

FEMININE SENSIBILITY IN ANITA DESAI'S "CLEAR LIGHT OF DAY"

B. NANTHINI,

ASSISTANT PROFESSOR,

P.G. DEPT. OF H&S,

S.T.E.T. WOMEN'S COLLEGE, MANNARGUDI,

ABSTRACT

As a four-dimensional novel, *Clear Light of Day* may be analysed. It's an absurdist book in the vein of *Domestic*. It's a study of how memories work. Affection is the focus of this book. Great love and devotion are shown between the four main characters: Bim (the narrator), Tara (Baba), and Raja (Raja). This tale effectively captures the agony of a sensitive young lady torn between activity and silence. In her works, Anita Desai has shown the lives of the female characters and how they fight for an independent living in a patriarchal society with utmost clarity. Feminism's "*Clear Light of Day*" shines a bright light on society's patriarchal attitude toward women.

INTRODUCTION

Feminism takes on numerous forms depending on the time period and location. It may also be expressed in a variety of ways depending on where you are in the globe. Anita Desai defines feminism as an effort to bring attention to the many emotions and moments in the lives of women in order to expose a distinct feminine consciousness. 'Awareness of women's oppression and exploitation in society, at work and inside the home and intentional action by women and men to improve this condition,' is how feminism is defined in India.

An Indian family's difficulties are depicted in this novel, which begins with adult characters and moves back into their life throughout the length of the book. Among the recurrent themes are the value of family, the significance of forgiveness, the transformative power of children, and the standing of women in modern-day India, notably as mothers and caregivers. This work of art depicts a family's existence as it goes back and forth through time.

'*Clear Light of Day*' is a storey of epic proportions because of its beautiful theme. The actions and thoughts of the characters in this work have greatly enhanced the overall topic. For the novel's four parts, time is shown in four different ways. When it comes to the oppression of women in society, Anita Desai's books provide a clear example of how deliberate action may alter the status quo.

FEMININE SENSIBILITY IN ANITA DESAI'S "CLEAR LIGHT OF DAY"

Bimla Das' character is one of self-sacrifice and renunciation. She is a symbol of tolerance and forgiving. The name Bimla, which means 'untouched,' also gives us a hint as to what will happen to Bim; this is a fitting description of how she will live her life. Ultimately, she does not marry because she refuses to be influenced by anybody else. Bim is a woman who challenges the conventional view of what it means to be a woman.

This character is seen to be strong and uncompromising in her desire to govern others rather than to rule herself. She wants to be her own person and does not want to be bound to the usual role of a wife. Individuality in her life seems impossible to come by for anybody else. One of a kind among her siblings, she sees her house as her only realm for survival, and the little neighbourhood in which she resides as her sole kingdom for travel.

In Anita Desai's depiction of Bimla Das, she portrays her as a lady of great tenderness and vulnerability. When Raja abruptly abandons them, it knocks her off her feet. Because of her newfound crankiness, she's becoming more negative. For several days, she goes out of her way to take care of, love,

serve, and suffer with, her siblings. She feels a tinge of resentment. When she's alone, she starts mumbling and gesticulating. Tara recognises these sensations in herself as the result of uncontrollable worrying. After a while, Bim loses interest in Raja and his family.

Study of her infancy, adolescence, and adult life experiences will explain the discrepancy between this seeming constraint and the prior argument regarding her uniqueness. It implies that they need to act like ladies and develop traits associated with femininity in order to be excellent husbands, moms, and daughters. Bim is oppressed by both society's expectations of women to assume feminine qualities and her own sense that her uniqueness is being stifled.

Bim's own needs have altered as a result of external factors. She was forced to assume a position for which she had not been adequately prepared. As a result of societal standards, individuals are assigned roles that they can never overcome without the requisite amount of willpower. Trying to escape the position you've been put into might lead to alienation or self-destruction. Emotional experiences may lead to a shift in one's identity or a change in one's job.

Her school offers a second opportunity for her to demonstrate her abilities and establish a presence where she may be recognised. As a student in school, Bim seems to regain all of her vibrancy and energy. Women can find a job and be financially independent because of her intellectual strength, which indicates that she can compete with males in society.

Another reason she works so hard in school is to get away from the hardships she sees other family members go through. Even though Bim comes out as a confident lady, her function as housewife and other household duties is really rather paradoxical. The task of the unifier or integrator falls to Bim. As a result, the storey of a single family resonates with the enormous pressures it faces and the counterpressures it mounts.

Though his hopes for an unified family are dashed by the partition war in 1947, Bim still sees a relationship between his country's meta-narrative and that of his family in a different manner. It's also possible to say that Bim's intellectual and economic independence served as a transitional stage in the battle for women's rights and self-determination.

Although Bim looks to be extremely aggressive, her position may also be rather paradoxical since she assumes the woman's duty of housekeeping and other domestic duties. As a matter of fact, she is shown as something of a mother figure. Raja has been a favourite of Hyder Ali's since he was a youngster. Raja follows Hyder Ali out of India, drawn by the opulence of Hyder Ali's lifestyle to his former home in Hyderabad.

Bim and Raja's separation is concurrent to the battle that culminates in the breakup of two countries. Bim's affection for Raja as a sister and her willingness to take on the responsibilities of caring for her own family members suggest that she values her own family and the home she shares with them. When she acts on her own, she creates conflicting pressures, which makes her an ambiguous figure. No matter how self-sufficient a woman wishes to be in Indian culture, she will always be bound by the conventional tasks that are required of her. Because of her bitterness and rage, Bim now realises she must forgive herself and her past to live a happy, fulfilled life.

Tara is the second character to be mentioned. After her marriage, she seemed to have left behind the trauma and harsh environment of her childhood home. Tara translates as 'star.' A diplomat's wife has a hard time showing up and being a decent wife and mom because of her husband's job. A dazzling light, she strives to be flawless. When she returns to her childhood home, she relives the experience in the first chapter of the

book. Her need for cultural continuity led her to return to her childhood home. Tara's regular journeys home provide her with a feeling of constancy and continuity.

Even though Bim seems to remain immobile in their childhood home, she really obtains more self-determination by being the mistress of her own home and as an unmarried woman, she has more influence over her own life than Tara does. Returning to India as an adult has helped her evolve psychologically, as she now seems to be able to view things objectively. She can now observe Bim more closely and deduce that she is dissatisfied with her lot in life. Bim's image in her mind as a youngster is no longer accurate. Bim has lost his ability to function. Tara expresses her dissatisfaction with the ancient house's inertia as she speaks in her internal monologue.

Tara is a role model for a submissive wife. She had been married to Bakul for a long time. Tara was Bim and Raja's antithesis as a youngster. While Raja and Bim engaged in certain common pastimes, Tara preferred to keep her distance. As a matter of fact, when she found herself unable to take part in their activities because she disagreed so strongly with their ideals, she was very distressed.

She was a stark contrast to Bim in the classroom. The school was a tremendous opportunity for Bim, but it was a terrifying and dangerous threat to Tara. Observing Bim's agitated and morose demeanour upsets Tara, and she confides in Bakul about how she feels about Bim's seeming miserliness and meanness in governing the family.

She unintentionally causes Bim to become more introspective and therefore more forgiving of Raja as a result of this, and as a result of this Bim also softens her feelings towards Tara and Baba. In addition, Tara is one of the novel's four main characters and has a distinct personality of her own. Since the author has shown her as an individual and treated her as a central character, she has a significant function in the narrative.

Bim and Tara's self-determination is called into question by the film's presentation of historical events in relation to the lives of the family's members. Even though the two sisters are not under any parental control in the family, which will obviously impede their freedom, they are still unable to attain their freedom and free themselves from the society's expectation of women—that is, to be good wives or sisters and take care of the household responsibilities. This is interesting.

She adds that certain identities are seen as more powerful and precious than others. This leads to a gender divide in which men believe they are more intelligent and logical, while women believe the opposite.

CONCLUSION

The last words of *Clear Light of Day* are encouraging. Bim is able to accept her current situation towards the conclusion of the story. When the absurdity touches reality, a shift in perspective occurs. A remarkable creative knowledge of different fundamental forces at work is shown in this book by Anita Desai, who has a great grasp of feminine sensibility as well as psychology.

WORKS CITED

Clear Light of Day, by Anita Desai, William Heinemann, London, 1980. He is Lal, Ramji's son. Rama Brothers India, 2015, in the *Bright Sunlight*.

Anita, *it's a beautiful day out there* (London: Vintage, 2001).

Clear Light of Day - A Critical Study by Dr. Singh R. A. Shakti Batra is the author. *A Critical Analysis of Clear Light of Day*, Surjeet Publications, 2012.