of the peacock's mating custom.

The cry of the peacock is the cry of the natural instinct of a woman, who is not mentally satisfied. Maya realizes that she wants Gautama's physical presence, his love and a normal life. She is capable of empathy which enables her to experience what the peacock and peahen are experiencing but this makes her feel all the more intensely that although there is an emotional arousal, there is no physical satisfaction which is the chief reason of her agony against Gautama. A sense of lack of fulfillment leads Maya's psychology to brooding and regression. Being an introvert, Maya does not like socializing, nor she is able to face realism, and remains at home brooding.

In the novel, *Cry, the Peacock*, Anita Desai has given the feminist message of the post-modernist female generation through creating the protagonist cum heroine Maya. Through a small world of wife and husband, Desai has drawn a universal feminism where she also has pictured a basic difference between the patriarchy and matriarchy. But in the post-modern period, we may find the situation little better. In fact, the Indian authors have tried to truncate the ever growing feminist questions through the form of literature. We seem that Desai has tried to equalize the difference between male and female through her characters. According to many critics of Desai, Maya is the embodiment of the Post-modernist feminism of the Indian Bourgeois community, culture and society.

Embodiment of Indian Feminism

Sita in Anita Desai's *Where Shall We Go This Summer?* (1975). Anita Desai's main concern is human relationship and she investigates the upset mind of the advanced Indian ladies. The hero, Sita in *Where Shall We Go This Summer?* is an anxious, touchy, moderately aged lady who winds up separated from her better half and kids in view of her profound responses to numerous things that happen to her. She takes a heavenly journey to Manori, an island for otherworldly cleaning. She additionally rethinks her relationship with her experience growing up soil, Manori where she figures out her better half, youngsters and city life. There is additionally an adjustment of Sita's character and she is rethinking her relationship with her significant other. She acknowledges to go with her better half. Her re-visitation of the central area with her better half is the aftereffect of her acknowledgment and her feeling of distance is rootless. Anita Desai's *Where Shall We Go This Summer?* manages the inward universe of the hero, Sita.

She is actually unremarkable and over-delicate. Her over-responsiveness doesn't permit her to blend with a conventional life. It constrains her to disappear from this troublesome and swarmed region. Sita chooses to escape to Manori where there is no group aside from scenes. Her over-responsiveness doesn't permit her to bring forth her fifth youngster. In any case, her visit at Manori assists with understanding that she can not live everlastingly on a pretend stage and that she needs to acknowledge her reality in general. Sita manages the past and holds the way in to the current conduct in this book. Sita's problem might be contrasted and Maya. She is mentally fixated on her cold marriage with Raman. Here conjugal connection as well as unusual man-lady relationship has been depicted with an exceptional power.

Sita is a hitched lady and has four youngsters, yet in the image of hopelessness and sadness. She feels herself to be an imprisoned bird in a house which offers her only a covering of dull dreariness, of irredeemable disillusionment. Her despondency in wedded life tracks down articulation in feeling of scorn for the companions and associates of her significant other. Her horrible adolescence, stricken with hardship uncertainty and gloom, has had an adverse consequence upon her brain research. She feels subjugated inside these questions and battles to free herself. A progression of circumstances and occurrences project the fuming strain, the impulse and withdrawal of Sita's putrefied soul. The questions, the pausing, the perplexing inquiries that fume inside her and go after her psyche, transform her into a touchy and discouraged individual, with a specific component of mental insanity. She transforms into a jumpy person, a handicapped person without supports, similar to a flying animal that alarms at the smallest sound. Sita responds unusually and experiences mental delay.

What might barely be seen by someone else becomes to her a demonstration of abuse. She fosters an eerie apprehension that there is an inconsistency around her. There is a conflict between the cognizant individual and the separate, complacent world around her. Sita's smoking is a hint of quiet insubordination, of self affirmation, a work to act naturally and to show the world, which has her very own character, while as a general rule she is really disintegrating down. Her messy before her better half is the result of a fundamental longing to

demonstrate that she could do without anyone in a world that has not really focused on her. Her detestation against the man controlled society, her weariness is just covers to hide her faltering strength from the world. Slowly, every one of the issues and intricacies of her heart amplify in aspect. Like different heroes cum courageous women of Anita Desai, Sita repulses from everybody, except she stays like an imprisoned bird.

She can never achieve harmony and comfort whether she is in Bombay or in Manori. Her condition helps one to remember an individual in pair who shifts starting with one stance then onto the next with a vain assumption for eliminating untold sufferings and clashing faculties.

That's what sita detects on the off chance that reality can not be controlled then extravagant would be the main other option. She hence, chooses to live under a creative mind and views the island as a wanderer, a security. It had given her the main light emissions after a horrid past. Presently, with the progression of time she can envision just the brilliant possibilities of the island what spells to her. The quest for personality prompts the incredible assurance to Manori Island - a getaway of a delicate individual, so touchy as to be made by her own better half. Sita trusts that her choices to deny society, to break its standards and not bring forth the child are right. Her dismissal of her in-regulation and her distance from social decree are just disguises, the manner in which a little animal could take on specific elements, not of its own variety, to cover her instability, anxiety her quest for her actual personality and her own unsucceeding inward strength from the homestead. She has the conviction that she would guarantee her assumptions in depression.

Sita's abrogating worry in unwanting to bring forth her fifth kid is a sort of relapse that she wishes to be reawakened as a kid. For, she needed to accept the job of a grown-up before she could completely carry on with the existence of a baby.

No big surprise she is fixated on keeping her fifth youngster instead of released it or develop on the grounds that to her, keeping the kid implied holding her experience growing up in a lighthearted island. Sita before long observes that the truth is not any more problematic than creative mind. Joy at Manori ends up being an illusion for the inauspicious real factors of life are available on this island similarly as in Bombay. Sita gets baffled whimsically with Manori and needs to confront reality.

Her visit at Manori has revived her squeezed brain research and she can now take a gander at the world everything being equal. Dissimilar to Maya in Cry, the Peacock, Sita's relationship with her better half isn't unusual. There is, no question, a transitory isolation at the opportunity Sita comes to Manori, yet nonappearance causes her heart to become fonder and she understands that this mentality towards life is more levelheaded than her internal identity. His boldness in confronting the intricacies and real factors of life has a more noteworthy importance. She had only been a quitter and had from the start felt fixated while facing the "offensiveness of a useless life."

Sita felt to make a split the difference to live with her better half and travel solo intellectually and inwardly. Be that as it may, later on, it became doubtful for her to make any split the difference. Thus, she got away from the place that is known for sorcery yet there she figured out that opportunity had made it harm there likewise on the spot and its tenants.

The serious acknowledgment takes her back to agonizing reality, compelling her to follow her means back towards the wellbeing and subjugated security of her home in Bombay, to hang tight for the introduction of her youngster. She takes smart endeavors than Maya and mollifies herself and she acts before destruction can happen. Sita's last snapshot of acknowledgment comes, amusingly not when her significant other shows restraint toward her on attempting to dissuade her however when he has abandoned her. Presently she feels "delivered" and strain free. The strains and feeling inside her brain science are not exactly autonomous of her better half's, that existence with him is genuine and what's to come is more valuable than the past. Furthermore, with this acknowledgment reality surprises upon her that her way of behaving had not been totally unnatural on the grounds that the yearling, the grain, the ghetto noblemen all desires to stow away and resort to distance prior to conceiving an offspring. For each situation, the lone encounters go before that of creation. She gets back to Manori to give her fifth child for a typical birth.

Till now, there had been intricacies in her idea. She resembled a fretful soul incapable to accomplish comfort. With the acknowledgment that genuine mental fortitude is in confronting the intricacies, the real factors of life, and that escaping away is simply a demonstration of weakness she comes to harmony with her self. Her escaping away from her home and metropolitan milieu makes achieved a harming difference.

None of her questions and issues has been settled. Truth be told, she has become champ in distancing herself further from her better half and youngsters. The one and most significant angle where she has arisen victorious in her getting away to Manori is her mental stability and ordinariness. She understands that genuine mental fortitude is what her significant other uncovered, it implies standing up and attempting to handle the conditions and dealing with them discreetly, strikingly and imaginatively.

In distance, she has found that her actual personality can be fashioned exclusively in relationship. In the event that she needs to live on the planet, she can do so just either by adjusting to her conditions or by replicating with others to whom she needs to bargain over life.

With Sita, this acknowledgment and ensuing compromise is a higher priority than the past struggle that had tormented her brain. In this sort of acknowledgment, one can observe as progression in Desai's vision of a lady's battle to track down her reality. One may not absurdly recommend that the name of the champion reviews not just the name of her nobler namesake in the Ramayana, yet additionally her undoubted confidence that her genuine character was

immovably connected with that of her significant other, Ramayana. In this novel, obviously Desai has cultivated out the extreme change instead of moderate.

However the courageous women of Anita Desai frequently act fiercely yet in this clever there is a positive change. Sita gets used to her destiny. She finds some kind of harmony between her internal identity and the external world. Not at all like Maya, her estrangement isn't unpredictable or ecological. Desai's *Where Shall We Go This Summer?* portrays the genuine likeness of an Indian lady who rebels against the show and old method of life, in the existence of western opportunity.

In changing her involvement with the type of craftsmanship, Desai involves visual subtleties and an impressionistic style trying to convey a feeling of fundamental importance ordinary undertakings, way and treatment.

Conclusion

To finish up, we might say that the topic of both the books is disharmony and dissension bound to the man centric design and now and again to the mal-changed or poorly changed self. Distance and lonely love drives Maya to the jaws of death and brutality, while Sita experiences "Oedipus complex". As indicated by numerous pundits and Desai Scholars, both Maya and Sita are agents of Post-present day Indian Feminism as influenced on *Cry, the Peacock* and *Where Shall We Go This Summer?* The two of them address the Indian character structure which is extremely intricate and complex. During psychoanalytical review, we might view Maya and Sita likely as the delegates of stifled female local area. Maya's unexpecting to manage hypochondria goes for savagery while Sita's splitting the difference and changing with it gets back calmly.

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