

Marital Discord and Dynamics in the Novels of Anita Desai

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Abstract - Research on the Novels of Anita Desai makes it her mission to investigate the man-woman connection as it is portrayed in the books. She also examines the strategies that the characters have used to find solutions to the challenges that they face in their life. A study of the author is both intriguing and gratifying to the student who undertakes it. Anita Desai is widely regarded as the preeminent creative force working in the field of English literature. Anita Desai is the subject of many critical articles, including several full-length studies, which have been published independently. In this research, an effort is made to analyze the numerous female characteristics against the backdrop of significant parts of a woman's life, such as maternity, migration, marriage, and midlife. In most Desai's works, it is shown that the couple's marriage is one of incompatibility. Because she writes about the quandary that contemporary man finds himself in, her literature is timeless and applicable to all eras. She probes the depths of the mind and sees beyond the surface of the skin and the body. Literature is not a way of escape from reality for her; rather, it is an activity of discovery and investigation. Desai focuses the most of her writing on the horrible circumstances in which women are forced to live by their callous and inconsiderate dads and brothers. Because of their uniqueness, most of her characters are estranged from the outside world, from society, from their families and parents, and even from themselves. Because of this, characters in man-woman relationships experience feelings of estrangement, withdrawal, loneliness, isolation, and a breakdown in communication. As a result, the purpose of this article is to investigate how these modern Indian women authors in English depict female characters in their works.

Keywords - Communication, Discovery, Horrible, Society, Circumstances

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1. INTRODUCTION

The Hindu religion places a significant emphasis on the institution of marriage. Marriage was seen as a sacramental union in the patriarchal society of Rig Vedic Hindus, and this conception of marriage persisted for the whole of the time period. Marriage has traditionally been recognized as one of the necessary sanskaras, or sacraments, in Shastric Hindu law. This means that it is required of all Hindus. Every single Hindu is expected to wed. "To be mothers was the purpose for which women were created, and to be fathers, men." According to the Veda, "Dharma must be practiced by man together with his wife and offspring," and this obligation extends to future generations. "Only a man who is complete with his wife and children can be considered perfect." "Those who have wives can fulfill their obligations in this world; those who have wives truly have a family life; those who have wives have the potential to be happy; those who have wives have the potential to have a full life." It is vital for a Hindu to get married, not only so that he may have a son and fulfill his obligation to his ancestors, but also so that he can fulfill his other religious and spiritual responsibilities.

The institution of marriage is revered as holy even by those who see it just as a legal agreement between two people. The topic of the ongoing identity crisis is then brought up for discussion. Marriage seems to relate to increased rates of depression in women, contrary to what the findings of other studies have shown to be the case for males, who appear to benefit from a protective effect against depression as a result of marriage. There is some evidence to suggest that the conventional position of the female within the context of marriage is confining, constraining, and even uninteresting, all of which may contribute to the development of depression. Furthermore, in traditional Hindu households, there is a strict code of behavior for women that prohibits communication and the expression of emotions, particularly negative ones. As a result, there is a greater incidence of internalizing diseases such as depression in women compared to males. This is since women are more likely to keep their feelings to themselves.

A culture in which more than half of the population is struggling with identity issues and in which women are brought up with the expectation that they would one day act as someone else's plus one will only

advance as far as this line of thinking can take it. This mindset gives the impression that a woman has no identity of her own, whether it is on the level of the family or the state. She is portrayed in this piece either as the daughter, sister, mother, or wife of another character. Even if she performs all of these roles throughout the course of her life, they still constitute her identity in our society. The author Desai demonstrates her mastery of the art via the depiction of marriage in her work. She does it in an earnest manner, pointing out the future of contemporary day women in a culture that is male-chauvinist and which has to be reformed from time to time. Desai never questions the usefulness of marriage as an institution since she is aware of the worth and significance of marriage, but she does place an emphasis on the relationships that her female heroine has. It is common knowledge that incompatibilities between male and female personalities are the primary cause of failed marriages. Women tend to be more creative, sensitive, and emotional, whilst males tend to be more logical and practical. They even respond differently to the same circumstance, but most significantly, they connect to an unseen, fragile thin thread that we call marriage. Both parties have their own unique attitude, interests, and temperament; they have various perceptions and views to look at life and how they should be living it; they have different perceptions and views to look at life in general. Women are almost always reliant on males for various reasons. They have been emotionally, socially, financially, and culturally reliant on males throughout their history. In this connection, the function of the connector that family performs is quite important.

Desai uses a wide range of terminology to investigate the many facets of the feminine psyche in order to examine the dynamics that exist between men and women. In addition, *Cry, the Peacock* is a family narrative that explores the topic of marital strife between the main characters, Gautama and Maya, who are husband and wife. Even after the wedding, Maya still weeps like a peacock for the unrequited love she hasn't found. The obvious tactic that Desai employs is to portray Maya as someone who is overly sensitive and excessively emotionally fragile. Even though she is married to a wealthy, busy, and quite practical middle-aged lawyer, the man has a calm and clear temperament, and he does not comprehend the youthful and creative Maya. It is extremely important to have money in order to live and stay alive in our contemporary world; yet, it is not significant in this relationship. our demonstrates that contrary to popular belief, money does not play a crucial part in the lives of a married couple's relationship, even though this is the case. On the other hand, Maya, who was spoiled throughout her upbringing, is becoming more demanding while Gautama is more spiritual and traditional. Even though Gautama is a devoted and trustworthy spouse, he is unable to meet all of her requirements and requirements. According to Usha Pathania, a well-known critic, the primary reason people get married is so they may have someone to spend their lives with and companionship for one

another. The connection between Maya and Gautama is unfortunate in that it lacks the aspect of camaraderie between the two of them.

The marriage between Maya and Gautama represents a compromise of Maya's need for ease, comfort, and security. Maya's father knew a lot about Gautama, and as a result, Maya's father does not want his daughter to have any surprises in her life. He considers Gautama to be the most ideal person for his daughter to spend the rest of her life with in every respect. Since Maya did not have any children, the narrative begins with the tragic death of her dog, Toto, who was the only friend she had and to whom she was very bonded. She felt as if the dog fulfilled the role of a kid for her.

They claim that childless women do, in fact, form obsessive relationships to their pets. It is a bond that is just as deserving of honor and painful recollection as the one that exists between a mother and her child.

Maya's reaction to the news of Toto's passing was one of indifference and intolerance, but for Gautama, who is a sensible and practical professional, the news of Toto's passing was business as usual. This time, she needs a great deal of consolation, but Gautama will act in the same manner as before. The issues originate from this location. The incompatibility between the relations is caused by the differences in age, temperament, and both the physical and mental perspective to look at things that exist between the parties involved. The experiences that Desai has had in her own life have had a significant impact on the way she thinks about Maya's personality. The same can be said about how she has portrayed the character of Gautama, who is shaped by his parents. The primary goal of married life is for the husband and wife to have a shared knowledge of their connection, namely about the extent to which each is dedicated to and enthusiastic about their partnership.

2. MAN-WOMAN RELATIONSHIP IN THE NOVELS OF ANITA DESAI

Anita Desai, who has garnered widespread acclaim as a talented writer and was the recipient of the Sahitya Academy Award for her work, is currently serving as the leader of the second generation of Indian English fiction writers. This generation connects the established greats such as R.K. Narayan, Mulkraj Anand and Raja Rao with the emerging greats such as Salman Rushdie, Vikram Seth, and Arundhati Roy. Anita Desai, who writes in English and is one of the most outstanding contemporary Indian novelists, is more concerned with thinking, emotion, and feeling than she is with action, experience, and accomplishment. An existential writer, Anita Desai is preoccupied with the interior struggles and agonies of her sensitive people who live in a world that is callous. The human interaction,

and more specifically the relationship between a man and a woman, is one of the recurring topics throughout her writings. The complex socioeconomic setting has shaped and molded Desai's depiction of the man-woman interaction. This representation has been impacted and conditioned by the setting. It seems that the interaction between men and women is a topic that is of great importance to her since the most of the early books that she has written are about this subject. She focuses on the dilemma that contemporary women face in our culture, which is ruled by males, as well as the demise of the modern woman at the altar of marriage. The man-woman interaction as a central issue in Anita Desai's works is illustrative of the author's mastery of her art. This topic has taken on increased significance in modern times as a result of fast industrialization, a rising consciousness among women of their rights and individuality, and the increasing westernization of the attitudes and lifestyles of the people.

Novelists writing in the twenty-first century approach this topic in a different way than novelists writing in prior centuries did. In contrast to previous writers, who focused on how the relationship between a man and a woman "should" be, these authors show the dynamic between the sexes in its natural state. The challenges of interaction between man and woman, as well as the problems of interaction between people and the social environment, are of importance to the Indo-English writer. Desai believes that most marriages end up being unhappy relationships due to incompatibility. While women are more likely to be sensitive and passionate, males are more likely to be pragmatic and matter of fact. Their attitudes and hobbies couldn't be more different from one another. Naturally, they have distinct points of view and respond differently to the same scenarios because of these differences. Not only is the guy different from what she is used to, but so are his family's customs and the environment in which she is expected to adapt to fit in with him and his family. This is something that often occurs in societies with shifting values. Mrs. Desai places a higher priority on the dynamic relationship between a man and a woman than she does on the storyline or tale of a book. The names of her works are loaded with symbolism and allude to this overarching concept. Let's go over her works one by one and talk about them.

1) Cry, the Peacock (1963):

Within the pages of her first book, titled *Cry, the Peacock*, Maya and Gautham, Maya's practical lawyer husband, are quite a little older than her, yet the two people are completely incompatible with one another in terms of their temperaments and emotional reactions. As a result, their marriage is doomed to fail and Anita Desai has portrayed it as so in her work. One is emotive and high strung, while the other is distant, philosophical, and aloof; Maya is sensitive and emotional, while Gautham is insensitive and logical. Maya is imaginative, while Gautham is pragmatic. Maya is kind and warm, whereas Gautham is harsh and frigid. The woman, Maya, represents instinct,

while the husband, Gautham, represents intellect. The tale is about how Maya, who is married to Gautham but does not feel any love for him, screams out for love and understanding. She cannot rely on him for either companionship or to fulfill her sexual needs in a physical way. The scream of the peacock is meant to represent Maya's pained plea for love and a life full of engagement.

Detachment is something that Gautham constantly stresses on her, telling her to "detachment on every count." Maya expresses her love for Gautham in no uncertain terms at a particularly acrimonious point in their relationship. The way that Gautham treats Maya is quite typical of a husband who wishes to maintain some emotional distance from his wife. He talks to her as if she were a kid, like she is a simple-minded lady who is not deserving of his trust. The detachment shown by Gautham was the obstacle that prevented her from being involved. Maya's decision to first take the life of her husband, Gautham, and then take her own life by hanging herself was the terrible event that brought an end to her and Gautham's marriage. It does not seem that the writer has any ambivalence over the subject matter at hand. She does not wish to excuse Maya's behaviour and appears to provide an indirect recommendation that the private perspective of every person should be made available to the public. In order to save humanity from the never-ending torments of the unconscious and allow them to breathe a sigh of peace.

2) Voices in the city (1965):

In the book *"Voices in the City,"* the topic of man-woman relations is addressed in a manner that is quite different from how it is handled elsewhere. The situation that Monisha is in is comparable to that of Maya. While Maya is preoccupied with anxiety, Monisha feels as if she is being suffocated all the time. The narrative focuses on four primary characters—Nirode, Monisha, Amla, and Mother—and illustrates many facets of human interactions from their respective points of view. These characters are Nirode, Monisha, Amla, and Mother. The man-woman connection has also been regarded from four various points of view, even though certain notable parallels can also be discovered in all of these perspectives. Nirode, who might be considered as the story's protagonist, concluded that he did not want to be married. Mostly since he has unfavorable opinions towards the institution of marriage itself. Jiban is a sensible, down-to-earth guy who is, fundamentally speaking, average, in contrast to Monisha, who is a woman with an academic bent of mind. It is the fact that they are part of a joint family that stands in the way of their pleasure. Consequently, there are variances in their respective demeanors. The life that Monisha has created for herself in her marriage does not bring her any joy or contentment. She was unable to tolerate the suffering of being by herself. Because of this,

she passed away. Therefore, Monisha, just like Maya, turned out to be unsuccessful.

3) Bye-Bye Blackbird (1971):

In her book, *Bye-Bye Blackbird*, the author depicts the connection between a man and a woman within the context of a society that is marked by racial prejudice. Since Adit has made his home in England, he chose to have his wedding to an English woman, Sarah, even though he is of Bengali Indian descent. On her end, Sarah tries to more closely identify herself with her Indian husband. However, the couple is unable to coexist in a harmonious manner as husband and wife. In spite of the fact that he wed an English lady, Adit is always distracted with the desire to go to India, and this causes him to experience homesickness, which negatively impacts his married life. As far as Sarah is concerned, she has no issues with her marriage to Adit, and she wants to start a new chapter in her life filled with new experiences. Because she had married an Indian, she was mocked and ridiculed by her own people, and she was given no name. Anita Desai reveals at the conclusion of the book that Adit does not care to be aware of Sarah's emotions when he makes the decision to go back to India and make it his permanent home. Sarah is expecting a child, and she is anxious about the health of her unborn child. When Adit begs her to go to India with him, she is finally able to pull herself out of her misery. The story concludes with the blackbird flying back to its permanent nest, which is shown in the novel's final chapter. Shara leads a life typical of her culture in the nation in which she was born. The fact that she married an Indian makes her unhappy.

4) Where shall We Go This Summer? (1975)

Her fourth work, *Cry, The Peacock*, likewise brilliantly deals with the issue of strained man-woman relations, and that theme is explored in her fourth novel, *Where Shall We Go This Summer?* This situation depicts a couple who are living at opposite ends of the psychological spectrum, which ultimately leads to Sita, the major protagonist, being estranged from both of them. Even Sita finds herself in a difficult situation, much as Maya and Monisha did. In addition to this, she is preoccupied with her loveless marriage to Raman. Both regular and pathological man-woman relationships, including marriage, have been presented with an extraordinary degree of sensitivity in this text. Sita is a lady who is married and has four children, yet she is the epitome of sadness and depression because of her circumstances. She feels like she is a prisoner in a home that provides her with nothing but a crust of boring monotony and dismal disappointment. She sees no way out of the situation. Her sentiments of disgust and disdain towards her husband's friends and coworkers are an outward manifestation of the marital discontent that plagues her. Sita was suffering from the monotony and boredom of everyday life when she finally came to the realization that marriage and all human relationships were a farce. When she was

confronted with her unfulfilling husband, she "could hardly believe that although they lived so close together, he did not even know this basic fact of her existence." Sita was suffering from dullness and boredom.

5) Fire on the Mountain (1977)

Anita Desai explores the feminine sensibility and a woman's innate yearning to know herself in *Fire on the Mountain*. She considers a woman's connection to her family as well as her own identity and how it interacts with the rest of the world. As a fundamental aspect of dull family life, issues in the man-woman connection are created in *Fire on the Mountain*. Nanda Kaul lives alone in her mansion, much like Sita. She is the spouse of a vice-chancellor, having been abandoned and rejected her whole life by her husband and kids. In the Simla Hills in Carignano, Nanda Kaul makes the decision to live alone. This is all her husband's fault. The Kauls seem to be the perfect pair for the whole world, yet their relationship is completely barren on the inside.

6) Clear Light of the Day (1980):

In her book *Clear Light of the Day*, Bim, the main character and a college professor who is single, assumes full responsibility for her family. The reader is made aware that Tara and her husband Bakul's relationship has not been going well, even though the man-woman connection has not been explored in any detail in this article. Tara has known all of her life that she was with Bakul. She lived in a purified country with its own set of laws, which was also clean and well-organized. What she saw was that her husband's manner of life was devoid of any human emotions. There is nothing in-depth outside these sporadic allusions to Tara and Bakul's marriage. One may say that the novel's focus on the man-woman interaction does not appear to be very relevant.

7) The Village by the Sea (1982):

The tense man-woman relationship in *Village by the Sea* is centered on Hari's parents. Lila, Kamal, and Bela are the family's three sisters, and Hari's father, an alcoholic, neglects them along with the brother. Hari, the only other male member who is not the father, who is inebriated. Hari prepares a delegation to Mumbai and joins the village march that raises a banner against the industrialization of local agriculture. While Hari is away, Lila, the older sister, manages the household while the father abuses the family members, consumes alcohol, and borrows money from the neighbors, only to drive the family farther into poverty and hardship. Hari's father's personality gradually takes shape. He exits the bar. The father visits their mother when she is being admitted to the hospital and stays with her until she is well. The family's gloomy cloud of anxiety gradually dissipates. The mother's ailment becomes better.

Hari makes money and comes back. Over the dismal family, the blossom of happiness grows, illuminating it. Thus, even though the relationship between Hari's mother and father was tense in the beginning, it ends happily. Once again, Hari's father symbolizes the majority of Indian rural fathers, while Hari's son stands in for the impoverished village boys.

8) In Custody (1984):

In custody by Anita Desai features many couples, including the idealistic Deven and the practical Sarla on the one hand, and the elderly, decaying poet Nur and his two wives—one of whom is a virago with a poetical imagination and a profession in dance and the other of whom is uneducated with materialistic thirst for cash. She painted a picture of an unhappy marriage. Sarla is the wife of Deven. However, they are unable to coexist peacefully as husband and wife. They can't help one other out, which frustrates them both in different ways. Deven feels as if he is incarcerated. He was trapped in a kind of cage due to marriage, a family, and a career, and there was no way out. The well-known Urdu poet Nur experiences another kind of misery in her marriage. They don't care about one another. The narrative of Nur's life must be unpleasant. Although the specifics of Nur's marriage to Imtiaz Begum are unknown, it has been amply shown that despite his passion for her, he is unable to make her happy or content.

3. FEMINISM IN THE NOVELS OF ANITA DESAI

The works of feminist English literature are a rainbow of vivid hues and subdued tones. The sounds coming from there range from the conventional yet self-aware to the purely selfish with an apparent fury. One is wary of labelling feminism as only a development of the twentieth century when well expressed, well-debated, and properly defined feminist attitudes can be found rather than just faint echoes of them as mentioned in early writings by Mary Shelley and Jane Austen. Whether in a third world nation or elsewhere, the feminist perspective on literature—creative or critical—has had to deal with issues of a similar nature: male chauvinism, sexist bias, psychological and even physical exploitation, hegemonic tendencies in both the male and female sections of society, and the complete disregard for females' psychological, cultural, familial, and spiritual quests. Naturally enough, the offered solutions have varied from modest protest seeking conciliation via moderation, love, and persuasion to the ultimate separation to the creation of an exclusive, self-sufficient self. By no means is feminist theory a unified or uniform collection of thought or argument. The critique of patriarchal ways of thought and its political and humanistic approach to literature and literary criticism are the common threads that may be found throughout the enormous variety of feminist research. The needs and demands of the global women's movement have shaped feminist literary theory's evolution. Women who were politically engaged, including those who actively participated in

the civil rights movement, anti-Vietnam War protests, or who joined to other progressive or Marxist parties, started the women's liberation movement in the 1960s. Women didn't start their own organizations and groups until they had experienced the overt sexism shown by their male allies in these politically progressive initiatives. For instance, Betty Friedan, the author of "The Feminine Mystique," established the National Organization of Women, now known as NOW, in America so that women could speak up and fight for their rights. Feminism had become a political force in the west by the late 1960s and early 1970s.

At the beginning of the women's movement, literature and literary criticism received little attention because the early feminists were primarily focused on social and political reform. However, their political movement rapidly spread to the cultural sphere, where gender distinctions are established and accepted as normal. The feminists who worked in academia were persuaded that, in the guise of universality, objectivity, and impartiality, male hegemony could continue its sexual politics by using literature and literary criticism as potent cultural weapons. The fundamental principle of feminist critique is that no account, whether artistic, critical, or theoretical, can be neutral, which runs counter to the claims made by the humanist discourse. Literature always reflects the author's personal or cultural prejudice. As they had done in other spheres of life, the feminists' initial objective was to expose patriarchal practices in literary discourse. Because of this, feminist criticism initially focused on exposing the misogyny in literary practice, such as the stereotypical portrayals of women in literature as angels or monsters, the verbal or textual abuse of women in classic and contemporary male literature, and the exclusion of women from literary history.

According to Katharine M. Rogers, the "most important cause of misogyny, because the most widely and firmly entrenched in society" is patriarchal sentiment, or the desire to make women subservient to males. Rogers, 272. According to Kate Millett's definition in "Sexual Politics," sexual politics is the process through which the dominant sex works to hold onto and increase its control over the inferior sex. She initially highlights the need of researching social and cultural settings in order to fully comprehend a piece of art. Recent feminist studies is conscious of how societal norms and values shape women's subjectivities. According to Rajeshwari Sunder Rajan, "The construction of women in terms of recognizable roles, images, models, and labels occurs in discourse in response to specific social imperatives even where it may be offered in terms of the universal and abstract rhetoric of "woman" or "women" (or the "Indian Woman," as the case may be)....If we recognize that femaleness is constructed, that the terms of this construction are to be sought in the dominant ideologies (patriarchy, colonialism, capitalism), and that what is at stake are the investments of desire and the politics of control that representation both signifies and serves, then

the task of the feminist critic becomes what Jacqueline Rose describes as "the critique of male discourse" born of "a radical distrust of represent"

4. FEMINISM AND MARRIAGE IN THE NOVELS OF ANITA DESAI

4.1 Equality of Women

The term "feminism" refers to a set of movements and ideas that seek to define, create, and defend equal political, economic, and social rights for women. Feminism also seeks to eradicate discrimination against women. In addition to this goal, feminism works on the establishment of equal opportunities for women in terms of employment and education. A person who "advocates or supports the rights and equality of women" is referred to as a "feminist." In response to issues such as the social construction of sex and gender, various fields of study have developed theories as a result of the feminist theory that emerged from the various feminist movements. The goal of feminist theory is to understand the nature of gender inequality by examining women's social roles and lived experiences. Feminist theory has developed theories in a variety of fields. Some of the older types of feminism have been condemned for being accused of only taking into consideration the opinions of educated, middle-class white women. Because of this, there are now kinds of feminism that focus on multiculturalism as well as ethnic groups.

Feminism is the concept that all individuals, regardless of gender, religion, sexual orientation, race, or any other such mainly identifying qualities, should be treated equally in legal, economic, and social arenas. Feminism is a view that all people should be treated equally in all areas. Being a woman (or a male) should not place a person at an overall disadvantage, and particularly one that is institutionalized. This is one of the core tenets of feminism, which asserts that a person's gender does not determine who they are or how much they are worth. The native tongue of India. As a social movement, feminism aimed to correct the imbalance that existed in society by granting women the same rights and opportunities as males. This was done so that women would be able to assume the position in the world that was rightfully theirs. Following the resurgence of feminism in the 1970s, many feminists came to the realization that equal rights on their own are insufficient to liberate women from sexual and social servitude. Despite legislation to the contrary, the lives of women continued to be negatively affected by factors such as a lack of intellectual nourishment, economic expression, commercial exploitation, domestic dominance, physical abuse, sexual harassment, and a lack of personal independence. Therefore, Western feminist authors and critics were compelled to re-evaluate and re-access the socio-cultural setting in search of hints to explain the mechanism of patriarchy that conspired to keep women subservient for all of time.

4.2 The Issue of Marriage in India

There aren't many people who would dispute the notion that getting married is the single most significant event in terms of one's social and religious life in India. "It looks like getting married is the starting and finishing point for everything here." To become a celibate ascetic before having first experienced marriage and parenting is to behave in a manner that is opposed to both social and religious standards. This is true even in a community in which celibacy is seen as a religious virtue.

Marriage is seen as being of such significance in Indian culture that the choice to wed is seldom left up to the people who will be engaged. Marriage "arrangements" and "negotiations" are matters of caste and clan. "Love marriages," which occur when a man and a woman make the decision to wed without consulting with either of their families, are non-traditional and even risky by some people. When two people are married, they are joining not only their families but also their lineages in a marriage. Because each marriage is a public expression of a family's and a lineage's social and ceremonial standing, each marriage must be planned about relatively rigorous standards of exogamy and endogamy. In a nutshell, every marriage is a public act that represents a family's or lineage's official definition of its links with other families or lineages.

The act of selecting kinsmen is symbolized by the act of marriage. However, this has less to do with the social connotations associated with marriage and more to do with the religious connotations. In some ways, it is almost impossible to differentiate between the two. As the people in the West understand sacraments, it is not just "an outward, visible sign of inward, invisible grace." It is responsible for something. It makes things different. Because it radically alters a person in a manner that no other experience can replicate, it is essential for a person's redemption.

4.3 Marriage in the Lives of Women

It is a popular saying in India that "Raising girls is like watering someone else's lawn." In the same manner that initiation into the caste gives a man with an acceptable social identity, marriage also provides a woman with an acceptable social identity. Marriage is one of the most essential requirements for a woman. In most nations across the globe, a woman's subordination to her husband is expected since she is physically weaker than her husband and is expected to fulfill the traditional role of caring for the children and other members of the household. In many cultures, the family unit is seen as the primary institution responsible for upholding traditional notions of gender inequity. The destiny of the woman is intertwined with that of her family, which in turn is connected to the course of society. She is

ardhangini, one half of her husband in a metaphorical sense; she is sahadharmini, an associate in the fulfillment of human and divine goals; she is sahakarmini, a part to all of her husband's action; and she is sahayogini, a veritable cooperator in all of her husband's endeavors. These are the four roles that a woman plays in a life partnership with her husband. Together, a husband and wife are referred to as dampati, which means joint owners of the family. As joint owners, husband and wife share the responsibilities of running the household in terms of their biological, psychological, and individual dharma. However, in recent times the position of women has attracted a great amount of attention from social scientists. This may be attributed to the modernization of society as well as increased female engagement in economic activities. It is true that if the woman works in a professional career, she will have access to more resources and a greater degree of status, both of which will, in turn, influence the hierarchy of power within the household.

5. CONCLUSION

In conclusion, it seems that the interaction between men and women is of great importance to her since most of the early books that she has written are about this subject. Her handling of the man-woman interaction is emotionally stirring as well as psychologically correct. She is an excellent artist. She focuses on the dilemma that contemporary women face in our culture, which is ruled by males, as well as the demise of the modern woman at the altar of marriage. The ways in which her female characters interact with their environments, society, men, children, families, psychological make-ups, and even themselves, cause the reader to gaze at them with wonder and admiration. Anita Desai is aware of the plight of Indian women and their interaction with males, even though she does not consider herself to be a feminist. Her focus is on the male-female dynamic in contemporary metropolitan culture, and in each of her novels, she goes more and farther into the conundrum that this setting presents. Each of the characters who are dissatisfied finds his or her own way to deal with the issues of isolation, sorrow, and boredom, and the validity of such ways may be explained and backed by the perspectives of psychologists. The position of women in contemporary India is somewhat of a conundrum to observe. If on the one hand she is at the very top of the ladder of achievement, then on the other hand she is suffering in silence from the violence that is being inflicted on her by members of her own family. Women in today's contemporary times have accomplished a great deal in comparison to women in times gone by; nonetheless, they still have a long way to go. Their way is littered with obstacles to overcome. The ladies have emerged from the protected environment of their house and are now engaged in combat on the arena of life, armed to the teeth with their abilities. They had established their credibility. However, in India they have not yet received what is really theirs.

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