



ISSN Print: 2394-7500  
ISSN Online: 2394-5869  
Impact Factor: 8.4  
IJAR 2023; 9(1): 376-380  
[www.allresearchjournal.com](http://www.allresearchjournal.com)  
Received: 08-10-2022  
Accepted: 10-11-2022

**Bantish Bharatsinh**  
Ph.D. Scholar, CPU, Kota,  
Rajasthan, India

## Domestic psychological analysis of Anita Desai's cry the peacock and clear light of day

**Bantish Bharatsinh**

### Abstract

Domestic Psychology, often known as family violence, is when someone in a relationship is arrogant, abusive, or intimidating. Domestic Psychology can take many forms, including social, physical, sexual, and emotional abuse. This article compares Domestic Psychology in Anita Desai's novel *Cry, the Peacock* with *Clear Light of the Day* in order to illustrate how the author handles abuse and suffering placed on female characters. The psychological study of how a young and sensitive married woman Maya is tragically damaged by marriage is shown in Anita Desai's novel *Cry, the Peacock*. Anita Desai, undoubtedly, occupies a supreme position of the contemporary Indian Feminist novelist. With her poignant, hypersensitive knowledge, erudition and inner psychological power concerning the natural and real everyday affairs of familial, societal, economic dealings as minutely impacted in her major novels. Her novels symbolize the universal feminism.

**Keywords:** Domestic violence, abuse, suffering, dominance, domestic psychology

### Introduction

The science of behavior and mind could be considered as psychology. And the study of conscious and unconscious phenomena as well as feeling and thought can be considered as psychological study. Anita Desai is an Indian writer. Her effort is to communicate to the world Indian woman's bitter experiences. A woman's inner self, her agonies, her desires and her pleasures are depicted in her works. She honestly depicts Indian womanhood in her fictional works. She does not view her women as wage earners or career women, but as wives, daughters, and mothers and it is in these roles that they wish to experience freedom and fulfillment and to become aware of themselves as individuals and to be accepted as equals. Her natural feminine sensibility and introspection have imparted to her observation human touch and psychological depth. Her first book was "*Cry the Peacock*" in which she portrays the keen intuition of a young and sensitive girl Maya who is married and is haunted by a childhood prophecy of some disaster in future. Her father is a rich advocate in Lucknow. After her mother's death and brother are left for America she was raised by her father. She gets the most of her father's affection and attention and so she thought that no one would ever be able to love her like her father. Due to that she could never know or experience the real world out there and thought world as a toy made especially for her.

Having lived a carefree life under the indulgent attentions of her father, Maya desires to have a similar attention from her husband Gautam. When Gautam, a busy lawyer, too much engrossed in his own profession, fails to meet her demands, she feels neglected and miserable. Seeing her glumness, her husband warns her of her turning neurotic and blames her father for spoiling her.

The reason for Maya's neurosis is, however, not her father's obsession though it aids to her tragedy, but persistent obsession of the prediction by the albino astrologer of death either for her or her husband within four years of their marriage. The terrifying words of the prediction, like the drumbeats of the mad demon of Kathakali ballets, ring in her ears and unnerve her. She knows that she is haunted by "a black and evil shadow"- her fate and the time has come: And four years it was now. It was now to be either Gautam or herself.

The loving attention of her father makes Maya oblivious of the deadly shadow; but as her husband Gautam fails to satisfy her intense longing for love and life, she is left to the solitude and silence of the house which prey upon her. She muses over her husband's lack of love for

**Corresponding Author:**  
**Bantish Bharatsinh**  
Ph.D. Scholar, CPU, Kota,  
Rajasthan, India

her and once, in a fit of intense despair and agony, tells him straight to his face: "Oh, you know nothing of me and of how can I love. How I want to love. How it is important to me. But you, you've never loved. And you don't love me." Temperamentally there is no compatibility between Maya and Gautam. Maya has romantic love for the beautiful, the colorful and the sensuous whereas Gautam is not romantic and has no use for flowers. Maya is creature of instincts or a wayward and high stung child. As symbolized by her name she stands for the world of sensations. Gautam's name on the other hand, symbolizes asceticism, detachment from life. He is realistic and rational. He has philosophical detachment towards life as preached in the Bhagwat Gita. Such irreconcilably different temperaments are bound to have marital disharmony.

Had Gautam shown an understanding gesture towards her and been attentive to her, he would have saved her from the haunting fears of "shadows and drums and drums and shadows". The gap of communication between them leaves her lonely to brood over the morbid thoughts of the albino astrologer's prophecy. Her attempts to divert herself by visits to her friend Leila and Pom or Mrs. Lal's party or the restaurant and the cabaret, prove powerless to dispel the creeping terror.

The visit of Gautam's mother and sister Nila brings a brief respite to her and she enjoys her busy life in their company. But once they are gone, she finds the house empty and herself alone with her horrors and nightmares. Maya is so much possessed by the vision of albino astrologer that she recalls his talk about the myth surrounding the peacock's cry. Listening to the cries of peacock in the rainy season, she realizes that she would never sleep in peace. She is caught in the net of inescapable. Being intensely in love with life she turns hysteric over the creeping fear of death, "Am I gone insane? Father! Brother! Husband! Who is my savior? I am in a 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 rest. But no, I'll never sleep again. There is no rest anymore- only death and waiting".

Maya suffers from headaches and experiences rages of rebellion and terror. As she moves towards insanity, she sees the visions of rats, snakes, lizards and iguanas creeping over her, slipping their club-like tongues in and out. Her dark house appears to her like her tomb and she contemplates in it over the horror of all that is to come. Then suddenly, during her interval of sanity, an idea hopefully dawns in her mind that since the albino had predicted death to either of them, it may be Gautam and not she whose life is threatened. She thus transfers her death wish to Gautam and thinks that as he is detached and indifferent to life, it will not matter for him if he misses life. In her perversity she is even haunted by the word 'murder'.

Gautama remains so much lost in his work that Maya finds him even oblivious of the dust storm that has raged earlier in the afternoon. When she asks him to accompany her to the roof of the house to enjoy cool air, he accompanies her, lost in his own thoughts. Passing out of the room, Maya catches sight of bronze Shiva dancing and prays to the Lord of Dance to protect them. While climbing the stairs she finds her cat suddenly speeding past them in a state of great alarm. They walk towards the terrace end, Maya looking enraptured at the pale hushed glow of the rising moon. As Gautam move in front of her, hiding the moon from her view, she in a fit of frenzy pushes him over the parapet to

"pass through an immensity of air, down to the very bottom". It remains in the end for Gautam's mother and sister to take away completely insane Maya from the scene of tragedy of the house of her father.

Maya feels alienation due to the death of Toto, her dearly dog. It was intolerable to her. The death of dog indicates the eternal truth in human life. The idea of death terrifies Maya and she is obsessed with it. She is badly disturbed by the indifference of her husband Gautama to the death of dog and it shows his carelessness towards his wife. Because Maya is a childless lady and Toto was like a child to her. Both of them have different views about death. Gautam thinks death to be a normal event while Maya is disturbed by it. The second part of the novel reveals Maya's psychic depth and narrates the tragic death of Maya's husband Gautama. Maya and Gautama have different approaches towards life. Gautama is a lawyer. In his family one did not speak about love and affection and spoke of parliament, cases of bribery and corruption revealed in government while Maya's family champions human values and rights. She is extremely sensitive and cannot ignore her feelings. Maya wants her fulfillment as a woman and as a wife. But her father like husband does not soothe her burning heart. She opts for an ideal love. Maya symbolizes the pangs of the peacock mating, narrates the secrets in the following lines: Do you not hear the Peacock call in the wilds? Are they not blood chilling, their shrieks of pain? They spread-out their splendid tails and begin to dance, but, like shiva's dance, knowing that they and their lovers are all to die when they have exhausted themselves in battle, they will mate. Peacocks are wise. The hundred eyes upon their tales have seen the truth of life and death and known them to be one. Living they are in love with life.

The anguished shriek for mating, the crying and the yearning for the male peacock reaches out to Maya but not Gautama. She asks Gautama to hear the call of the peacock, but Gautama remains listless to the cry. He has no sexual and passionate urge towards her. Maya, the fails to have her instincts fulfilled from Gautama. She feels loneliness, isolation and desertion. Gautama is a self-controlled reasonable, dutiful and worldly-wise man. He did not try to soothe her. Maya knows about the insensitive and indifferent nature about her husband. She says "he knew nothing that concerned me. Giving me an opal ring to wear on my finger, he did not notice the translucent skin beneath, the blue fleshing veins that ran under and out of the bridge of gold and jolted me into smiling with pleasure each time I saw it. Telling me to go to sleep while he worked at his papers, he did not give another thought to me, to either the soft, willing body or the lonely, wanting mind that waited near his bed".

Maya aspires for human love. She yearns to be loved by Gautama's family members. But the cold behavior & indifference of Gautama's family members disappoints her. And I yearned for her to hold me to her bosom. I could not remember my own mother at all. My throat began to swell with unbearable self-pity. I would cry, I know it in a while, and dreaded it, in their same presence. She is a love luring lady. She wishes that her mother-in-law should stay with her. The word "Please" reflects the pangs of a modern sensitive lady and her helplessness in the human world. The constant anxiety and loneliness breed in her delusion. The hallucination born of her isolation and lonely temperament make her a psychic patient. A mental shock produces an

injurious effect on her subconscious mind. This trauma leading to an obsession in her psyche. Another shocking effect upon Maya's psyche is the prophecy of an astrologer about her future that after four years of their marriage one of them would die either husband, or wife. After four years of her marriage she recollects about this prophecy.

The constant sound of prophecy of the astrologer haunts her waking and sleeping hours. She spent many sleepless nights due to regular process of day dreaming, nightmares and constant fear. This anxiety phobia makes an unconscious journey through her dreams to an unknown world: Yet, once I fall asleep, the dream dissolves quickly into a nightmare in which a row of soft, shaggy, frail footed bear shamble through a dance. By a grotesque transformation, the bears are rendered into a lonely, hounded herd of gentle, thoughtful visitors from a forgotten mountain-land and the gibbering, cavorting human beings are seen as monsters from some prehistoric age, gabbling and gesticulating, pointing at their genitals, turning their backs and raising their tails, with stark madness in their faces.

In this passage, one wonders to see a world of dreams beyond human imagination. It is a bizarre world. The phrase -monsters from prehistoric age- refers to the pre-unconscious level of human mind. Human mind when faced with the worries and anxieties of life traces for its recesses of pre-conscious level of human psyche. The passage becomes a wonderful example for the repressed desires and obsessions of the unconscious mind. The grotesque figure of the bear is followed by some horrifying sites like gabbling, cavorting human beings as -monsters-. They are with definitive absurd gestures, pointing out their genitals and then showing their behavior with stark madness. This bizarre world of animal's world symbolizes sexual obsessions of Maya. The sight of it becomes representative of Maya's inherent fear for death, thus Maya's loneliness, obsession, seclusion, unfulfilled womanhood, emotional stimuli unrestness, debilitating husband and over-riden death phobia make her neurotic in her behavior. Her insanity grows more and more. Her growing insanity and neurotic behavior is approaching near some disaster. She whoops and produce a sound which is like an antic owl.

She finally invites her husband to follow her for fresh air out of the room. She leads him upstairs on the roof. Gautama follows her upstairs on to the roof and she hears the sound of -an owl- for an ill-omen. She in a fit of maddening fury thrust him down the roof. He falls down to the very bottom and dies. In the third part of the novel she also dies. Thus this alienation and solitude between husband-wife relationships brought out their death. The novel *Cry, the Peacock* describes the reasons and consequences of alienation in the relationship between Gautama and Maya. Maya's neurotic behavior is due to her intense alienation. Both husband and wife have different attitudes towards life. This attitude alienates them from each other. Maya's isolation haunts her no more as she kills her husband in a fit of maddening fury. It is alienation which brings a disastrous end of their life.

Now we will discuss some psychological aspects on her another novel "Clear Light of Day". The novel is set in Delhi and is autobiographical as it describes familiar backdrop of Anita Desai's childhood days. Raja, Bim, Tara and Baba are siblings. Baba is the youngest and is an autistic child. Raja and Bim are robust and active children whereas Tara is shy and often left behind by the older siblings.

Partition of India in 1947 parallels emotional partition among the siblings. The parents are dead. Raja marries his landlord's daughter, Benazir, and leaves the family to settle in Hyderabad. Tara, too, marries and leaves Bim and Baba. Bim is left alone in Delhi to fend for herself and her autistic brother Baba. She completes her education and starts working. The rift between Raja and Bim is caused by supercilious letter written by Raja to Bim from Hyderabad as her new landlord. This hurts Bim and she nurses a life-long grudge against him. When the novel opens Tara is visiting Bim after many years and for the first time realizes the loneliness of Bim and her inner tensions.

*Clear Light of Day* is Das family children chronicle divided into four untitled parts that oscillate between present, past and present again with futuristic perspectives. Each part deals with an important phase of the life of the main characters. Time is an important presence in the novel that decides and teaches Das children how perspectives, affections, bonding keep changing. Time keeps moving and at the same level there is an element of timelessness where past, present and future fuse into homogeneous entity. Anita Desai uses the partition backdrop in the novel but unlike other writers she does not appropriate it to forward her own political argument. On the contrary, she presents its significance entirely from the perspective of Bim and Tara.

When the novels open in present, Bim and Tara meet after a long time. Tara is the younger sister married to Bakul, an Indian Foreign Service officer. Bim, the elder sister, is a spinster teaching history in local college, and lives with her autistic brother, Baba. Mira Masi, who lived with Bim, is already dead when the novel opens. Bim lives with Baba in their old rented house in Civil Lines in old Delhi. Tara's visit to her childhood home is twofold: first, her IFS husband likes to keep in touch with his roots in India to help him better perform his work as Indian representative in foreign land. This allows Tara to meet her siblings. Secondly, Moyna, her brother Raja's daughter is getting married in Hyderabad and she wants to attend the wedding with her family. Bim and Tara may naturally bond as siblings but their different personalities make their relationship problematic. These two aspects of Bim / Tara relationship – their bonding and differences – remain the undercurrent throughout the novel.

Tara and Bim present different notions of Indian womanhood by their behaviours and reactions to the same situation. During Tara's visit to Bim and Baba, both sisters are aware of the changes in them, brought by time. In fact, Desai hints at the tension between the sisters right from the outset. Tara on her visit is surprised that the things have not changed at all in their old Delhi house. To Tara her return is an act to connect with her past again, to be reassured of her concrete past and present stability.

Tara returns to Old Delhi house to connect with her past childhood and growing up memories and its reality. Memories weather happy or sad or baffling swell within her and she refuses to go and visit relatives with her husband. She just wants to be alone in the house with Bim and Baba. She wants to pick up threads of life from where she last left. Her visit is a trip down the memory lane. It is shared sibling memory yet different in perception and meaning to everyone. Bim's views and responses to the shared past is different from that of Tara.

The parents are conspicuous by their absence. They were ever busy silently playing game of card bent on a green

table with their friends. The children were left to themselves. Raja, Bim and Tara share unfulfilled common childhood and youth. The main reason for their bored and unhappy childhood was parental neglect. They represent upper class elite lifestyle that was in vogue and under western influence. The father owned an insurance business, that he hardly cared for and its running depended on his staff. They lived in a rented house in old Delhi replete with garden full of roses. The husband and wife without fail every evening went to the Club to play bridge and socialise with likes of their own and return very late at night. They also had a car with a driver.

Having a busy lifestyle, the parents and especially their mother had no time for the children and so widow Mira Masi was called to take care of Raja, Bim, Tara and autistic Baba. It is a surprise for children, when for the first time in twenty years their mother missed an evening in the club, as she did not feel well. That night she passed into coma and was hospitalised. The children were not allowed to go to the hospital as their mother was unconscious and therefore futile to visit her. And, when she dies it is no loss to the children. And, neither does their mother desire to meet them before her death, for she mumbles before death names of common card games. The children are filled with unspoken guilt when neighbours consoled them at their mother's demise. The children do not miss their mother and neither are they pained at her demise. They were accustomed to her absence. Similar is the reaction of the children when their father dies. What perturbs and unsettles them is seeing their father's car parked in the garage. They were used to seeing empty garage with oil stains on the floor.

In the context of the conversation between two Das sisters, their childhood is discovered. Tara, the youngest suffered the most at the birth of Baba. Tara till then had enjoyed all the privileges in the Das home and with Baba's birth she was no longer the youngest to be pampered. However, soon it was noticed that this fourth child was slow in learning and was born with Down's syndrome. Their mother soon got tired of carrying Baba and taking care of him. She soon became restless and started complaining about the suffering of her bridge. She was more worried about her game of bridge and her absence from the club, than the slow development of the child. She calls for poor widow cousin of hers to look after the children.

Aunt Mira takes care of all the four children and fills in the gap and need of mother figure in the lives of the four children. She often told them stories engaged them in activities like mango picking to make its juice. Aunt Mira fills the void in the life of the children with her caring, affectionate and patient ways. She was younger than their mother although she looked much older. She was married when twelve and soon widowed. The children were led to believe that a fierce disciplinarian was coming to with tools of punishment. Aunt Mira was welcomed in Das house as a poor relative would be greeted. She came with presents for the children, things she had hand made for them.

When Aunt Mira came a season of surprises, a season of warmth, affection and care. Soon the children were dancing behind her enthralled by her affection and time for them. The children had never known the presence of their parents and Aunt Mira's constant affectionate presence was comforting to them. Even though she was there primarily for Baba but she was willing to play with them and tell them stories. She played games with Baba and taught him to eat

food independently, things no one had imagined slow Baba to ever learn.

The children generally waited for their parents to return home in the evening before they went to bed; but the parents usually came home late from the Roshanara Club where they played bridge every evening till late at night. Raja regarded his father as master of the exits and entrance. The parents went in and out of house without even talking and enquiring about the wellbeing of their children. They felt their responsibilities regarding children ended with the arrival of Aunt Mira. They did not want to be disturbed by the presence and voices of the children in the house. Aunt Mira ensured that the children were kept busy when the parents were at home taking rest or playing cards on the green table. The children grow without the presence of their parents in their lives.

As children Bim and Raja were very close. Bim and Raja would go to the tricking Yamuna to steal watermelons and Tara was left behind as she was too scared to do it. They would also go for boat rides together. Raja and Bim share their resentment against their parents excessive all absorbing game of cards. On another occasion the sisters steal their brother Raja's cigarettes and hide behind bougainvillea bush to smoke. Tara is horrified when she sees Bim's actual intention to smoke. It is then the childish fun of stealing and hiding disseminates from Tara and horror of truth dawns on her. Being weaker of the two sisters, Tara's tendency is to escape from ugliness. Tara would often hide within the folds of warm soft quilt of Mira Masi than go and play with Raja and Bim. Tara often trailed behind her mother taking a walk in the garden and explore delights of the garden in the form of snails, flowers etc. than go and steal sweet watermelons from the banks of river Yamuna and gorge on it like Raja and Bim.

As children, Tara and Bim are antithesis to each other. Tara, as a child, dreamt of growing up and wanting to be a mother and just knit for her babies. Bim on the other hand dreamt of growing up and wanting to be a heroine, a Joan of Arc or Florence Nightingale. Bim actively took part during school days in social service activities. She visited refugee camps for social work, readily helping out in a clinic for women at Kingsway Camp. Tara, on the other hand, felt sick at the thought of nursing sick people. She felt her stomach churn at the sight and smell of sickness. Tara evaded any kind of social work in the school curriculum.

Raja's sincere interest in Urdu reaches Hyder Ali. Raja is invited by their landlord Hyder Ali to visit his personal library. Raja like a sponge absorbs Urdu language and poetry. For Raja, Hyder Ali's library was akin to having found treasures of Haroun al Raschid. He carries volumes of manuscripts and books to his home to read Urdu literature. Raja is impressed by the beauty, grace and rhyme of Urdu words. Soon he started spending long hours in the library reading and as he grows older he starts attending Hyder Ali's evening gatherings on Urdu poetry recitals. Now that Raja was involved into the friendship of muslims he had this soft corner for them during the riots of partition during 1947-48. It is during these times when their father dies. And meanwhile Tara declares her intention to marry Bakul and she leaves Das household. Aunt Mira suffered the most after the death of their parents. She turns to alcohol and her health suffers. Dr. Biswas is often called to the Das household to monitor over Raja and Aunt Mira. The atmosphere of sickness, death and illness continues for more than a year in

Das household. Bim single handed takes on the responsibility of nursing Raja, Aunt Mira and autistic Baba. Raja slowly recuperated and Aunt Mira deteriorated. Aunt Mira too dies and Raja lights her funeral pyre.

Within a year Das household sees sickness and death of their father and Aunt Mira. The environment of sickness and decay grows on those living there. Tara marries Bakul and shuns her responsibilities and escapes its sickness and ugliness. Baba retreated into irrelevant world of western pop music. He listens to the records on old gramophone of Benazir that she left behind when the family stealthily left Old Delhi. Bim stranded with immediate family responsibilities decides to continue her studies and keep herself pre occupied with facts and figures of history. And, as Raja grows stronger he is resentful of the house and claustrophobic environment of sickness, death and decay around him. He packs his bags to leave for Hyderabad and work for his mentor Hyder Ali. Raja shuns his responsibilities towards Bim and Baba. He packed his bags and left with ironic words of comfort that he would return and take care of Baba and Bim.

Raja's announcement of leaving Das home is met by Bim's frigid silence which conceals her anger, disappointment and resentment of Raja's decision to leave them. She is proud and shows no outward sign of anger. She is self-reliant and confident to shoulder and care for Baba alone. The pain of being deserted is deeply felt by her. Bim, too, could have married Dr. Biswas, and escaped the ugliness of Das house but she doesn't. She realizes that marriage as escape is not an option for her. Though she has no regrets about choices she made in life Bim feels wasted by the betrayal of Raja. A letter from Mr. Sharma asking her to attend an important meeting at her father's office makes her angrier. She becomes harsh and finds faults with Tara and Bakul.

Soon guilt and remorse sets in. Bim realises that Tara and Raja have retreated from the old house and arranged their lives elsewhere and therefore it is impossible for them to stay in Old Delhi and share Bim's responsibilities. Bim also realises her inadequacies in her love for her siblings, she realises that she had been judgemental and expecting roles / duties they weren't willing to discharge. Tara and Raja have the temperament of escapism when faced by crisis unlike Bim. Raja's patronising grandeur, Tara's insecurities and guilt and Bakul's bureaucratic bluster are their psychological defences to protect their lifestyles. That night after painful conflict truth dawns upon Bim. The conflict is between loving her siblings and not loving them, between accepting them and not accepting them, between understanding them and not understanding them. Her agitated mind reminds the truth of her heart. She, despite grievances, had always loved Baba, Tara and Raja. There is intuitive perception of her connectedness with her siblings despite differences in behaviours and attitudes.

Love enables her to reach out to others. Love acts as an unifying, fulfilling and sustaining force in a world otherwise ripped by violence, hate, death and separation. So it is not surprising that she clears the room of old detritus and tears the patronising letter of Raja. Her thoughts now cloud on death. Her training as a historian takes her to seek solace in the Moghul emperor Aurangzeb's dying words. The words have a liberating and cathartic effect on her. In this elegiac mood Bim relents her anger and accepts her position in the family and its dependence on her. There is Christ-like abnegation of self and acceptance of reality. She does not

want to carry on negative feelings of anger and unforgiveness with her. Her willingness to forgive leads to final reconciliation with her feelings of love and bonding with her siblings.

Bim knew she had to forgive Raja, beg forgiveness from Baba for her displaced anger against him. Breakdown of Bim and Raja relationship affected all of them. Bim's forgiveness and reconciliation brings all the siblings back to the common fold love. The novel is a solitary quest of Bim for her own identity and place within her family. Professionally, she has a place in society as a college lecturer albeit viewed and judged by all in a generalized term of a spinster. Bim is aware of being thus generalized, and so she deliberately shows affection towards her cat and pours extra milk for it instead of serving Bakul.

### Conclusion

The status of women trapped in a male-dominated society is the most prominent theme in Anita Desai's writings. The women in their stories are intense; they feel and live, but they are controlled by a sense of fate and psychology. Despite their incapacity to keep communication with the outside world, they want to find peace and work toward achieving it in their lives.

### References

1. Ahuja, Ram Indian Social System. Jaipur and New Delhi; Rawat Publications; c2002.
2. Boehmer, Elleke. "Manju Kapur's Erotic Nation" *Alternative Indian: Writing, Nation and Communalism*, Ed. Peter Morey and Alex Tickell, Amsterdam-New York: Rodopt; c2007.
3. Das, Bijay Kumar. *Post Modern Indian English Literature*. New Delhi: Atlantic Publishers and Distributors (p) LTD; c2003.
4. Das, Bijay Kumar. *Twentieth Century Literary Criticism*. New Delhi: Atlantic Publishers, 2012. Print.
5. Foucault, M. *Madness and Civilization: A History of Insanity in the Age of Reason*, Richard Howard (trans.). New York: Random House; c1965. Print.
6. Jandial, Gur Pyari. "Evolving a Feminist Tradition: The novels of Shashi Deshpande and Manju Kapur". *Atlantic Literary Review Delhi*; c2003
7. Dhawan RK. *The Fiction of Anita Desai*. New Delhi: Bahri Publications; c1989.
8. Fawzia Afzal Khan. *Cultural Imperialism and the Indo-English Novel: Genre and Ideology in R. K. Narayan, Anita Desai, Kamala Markandaya, and Salman Rushdie*. Pennsylvania State University Press; c2007.
9. Pabby DK, Bala Suman. *The Fiction of Anita Desai*. New Delhi: Khosla Publishing House; c2002.
10. Parmar, Virender. *Women in the Novels of Anita Desai*. Jalandhar: ABS Publications; c1999.
11. Prasad, Amar N. *Critical Response to Indian Fiction in English*. New Delhi: Atlantic; c2001.
12. Rani, Usha. *Psychological Conflict in the Novels of Anita Desai*. New Delhi: Abhishek Publications, 2002
7. Rao, B. Ramchandra. *The Novels of Mrs. Anita Desai* New Delhi: Kalyani Publishers; c1977
9. Singh, Sushila. *Feminism: Theory, Criticism, Analysis*. New Delhi: Pencraft, 2004
9. Tandon, Neeru. *Anita Desai and Her Fictional World*. New Delhi: Atlantic; c2008.