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The Perspective of Woman in Anita Desai's Novel

Clear Light of Day

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Keywords: Anita Desai Feminism theory partition patriarchal society female characters.	Abstract Anita Desai is a well-known writer in India. Her writings are influenced by the Indian world as well as European literary traditions. In the majority of her works, she is primarily concerned with Indian women. Anita Desai has a feminist vision that explores women's struggles against patriarchal oppression. She is distinct from other female writers in that she stresses personal redemption and inspiration. This research discusses how women struggle secretly and seek liberation in Desai's well-known novel <i>Clear Light of Day</i> (1980). This research focuses on Bimla, the protagonist in Desai's novel, who strives to overcome patriarchal obstacles in her search for independence, voice, and identity. The novel explores women's plight in India for a long time before and after independence in 1947, also how India's partition from Pakistan influenced both the nation and individuals. Desai concentrates chiefly on the women of the Das household, and the choices of the different female characters have in life.
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	The fundamental aim of this research is to shed light on a woman's perspective in Indian culture. Woman in the East and India resides in unique sociological, political, and cultural circumstances. These circumstances have an essential impact on her future, identity, and personality.
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منظور المرأة في رواية أنيتا ديساي ضوء النهار الواضح

أ.م.د. هدى كاظم علوان

وزارة التعايم العالي والبحث العلمي - مديرية البعثات والعلاقات الثقافية

<p>الخلاصة: تُعد انيتا ديساي كاتبة مشهورة في الهند . تأثرت كتاباتها بالعالم الهندي وكذلك بالتقاليد الأدبية الأوربية . وهي مهتمة بالمرأة الهندية بشكل أساسي في أغلب أعمالها . لدى انيتا ديساي رؤية مؤيدة للمساواة بين الجنسين والتي تكشف صراعات النساء ضد الاضطهاد الأبوي . إنها مختلفة عن الكاتبات النسويات الأخريات بتركيزها على الخلاص الشخصي والالهام .</p> <p>يناقش هذا البحث كيفية صراع النساء والبحث عن الحرية بسرية في رواية ديساي المشهورة <i>ضوء النهار الواضح</i> (١٩٨٠) . يركز هذا البحث على بامبلا البطلة في رواية ديساي التي تكافح للتغلب على العراقيل الأبوية في بحثها عن الاستقلالية والصوت والهوية . تكشف الرواية عن محنة النساء في الهند لمدة طويلة قبل الاستقلال في ١٩٤٧ وبعده ، وكذلك كيف ان انفصال الهند عن باكستان أثر في الشعب والأشخاص معاً . تركز ديساي بصورة رئيسة على نساء عائلة داس واختيارات الشخصيات النسوية المختلفة في الحياة .</p> <p>إن الهدف الأساسي من هذا البحث هو إلقاء الضوء على منظور المرأة في المجتمع الهندي . تقييم المرأة في الشرق والهند في ظروف إجتماعية وسياسية وثقافية فريدة . لهذه الظروف تأثير مهم في مستقبلها وهويتها وشخصيتها .</p>	<p>الكلمات الدالة:-</p> <p>انيتا ديساي النظرية النسوية الانفصال المجتمع الأبوي الشخصيات النسوية</p> <p>معلومات البحث تاريخ البحث:</p> <p>الاستلام: ٢٠٢١_٧_١ القبول: ٢٠٢١_٨_١٧ التوفر على النت</p>
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Introduction

Anita Desai was born on June 24, 1937, in Mussoorie, India, under the name Anita Mazumdar. Her father, D. N. Mazumdar was a Bengali who later became a Bangladeshi businessman, while her mother, Toni Nime was a German. Desai spoke German, Hindi, and English as a child. She graduated with a bachelor's degree in English in 1957 from the University of Delhi. Her first novels dealt with the suppression and persecution of Indian women, *Cry, the Peacock* (1963), *Where Shall We Go This Summer?* (1975) and *Clear Light of Day* (1980). The later novel is lauded for its deeply evocative portrait of two sisters trapped in the lassitude of Indian life and is considered the author's most famous book (Britannica, 2021, pp. 1, 2).

The mixed German also Bengali ancestry adds to the confusion of the ethnic identity of Desai. Her earlier books focus on national identity in terms of “India” against the “West”, although the latter works concentrate on religious affiliation (for example, Hindu or Muslim). This condition corresponds to the development of popular politics in India at the turn of the twentieth century. This new wave in identity politics has also incorporated long-standing questions about Western cultural hegemony. Universally it is acknowledged that race, social status, and other types of identity form women's identities almost as much as sex and gender do (Jackson, 2010, p. 15). Anita Desai is rejecting the conventional Hindu definition of gender effectively, which is collective rather than human, in her fictional analysis of individual female consciousness. She develops the characters that are emotional, thoughtful, and independent individuals to the point of eccentricity, causing them to stand out in their traditional worlds.

The majority of Desai's Indian women characters are from the middle class who struggle to live up to societal expectations. In *Clear Light of Day*, Desai explores her characters' nuanced reactions to the constraints enforced through culturally accepted icons of feminine thinking and behaviour. These icons are established at home because the family appears not merely like the carrier and reinforcer of restricted gender norms also the primary power in women's life yet like the only power in their life in these novels. The characters of Desai respond in different ways, conscious of their confinement in family relations that limit their lives; they also attempt to suffocate their identity, for example, to a lesser degree, Sita in *Where Shall We Go This Summer?*, and Maya in *Cry, the Peacock*. Retrench within a personal universe, believing and behaving in a manner that people would regard as unstable or insane, or sometimes, even like Nanda Kaul in *Fire on the Mountain* (1977) who fosters coolness and isolation, rejecting to offer them for self-preservation. *Clear Light of Day* signs a turning point in the fiction of Desai since the quest of the protagonist for self-actualization succeeds in the end through her eager recognition of her parenting position in an independent manner that transcends social constraints (Jackson, 2010, pp. 32, 33).

Anita Desai is the first Indian novelist woman who focuses on her characters' complex internal conflicts; she is uninterested in depicting her female protagonists' social lives, political activities, or economic backgrounds. Desai's principal goal as a writer of the human heart is to expose the protagonists' inner turmoil. Her heroines' internal struggles

are a recurring motif in the novels mentioned above (SUNITHA, 2014, p. 67). Desai appears to promote harmony within self and social duty in *Clear Light of Day*, which as many of her novels indicate, is never easy to do. It can, however, be one of the effective and practical feminist approaches in countries not just India, where community and close family relations exist (Jackson, 2010, p. 140).

As a spokeswoman of the East also Orient, Anita Desai throws new light on the phenomena of femininity in Indian culture. Desai provides a thematic explanation on the social preventions and cultural value structures that prevent women's psychological and passionate emancipation, based on her unusual experience as an Indian who has lived much of her life in the West. The novels of Desai *Fasting, Feasting* (1999), and *Clear Light of Day* are about negatively branded spinsters compared to their married sisters as examples of the Indian concept of femininity. These books highlight the contradictions in the Indian community, which on the one hand, defends women and reveres the notion of femininity, while on the other hand, denying them the rights they deserve. When the collisions among the cultural forces of West and East exposed as the primary reasons for their social also passionate revulsion, the precariousness of their situation becomes clear (Dostanic, 2015, p. 4)

Clear Light of Day is the first novel by the eminent Indian writer Anita Desai, and it was shortlisted for the Booker Prize. Anita Desai considers this book, set in the Old Delhi neighborhood and reflecting the memories of growing up during the partition, to be her most autobiographical work. The novel is also known for focusing on popular topics such as family harmony, the passage of time, nationwide accidents that coincide with personal tragedies, and women's role in patriarchal societies. The form of the novel is "four-dimensional," suggesting it has moving viewpoints that span various points of the characters' lives in different parts of the story. In addition, the novel is written in a heavily descriptive style with romantic interjections here and there (Harenda, 2020, pp. 202, 203). The modernist poet T.S. Eliot's famed *Four Quartets* influenced Desai to compose the novel. She also divided her book into four sections and avoided chronology, opting to interweave past and present. She also used a quote from the poem in the epigraph of the novel. "A four-dimensional piece on how a family moves backwards and forwards during of your time" she described *Clear Light of Day* (Clear Light of Day, 2020, p. 1).

Theoretical Framework

Women have been speaking out for years against the disadvantages they experience as a function of their gender. However, it was not until 1837 that the term "feminism" as a philosophy was coined by Frenchman Charles, who applied the expression *féminisme*. Over the following decades, it became used in the United Kingdom and the United States as a term to describe a movement aiming at achieving legal, economic, and social equality between men and women, as well as ending misogyny and male domination of women. Various strands of what constitutes feminism arise consequently of varying goals and patterns of disparity across the world. Since its inception, feminism's emerging theories and aims have continued to influence cultures, and it now ranks as one of the

most influential movements of our day, empowering, affecting, and even confounding large communities. From government, law, and faith to marriage and the family, a male rule was enforced in every aspect of society. Women were treated minor to men in terms of intellectual, social, and cultural status since they were subordinate and helpless under male control. Since men dominated the historical record, there is no evidence of women questioning patriarchy's limits. Pioneering women started to call attention to the injustices they faced with the advent of the Enlightenment in the late 17th and early 18th centuries and the increasing philosophical focus on human liberty. Many women advocated for the new right to be extended to women as revolutions erupted in the United States (1775-1783) and France (1787-1799), and although those efforts were futile at the time, it wasn't long before more women took initiative (Beauvior, 2019, pp. 13, 14).

Feminist theory has supposed that there is an established identity as defined by the group of women that not merely starts feminist desires and aspirations within the debate but also serves as the topic for which political participation is sought. The creation of a vocabulary that entirely or sufficiently reflects women has seemed important for feminist philosophy to promote women's political prominence. Given the entrenched societal condition under which women's lives are either misrepresented or not portrayed at all, this appeared clear. This dominant understanding of the relationship between feminist theory and politics has recently been challenged within a feminist dialogue (Butler, 1999, pp. 3, 4).

The political presumption that feminism must have a common origin, one that must be contained in a cross-cultural identity, always goes hand in hand with the idea that women's inequality has a single shape discernible in the universal or hegemonic system of patriarchy or masculine dominance. In contemporary years, the notion of a universal hegemony has been strongly criticized for failing to account for the workings of gender inequality in the specific cultural structures in which it occurs. The school of feminist theory has been criticized not just for its attempts to colonize and appropriate non-Western societies to promote strongly Western notions of oppression, but also for its tendency to inspire a "Third World" or even an "Orient" in which gender persecution is subtly illustrated as indicative of a fundamentally non-Western barbarism. The requirement for feminism to inspire a normative position for patriarchy to reinforce the appearance of feminism's own attempts to be representative has sometimes led to a category or fictive universality of the institution of dominance, which is thought to produce women's popular subjugated experience (Butler, 1999, pp. 6, 7). The word "postcolonial" is described by Nancy A. Naples as "typically applied to nations like India where a former colonial power has been removed". According to the reiterated notion of "othering" those from non-Western society, "postcolonial feminism" and "Third World" terms can be claimed to be controversial (Naples, 2002, p. 5).

In her creative article "Under Western Eyes" Chandra Talpade Mohanty, a prime theorist in the activity declaims this topic. Mohanty claims in this article that Western feminists portray Third World women like a complex, individual concept that is subjective and restrictive (Mohanty, 1995, p. 72). She appeals that these women are characterized as victims of male domination and conventional society in writings without

taking into account historical meaning or cultural disparities with the Third World. As a result, Western feminism becomes the norm by which the situation in the developed world is measured. Mohanty's principal goal is to provide Third World women agency and a voice within the feminist movement (Mohanty, *Under Western Eyes: Feminist Scholarship and Colonial Discourses: Feminist Review*, 1988, pp. 66 , 82).

Women's rights representation in international human rights organizations is a significant step forward in feminist advocacy and mobilization. In the 1990s, feminists were smart to mobilize the civil rights dialogue “because human rights is a language that has legitimacy among many individuals and governments, the appeal to human rights agreements and international norms can fortify women's organizing.” The "women's rights as human rights" policy have accomplished significant milestones, most notably the recognition of women like equals in terms of civil and political rights that were previously universally recognized, as the right to liberty, due process, and land (McLaren, 2017, pp. 110, 111). The plurality of feminist organizations in the global north is chiefly concerned with expanding women's civil and political rights, while many feminist organizations in the universal south concentrate on poverty, injustice, and basic needs. The Self-Employed Women's Association (SEWA) in India, for example, seeks to mobilize women for self-sufficiency and full employment, jobs, wages, healthy food, health care, childcare, accommodation, asset, coordinated power, leadership, self-reliance, and schooling are among the eleven points of the initiative. SEWA's primary mission is to organize women employees in the familiar work section to earn a living wage (McLaren, 2017, pp. 111, 112).

In the late Victorian society, feminists were caricatured as “desexed” or “unnaturally” vulnerable to lesbian impulses for rejecting male domination, and Indian women activists were at first hesitant to use the word “feminist,” which had negative connotations. These ideas spread in colonial India, where nationalists believed that feminism would disrupt the joint family and its gender norms; consequently, some Indian feminists painstakingly displayed their domestic loyalties and refined “womanliness” as a survival tactic for their organizations. While it is impossible to recount all of their stories due to space constraints, these biographies provide a snapshot of confirmed early educators, poets, suffragists, and nationalists, all of whom were not mutually exclusive groups. The first feminist movements were embodied in literature and by educating girls, organizing clubs to help less privileged women, and advocating for women's suffrage and Indian independence (Raman, 2009, p. 137).

Between 1971 and 1981, there was a tenuous decrease in the population's masculinity ratio, which was seen as a positive indication that India's deficit of women was slowly beginning to decline. As the 1991 census revealed a slight increase in the sex rate from 1071 in 1981 to 1079, it was excessively interpreted in the world by demographers and women's organizations as a significant reason for anxiety and an indication of a lack of change in women's status (Visaria, 2005, p. 99). Feminism has sparked debate in India and other developed countries for a variety of reasons. Traditionalists contend that it isolates women from the obligations of society, spirituality, in addition to the household,

whereas others view it as a distraction from much more urgent societal issues such as the battle toward Western hegemony of economic and culture (Jackson, 2010, pp. 2, 3).

Anita Desai is the most well-known and influential Indian author writing in English. She is vocal about women's issues. The social status and cultural identities of women, sexuality, marriage, parenting and other jobs, and the position of women in addition to fighting patriarchy are among the feminist issues reflected in her books, *Clear Light of Day* and *Fasting, Feasting* (Jackson, 2010, pp. 1, 2).

The Perspective of Woman in *Clear Light of Day*

Desai cannot avoid being recognized as a post-colonialist because her main focus is on women who are either immediate or indirect casualties of the conflict between conventional feminism and Western modernism, which is colonialism's legacy. Her protagonists must conquer their femaleness and non-whiteness, as well as their double otherness. They judge themselves against two sets of conventions: the moderate ones of their environments and their internal ones finding satisfaction in ways other than marriage and family life. Homi Bhabha in *The Location of Culture* explains in detail the characteristics of postcolonial literature's identification construction: "In the postcolonial text the problem of identity returns as a persistent questioning of the frame, the space of representation, where image-missing person, invisible eye, Oriental stereotype – is confronted with its difference, it's Others" (Bhabha, 1994, p. 66).

Anita Desai's book *Clear Light of Day* examines quite various roles of two sisters in the household, siblings, also upper-middle-class in the Indian community, which leads to the departure of one woman and the remaining of the other in the native country and household world. From the 1940s to the 1970s, the novel follows the tale of an Anglicized upper-middle-class Indian household. Bimla (Bim Das), the protagonist, is a single elder sister who must take the role of guardian of her siblings and the protector of the decaying house in Delhi instead of her deceased parents during the partition. Since her elderly brother Raja leaves the family to find his career, she must abandon her private interests and aspirations to provide an autistic brother and an abusive aunt. Tara, her younger sibling, marries a diplomat and flees the family home's suffocating paralysis for America and Europe. Anita Desai outlines the attempts of Bim to broaden her personality behind the fictitious maternity she has to raise, also struggles to reconcile her efforts with a household and culture which frequently stifles them. This book concludes with the heartbreaking efforts of two sisters to create a feeling of how family and home have influenced their views of themselves and each other (Jadeja, 2007, pp. 35, 36).

Bimla Das is a renunciation and self-sacrifice character. She is the personification of forgiveness and tolerance. Bimla, which means 'untouched', is a good explanation of how Bim ends up living her life, and it can also be used to give us an idea of what will happen. She refuses to let others dictate how she lives her life, and as a result, she never marries. Bim challenges the conventional female image. She is depicted as dogmatic, constant, and determined about ruling others rather than allowing herself to be ruled. She yearns to be independent and opposes the conventional position and fate of being a wife.

She happens to be the only one in her life who can reach a higher level of individuality. She is the only family member who considers her house to be her merely jurisdiction for life and her tiny neighborhood to be her territory for movement. Anita Desai portrayed Bimla Das as a delicate and sensitive character. When Raja abandons them, she experiences a shock that causes her to lose her equilibrium. She's irritable, impatient, grumpy, and whiny already. She leaves for several days to look after, to love, to serve and suffer for her brothers and sister. She becomes bitter as a result of it. When she's home, the effect is her muttering and gesturing. Tara recognizes in her the signs of excessive worry. Bim develops apathy towards Raja, his family, and his well-being (Aswathi & Nanthini, 2019, pp. 600, 601).

Clear Light of Day is a moving, melancholy tale concerning love between siblings and the challenges of growing up in a broken household. It depicts the long-term consequences of a traumatic upbringing and abuse, which are mirrored in the protagonists' psychological problems. It's also a story about women's decisions and shortcomings in a conservative and old-fashioned Indian culture. Desai discusses the fates of women who attempted to defy established patterns through the characters of sisters Bim and Tara. They are on opposite sides of the woman concept; they reflect defiance and approval, respectively. The plot opens with a description of reconciliation between the girls and then transports the reader back in time to their youth. Their conversations and recollections have caused this transition, which has resulted in their home's evident timelessness. Despite their passion for one another, the sisters' meetings have been awkward and emotional for both of them. Their life decisions, which are so opposed, seem to place judgment on the other one. While being blood relatives, they both perceive a spiritual divide that is insurmountable. They refer to the past in search of explanations due to their private distance from each other. Bim and Tara are confident that their friendship fell apart. In terms of their parents' egoism and self-obsession, their home is a prime model of dysfunction. Their parents are nothing more than a display of life, two shapes known as a mother and a father in the eyes of their infants. Although they derive most of their criticism and orders to remain silent from their mother, they only receive their father's absence (Dostanic, 2015, pp. 246, 247).

“Their father's visit to their part of the house ceased, too. Once again, he went through the day without addressing a word to them on his way out or into it. They knew him only as the master of the entrance and exit.” (Desai, 1980, p. 64). As a result, infants are confronted with lack, negation, and subordination from an early age. They are well aware of the hierarchical structure and their position within it. What brings their mother the most joy is the fact that they act as though they don't matter, giving her peace and calm. When she began to have health issues, she became irritable and impossible to please, and they had no idea how dramatically their lives were going to change when they received the fourth sibling, Baba. They stopped trusting in the likelihood of Baba's normal development after he displayed signals of bad health and prepared practically no motion or voice after his birth. Despite not being told, children sensed that their everyday life in their home would have to adjust and that difficult times lay ahead. Since their mother cannot deal with Baba's illness and her declining health, she engaged an aloof cousin,

Mira-masi, to come and live with them and look after the kids. Her intolerance was evident in the way she delivered the news to them.

‘ She is coming to look after you children ’, their mother told them. ‘ You have become too much for me - you are all noisy and naughty. She will discipline you. And look after your brother. I don't know what is wrong with him - he should be walking by now and doing things for himself. She will keep him in her room and look after him. And you will have to learn to be quiet ’ (CLD, 120).

When it came to the father, he was a familiar face at the entrance, entering and exiting the house daily. They regarded him as a very critical, serious individual who was responsible for all of the work that adults do and who they were not allowed to even look at, let alone talk to (Dostanic, 2015, p. 247).

Bim isn't just an expressive void; she's still a firm style of sentiment as well as logic; presenting herself to the audience like a new woman who knows what she wants and how to get it. Even the author establishes a new narrative pattern in her portrayal of Bim's heroism than in her previous novels. She is not only exploring various female topics in this book, but she is also placing her characters, such as Bim and Tara, in a specific historical and cultural framework. Some ladies have lived in cities and have a colonial experience. There are urban-dwelling women with a patriarchal history. As witnesses to the partition of India and its liberation, this descent of Indian women has faced several inquiries about their status in a ‘ socio-symbolic contract ’. Bim questions the current order in her search for identity in the socio-symbolic contract. In 1947, the fight of India for statehood was pursued through political division of the country on behalf of religion, which had serious economic, psychological also social consequences. Through concentrating on the lives of people of a specific community who live in an old part of Delhi, the novel reveals this rupture and torment. It's an effort to compare and contrast the climate of the location before and after freedom. Rapid shifts in the outer world and within the limits of the house characterize the case. Raja's sickness at home and the country's partition outside marked the summer of 1947. It's the start of Bim's duty to everyone and also Aunt Mira's peculiar tendency towards alcoholism. The elopement of Tara from the overwork of the old Delhi home, with likewise the death of her father, occurs this year. It signifies Bim's maturation into a new woman. Indeed, the country's sociopolitical developments have a vast impact on these characters' personal histories. Bim decides to redefine her position in society as a new woman. She is an elderly adult with a mature view of life and a determination to enjoy it to the fullest. She contributes to the betterment of herself, her peers, and society by being helpful (Jadeja, 2007, pp. 72, 73).

Of all characters of Desai, Bim reaches the nearest to the heroism in *Clear Light of Day* because she is seen to provide for others out of choice and true affection instead of obligation. Bim adores her handicapped brother Baba yet despises the part of the obedient, sacrificial Indian woman, which Dr Biswas sees in her:

‘ Now I understand why you do not wish to marry. You have dedicated your life to others- to your sick brother and your aged aunt and your little brother who will be dependent on you all his life. You have sacrificed your own life for them. ’

Bim's mouth fell open with astonishment at this horrendous speech.... She even hissed slightly in her rage and frustration – at

Though Dr Biswas was incorrect concerning the reasons of Bim for not marrying him, he was correct concerning her life. She has been a spirited and talented student since she was a teen. Raja is her ideal, and she relishes his actions and mischief. Her ambition was to be a superheroine. Joan of Arc and Florence Nightingale are two real-life heroes she admires. Bim admires and aspires to be like her heroines, and she succeeds to a large degree in bearing the responsibilities of Baba also Mira-masi. Bim says to Tara, "I won't marry... I shall work, I shall do things" (*CLD*, 159). Bim is a single middle-aged university instructor who remains caring for her brother in the crumbling house in Old Delhi when Tara visits her. She is displayed to be conflicted, with anger directed at her brothers for putting her in this situation. (Jackson, 2010, p. 128)

When India and Pakistan were partitioned in 1947, it is the time when Bim starts doing household chores. The division, which is a significant historical occurrence, is combined with minor incidents in the Das family's life. In specific ways, what happens outside in the nation parallels what happens in the home, the life of Bimla was abruptly overrun with occurrences further than her power at a time when Indian nationalists were attempting to construct a narrative on the unified Indian nation. Bim had no choice but to take over the Das household after her parents died, Raja, her brother contracted tuberculosis, and her widowed aunt succumbed to alcoholism. Each individual faces his setbacks: the Das family is on the verge of disintegrating, and Bim is the only one who can keep the family intact. To put it differently, the household is on the edge of disintegration, and Bim must act as the unifier. However, sequent the partition war in 1947, Bim's hope of making a single-family is broken. Many Muslim families were obliged to escape from India accordingly to the partition war, including the family of Hyder Ali, whom Raja loved and regarded as the ideal fashion icon. Hyder Ali, on the other hand, adored Raja as a teen. With Hyder Ali's departure from India, Raja, drawn by Hyder Ali's refined lifestyle, abandons his old home and travels to Hyderabad. The division of Bim and Raja comes according to the conflict that ends in the split of two nation-states. Bim's sisterly affection for Raja and her willingness to take on the responsibilities of caring for the members of her family indicate that her household and the home she lives in is very important to her. Bim's deeds of self-determination and caring for her household placed her under conflicting stresses, making her a challenging figure. This uncertainty also implies that, despite how liberated a woman wishes to be in Indian culture, she will not be able to entirely avoid or isolate herself from the conventional responsibilities that are demanded of her. Rather than letting her father or brother taking over as the family's leader, Bim has used her intellect, ability, and sense

of duty to lead the family, attributes that are missing in males like Raja (Mir & Nargis, 2014, p. 35).

After the departure of Tara and Raja, Bim is left alone in the house with a merely half-witted brother, and she grows up to experience suppression rather than injustice. This comes as a result of the distance that her brother and sister have kept from her. Since they left India and left her stranded in the historic building, she has no person to speak to or express her loneliness. With Tara's arrival, Bim has the opportunity to vent her rage by being cruel and facetious to her. Bim, for example, agitates Tara for not coming back to life as it was usual on one occasion. "Would you?" Bim continuedAll that dullness, boredom, waiting. Would you care to live that over again?" (*CLD*, 11). This remark could also be a reflection of Bim's feelings about her life not making any changes or significance. She has found boredom and tediousness in both her past and current lives. About the fact that Bim is physically unable to leave the old building, she is nevertheless capable of doing so. ' pass through the tunnel ' by achieving spiritual enlightenment of any kind When she was at the Misras' home, she listened to Mulk's songs and noticed the distinction in the voice of the old man which is strong, fractured with the bitter experience and the voice of a young man which is clear and sweet like a child, she recollects the line in T.S. Eliot's *Four Quarts*, ' Time the destroyer is time the preserver '. When time passes, she understands that the household connection has shattered and that the household individuals are estranged, but the recollections of the ancient house remain. She has now found emotional freedom from all of the restrictions, and frustrations she has faced in the past. Despite her inability to engage in external transgression, which neither the male protagonists can see, she can transcend the space of men in life. Having to accept her current condition can seem like her final loss to some, suggesting that she must embrace a fact that puts women in a subordinate condition as well as the fact that women have no way to attain full self-determination or emancipation (Mir & Nargis, 2014, p. 36).

Bim and Tara are both from the Das tribe. They do, however, depict two different categories of women. Tara is a perfect example of the common Indian woman who does not act but surrenders, allowing tradition to begin. Bim, on the other hand, represents the idea of a ' New Woman ' that does not concede and is not meek but instead opposes the status quo and chooses a new future where no one can rule her. Bim aspires to be self-sufficient and brave, as well as to dress and smoke like a man. This desire aids her in becoming potent and self-assured. Since she has trained herself to be unlike other women, the most typical female characteristics such as weakness, vulnerability, and submissiveness do not fit her personality. Mr Sharma, Bim's father's insurance company partner, regularly requests that someone from the Das family attend crucial office meetings. Bim eventually agrees to sell the family's stake in the company to Mr Sharma. She sees no need to consult her sister's husband Bakul or her older brother Raja in this respect. She is confident in the ability of modern women to deal with a wide range of life circumstances. She believes that once her students discover that she does not know how to deal with the crisis that has arisen in her late father's office, they will mock her. Bim seems to make us understand that if a woman has that level of willpower, she can care for her family even better than a man. Bim is a shining example of a modern Indian urban

woman who is single, self-assured, and autonomous. On the surface, such a woman might seem to be ‘ westernized ’. Despite several setbacks, Bim can realize her dream. Tara and Bakul are the ones who know she has triumphed in her independence:

‘ Bim had found everything she wanted in life. It seemed so incredible that she hadn't had to go anywhere to find it, that she had stayed on here in the old house, taught in the old college, and yet it had given her everything she wanted. Isn't that strange Bakul? ’ ‘ She did not find it- she made it, ’ ‘ she made what she wanted ’ ”. (CLD, 178)

Bim is self-sufficient and liberated. She, on the other hand, shows no signs of vanity or dominance. Her ambitions are crystal clear to her. She is not the one to feel sorry for herself because of her isolation (Khan, 2019, p. 16). In the novel, Bim sees life as an adventure. She is a heroine as well as a fighter. She decides to be a spinster and devotes her entire life to caring for her autistic brother Baba. Bim, a spinster, is attentive to her dogs. She has a conversation with Tara, “You think animals take the place of babies for us love-starved spinsters. ... ‘ But you're wrong ’. ... ‘ You can't possibly feel for them what I do about these wretched animals of mine ’ ” (CLD, 13). Bim has her own set of interests and dislikes. She is a history lecturer who loves what she does. She also has a potent attachment to the teachers. Bim is a powerful, secure, stubborn, and irritable character on the one hand, and an abstract, at times, stereotypical Indian woman on the other. Bim wanted to conquer the world as a teen, but she ended up grabbing herself instead. When Raja is sick in his room, Bim enjoys reading Lord Byron's poetry to him. Raja, on the other hand, does not face the world with the same bravery as Byron's heroes. Bim is the only one who sees life as an opportunity. Though Bim appears to be a tough girl on the outside, she yearns for love and affection in her heart. She offers it to everyone, but they all forget her and leave her behind in return (SUNITHA, 2014, p. 68).

Bim thinks that Raja and Tara, her brother and sister, have become unappreciative of her. They are bloodsucking mosquitoes, according to Bim, “They come like mosquitoes-Tara and Bakul and behind them the Misras, and somewhere in the distance Raja and Benazir- only to torment her and mosquito-like, sip her blood” (CLD, 173). She has provided them with assistance. She has looked after them all, but they have just caused her grief. “All of them fed on her blood, at some time or the other had fed- it must have been good blood, sweet and nourishing. Now, when they were full, they rose in swarms, humming away, turning their backs on her” (CLD, 173).

The family's closest ties, especially between Bim and Raja, have broken down. Raja was forced to leave his beloved parents' family for Hyderabad, causing Bim pain and resentment. Bim's struggles as a woman in managing the household demonstrate how Raja's absence period ruined the Das family's remaining positive mood. In idioms of family or brother-sister relationships, the following period is more destructive when Raja writes an insulting letter to Bim, bargaining for something lesser (rent of the house). She feels betrayed without understanding Raja's true nature - reveals how the passage of time has widened the gap in their relationship, how the most beloved are now the most

despised, and to what extent they are even mentally apart from one another. If parents and community had preferred family time, the sweetest relationship may not have been ruined. However, the family was unable to evade the crippling forces of time. The essential bond of the family has been shattered by the passage of time. Time's existence as a destroyer is universalized. Time, on the other hand, retains other meaningful and notable incidents, such as Tara's memories of the past and her regret for not saving Bim when she was stung by a swarm of bees. Apart from Bim's love for Baba, her devotion and struggle for the family while living alone in the old house with no family members except Baba as a weight on her weak shoulder, all of these memories are retained in Bim's memory (Ahmed, 2012, p. 124).

In reality, all of her grief toward Raja stems from her misguided perception. She has a straight vision of both him and herself. She solves her dilemma. This unravelling serves as a barometer for her to re-evaluate and re-establish herself (Jadeja, 2007, p. 131). Consequently "clear light of day" avails Bim's perfect realization of her passion for her siblings. She recognizes that she cannot survive without them and that she must look beyond their tragic past and easily forgive their rash behavior. For the basic reason that they all share a mutual ancestor, Bim's love acts as a link that binds them all together (Harenda, 2020, p. 213). Bim tears Raja's humiliating letter to shreds apologizes to Baba after physically assaulting him, and finally informs Tara that she will not be attending the wedding and will instead wait for Raja at the house: "Bring him back with you Tara. [...] Tell him I'm - I'm waiting for him - I want him to come - I want to see him" (*CLD*, 197, 198).

The second perspective of a woman in *Clear Light of Day* is the ordinary woman, as embodied by Tara, the second female character. The cultural portrait of Tara is an indicator of natural racial identity, wherein powers of oneness and distinction take precedence one after the other. Though Bim enjoys the setting of the school, Tara is afraid of having to abandon her house: "School to Tara was a terror, a blight, a gathering of large, loud, malicious forces that threatened and mocked her fragility" (*CLD*, 141). Tara's disinterest in education is reflected in her indifference in addition to disdain in weaving, drawing, as well as other traditional school activities (netball). Tara's incompatibility with the school community leads to her loneliness and complete denial of the mission teachers' ideals of dynamism, leadership, and initiative. Symmetrically, the missionary ladies consider that Tara can just react with a "baleful look". Tara observes the missionary ladies enthusiastic participation in the planning of teaching programs, cultural festivals, and sporting events, (*CLD*, 142). Likewise, she is dissatisfied with the Indian Christian alters she thinks "bitter and ill-tempered" (*CLD*, 143). Tara has convinced such a subgroup of students in India described as "a bank of frustration" (*CLD*, 143), which explains their appearance of malice. The negative attitude of Tara toward the mission school creates a gap between herself and the teachers and students of the mission, preventing her from adjusting. Getting thought "snobbish and conceited" (*CLD*, 143). Tara looks like a stranger in the Western educational system. Her demeanour reveals the separation within her desire for maternal security in addition to the convent school's ideals of feminine energy, liveliness, and administration abilities. Tara's desire

not to leave her homeworld shows that she adheres to a version of femininity synonymous with privacy and passivity. Tara's inability to finish charitable service at the mission hospital hints at her self-protective stance. Tara becomes ill at the sight of the patients and their inadequate food, prompting her to decide not to return. Bim interprets her abandonment as a sign of vulnerability: "Oh, you poor little thing, you'd better get a bit tougher, hadn't you- auntie's baby?" (*CLD*, 144). Tara's refusal to participate in this practice demonstrates her unwillingness to persevere in the face of adversity to support other people. Tara's need for safety turns into a quest for identity, which leads her to fly from India. Tara sees marriage as a way to escape commitments, and she considers her future spouse (Bakul) like a tool in her hands "completest escape [...] right out of the country" (*CLD*, 177). Bim observes that Tara's self-esteem grows as a result of her motherhood and wifehood after Tara's temporary return (Stoica, 2015, pp. 48, 49).

Tara's recollection after returning to her childhood home is described in Part one of the book. Her return to her childhood home is motivated by a need for cultural stability. She achieves a feeling of permanence by seeking continuity from her repeated trips home. However, the way she communicates this wish comes off as coerced, as if what she says reflects Bakul's desires rather than her own. Her behaviour demonstrates that she loses a lot of her self-esteem and resolve as a result of her union, and is more akin to a topic shaped through her husband. Her locative motion, as all of her tours, is followed via her husband. Yet her departure from her family household is a product of her marriage. As a result, we cannot conclude that such a physical transition far from her familial household to her marital home in America has liberated her in any way. Tara's dependence on her husband demonstrates her deficiency of independence. Ironically, physical action is not defined as a symbol of freedom for women from their inferior status to males or from the home atmosphere in the case of Tara. Though Tara **appears** to be mobile and Bim appears to be immobile at their childhood residence, Bim gains greater self-determination as a housewife of her home, and like a single woman earns prime influence of her own life. Tara remembers the house as a land of neglect, despair, and death when she was a child. Tara's parents neglect her and expend their days reading poetry and going on their adventures outdoors. All of her pain is hidden, and nobody in the family gives her attention. Tara later admits that her marriage to Bakul was a way for her to flee like a teenager. She has been able to leave the labyrinth and see the ' Clear Light of Day ' since she married. However, she is unable to let go of childhood experiences such as watching her father injecting her mother and mistakenly believing he is poisoning her or feeling bad for abandoning Bim while her sister requires her assistance. Furthermore, her elopement from her childhood home to her marital household abroad reflects merely a transition from one kind of tyranny to another. In the house of her childhood, her brothers neglect her; in the domain of her husband, he sees her as an entity to be transformed according to his desires. For her, there is no possible way out. Moving back to India as an adult has matured her emotionally, and she now seems to be able to see it critically. She can observe Bim more closely and deduce that she is dissatisfied with her life. She discovers that her childhood impressions of Bim are no more accurate. Bim is no more qualified or competent in running the household. She

also accuses Bim that she has no choice. Tara is saddened to see the home remain without change while she seems to have altered herself too much, as shown by this interior monologue. Her physical motion appears to have awakened in her a different way of seeing life. Yet, she is unaware that her judgment of Bim is based solely on her perception of the old home. With Mira- masi's death, Raja's and Tara's departure, the old house has changed. Tara also exposes her flaws as a patriarchal woman. She cannot handle Bim's disorganized and disorderly housekeeping because she has been taught by her husband to become an organized female. Her relationship with her husband is revealed through her stay in the Delhi home. We can tell that her spouse is unable to comprehend her for the majority of the time. He intends Tara to live her life according to his wishes and establishing in her the values that she defaults, such as decision and stability, but he has neglected her feelings and desires. As a result, she feels confined, exhausted, and helpless in her husband's domain (Mir & Nargis, 2014, p. 37).

Tara acknowledges that her spouse and daughters have taught her to value arrangement and aspire for completeness:

She hated her probing her questioning with which she was punishing him. Punishing him for what? For his birth- and for what he was not responsible. Yet it was wrong to leave things as they were- she knew Bakul would say so, and her girls too. It was all quite lunatic. Yet there was no alternative, no solution. Surely they would see there was none. (*CLD*, 21)

The most significant distinction between Bim and Tara is their life philosophy, not their personality characteristics. Though Bim laments the lack of private rights and career resources, Tara has no other purpose in life but her family. “Why? repeated Bim indignantly. ‘ Why, because they might find marriage isn’t enough to last them the whole of their lives, ’ she said darkly, mysteriously. ‘ What else could there be? ’ countered Tara” (*CLD*, 159). Tara's only position in which she felt fulfilled was that of a mother. She has never been involved in pursuing a job, which comes as no surprise given that school and social life were a total nightmare for her. “Tara, on the other hand, wilted when confronted by a challenge, shrank back into a knot of horrified stupor and tended to gaze dully at the teachers when asked a question, making them wonder if she were not somewhere retarded” (*CLD*, 141).

Tara's femininity shines through her attitude toward men as well. She admires and respects her husband, expressing her humble appreciation and docile approval with any judgment or remark he makes. We hear from Bakul that Tara's characteristic is what drew him in and keeping him happy in his marriage. Tara gave him the superiority as well as justice that he desired. “So he sat down again beside Tara and picked up her hand and squeezed it lightly. To Tara, he could speak in a different tone. From Tara, he got a different response. He smiled at her fondly, like an indulgent father. She smiled back gratefully- she had not an indulgent father, after all” (*CLD*, 84). Tara's life is complicated and it cannot be classified as joyful or sad. And if it was the best life she could have

dreamed and it prevented her from seeing the disintegration of her home, it was the only life she could have imagined (Dostanic, 2015, p. 271).

Tara, as a woman, is drawn to social encounters with others. She develops her identity through her relationships with others, especially with her daughters. She derives her self-assurance, fulfilment, and feeling of self-worth from knowing that she is a decent mother and proud of her two daughters. Despite her outward appearance of happiness, Tara's foundation is unsteady, and she needs to redefine her inner self. Tara must explore any way to inspire amends with Bim also persuade her to keep up with Raja now that her daughters are grown and can live independently. She is obliged to create a new identity as her position as a mother diminishes. Rather than making a new one, Tara wants to restore the one she had before – herself as a member of her family, as Bim and Raja's sister. Tara must investigate the past and tie it to current events to complete her task. Tara's visit to Bim causes her to be perplexed as it raises the question of her real identity (Dostanic, 2015, p. 273).

Tara's memories of her childhood place her preserved life in a different light: curiously, it never occurred to Tara until this visit that her marriage could be a way to escape. However, she sees marriage as a simple way out because of the time she spends with her sister and the complicated nature of her everyday life. Tara's visit allows her to understand better not only Bim, whom she formerly regarded as unfair but also the motivations behind her acts. Tara requests Bim, during the visit, that she should find any way to forgive her brother Raja and join his daughter's wedding. As the visit nears its conclusion, we find that the sisters' bond becomes normal and close as they encourage themselves to let go of remorse and shame (Dostanic, 2015, pp. 274, 275). The years they had spent apart had made them more alike than they might have imagined. Even though they appear entirely different at first glance, they come to realize that their shared childhood history is what unites them rather than divides them.

But Tara would not accept that. ' We're not really, ' she said. ' We may seem to be - but we have everything in common. That makes us one. No one else knows all we share. Bim and I. ' (...) she saw in Tara's desperation a reflection of her own despairs. They were not so unlike. They were more alike than any other two people could be. They had to be, their hands were so deep in the same water, their faces reflected it together. ' Nothing's over, ' she agreed. ' Ever, ' she accepted. (*CLD*, 182,183,196)

In *Clear Light of Day*, the third perspective of women is that of a survivor of society, which is embodied by aunt Mira-masi, a young widow in the house of her in-laws and a ' useful slave ' in Das's home. Mira-masi is Bim's mother's cousin. She is welcomed to Das's house to care for Baba, who is sick. This aunt, who looks after them and protects them, is frequently seen as ' a poor relation ', ' a discarded household appliance ' with a scarecrow-like an appearance ' she brings with her a new season in their lives, a season of presents, mangoes and companionship ' (*CLD*, 121). The arrival of Aunt Mira has

brought about a series of interesting shifts in the lives of the kids. She takes on several responsibilities, including those of nurse also mother to the children, a 'useful slave' to the Das family, in addition to that she is identified as potential and 'a useful convert' through the zealous Theosophists (the house of her in-laws) where is lessened of being a 'parasite' and is 'turned out'. She feels 'owned', in the company of the Das kids. Aunt Mira feels happy because she is sought after: "They crowded about her so that they formed a ring, a protective railing about her. Now no one could approach, no threat, no menace" (*CLD*, 128).

Aunt Mira, on the other hand, sees herself as abandoned; one day Bim and her sister and brothers would eventually grow up and leave her firm. Aunt Mira dedicates herself to the sphere of in-laws and faraway friends but surrenders to the domain of fiction in her later years. If the household allowed her to share in the gladness and sorrows for becoming a mother to the Das girls and boys, it also put a strain on her imagination. Years of hard work have left her with neither the time nor the place to reflect on her life. Her lapse into the imagination is inextricably linked to her lack of self-control. It also exposes her long-hidden dissatisfaction. She appears to be in a coma "obsessed by the idea of the well – the hidden, scummy pool in which the bride – like cow they had once had, had drowned" (*CLD*, 114). The image of 'the bride like cow' is significant since it shows a contrast to Aunt Mira's story, a child bride whose life has withered and lost since her young husband's death. Child-care had given her a duty, and she had embraced it wholeheartedly. Aunt Mira is unable to survive, let alone bring value to her life, due to the change in her circumstances. As a result, she disappears fully inside. She slips into the imaginary vortex, which in this situation is a hallucination (Jadeja, 2007, p. 76).

Even though Aunt Mira had been the backbone of their upbringing, she developed an alcohol addiction, which helped her to cope with her health and mental issues. She became more troublesome to be with, looking like a ghost rather than a human being and evoking a sense of tragedy and death. Aunt Mira-masi was rarely awake, with symptoms of hallucination and delirium. Bim saw her illness as a constant reminder of her lost life, which she had devoted to helping people without thanks or appreciation in return. Her outbursts, flashbacks, and nightmares show the injustice and mistreatment she endured. Her death turns out to be almost as unbearable as her life. Bim views a new lady from the one she has recognized her whole life as she fights ghosts from the old days also waits for solace in burial. Bim only realizes how burdened Mira-masi's life was on her deathbed. Bim realizes that Mira-masi was disowned for the opportunity to have her life, to begin a homelike, or just to have a free period. Witnessing this lady, whom she viewed as a mother, facing death, which appeared to her to be a gift, was extraordinarily traumatic for Bim. Apart from remorse and sorrow, these traumatic scenes instilled in Bim a sense of shame. All of them were so engrossed in their hopes, fantasies, and visions of the future that they didn't notice the feelings of this lady, who had succumbed to their demands and needs (Dostanic, 2015, p. 252).

Mira-masi is a character who testifies to Indian society's inhumane dealings with widows. Those women have no right to another opportunity and will be condemned to a life of isolation as well as misery. The family of their deceased husbands sometimes

treats them as slaves. She is one of these unlucky women. She has lost her right to choose, the right to make one's own decisions. She was abused and molested by her husband's family after his death when they were still children. She became a liability to the family after her physical health started to deteriorate due to the difficult living conditions, and they desperately found a way to get rid of her. Because of these conditions, Mira-masi, the children's mother's distant relative, visited their home. They turned into inherent and recovered the wounds of each other after she empathized with their depression and isolation. Bim was conscious of issues of all the others that needed to be addressed, and Mira-masi's illness appeared to be an impediment, preventing her from living in the moment. Mira-masi was the first encounter of Bim with the inequity of life and the limits placed on women, which she would eventually face (Dostanic, 2015, p. 253).

The title "Clear Light of Day" indicates Bim's realization, which dispels clouds of grudge, disappointment, and despair caused by Raja's treacherous behaviour in not reciprocating Bim's feelings and sacrificing her life for the sake of the kin (Kathon, 2015, p. 210). Consequently, the title "Clear Light of Day" indicates the point in the protagonist's life that she discovers the most critical and fundamental truth of her existence: her inexhaustible love and respect for all members of the family to which she belongs. The title alludes to Bim's purity of vision at that very moment. She can now see things in their correct context, and she recognizes that if there were faults on the other hand (that is, on the side of Raja, Tara, or Baba), there were flaws and inadequacies on her side as well. She recognizes her flaws, making forgiveness of Raja not only necessary but also easy (Malty, 2020, p. 1). Desai's *Clear Light of Day* clarifies the confusion between the two sisters as themselves by indicating the day of the country's liberation.

One should believe in the importance of women in any society. Their role in life is clear even if men consider them inferior creatures. The Holy Quran mentions women in the Fourth *Surah Al-Nisa*. It begins with *Aya* (1) which says that "In the name of Allah, the Merciful, the Most Merciful" "O people, keep your duty to your Lord, who created you from a single being and created its mate, and spread from these two many men and women. And keep your duty to Allah, by whom you demand one of another (your rights), and (to) the ties of relationships. Surely Allah is ever a Watcher over you" (Electronic Quran). This *Surah* deals with the rights of women and how to treat them with justice and not to exploit them. One should give women their rights in different aspects of life.

Conclusion

Anita Desai is fascinated by her heroines' emotions; she provides detailed accounts of their actions, wellbeing, and movements that reveal their proper mental state. Desai's main emphasis is on the relationships between parents and siblings. Her novel *Clear Light of Day* examines the lives of persons with a wide range of origins, ideas, ambitions, beliefs, and goals. This novel depicts a woman who appears to be living the life she has desired, a woman who aspired to be the leader of a home and the caregiver for her brother Baba, who is mentally ill. Bim's life reveals that she is plagued not only by oppression and injustice but also by abandonment. The second form is a woman who has no right to make her own decisions, a woman like Tara, who did not have the freedom of choice or

privacy. The third kind is a woman like Mira-masi, assigned only one task by people who intended to be her relatives and protect her rights. As a result, we have a woman who, through sacrificing herself for others, can fulfil a portion of her dreams. The novel's conclusion emphasizes the value of sisterhood, both literal and metaphorical, reinforcing the novel's feminist orientation. The value of love and forgiveness in a family is one lesson in this book. Bim and Tara discover a new love with themselves and for each other for the first time. The book comes to a satisfying conclusion. Bim can comprehend and embrace her current situation.

One should not ignore the function of women. They constitute half of the society. They deserve love, respect, happy life, and a voice whether they are mothers, aunts, wives, sisters, or daughters. They are the epitome of love and sacrifice. The Messenger of Allah, Muhammad (peace be upon him) said: "Fear God in Women".

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