



A study of partition in Anita Desai's Clear light of the day

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Abstract

Anita Desai's Clear Light of Day emphasises Indian women's endless struggle in the male dominated culture. Women are exploited and mistreated in virtually every area of the globe because of their gender. They should comply with the patriarchal concepts of society. Desai studied every area of a female life beautifully to enhance her socially and economically. The issue Desai and other authors observed in their environment as male dominant difficulties at home and in various places of work in society is mirrored in their writing. Certainly Indian women are subtle, delicate and meek, but at the right moment they are so enthused that they stand strong like rock and become a powerful force that adversaries cannot stand up and be destroyed. Anita Desai is the first writer to strongly convey both men and women's existential concerns. She is the first to expose her character to profound psychological inspection. Her imaginary universe is situated in human mind corridors. She is a subjective writer who uniquely depicts her characters. Her uniqueness and compassion distinguishes her from other authors. Anita Desai is trying to depict the psychological aspects in her books.

Key words: environment, psychological, human, powerful etc.

Introduction

Anita Desai is chiefly concerned with the depiction of characters' inner or psychic reality. Not "the one-tenth visible part of the iceberg that you see above the surface of the water," to use her own words. She samples deeply the deepest depths of the person's mind and dives ten deeper into a character or scenario instead of circling round it." Anita Desai uses the associative use of landscapes and myths, symbols and pictures to characterise the first time in Indian literature in English. This animal picture indicates that we still maintain a part of this primordial animal identity in our nature. In Dr. B. Ramachandra Rao's words, "Anita Desai creates the required atmosphere and elicits an objective description from the reader." Her sensitivity to women and households seldom extends beyond the limits of family life. Working on such a



small canvas, she was able to produce masterpieces in Indo-Anglian literature that earned her the popular Sahitya Academy Prize. She captures and articulates psychological oscillations and tensions of her near-neurotic characters in clues, ideas, symbols and pictures. In Anita Desai's books, imagery gives the issues of the alienated self a poetic, lyrical colouring and the project actuality via "artist analogies stronger and more expressive than ordinary collaboration between word and words." In addition to enhancing the creative and aesthetic worth of books, Anita Desai's pictures extend her art's critical and interpretive range. They indicate the whole experience of the protagonist and make up the general tone of the book.

The Novel Division:

Clear daylight is split into four sections that are not named. The divide frequently transmits symbolism and significance. Desai takes freedom with chronology, and 'the past and present constantly intermingle with a sense of the foreshadowing future' in the book. The first chapter addresses the current, and we are now introduced to the individuals. After a few years, the two sisters are gathered. Tara, who is married to a diplomat, comes back to Hyderabad to attend the marriage of her brother's daughter in India. However, Tara's first stop on her trip is in Old Delhi to see Bim at home in her youth. The second and third chapters deal with the recollections of the past, and we are carried back to the years surrounding the division via Bim and Tara. The connections between siblings and their ties with their parents and aunt are detailed below. The politics of India before, during and after the division may be traced via the characteristics and their various experiences. The third chapter also exposes a sequence of incidents about Aunt Mira. In the fourth and final chapters again, the characters are there but now they lack a deep realisation in the first chapter. Bim, who fought with rage and bitterness, now realises that she has to make peace with herself and the ghosts of her past to live a meaningful and complete life.

Technique and memory flash back:

In her book Clear Light of Day, Anita Desai likewise uses memory and ashback the primary narrative techniques. This is a book about memory: about places and individuals who are transforming themselves into a real identity. In Clear Light of the Day we witness an Indian high-class family and their daily lives. The characters strive to find their place in the present and to remember the past in different ways. Desai has characterised Clear Light of Day as a 'four



dimensional work,' and the book illustrates how time can be both a destroyer and a preserver. By using ashbacks and a stream of consciousness, Desai 'steers her tale and reveals her characters' secret thoughts and feelings. It is said that characteristics are what Desai considers most important: the portrait of the lady, her emotional and psychological crisis, her status in the traditional Indian society, her reactions to her surroundings, her physical and mental torture and her ways of overcoming her calamities and her central position in Desai. Through Bim and Tara's personalities, we witness the options women have and have, and we see their determination to transcend their society's expectations. Women are imprisoned in some way by their own environments because they accept their position in 'a home environment.' As the private spaces of women are transformed into prisons, the character must struggle with his own vision of selfhood in order to be freed from the positions of society. The recollection of Clear Light of the day becomes a key to this, as we shall discover. By switching from current to past times, from what occurs "now" between Bim and Tara vs previous recollections, moments of significance are progressively revealed. Early in Clear Light of Day we notice that the first two pages include pictures of singing koels, ants, a rose garden, and the snail. All pictures that transport Tara back to her infancy and painful sweet memories. In line with her subject and approach, Anita Desai utilises images to highlight various emotions in the characters and also to serve as markers of what happens in the future.

Review of literature

(Essa, 2015) studied "*Partition in the Private Sphere: Family Narratives as Vehicles for the Trauma of National History in Anita Desai's Clear Light of Day and Irina Liebmann's Die freien Frauen*" And it discovered that the microcosm of family connections in literary works is often used as a vessel to narrate national history. Conflicts and crises in the family unit have a symbolic significance which is enhanced further when it comes to the divided countries setting. Famous instances of family sparsing sagas like Salman Rushdie's *Midnight's Children* (1980) or Uwe Tellkamp's *Der Turm* (*The Tower*, 2008) illustrate the destinies of families alongside countries in *Clear Light of Day* (1980) and *Die freien Frauen* (*Der freie Frauen*) (*The Free Women*, 2004, my translation) Anita Desai and Irina Liebmann produce stories that are starkly removed from historical periods of national importance and focus instead on the persistence of such events.



(V. & Parande, 2017) studied "*Narrative Techniques in Anita Desai's Clear Light of Day*" And observed that in Anita Desai's books subject and method are not separate components. At several levels of structure and texture, they are interlinked. The topic acts as the skeleton for the novelist's whole life via circumstances and scenes that are unique to him. From a technical point of view, the most significant element in this book is the effective use of poetry

(Reimenschneider, 1984) studied "*History and the Individual in Salman Rushdie y and the Individual in Salman Rushdie's Midnight' s Midnight's Childr s Children and Anita Desai's Clear Light of Day*" And discovered that the book *Midnight's Children* by Salman Rushdie and Anitas Desai's *Clear Light of Day* are basically devoted to the search for human identity and that the two writers connect their unique heroes' or heroines' searches with the history of their lives. But Rushdie and Desai approach quite differently as they interpret the words "history" and "the past." The first one makes Saleem Sinai, his storyteller, travel in time and space: From 1915 until 1978, Saleem describes his family's destiny across three generations. He brings us from Kashmir with his grandparents through Amritsar to Agra where their five children are born.

(Kour, 2018) studied "*An exploration of the feminine self: A study of Anita Desai's novel clear light of day*" I felt that the *Clear Light of Day* by Anita Desai shows the endless struggle of Indian women in male dominated culture. Women are exploited and mistreated in virtually every area of the globe because of their gender. They should comply with the patriarchal concepts of society. Desai studied every area of a female life beautifully to enhance her socially and economically. The issue Desai and other authors observed in their environment as male dominant difficulties at home and in various places of work in society is mirrored in their writing. Certainly Indian women are subtle, delicate and meek, but at the right moment they are so enthused that they stand strong like rock and become a powerful force that adversaries cannot stand up and be destroyed. Anita Desai is the first writer to strongly convey both men and women's existential concerns. She is the first to expose her character to profound psychological inspection.

Imagery:

Clear daylight abounds in pictures. The *Clear Light of Day* presence of the nature that includes animals, plants and birds. Desai utilises exterior sceneries to depict inner mental emotions.



Bim's intricacies are well shown via the landscape. The recurring pictures give significance in Bim, Tara and Mira Masi's feminine universe. In the hands of writer images, the perception of a character becomes a very strong way. This book has a symbolism, and colours, creatures, scents and noises all have a greater purpose than themselves. Desai utilises imagery and symbolism in her books to create order. She often connects her characters to anything in nature or history to indicate the direction of the book. In *Clear Light of Day*, a symbolic connection is created between various pictures, which constitute an interface and a common link. Imaging is employed mostly for capturing and crystallising a wide variety of experiences. It makes the scenario she portrays clear and vivid, records events and people that she depicts. Most pictures are condensed and chiselled so precisely that they seem like a painting work. Desai shows her characters via different kinds of symbols and imagery in *Clear Light of Day*, and the language frequently is very lyrical. Desai's characters "associate the 8 buds, owers, flowers, birds, animals and insects surrounding them" to their emotions and sentiments. At the start of *Clear Light of Day*, we can already see on the very first two pages that the pictures of singing koels, ants, a rose garden, a snail are presented. All pictures that transport Tara back to her infancy and painful sweet memories. In the hands of the novelist's images, the perception of a character becomes extremely strong

Inward psyche portrayal:

Anita Desai is interested with the depiction of the characters' inner or mental reality. Not "the oneth part of the iceberg you see above surface of the water, to use your own words...." She samples deeply the deepest depths of the person's mind and dives ten deeper into a character or scenario instead of circling round it." Anita Desai makes the first use of landscapes and mythology, symbols and pictures for characterisation in Indian literature in English. This animal picture indicates that we still maintain a part of this primordial animal identity in our nature. "Anita Desai creates the appropriate atmosphere and inspires an emotional response from the reader with a succession of objective descriptions," says Dr. B. Ramachandra Rao. Her sensitivity to women and households seldom extends beyond the limits of family life. Working on such a small canvas, she was able to produce masterpieces in Indo-Anglian literature that earned her the popular Sahitya Academy Prize. She captures and articulates psychological oscillations and tensions of her near-neurotic characters in clues, ideas, symbols and pictures. In Anita Desai's books, imagery provides the issues of the alienated self with a



poetic, lyric colouring and projects reality via "artistic analogies that are more powerful and expressive than the ordinary collaboration of words." In addition to enhancing the creative and aesthetic worth of books, Anita Desai's pictures extend her art's critical and interpretive range. They propose the whole experience of the protagonist and create the general tone of the book.

Conclusion

In this piece, we conclude, Anita Desai follows the connection between Bim and Raja, which changes over time. Desai believes that women have to fight for a position in a paternalistic country where womenhip is a more symbolic building. Bim is not the "perfect" lady, or the "best." In the dimension of time she is new by opposing the overall trend of patriarchal society and by discovering its full potential, along with the fight to satisfy its demands and wants. Bim achieves her 'feminine selves' in fusion, not in fission, association, not estrangement, not in affirmation. Her strong devotion to her history as a maternal symbol is supported by a concept of famine against temporal revolutions. Her desire, linked favourably with people, extends beyond her introverted nature. The protagonist of this book was struggling with fresh awareness and optimism. Others were successful.

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