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REVIEW ARTICLE

A STUDY ON COMPARISON OF THE THEMES IN THE NOVELS OF KAMALA MARKANDAYA, ANITA DESAI AND SHASHI DESHPANDE

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A Study on Comparison of the Themes in the Novels of Kamala Markandaya, Anita Desai and Shashi Deshpande

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Abstract - In this novel Desai reveals the problems of women and their privileges. They are well aware of their obligations to their lifestyle. She has a place in Indian culture in general, but she speaks several languages and has a voice of her own that is undeniable and extraordinary in its own specific way. In Anita Desai's compositions we observe that the inner universe of the female characters is revealed. Continues with the mental examination of the female characters to reveal their inner world. In Markandaya's vast collection of female characters, ranging from grumpy and battered female workers to Haveli princesses, we look at the plight of Indian women who are disadvantaged due to their gender, society and financial situation. Standard Indian culture, dominated by men, limits women to the incredible distance traveled. Shashi Deshpande is one of the best contemporary Indian novelist in English language. She is one of those extraordinary creators whose civic saints are sensitive, lively, trained, and with professionally mind set. Her concrete attitude towards a certified dissident view on the status of middle-class Indian women is expressed in her original *That Long Silence*, which won the Sahitya Akademic Award in 1990. Shashi Deshpande's statements broaden her passion for reflections on Judith Butler, who impressively communicated that *La Libertad de la Mujer* affirms the distinction between man and woman.

Keywords - woman, novel

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INTRODUCTION

Photos of Women in Roms Selected by Anita Desai

Anita Desai has for long dealt with mental issues in her books. Her inspiration for creation is to find herself and then immediately convert it to the real world in amazing ways. She tried to probe the depths of a woman's psyche and reveal her connection to society. Furthermore, this concern can be expressed through the depiction of fools like Maya and Sita. These two women display sensitive personalities in their descriptions of outrageous fights and their efforts to seek plans in depressed people. Anita Desai is widely recognized as the pioneer of the mental novel in contemporary English Indian composition. The undeniable component of her work is her specialty in portraying such characters. Evaluate the internal psychological functions of women and give them feedback. Her two books *Cry*, *The Peacock* and *Where Are We Going This Summer?* - show the horrible experiences and mental tension that Maya and Sita experienced. Desai explores the energetic universe of the Mayan madmen who, given their faith in a strange hypothesis, are frightened by the sensation of the fall of their beloved; In *Sita*, Desai emphasizes the theme of youthful repressed melancholy.

Inspiration and repressed memories are wrapped in the abandonment of the legend, which Sita then returns in a kind of image of a person still being shot on a large scale in the middle of her fifth pregnancy. The theme of both books is discord and disagreement limited to family and sometimes misfits or even ego. Melancholy and desperate love lead Maya into the jaws of death and ferocity, while Sita encounters the "Oedipus complex." Maya and Sita are representatives of postmodern Indian feminism. Both capture the surprisingly unpredictable and diverse Indian personality structure. In the middle of the psychoanalytic evaluation, we managed to make Maya and Sita the specialists of the congregation of suffocated women. Maya doesn't expect him to overlook the despair that violence engenders as Sita negotiates and changes with her cautious return. Anita Desai truly has a unique place for the contemporary Indian feminist writer. Her solid and effortless study, insight and inner spiritual strength in relation to the normal and genuine conventional problems of family, cultural and financial relationships, as mentioned extensively in her extensive books. Her books represent the full freedom of the lady. Through her books, Desai has revealed the terrifying and equally enigmatic reality of the science of the human mind, particularly the needs of women in most of her books in our postmodern

era. A hesitant reformer and social scientist, Desai has revealed the unfamiliar images of the average, hateful female congregation her age. The lady's privileges are one of the most notable themes in her narrated world; she envisioned a whole group perspective of women with the ultimate goal of conveying the next sexual message. She has endowed her fiction with a feminine dramatization and suggestive, innovative and potential themes in relation to the unfortunate and arduous problem of the weakest ordinary workers, the unspeakable suffering of women, the misery and conflicting mental resources between inattentive colleagues and ruthless, rude parents. Desai envisioned matriarchal struggle, personal adjustment, personal personality, and a reluctance to face the male-educated world, where she generalized the message of dissent from women with an inward gaze. Despite the way that Desai tries to separate nostalgia for women and plain expressionism in the realm of the fictional world, she is in no position to recognize herself as a lobbyist for reluctant women.

In her psychology books, Anita Desai focuses on the second humble image of a troubled, tormented, tormented, depressed, and confused woman who has sunk into her heart, soul, and mind, her dark, miserable, pessimistic, self-pragmatic torments that surround the human environment. The existential question of the feminine world refutes masculinity. Regardless of what her saints or fatal women look like, Desai has a serious interest and she promotes a great first light for the entire female congregation. Contempt for such situations and contempt for the difference between men and women in her books, most of the saints and champions are separated and alienated from the world, society, family, guardians, and even themselves, as they are not ordinary people, but people who have little capacity to adjust to the environment of men and find difficult to adapt to these controlled situations. Socially, thus find it sick to stay awake with this arrangement to this day, rather they float into their isolated specific reality, where they emit their wonderful wishes, longings, dreams, which normally evaporate into the zone of oblivion. Her speciality of graceful performances are breathtaking, but also are terrifying through extraordinary thoughts and decisions of fate, she retreats into her own innovative universe, become mad, masochistic, self-irritated and melancholic outlook changed.

Photos of women in rome selected by kamala markandeya

In Markandaya's vast collection of female characters, ranging from deranged and abused special women to Haveli princesses, we look at the plight of Indian women disabled by their gender, society, and economic status. Standard Indian culture, dominated by men, limits women to the impossible path to take. Rukmani of Nectar in a Sieve, Markandaya's first novel, features the liberal mass of downtrodden compatriots whose backs are twisted by low-paid

work. She describes her reality with farmer Nathan, "who was poor in everything but in love and support for me, in his adoration, which he accepted when he was 12 years old." Little by little one finds the opportunity in a calamity of two types of payment: the Zamindari system and industrialization. The progress of a tannery changes the substance of its city and changes the lives of its inhabitants "collectively".

Difficulties soak them: one of their children is killed in the tannery, wheat bites the dust, another child faces the bucket of hunger, and their daughter prostitutes herself, in the end they are swept from the earth, her special trust. Nathan and Rukmani go into exile in the city and there they generate a pale white child, unable to lead a living married life due to lack of profitability. Regardless of whether a mother does not see a real strange blue boy, the company, particularly the standard Indian culture, does not invite a boy like or meet a single mother. Overwhelmed by an idiot, Ira leads her battle alone. Indian femininity is "studied, lived and understood" in all its movements, diversity, constant abnormality and complexity. Therefore, it is also still a survey. Events, disasters, and cultural supports limit the possibilities, but they can never destroy the inner spirit. The women of Markandaya, at least the tests of nature and society, never completely give up. A natural hiding place under the facade of sensitivity and lack. Then they take blades of grass: the humblest, the most persecuted that constantly reveals them and tirelessly return, pushing their course, through all attacks and growing again with power and centrality. Questionable, reasonable and intelligent, they have a testimony that corroborates the quality. Difficulties make Rukmani sensitive. Her family is plagued with monetary variables and, most importantly, the main pulse of nature.

Either way, you have more problems than the center around which different lives revolve. She hesitates to shirk her responsibilities, assumes her role as partner and mother. It is precisely as depicted in - when important animals listen carefully to your requests for a child that they sincerely seek the help of a distant power. A similar statement, coupled with her concern for Ira's future, always leads her to conclude that she is risking her illness. Rukmani stumbled upon some solutions for Nathan's sale. "First, disbelief, disappointment, shock, reproach, pain. To recover such a critical number of years later in such an insensitive way" The inhumanity with which he sees himself as the father of Kunthi's children, adds to the desperation. He also does not hesitate to prevent him from tying rice to please Kunthi in the midst of famine. The fact that an Indian woman's existence takes a fanciful course showing happiness even when we witness Ira's plight. The consummate young woman, who sees the decision of her family to see her husband as her better half, gets fired after a time and denounced for her ineffectiveness, as "a mistake, a woman who cannot have children." The adversity that clearly weighs on them causes them to lose their lives. Ira adds another expressive view to reveal the

way the no-show whores are made. In the midst of famine, she offers her body because there is nothing else to offer to support her weakened family. Either way, even the way one disobeys is respected in its certification of accidents and irritation as an important part of life. This noble prospect is the possible result of one's own fierce struggle and quiet perseverance. The image of the entire mother figure remains, gratifying and absolute. Her delicacy and good sense pushes her to completely handle Ravi out of possession of the smuggling market.

By apologizing for one's anger and instability, one's tender and loving approach is supposed to restore harmony in the family. "She was born, a stone to hold onto and hold her head to when her views and properties began to waver." Markandaya traverses the confusion and weakness of an ordinary Indian woman on her way to a culture in crisis. Unaware that she is unlucky, she shows an air of inner quality in her efforts to save the burning school with her special life in the face of a challenge.

Image selected by women in shashi deshpande

Shashi Deshpande is the best contemporary Indian designer in English language. She is one of those bourgeois designers whose distinctive saints are responsive, lively, trained, and professionally organized. Her pragmatic take as a certified dissident woman on the status of bourgeois Indian women is omnipresent in her original, long silence that won the Sahitya Akademi Award in 1990. Shashi Deshpande shoos and denies the statements of Judith Butler, who clearly communicates that the Women's freedom affirmed the difference between men and women. The central phrase of interest in Deshpande's books is the advancement of a male-sex-gender and oriented society in a world population in which the controversy of its saints is identified. To affirm that all orders of friendship are based on common sense, the human-driven terms by which they are authentic for all conditions, means a reorganization, the destruction of differentiation and insulting the special ties of the Nations functions. Activists, especially in the industrialized western world, are clear about advanced theories about global connections between women around the world ... Inconceivable, the very endeavor to universalize women's freedom makes them more exclusive.

Female characters have been shaped by wavering factors specific to region, rank, class, and religion. The meetings in India have reacted strongly to assumptions that the community is global and to those that overlook women's issues in countries outside the United States and Western Europe. ; By giving up, they believed they had achieved both sublimation and quality. The patterns of femininity, especially the terms, have been lighted by responses to religion, fables, great exchanges, film and composition, oral and sculptural compositions. Every great religion in India has been interpreted and upheld by high ranking men

who have also established important quality, social and ethical codes. Marriage, participation and inheritance of a person in India are dictated by their religion. Religion orchestrates society in ways that benefit men. A legitimate brief description of the turn of events and representation of Indian women from the time of travel to the present may be helpful in understanding the opposing sides imposed on contemporary Indian women.

Deshpande's work focuses on the gap between the embedded sound system and the reality of the metropolitan middle class, capable women in India today. Shashi hoped to share her feelings for the entire population and its various points, and this was the best step in bringing each client up to speed on any burning issues. His books are very popular in India and this is the particular strength of his composite work. The characters, attitudes, and plots are invariably Indian. His short stories have been the subject of numerous anthologies across the country. This long silence is far from a non-existent story.

It is a story that takes place in every ordinary worker and shows the life of an Indian woman. Shashi Deshpande's *The Binding Vine* (1993) is particularly similar to her earlier books in that it portrays her dilemma as a middle-class female legend in a male-run world where she has virtually no way of expressing her concerns. Regardless of how the story of this particular novel, on a superficial level, has all the reservations about being incredibly dark for its various books, although, if explored properly, it can be explored without much effort without noticing the remarkable mannerism it contains. In each of the other novels we see that the legend is central and that the different characters are used to incorporate their concerns and feelings. In any case, secondary characters play a surprisingly important role in this scholar; legend Urmi awaits the constant piece, which the Creator skillfully uses to reveal the sufferings of women in different areas of our world population. *The Binding Vine* is about the complexity of its central character Urmi. Urmi is a smart and educated average classmate who is used as an instructor in a school. Urmi's outlook on life does not correspond at all to the diverse women of our world population. He is a person who confirms his independence and adaptability in every trial of his life. Urmi was at her wedding to the man she used to be, but she has crazy eyes in her married life due to her quiet little voice and a little kiss, her soul mate is responsible. The problem with Urmi is that she oozes self-confidence, as she is financially free and everything around her comfortably has its life. Due to this force related to money, he has developed a kind of super personality that is reluctant to subdue his partner. Also, thanks to the consolation of Vanaa, her sister-in-law and her mother, she cannot resist in front of her companions.

OBJECTIVES

1. Investigate the image of women in selected novels by Anitadesai
2. Studying the Image of Women in Selected Novels by Kamala Markandeya
3. Study the image of the woman in shashideshpande from the selected novels.

RESEARCH METHOD

The current review is exploratory, interpretive, evaluative, and scientific. They reflect on various topics in the selected books. The information comes from many resources, such as academic segments in various libraries, books, research journals, the Internet, journals and articles, and the official website.

Construction and narration of the plot

A story with selected events, properly timed, that begins, leads to the end, is a plot. BR Agrawal describes the plot as follows: "A story is largely associated with a remarkable accumulation of time, but it is sometimes described by one of the characters, either in a report or in a letter about why already has occurred. Flashbacks are used to provide information or to allow a person to discover that by telling you something from their own point of view. The mindset of the creators influences the choice of action. " The point of view of the legend, the action attested in the novel, takes place in the brain and psyche of the holy person, so the reader or the viewer must find the peaks and the box of the turning point of the events or action. on the path of reasoning and enchanted impression of the Holy Person BR Agrawal concludes: "Therefore, the novel is its epic structure. It has a similarity of structure associated with its actual new development. "Even Raja Rao, who once knew Annie Brierre, referred to her novel *The Serpent and the Rope*, mentioned by BM Raizadan:" Everything you do is self-representative However, it is an extraordinary book.

Anita Desai books are an experimentation of the last strategy in history. Its key characters are incredible expressions of fever and the sensitivity of the relentless process of flow. Anita Desai thought that it was essential to represent the inner speech as well as the symbolism of the external environment of the cult of the peacock happening in *Cry*, the polarization and prediction of the peacock and Maya-Gautama to solidify the novel. Maya's internal speech unfolds into an intact and particularly charged speech. Voices in the City, of course, needs such power of control, and despite all its incredible verbalizations, the novel seems to be lacking. Movement, representation, thought and image are not imaginatively planned in design. Renowned scholar BR Agrawal has generally appreciated and communicated Anita Desai's application of the incessant flow technique: The constant flow is responsible for the pioneering

experiments of Proust, Virginia Woolf, and James Joyce.

The art of characterization

A writer selects a person who is incredibly normal for the duration of her normal daily life, then gives her different meanings, and can sometimes use these characters as delegates, images, and captions. The essayist is the first to succeed when the reader recognizes himself personally in the legend or sample, which we do not like or envy. In the early books, improving a decent story was the key to getting the message across to the reader, but with the distinction of mental books, characters are given more importance. In the continuous flow process, characters are a necessity more important than story, but an individual is less critical in books of allegorical, unexpected, or significant evidence. Regarding the Kamala Markandaya method, the academic BR Agrawal observes : " Kamala Markandaya discovers a surprising feeling of a bricklayer and makes use of mosaics in the plant of her figures. A one-line comment here, a quick look there, a nice description elsewhere, and the result is a nice image. We have below her the Rawlings and Vintage Memsahibs leaping over the miserable land of India, the old-fashioned Kipling from 'Whiteman's Burden's and the British backbone, the smoking breed model named Stewards, Jackson and his beautiful furry son Smith, the latter . not least he added "be caring" to her "in this gay bomb moment Krishnan the confused trade unionist Gopal Rao the perfect young age whose future is bright, the pious leader, the non-extraordinary tribe who remains mysterious without caring for progressives The concern of Helen for this place.

Stylized gadgets

There has been much experimentation with the use of the English language in English fiction over the last forty or fifty years. Previous authors used English as a foreign language with care, but from Mulk Raj Anand onward, the English language was promoted and various examinations followed.

The Creator understands that his readers do not speak English ; Then the problem becomes really problematic with the presentation of the conversation and the profession of the character. Perhaps this is the legitimacy that the performance of the Anglo-Indian writers was not sufficiently out of place. The essayist's speech and disposition are essentially influenced by a particular place. Mulk Raj Anand conveys a Punjabi touch through his English, RK Narayan's books portray the air of South India; Bhabani Bhattacharya's English mimics the Bengali rhythm.

There is no denying that Kamala Markandaya, Shashi Deshpande and Anita Desai do not connect with the space they are targeting and their English does not fool their early stages. Meenakshi Mukherjee comments on Kamala Markandaya's style as the

smooth and uniform simplicity of the "state sponsored English school". In the Indian English books after the opportunity, the critical change that should be visible is the use of articulation, interesting phrases, accent (sentence level changes), exchange and use of images, symbolism and ambiguity. The intellectual MR Anand comments: "Indo-Anglican writers ... can be seen as interpreters and pioneers who have acquired European compositional strategies in our country by contributing Indian proverbs and metaphors in English." Mulk Raj Anand was never asked if he uses typical Indian words like "Buk-buk", "Kalyug", "Khan", "Roti", "chakra" or he should not use "Vilayat". "Said as -" a close goat is better than a distant buffalo "or" Your calf's teeth have all the hallmarks of splendor. "Raja Rao has developed his curious English - Indian English depending on his material. He uses Sanskrit - conversation rhythms and defines the types of verbalization in Kannada.

Bhabani Bhattacharya shows his influence with such strong words: "mocking arms", "light bones", "proud cities", "baby milk". Decipher Bengali sayings such as "when an underground insect wing creates and begins to fly around the observable, it is far enough away from extinction." (Goddess named gold) "After eating seven mice, the cat goes on a hike." The new essayists are far from the words and articulations of Indian slang or the rapid translation of Indian expressions. Kamala Markandaya has been in the West for a long time, so she speaks perfect English. The Indian novel in English from its humble beginnings with Bankim Chandra Terjee's significant other Rajmohan in 1864 has grown to an age where it can aspire to British and American novels in style, procedure and documentation. A look north at 150 years of Roman Indian history in English, shows that the creators' central pre-agreement with the fields of history and recorded events was, like enhancements to Gandhi for a promising circumstance, package, Bangladesh settlement, mass rape. These types of reporters are complicated from a certain point in history to reinforce our memories of previous days. Günter Grass associates surprising meaning with this limitation of a creative creator. His social event on Chote Lal Khatri's book says: "The composition aims to strengthen memories. And so on, creators like RK Narayan, Anita Desai, and others are unwilling to get out of English, but MR Anand, Arundhati Roy, and others use vernacular languages in their books. In the heart of the Indian core, they need to facilitate and their information comes from secondary sources. The reason for this is that most of the Creators settled in the United States or England or had a training there, or they expanded abroad. So they depend on their favorite memories or their beautiful subway tours or the ancient region of India.

CONCLUSION

By essentially examining the three notable themes of my study, I discovered that there are several

contemporary columnists not to be missed. These creative women shouldn't be bothered by a show. His very name embodies his quintessence on the scientific scene. These authors were finally included in my work to fully break down the topic and story system to outline my recommendation after Kamala Markandaya, Anita Desai, and Shashi Deshpande. The study trip does not have a degree; logically, you can dive deep to get the jewel of the writer. Political fanatic, Arundhati Roy is constantly drawn to basic opportunities and normal problems. Her acclaimed novel *The God of Little Things* gives her insight into the importance of the little things in life to her. Particularly represented are communism, the caste structure and the Syrian-Keralite Christian lifestyle. The cost of living is one of the articles denouncing the hydroelectric project in Maharashtra, MP and Gujrat, as Kamla Markandya described the operation of the Nectar-in-a-Sifter organizations in Rukmini.

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