



Neurotic Feminine Aspirations in the Characters of Maya, Bimla, Nanda and Monisha with Reference to Anita Desai's Fiction

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ABSTRACT

This article aims to investigate the representation of women by Anita Desai from psychoanalytical perspective. Desai, being a post-colonial writer has diverted the attention of many critics and perusers towards her astonishing style of portraying feminine desires and urges in such a minute way that startles the readers. Desai has amplified the unconscious desires of her female characters which are usually muted and suppressed in overarching patriarchal system. Desai has penetrated their unvoiced miseries and unfulfilled wishes which get chronic and later take the shape of neurotic trauma, so Desai debunks this aspect of ruthless chauvinistic society to give space to women voices in true sense. This angle of investigating characters remained unexplored by many writers for a very long time. Through her eminent novels like *Fire on the Mountain*, *Cry the Peacock*, *Voices in the City* and *Clear light of the day*, readers are well aware of the minute details she presents, these voices are echoed by her sorrowful and agonizing characters. Anita Desai has augmented these females with power of voice and reaction to challenge the power structures. The predicament and unaddressed sorrows of these female characters also pave way to recognize the miserable plight, contemporary women is facing in her life, in that way her characters supplement the perusers with fictional case studies to have broader comprehension of understanding the traumas of the females ultimately addressing those issues to build a healthy and balanced environment for women around.

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1. Introduction

Anita Desai, a prestigious Indian creator, has unbelievably caught the complexities of female characters in her fictional world. With a sharp spotlight on the yearnings of ladies, Desai dives into the intricacies that emerge, when individual cravings conflict with cultural obligations. This article aims investigate the deep-rooted dilemma of women predicament, their miseries and their unspoken voices which were tossing in the depth of their mental ocean, through Freudian lens, the study will explore the subject of neurotic yearning as portrayed in the characters of Maya, Bimla, Monisha and Nanda Kaul. By dissecting the impacts, and effect of these desires, the study will acquire further insight into Desai's investigation of the female experience. Desai's female characters appear to be in continuous struggle with the difficulties forced by a patriarchal culture, where ladies are frequently restricted to endorse gender roles and responsibilities. Their psychotic yearnings arise as reactions to these restrictions, addressing a serious and urgent longing for satisfaction and self-acknowledgment. These desires lead the characters to seek after their objectives with persevering assurance, frequently to the detriment of their psychological and emotional health.

Maya, a protagonist in Desai's book "*Cry the Peacock*," typifies the hypochondriac yearning of looking for adoration from her husband being an over protected child of father, she

desires the same attention and love from her husband Gautama too, she gets ensnared in Oedipus complex which stands incredible when she gets in her marital life, where she fails to attain what she had been receiving at her father's house and this Oedipus complex fails her in adjusting at her husband's house. As a wife troubled by cultural commitments, Maya longs for emotional association and encounters a significant apprehension about depression. Her steady quest for affection frequently blinds her to the real factors of her circumstance, bringing about disillusionment and further segregation.

In "*Clear Light of Day*," Bimla epitomizes the neurotic aspirations for perfect life. Disappointed with the selfish attitude of Raja [her sibling] she gets disillusioned with this idea of familial relationships. Bimla fixates on making a glorified version of herself and her environmental elements. Her determined quest for flawlessness stimulates a profound feeling of disappointment and a separation from her actual self.

Monisha, as an oppressed female in Desai's brief tale "*Voices in the City*," wrestles with the neurotic aspiration of asserting her identity along with fulfilment of cultural expectations. Eclipsed by her parents and in-laws, unfeeling spouse, she yearns for acknowledgment and approval. Driven by the strain to adjust, Monisha becomes consumed by cutthroat games, just to be broken by the acknowledgment of her unimportance inside the bigger extent of life.

In "*Fire on The Mountain*," Nanda Kaul tries to transpire into the singular territory of her own for solace and cure of her traumatic soul. She longs to get away from the normal way of living to explore her imaginative world. Nanda, is consumed in her separated life, disregarding personal relationships all the while. disappointed and incapable to track down evident happiness.

1.1. Research Problem

Through the depiction of these female characters, the current study would investigate as how Desai offers a significant investigation of the predicaments faced by ladies in male centric social orders. Their hypochondriac goals shed light on the general human requirement for self-satisfaction and the intricate outcomes that emerge from the quest for individual longings. By digging into the internal existences of these characters, Desai welcomes perusers to consider the difficulties and penances ladies persevere as they continued looking for personality, acknowledgment, and satisfaction. The psychoanalytical perspective is introspected to be benefited as lens to analyze the traumas of these characters, the text of the selected novels is utilized as primary resource, the critical approaches already formulated on the current subject are also intended to be consulted. The study identifies a gap in the previous understanding of Desai's fiction from this perspective, aiming to address women's unconscious desires and present the neurotic aspect of their psyche within a patriarchal system, which has not been considered worthy of acknowledgment until now. This significance lies in its potential to shed light on the dilemma faced by modern women.

1.2. Research Questions

- How does cultural context impact the portrayal of neurotic feminine aspirations in Anita Desai's novels?
- Does Anita Desai, becomes a spokesperson of modern women to voice the unheard miseries of women?
- Are women doubly colonized in the modern era as Desai portrayed her female characters?

2. Literature Review

Sigmund Freud and numerous psychoanalytical theorists stimulated writers' inclination for studying the human mind. New psychological ideas drove psychologists and writers to investigate the impact of neurosis on the human personality during the 19th and 20th centuries. Critical understanding of the subject was enhanced by this multidisciplinary approach. Consequently, literary imagination has been focused on exploring new techniques of narration and character portrayal, inspired by these theoretical assumptions. In this study, we analyse the character of Maya, the protagonist in Anita Desai's *Cry the Peacock*, to investigate the causes and consequences of her neurosis. Maya's incompatible marital relationship exacerbates her condition, ultimately leading to psychosis. Anita Desai is among the contemporary women writers who have highlighted the concept of neurosis, a medical condition characterized by intense feelings of fear and anxiety, in their work.

Through their writing, these authors attempt to locate the roots of neurosis within the oppressive norms of marriage and patriarchy in modern Indian society. Anita Desai's female protagonists grapple with societal conventions and authority, leading to a disintegration of their inner selves and difficulty in relating to their surroundings. This current study delves into the portrayal of Maya, the protagonist in *Cry the Peacock*, and how her incompatible marriage causes her to descend into psychosis

Bilquees, in her article (2013) proclaims "Maya as extremely sensitive character, who has failed to conform hegemony and patriarchy" Maya according to Bilquees, is suffering the male centric impositions whereas the study finds her neurotic aspirations as she is far better than an average woman who suffers at the hands of poverty as well as domestic violence but Maya cannot be adjusted into that framework of an average Indian female, rather she is brought up in luxury where women of the elite class have other issues of identity beside this battle of bread and butter. The class which Maya belongs usually is spoilt and suffer with hypersensitivity and Maya aligns with this kind of hypochondriac behaviour. She herself utters thus: "It is no hallucination; no. Am I gone insane? Father! Husband, who is my Savior? I am in need of one. I am dying and I am in love with living, I am in love and I am dying, God, let me sleep, forget me, but no I'll never sleep again" (Desai, 1983)

There is no rest any more only death and waiting" The basic issue of Desai's female protagonists is to register their individual identity in existing power structure, where women are considered as less and lower creatures, in his Article Islam and Islam (2019) presents the same quest and reason for their disillusionment towards existing social pattern, he asserts, "Bimla, the protagonist of *Clear light of the day* and Nanda the central character of *Fire on the Mountain* struggle to conquer challenges of patriarchy in search of freedom and identity" their struggle to assert their self-recognition transform their behavioral outlook towards the people with whom they have to deal in day to day affairs, their neurotic aspirations are subjected to their failure to get their identity registered and also their disillusionment towards their close kins. Their suppressed unconscious desires lead them to the state of neurotic trauma, where they don't find way back to normality. Langyan (2021) in her literary work posits "Desai always take the vehicle of novel to explore the inner psyche of women characters" hence she seems to be emphasizing her women characters, struggling for liberation from the "Absurd world", the current article aligns with the perception of Richa, Desai always adopts a unique style of depicting her female characters which more represent the reality than the fiction.

Bania in her literary article explores the inner psyche of Desai's female characters, she asserts, "Monisha's psychic aspirations can be recorded from her diary and these agonizing experiences epitomize the general plight of women in India" furthermore she presents a fantastic contrast of imagery employed by Anita Desai in her novel *Fire on the Mountain*, "Old aging trees and withering plants stand similar to Nanda" and this assimilation is not only for physical appearance or maturing of Nanda but also portray her inner psyche the way she was zeroing in the midst of nature into nothingness, her withering appearance reflects her withering identity too, she is diminishing in the nihilism of her trauma.

Berzoff, Flanagan, and Hertz (2021) in her book *Inside Out and Outside In: Psychodynamic Clinical Theory and Practice in Contemporary Multicultural Contexts* posits, "Every individual human is born with certain instincts and reading these set of behaviors demonstrate how to use this knowledge to create understanding of complex working of inner and outer forces". This book is an excellent additional reading for understanding psychology - particularly therapeutic Styles. It has a strong leaning toward the psychodynamic schools of thinking, particularly: Freud's, Self-Psychology, ego & psycho social ego development. It has good critical views on Personality Disorders & depression. Desai has presented range of swinging moods of her female characters with transformational psychological fits, which can be witnessed throughout the prescribed novels, be it Mays, Nanda Kaul, Monisha or Bimla they all waver between this tug of self-assertion, suppressed desires and conforming the gender roles in their individual spheres. Freud (1914) talks of these instinctual aspirations as "self-love" which he calls narcissism "the relation of hypochondria to paraphrenia is similar to that of the other 'actual' neuroses to hysteria and obsessional neurosis: we may suspect that it is dependent on ego-libido just as the others are on object-libido, and that hypochondriacal anxiety is the counterpart, as coming from ego-libido, to neurotic anxiety". Here Freud appears to link the whole psychotic

phenomenon with unsatiated sexual desire which indeed is not deniable in the case of Maya and many of Desai's female characters.

Moreover, Desai's works highlight the meaning of strong sense of self-assertiveness for females. Bim's inner journey and Maya's insubordination typify the requirement for understanding and resilience among ladies. By investigating the difficulties defied by these characters, Desai urges perusers to encourage sustaining conditions where ladies can transparently communicate their cravings, goals, and weaknesses unafraid of judgment or oppression. This highlights the significance of mutual help and aggregate undertakings in enabling ladies and enhancing their voices. Additionally, Desai's works invigorate contemplation and self-reflection among ladies, inducing them to examine their own roles and goals. Through the characters' battles, Desai prompts perusers to scrutinize the cultural values and standards that could block self-improvement and satisfaction. Her accounts rouse ladies to recover their independence, embrace their singularity, and seek after their desires, independent of cultural tensions or limits.

3. Theoretical Framework

The current study undertakes the psychoanalytical study as a theoretical foundation to explore the neurotic aspirations in the fictional regime of Anita Desai. As proclaimed by Freud, the mind of a person bears three significant parts, the conscious, the unconscious and the subconscious part. Freudian psychoanalytic theory posits that human conduct is shaped by the intricate interplay among the Id, Ego, and Superego. The Id, impelled by primal instincts, seeks immediate gratification and operates within the recesses of the unconscious mind. The Ego, grounded in reality, seeks to harmonize the demands of the Id with the external world's constraints. Meanwhile, the Superego, formed through the internalization of societal norms and values, serves as a moral compass guiding one's actions. Neurotic aspirations, evident in Desai's female characters, originate from unresolved psychological conflicts. Freud's notion of repression assumes a crucial role, as suppressed yearnings and distressing memories resurface in veiled guises, exerting influence over their behaviours and decisions. These aspirations manifest as coping mechanisms employed to navigate inner conflicts, ultimately resulting in emotional turmoil and irrational pursuits.

Similarly, Jacques Lacan, a prominent French psychoanalyst, advanced a nuanced and intricate perspective on feminine psychology. His theoretical framework, which reinterpreted Freudian concepts through the lens of language and symbolic structures, offered distinctive insights into the female psyche. Lacan contended that women experience a fundamental lack, but he emphasized the significance of the lack of the phallus for women. This absence became the basis for women's desire, leading them to seek an object to fill this perceived void, rather than seeking to possess the phallus itself. Desai's character Maya aligns with this concept of Lacan being sexually deprived young lady in *Cry the peacock*. Central to Lacanian theory is the symbolic value of the phallus, which transcends its biological function and represents a potent signifier of power and authority within the patriarchal order. For women, the phallus assumes a crucial role as a symbolic element that engenders desire and informs their identity formation.

Lacan's theoretical construct also involves the interplay between the imaginary and symbolic realms in the development of the self. Women, like men, grapple with the complexities of reconciling their imaginary identifications with societal norms and linguistic structures, leading to a distinctive relationship with their subjectivity and identity. Moreover, Lacan introduced the concept of "castration anxiety," a fundamental psychological dilemma that manifests differently between genders. Girls experience anxiety concerning the perceived lack of the phallus, affecting their psychosocial development in relation to their maternal and paternal figures. The significance of language and the unconscious in Lacanian thought cannot be understated. He posited that the unconscious is structured akin to language, and linguistic structures play a decisive role in shaping individual experience and identity. Consequently, women, like men, are subject to the influence of the linguistic and symbolic order, profoundly influencing their sense of self and identity.

While Lacan's views on feminine psychology have elicited diverse interpretations and critiques, his contributions remain influential in psychoanalytic discourse, continually inspiring discussions on gender, subjectivity, and identity within academic circles.

4. Research Methodology

The research methodology employed in this investigation seeks to explore the phenomenon of neurotic aspirations among the female personas in Anita Desai's literary corpus. To achieve this, a qualitative approach will be adopted, entailing a meticulous content analysis of handpicked novels and short stories authored by Anita Desai. The initial step involves a careful creation of relevant literary works featuring prominent female characters. These texts will be subjected to a comprehensive examination to discern instances of neurotic aspirations portrayed by these personas. The analysis will primarily focus on ascertaining the underlying drivers propelling their aspirations, encompassing societal pressures, cultural norms, and individual struggles. Additionally, an in-depth character analysis and thematic coding will be employed to unravel the psychological intricacies and behavioural patterns exhibited by these characters. Complementary sources, including literary critiques and scholarly articles, will be consulted to contextualize and corroborate the findings. This research endeavours to illuminate the nuanced portrayal of female aspirations in Desai's literary realm, thus enriching the broader comprehension of gender roles, societal expectations, and the human condition within her literary oeuvre.

5. Discussion and Analysis

Maya, the delicate person portrayed in the story, epitomizes a lady who battles to accommodate herself with the authority of the male centric order, living in a male-ruled world, encompassed by patriarchal system, Maya will not adjust to it and dissidents in her own particular manner all through the unfurling of the story. She looks for comfort in the normal scenes and nurseries, as she looks for her lost mother. Maya is a remarkable mix of instinctual and social elements, finding security and solace in nature where her most profound longings and idle sentiments are not dismissed, in contrast to her human relationships. Despite the fact that Maya is a prosperous housewife whose fundamental necessities are effortlessly satisfied in the solaces of city life, she stays disappointed. She challenges the romanticized picture of the "Bhartiya Nari," a substance housewife who subjugates her self-character and feminine desires, undermining her situation until her demise. Maya fears being misconstrued by her dad and spouse, and in this manner, she communicates her thoughts through her writings, turning into a mental case driven by an unfulfilled yearning.

As a tormented being, Maya neglects to relate to her better half Gautama's reality and experiences a distance from the affection she once cherished from her father, which has been estranged by her marriage. Thus, she turns into a "nature's baby." Maya opposes the cliché picture of an Indian lady, opposing the expectation for a "compromised housewife." As a post-freedom, childless wedded lady with financial security, she turns into a total introvert. Be that as it may, her financial reliance on her husband further fuels her sensations of uncertainty, she turns out to be mentally fragile and incapable, as she sees herself as ineffectual in her own eyes. Maya's personality rises above the ordinary thoughts of womanliness attached to male expectations. She looks for another skyline, a space where ladies can remain on fair terms with men. Desai's fiction is for ladies, about ladies, and by ladies, that challenges the conventional patriarchal portrayals of ladies. Maya excuses the possibility of a bound Indian lady confined to the four walls of her family, where her essential obligation lies. She yearns to get away from the docile status forced by male centric society, shows, and customs directed by men for ladies. Maya's reality appears to be loaded up with relationships and the delights of luxury, displayed through the excellence of her father's rich background. This conflict under the surface isn't widespread to all ladies however is intended for the people who feel distanced and suppressed by patriarchal standards. Desai's female characters cut out confidential spaces loaded up with the dynamic quality of blooming self-assertion and self-confidence, compared with the apathy Maya's better half, Gautama, shows toward her reality.

Maya's difficulty entwines with trauma, neurosis and mania, addressing Desai's depiction of the convergence among panic and woman's rights — an attestation of ladies' voices and activities in the open arena. Maya's apprehensions might be awkward; however, they are not unwarranted. Her powerlessness to relate to her jobs as a spouse and little girl in regulation causes her to feel "houseless" inside her material riches. As an ideal lady compelled by male-centric system, she is supposed to restore and rethink herself. In any case, Maya at last neglects to do as such. When she gets back to her dad's home after Gautama's demise, she stays unsatisfied and communicates her hopelessness through her compositions.

In Desai's novel *"The Clear Light of Day"* (1980), the character Bim faces choices that go beyond compromise or defeatism. Instead, she feels a strong sense of responsibility as she takes on the roles of both a matriarch, upholding family traditions, and a caregiver for her dependent sibling, Baba. Desai shows how gender roles can break free from the usual expectations of activity for males and passivity for females based on sex differences. The male characters in the story are often portrayed as irresponsible or weak, while Bim emerges as both a matriarch and a patriarch, taking charge of resolving conflicts and taking on responsibilities. In traditional Indian joint families, it is typically the eldest male member who holds the responsibility of keeping the household together. Nonetheless, Desai challenges this gendered power structure. Being a matron or a patriarch isn't exclusively about gender, yet around one's internal characteristics.

Bim, as the oldest kin, typifies both sustaining characteristics related with matriarchy and the power and control regularly connected with male centric figures. She turns into the essential conveyor of the family's ancestry and obligations. Recognizing the presence of trauma and neurosis in the characters' journeys is significant. Bim's decisions are impacted by her past traumas, which shape her feeling of obligation towards her loved ones. These experiences add to her complex mental cosmetics as she explores the difficulties. Also, the characters in the story might show masochist propensities as they explore their relational peculiarities and endeavour to find their own ways inside the laid-out power structures. In general, Desai's depiction of Bim in *"The Clear Light of Day"* challenges conventional gender roles and highlights the diverse idea of obligation inside a family. Bim's personality overcomes ordinary presumption of womanliness and manliness, featuring the potential for people to rise above constructed gender standards in satisfying their familial commitments.

Nanda Kaul, an exceptionally fragile and contemplative woman, wrestles with a fundamental quandary, which is portrayed by Desai through her upset mental state. She looks for withdrawal from the world and longs for another identity and importance throughout everyday life, except these cravings leave her inclination estranged. Unconsciously to Kaul, her yearning to disconnect from all contact while as yet endeavouring to interface with others focuses to a split behavioural condition and this mental disorder leads her to the verge of neurosis.

She finds herself caught between two opposing forces: the desire to withdraw and remain uninvolved, and the longing for attachment and involvement. This is a time when individuals seek solitude and detachment. Nanda Kaul's mindset aligns with this notion, and she leaves behind everything in order to achieve these goals. Initially, she attempts to relinquish her accumulated responsibilities but fails to do so. However, eventually, she succeeds in fulfilling her desire to be alone by retreating to Carignano, a secluded house in Kasauli. Unlike traditional Indian elders who seek peace and spirituality in their old age, Nanda Kaul goes to Carignano because she is drawn to the tranquillity of the place and the starkness of the surrounding towns. Her vision of finding solace in solitude is brutally disrupted when she receives a letter from her daughter, Asha, stating that her granddaughter, Raka, will be sent to Carignano due to Asha's illness in Geneva.

Nanda perceives this as an intrusion upon her peace. As Anita Desai states, she struggled to suppress her anger and disappointment, feeling intruded upon by her daughter's meddling and Raka's arrival at Carignano. "Haven't I done enough and had enough? I want no more. Can I be left with nothing?" (Desai, 1980). In this quote, Nanda expresses her frustration and yearning to be left with nothing, as she sees the presence of her granddaughter as a threat to her desired solitude. However, she realizes that there is no answer to her pleas, and she shouldn't expect one. Overall, Nanda Kaul's journey in "Carignano" explores themes of solitude, detachment, and the clash between personal desires and familial responsibilities. Through her character, Desai delves into the complexities of human emotions and the struggles individuals face when seeking solace and self-discovery. The character of Nanda stands as an epitome of profound alienation, self-destructiveness, and mental turmoil within the realm of Indian-English literature.

Monisha has been married to Jiban for the past three years. She relocates to Calcutta when her husband is transferred to his ancestral city. Coming from the hilly region of Kalimpong, Monisha embodies the qualities of a modern woman, with heightened awareness and a strong sense of individuality. She possesses an exceptional power of visualization. However, after

moving in with her in laws, she encounters a progression of disrupting experiences. Monisha is forced by Jiban to contact the follow the orders of his family members, she lives in rooms with layered galleries, banished and broken windows, and a bed and closet hued in dark. This depiction uncovers a climate that summons briskness and danger, causing Monisha to feel like a worthless being. As an informed, harmony cherishing lady with a pensive nature, she feels awkward in this new family. Monisha longs for isolation and protection, communicating her craving for tasks that she can do alone in private. Tragically, she finds herself continuously in precarious state.

Moreover, Monisha's incapacity to retain a baby becomes a cause of unrest for her especially she feels embarrassed when her sisters in law talk about her ovaries and contrast them with their own. Monisha rejects this interruption into her confidential life. She sees herself as externalized in an air of detachment. Through her viewpoints and activities, Monisha challenges the overarching conviction that ladies are restricted to the four walls of a house exclusively with the end goal of parenthood. She embraces the journey for opportunity and self-satisfaction, as stressed by eminent critic Friedan (2010). Anita Desai dives into Monisha's personal world, where she experiences intense distance and conjugal friction. Jiban shows utter cold-heartedness towards her. Monisha portrays herself as a bird in an enclosure, much the same as a "bleeding dove." She feels segregated and lost in the midst of the detached at this point, upsetting horde of Calcutta. Looking for comfort, she tracks down asylum in the zoo, where she can get away from her sensations of claustrophobia. Monisha is troubled by an inner voice that never gives her inward feeling of harmony. Anita Desai features the situation of this touchy person, who stands separated from ladies forfeiting their lives for other people.

6. Conclusion

Desai's assessment of neurotic female agony and trauma recognizes the multifacetedness of gender with other social aspects like class, culture, and race. Her characters experience any problem that stems not exclusively from their gender issues yet additionally from the settings of their social conditions. This interconnected point of view improves how we might interpret the female psyche and the issues which affect it. Desai's books investigate the power structures which maintain, economic, social, political and literary hierarchy over females which adds to general and emotional massacre of females. Her female characters explore harsh frameworks, male-centric standards, and cultural expectations that escalate their trauma. By portraying these power elements, Desai reveals insight into, how gender-based power lopsided characteristics can propagate and enhance oppressive practices on females. Desai's female characters show autonomy and will power in their behaviours and reactions. They show strength and versatility in their struggles, challenging the view of ladies as detached casualties. Desai's depiction highlights the extraordinary potential of females for development and personal growth that can enable them rise out of horrible circumstances.

Anita Desai's characters' experience significant psychotic estrangement and despondency, prompting a mind-boggling longing for death as a possible get away from their void. Their internal mindfulness turns into a way to face their situations, as they look for importance throughout everyday life. However, their journey at last finishes in disappointment, and they come to acknowledge their psychological issues. Death and nihilism manifest as a noticeable theme in Anita Desai's books, addressing the characters' significant existential estrangement and their impulsive yearning for discharge. The topic of exile stands firm on a focal foothold in Desai's works, with large numbers of her characters feeling distanced and alienated, neurotic and displaced. Despite the fact that they might connect with others in the public eye, they never really feel a feeling of having a place. Desai's books dig into the brutal real factors of presence, depicting protagonists, who view estrangement as their absolute truth. These characters overwhelmingly envelop ladies of different ages, ranging from teenage girls to grandmas. They have a sensitive nature and thoughtful propensities, longing for a feeling of direction in their reality. Consequently, Desai's fiction skillfully investigates the subject of psychotic goals through her creative craftsmanship.

6.1. Finding

The scholarly excursion through Desai's fiction makes it evident that feminine predicament is a perennial dilemma of women throughout the history, even with the turn of century it cannot be abolished rather it has taken the modern shapes of neurosis in the wake of women employment where they are even more subjugated, harassed and suppressed and this mental

unrest has reached to a certain magnitude which needs to be addressed for the formation of healthy and peaceful society.

6.2. Recommendation

The study recommends to break down Desai's books according to postcolonial points of view to investigate the convergences of trauma, gender, and imperialism. Explore how colonial legacy doubly colonize the women and the impact of power structures, and cultural assimilation influence these indigenous females to result in ultimate trauma. Case studies for exploring the issue of feminine neurosis can be furnished to substantiate the research in more scientific way.

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