

**The Identity Crisis of Women in Anita Desai's *Where Shall We Go This Summer?***

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**Abstract**

*The present study deals with an Identity crisis of women in where shall we go this summer? by Anita Desai. Her works significantly highlight the complexities of human relationships especially in women and also exhibit different facets of the feminine psyche. It additionally provides a selection of personalities dealing with the identity crisis in various scenarios and even efforts to understand the distinction in between illusion as well as reality. The study focuses primarily on the emotional exploration of the inner mind of Indian women and the psychic tensions of women seeking their identity in male-dominated society. It also gives a biographical sketch of the eminent Indian writer Anita Desai. The novel is about time as a destroyer, as a conserver and about what the slavery of time does of people. It designates motherly approaches of mortification and despair due to a lifetime of alienation. The novel is Where Shall We Go This Summer? It describes the emotional strain between a subtle wife Sita and the rational Raman. The central character is an anxious, complex, middle-aged woman who discovers herself alienated. Her sense of alienation is because of her emotional imbalance.*

**Keywords:** Relationship, Alienated, Emotional imbalance, Metaphysical, Frustration, Aggravation, Disillusionment etc

**Introduction:**

Anita Mazumdar Desai was born on June 24, 1937, in Mussoorie, a hillside terminal north of Delhi, as the child of a D.N. Mazumdar, a Bengali entrepreneur, as well as her mother Toni Nine, of German beginning. She groomed talking German in the house along with Bengali, Urdu, Hindi as well as English at college as well as in the city roads. She has said that she grew up surrounded by western literature and music, not realising until she was older that this

was an anomaly to her world where she also learned the Eastern culture and customs. She once wrote: 'I see India through my mother's eyes, as an outsider, but my feelings for India are my fathers of someone born there'.

She had a composite mind inheriting a multi-religious, multi-lingual and multi-cultural tradition, enjoying familiarity with Christian, Muslim and Hindu cultures and German, Bengali, and English language. Desai prefers to concentrate more on the character or scene rather than going around about it. So, she prefers the private world of character rather than the public. Desai like many of her European counterparts (Woolf, Claude Simon, Michael, Buttor, and Alain Robbie Grilled) is much concerned in elaborating a new commanding posture for the author. This is because she thinks; the plot is just an idea occupying one's subconscious mind. She prefers the pattern and rhythm to a scheme, and her characters are the 'embodiment of unexplained mystery'. Desai's novels dealt mostly with women characters and based on the problem of the position of women in their family. The women characters in Desai's novels are narrowed within the recurring restrictions of the home-womb tomb. Anita Desai picturizes an intense identity crisis of the dominant personality Sita, a delicate woman in her first forties in *Where Shall We Go this Summer?* Her childhood flourished on Manori Island 20 years ago. The bygone converts a psychic remnant in her private unconsciousness, the framework of her life, and her devoted attentiveness which stretches her influence to move out of her home, husband, two children and the disordered life of Bombay for Manori Island

Sita is a defiant, non-conformist woman, dismayed by and beginning to release herself from her patriarchal standards. As a new woman, she too is seething in disaffection with her being encircle within the 'four walls' of her house with the expected manner of an ideal 'mother' and 'wife'. In demurral she curves a nook of her own, escapes to her wish for the island of 'Manori' in the look of an 'independent female' status split from the 'male' released from patriarchal detention, wanting to be a woman as an individualistic existential being. She is flexible in the house of her husband, but that is not to say that she is financially confronted by maltreated. But the feminist woman in her makes her dismissive of her status. When she was stiffly pregnant with her fifth child, she was unhappy, concerned at the thought of losing its guiltlessness in this world where nothing except 'food, sex and money matters'. Sita's problem seems to be due to the maladjustment with her husband; the home life and the surrounding atmosphere nauseating her. She is fed up with her husband, a businessman, whose complete lack of feeling brings her to the edge of mental illness. A profound transformation takes space in Sita, a magnificent mother of four offspring.

Sita's journey to the island is a search for integration of the self. The Island is heaven to Sita, one which goodly holds the opener to her last free from the existential problem, despairing as well as enduring. She thinks that her problems will undoubtedly be unusual so dealt with by the island; she will undoubtedly be spare her psychological issue and also will undoubtedly be reasonably as well as pleasurable on the island. The intellectual universes of Sita's life mix

with her papa's dream. Before her marriage connection, she led a one-of-a-kind way of life on an Island. She continues to be an attractive firm of her sister Rekha, Jeeven as well as her spiritual daddy that had been continuously confined by his fans. Sita pertains to the island with foolish ideas. She currently has four youngsters. At the age of forty, she gets pregnant the fifth one. But, she would not like to birth her child in the wild land. So, she comes to Manori in calm to not deliver to the fifth one. Her escaping to 'Manori' is similar to Maya's garden. Maya's carving for her father's garden. Sita's returns to the island are salient significant signs, not wildness reactions of insane women but attempt to let out their pent-up aggravation, to reinstate their selves. With this panic firmly seated in her brain, she turns towards finding an escape path in the island, to consult in her a kind of comfort.

In *Where Shall We Go this Summer?* The suffering of Sita is brought on by psychical elements. The dishonesty of her subconscious propensity is to conserve as well as promote the standard worth's of an incorporated life when faced with criminal qualities. Modern city culture is at the base of her sadness and in the loss of identity. The ethics that she represents are rejected in modish waste-land because there is an all-round humiliation. Life turns out to be 'a tale told by an idiot' as Shakespeare says in Macbeth when the world is faced with tendencies of the 'lost generation'. There is no concentric focus in the present century to ensure a common term of reference in all spheres of life. The world presented in *Where Shall We Go this Summer?* Differs the institutional worth, convictions as well as old assurances, and also is not bordered by either magic or impression, as Sita believed previously. The particular meaninglessness of silly literary works has come to be the significance sought for. The distinguishing insignificance of ridiculous writings has become the connotation sought for. Anita Desai's world in the novel is the present age which 'has to reduce in spirit declining in uncertainty, aggravation, disintegration, disillusionment, unintelligible and rootlessness', as R. S. Pathak suggests in his study of 'The isolated Protagonist in the Indo-English Novel'.

The devotion of Anita Desai in her works is to draw how this particular spirit of the age has loosened up the bond of husband-wife connection. It will undoubtedly interest make up the compulsive pre-occupation of the author. With this style of damaged household, she gently discusses the partnership in between Sita's moms and dads. Their bond was among hostility, for her mother who forsaken her father before she had moved to Benares from where she had not returned. Also, her daddy, that had been a saint to his chelas (adherents), a Charleton to his doubters as well as a wizard to the citizens, led a weird. Raman, her husband, shows up to her, not as something to be done not likes and also loathed yet as a life-partner of extraordinarily inadequate and even tiresome responsibility. Below, Sita acknowledges that her very own married life, as well as all various another link, is based upon threatening, tasks and also narcissism and also this is the source of ugliness, quarrel, incongruity, clashes as well as enhancing cruelty in life. Sita goes back to the landmass with a feeling of the return to the understanding that fact though terrible to birth, is much better to cope with after that delusory desire globe that Manori portrays. Although she views seclusion, she recognises

herself in the sorcery land. She feels that her own married life and all other connection around here are based on undermining their duties and selfishness only, and this is the cause of ugliness, disharmony and increasing brutality in life. She has concurred truth of life as opposed to phantoms. Her trip finishes with the exploration that she has some responsibilities in her life. She additionally discovers her concealed angles of her the real world. So, the mirage globe paves the way to her real world as well as her obligations. An intellectual idea to this particular rate of interest of Sita for complete strangers is three-fold.

To begin with, to her such learnings are unusual, and are not a bizarre repeating of her vigorous life. For this reason, they are actively boosting on her. Second of all, they provide visual enjoyment, a method of diversion from monotony as well as ugliness; as well as finally, these two circumstances, being connected with nerve and also elegance specifically, offers her psychological fulfilment. Ultimately, the refined illogical working of Sita's mind at such minutes is regulated by 'satisfaction concept' by minimising or snuffing out the quantity of excitement that stays in her psychological device through enjoyment, cravings, drives, and so on. As her mind is eddying, swirling about and round, Sita stays insufficient agreement with the natural rhythm of life: she waits for the birth of her young person in the womb; she sees the vision of herself in the retirement community, doctor, signed up nurses, job pain, garments of the infant in her stream of recognition with a mixed feeling of pain along with pleasure throughout delivering. At such a minute of lighting, life stalls, as well as all characters merge one. Sita's identification is among impersonality. This refers to life when it deserves living. Life is a recurrent course of martyr, alteration, and concession. *Where shall We go this Summer?* A profoundly psychological novel probes into the innermost recesses of the mind of modern man in quest of identity in the contemporary world and where the world gets more modern, but the thought of modern society was in the ordinary mind towards the women identity. If at one supreme there are painful women roles, on the other supreme, the readers also find thick-skinned women with stubby sensibility. Her first Novel Cry, the Peacock, there are instances of the two supreme.

In *Where Shall We Go This Summer?* There is a thrashing emptiness in the life of Sita as a woman, a spouse and a mother. Anita Desai's novel inextricably merges the tension between heritage and modernism, individualism and social unity, tradition and innovation and determines the proportions and direction of the concept. Sita and her husband receive and react as if they were the residents of different worlds. Sita is severely disturbed by having a bitter experience of the separate and unimaginative way of life of her husband and his people. Belongingness is a subjective feeling in which an individual experiences emotional gratification. The most damaging situation for Sita is a complete lack of paternal matrix. Hypocrisy and partiality apart, her father cannot provide her at home. Decdar's son Raman provides her with that emotional support and readily accepts it to lean on. Raman affords her with the desired security social as well as psychological with the unconscious desire in the background; she makes a bargain with life. She believed that if she remains helpless, kind

and humble, she will be loved by Raman. As a self-effacing person, she poses to be good without any semblance of arrogance and expects that she would be treated well by others especially by her husband, Raman. Unfortunately, it does not happen as the very basis of their marriage which was not love but convenience.

Raman marries her not out of any genuine sense of love or intense romantic attraction; on the contrary, he marries Sita 'out of pity, out of lust, out of a sudden will for adventure, and because it was inheritable'. But for Raman, when the early stage of ardour and sorrow wears off, he finds his common activities more captivating and fulfilling. Sita once again feels neglected. Her dream of getting unconditional love gets shattered. Raman's incapacity to honour her claims of love hurts her delight, and she turns vengeful. She attempts to restore her damaged self-esteem by behaving in a manner to draw attention to her and rebels against all social and familial norms to feel triumphant. She takes to smoking, calls Raman's business associate with animals, most importantly and absurdly refuses to give birth to her fifth child and leaves for Manori, her first home. Unlike many other women, Sita is subsidised with a wonderful sight and sets herself on a search for the mind. Her skeptical but realistic attention cannot be missed out as she condenses the littleness of human fact saying:

In Sita, the novelist unveils the vexation of a woman who is sick at having to repeat the process of a delivering a baby in a regime, uncomplaining way angered at the heartless immunity of her husband. She decides to hit on him her elusive, complicated revenge which is neither to abort nor to deliver the baby that she bears. She shortly finds the mood at home too suffocating, and her husband buys another house for them to live personally. Discouraged with the repetitive design of life, she is hurt to see 'What an obligatory marriage was, all human connections were'. The gorge between her husband Raman and Sita broadens the fails to understand the meaning of her unconcern and exclaims 'Bored... Why? How? What? It is the moment when Sita understands that they belong to a different circle. She could barely believe that although they live so close together, he did not even know this cardinal fact of her situation.

Already unsatisfied, and discouraged, Sita decides to avenge the vanity of human connections subtly. She decides neither to abort nor to deliver the baby she is expecting. When she informs Raman 'I don't like to have a baby', he is startled and thinks that Sita has counselled an abortion as he asks in a shocked tone 'what do you plan — abortion?' But he goes non-pulsed as Sita cleans the idea side 'Mad! It's all I want! I need to keep it, don't you realise'. Raman can convey his vexation: "What's up? What is up! At this strange idea from his wife. Raman is forced to conclude in a bitter chagrin: 'you've gone mad'. But Sita responses 'What I'm doing is struggling to avoid from the insanity here, escape to a place where it might be viable to be sensible again'".

It is clear that Sita does not delay for things to happen. A hostile and sporty lady by nature, she runs herself into problems rather than permitting things to happen to her. Sita reels under the worry of having to make another baby in a hostile world. Another motive why she repels



another birth is the reality that her connection with her husband is a weary, finished reality where no reveal is viable. For Sita, the tasting of calamity already works as a safety-valve which releases her stresses, relieves her of her darker, tragic, unhappy mood as she returns to cuddle her discouraged self. She thus tackles a journey from tragedy to sadness. Sita declares, 'I don't want to have the baby'. It is meaningful of her intellectual wish not to devote an act of roughness by bringing to life a kid that is currently so securely included in her womb right into a globe which has plenty of brutally as well as demolition. Raman clarifies her declaration as for her will to have an abortion. The intellectual degree is at which Sita is much over Raman's thinking which is restricted to product common sense. The contrast between these two semantic levels of elucidation makes the couple share at each other inability and designates each other as 'mad'.

**Conclusion:**

The study of concept in the novels of Anita Desai leads us to draw certain deductions. The aspects of theory and techniques in Anita Desai's novel are not secluded elements. They are interring related at many levels of pattern and quality. To convey her concept, the novelist judiciously uses personality, condition dialogues, and other sections about the story. The theme serves as the skeletons absorbing the whole life view of the novelist through condition and scene that are peculiar to her desolate. The novel is also called a poetry novel because of its lyrical quality. A character's speech is highly influential in throwing light on his character. In Mrs Desai's hands, it becomes a powerful instrument. The problem of Anita Desai's women protagonists is emotional, cultural or those arising from higher pursuits. Her novels could be called 'poetic novels' where the effect is always, exotic and nebulous. The important feature in Anita Desai's work is the supreme privacy of the self. The point of the novelist is understandable. She is more interested in life with its hope, fear, frustration, rejections and the chaotic flow of events than in presenting art, shaping art, giving it a purpose. Almost all her protagonists are passive, dependent women in the beginning but later turn out to be sensitive, emotional, passionate and demanding.

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