

**ASPECT OF SOCIAL EXCLUSION, PSYCHOLOGICAL AND  
SOCIAL DYNAMICS IN ANITA DESAI CRY, THE PEACOCK  
AND WHERE SHALL WE GO THIS SUMMER**

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***Abstract***

*Social dynamics refers to the behavior of individual or group that result from the interactions of individual group members as well to the study of the relationship between individual interactions and group level behavior. Social exclusion is considered to be a form of relational aggression. Internationally harmful such as not talking to an individual, it refers to lack of participation in society and emphasizes the multi dynamic nature of the problems.*

*Anita Desai is one of the most powerful contemporary Indian novelists in English, who is most of the time pre-occupied with dimensional of social exclusion, issues, trends and their prospects. Her characters Maya from cry the peacock and Sita from whereshall we go this summer are socially excluded from society because of lack of social exclusion, issues trends and prospects and lack of active participation in social dynamics.*

*This paper is about how Anita Desai characters Maya from the novel cry, the peacock and Sita from the novel where shall we go this summery, follows the issues, trends and prospects of dynamics of social exclusions especially emphasizing on socio-psychological dimensions of the problems of the characters.*

***Key words: Social dynamics, Social exclusion, Multi dynamic, Dimensional prospects, Socio-psychological***

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Anita Desai (born 1937) occupies a distinct and distinctive place in the realm of contemporary Indian English fiction. She is the first among Indian English novelists to have forcefully expressed the existential problem of woman kinds and to have laid recess of human psyche. She is the first to introduced deep psychological probing of her characters. She portrays her characters in dynamics of social exclusion and their trends and prospects.

The purpose of this paper is to provide new empirical evidence of the relationship between psychological and social dynamics. To clarify the relationship between the concept of psychological and social exclusion they need to one be defined. Social exclusion fundamental assumption of the field is that individual is influenced by one another behavior. Social exclusion is considered to be a form of relationship aggression or social aggression. It refers to lack of participation in society and emphasizes the multi-dimensional multilayered and dynamics nature of the problems. This paper aims to provide insight into the phenomenon of social exclusion, trends, issue and social psychological dimension of the problem of the characters Maya from Cry, The peacock and Sita from Where shall we go this summer.

Maya from Cry, The peacock is being sensitive to violence Maya search for an individual identity. She enjoys a prosperous and happy childhood with her father but need for mother love in her life. She dream of human love and her dream links her to imagination. She asks" Gautama, her husband what does it mean when you dream of the dead?" Gautama is obsessive of his own existence. He responds to Maya that the dream means nothing. He convinces Maya that the dream materializes on eagerness of the present through imagination. Maya always hope for her fulfillment where she fails to have her instincts fulfilled she feels loneliness, isolation and desertion.

Anita Desai first novel, Cry, The peacock is concerned with its chief protagonist Maya's socio psychological problems. Base on issue of social exclusion. This novel explores the hidden and dormant impulses off psyche as a young sensitive girl, Maya desire to love and to live. She marries the friend of her father, Gautama, who is much older than herself. She belongs to a traditional Brahmin family which believes in astrology and other prophetic strains of Brahmanical order. On the other hand, Gautama's family represent the rational side of life.

Thus, Maya is hunted constantly by the trend approach of her husband to the affairs of life. May loves passionately and desires to be loved in return: but Gautama's coldness disappoints her.

In fact, the distinction between Maya and Gautama is one of trend and issue in human relationship, Brahmanical and non-Brahmanical order of society. The root of entire novel lies in the prophecy of albino astrologer who creates a fear – psychosis in Maya's mind. The astrologer prophecy come true in the case of Maya's brother Arjuna. Gautama, as a rational egoist, fails to respond to Maya's emotional intensity. Maya as a sensitive young lady sees ill omens in her family even on the death of her dog, Toto .As a rationalist, Gautama laugh at Maya's tradition and fatalistic views in life. He makes Maya understand the unpredictability of life. She develops a procrastinating nature and suffers from a fear psychosis. The climax of the story is reached when she loses the balance of mind. Thus Anita Desai shows the interior of human psyche through the main characters of her novel.

Her next novel, where shall we go this summer, is a purely domestic novel which reveals the fluctuating emotional and mental states of the protagonist. It represents an internal drama of Sita's withdrawal from the stark realities of domestic life. The isolated life motivates the novelist to dissect the inner region of human psyche. Sita like Maya, rebels against the established code of her family and tries to get solace in her phantasy being rebellious towards the personal life of her father, she remains faithful to her mother, who had also revolted against the injustice and inhumanities of her husband and escape to a religious place. Banaras .Sita like her mother does not renounce her social duties, nor is she an escape in her life. She develops some difference with her husband Raman, because of her unwanted pregenency. Site leaves her flat of Bombay and comes to an Asharam which was started by her father on an island at the manori village. He is reculent to undergo the surgical operation to terminate her pregnancy on the advice of her husband. To show the internal drama between Sita and Raman or husband or wife the novelist has divided into three parts; monsoon winter monsoon. In the first part the stained relation between Sita and Raman become the gist of this part. It also shows Sita's arrival in an island at Manori village. Here the nostalgia surrounds her mind and she ,likes the recap of TV serial , recollects her past spent on this island and this become a prelude to another part, monsoon.

The second part entitled monsoon reveals the history of Sita mother and father. It also reflects the participation of her father in the freedom struggles of the country and finally the breaking off the relationship between her mother and father. The third part which is the repetition of monsoon brings out the inner struggle brings out the inner struggle of Sita her revolt against her husband and her phantasmagoric scheme for the release of the fetus from her womb. She comes for a miracle but meets despair here, she endeavors to renovate her past and to discover her lost. She suffers untold miseries in the meantime, but this also makes her to realize the stark realities of her household life.

Anita Desai succeeds fully in her pattern when she shows a character in action. Her revelation of the unconscious thread, so human mind gives the structural unity to the novel.

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Here Sita who reveals her past through a flashback device. Anita Desai does not remain untouched from the central issue of raising the conflict between the tradition social pattern of India and the modern colonization of the west. She deals in depth with the interaction between the native and foreign culture which cause a complete transformation of personality in the exile heroes. They also visit the psyche level of protagonists. She makes Sita give voice to the pattern of love and Gautama sees in Maya the feeling of father fixation.

The psychological portrayal of character sometimes links them with the feeling of alienation and isolation. The loneliness in the mind of a character gives not only a chance for self awareness but also self organization which enables him for his self. Mrs. Desai affects realism in her novels as she tries to reveal the inner reality of human mind. She goes deeper into unconscious level of human psyche. At the instance she chooses the pattern of the stream – of – consciousness. The pattern of the stream – of – consciousness divides time into two parts, the clock time and the psychological time. The psychological time merge into clock time, giving a new approach of working on memories and to a large extent the process of memories. Anita Desai as a novelist has concern for revealing the social problem in her novel. She devotes her entire creativity energy to the psychological states of human mind. In fact, she makes an inroad into that innermost region of human psyche from where the original ideas of human mind come into operation. She creates certain complicated problem in her characters and allows them with a free choice for solution. Sometimes they feel isolated and alienated amidst their self created problems.

Maya psyche perception of a threat to Gautama's life which creates a neurotic feeling in her. There are other things which are being referred to as Maya union with and separation from her brother, Gautama's ignorance of the future peril and the revelation of Katha Kali episode. Maya is hallucinated and disenchanted even by the sight of the cat. Gautama tries to make her understand about the ineffectiveness of the foretelling of the astrologer. He reminds her tradition story of Indian mythological and tells her how Krishna saved Prahalad "countless time" through love and mercy. Such an instance relieves her tense mind for the time being. Her married life neither true nor lasting, but it exemplifies a sacred icon. Her marriage life does not suggest the heart beat of the young couple. It was a force decision of her father.

The story of Where shall we go this summer? From human relation, a background for the freedom movement of Indian independence, a world of miracles, magic and superstitious and the factor leading to the strained relations even between father and daughter, husband and wife. This is the story which occurs mainly on an island in the manori village. This island is known as an island of miracles. In fact, Sita's father, a freedom fighter, settles here on this island, leaving the busy and hectic life of the city. Through this scheme of narration, the reel of the unconscious mind moves ahead and bring forth the episode of Sita marriage with Raman, Sita's childhood and her family and finally her strained relation with her husband. The beginning of this novel, in the tradition sense, occurs in the second chapter entitled winter.

The opposition of Sita for giving birth to an unwanted fourth child develops differences with her husband fourth child develops differences with her husband. Raman and she come to this island of miracles with his daughter and son with a hope to finish her pregnancy there. Sita, on the one hand is baffled by the scientific inventions and the city sensibility, on the other she does not reconcile herself with the life of a village which is “an evil mass of over flowing drains, gapping thatched roofs and mud huts all bettered and away.” Sita thus choose the primordial ways of miracle. She , like her father, desire to experiment with the miracles through mantras , she remembers the old days of her father who was revered for his miracles by the masses as a scent and as an incarnation of God himself. Raman as man of the middle way does not understand the depth of the sea that lies in the heart of Sita. She now becomes a passive lady. She becomes a disinterested and non active participant in her husband affair.

The second part of the story reminds of an affinity between Sita and her mother. She always finds herself nearer to her mother than to her father. As the memories and flashback form the nucleus of the plot in this novel. Sita is an able to link her past with the present through them. As a sensitive lady Sita expect a sensuous and emotional love from her husband. She craves for perfect balance between the body and the spirit in her love. Her husband does not support her in this matter, and thus fails to fulfill her expectations. She regards the physical love nothing but appetite and sex. Only food sex and money matter. Animals, she compares her husband and his friend with a bend of animals. The unconscious reel of the past once again surrounds the present events in the second section , “ winter” , like the Kodiak camera , Sita sketches the past history of the island , her father’s struggles as a freedom fighter and his separations from her mother. Her father experiment on various aspects of life but he fails in his experimentations with his wife. He gets many patients cured by his miracles. He starts the Jeevan ashram here despite his friend’s advice to name it Fiona. As a freedom fighter, he never thought of the wellbeing of his family. As a man, he always worked for the wellbeing of the other people. Devoid of collegiate education and university degree, he still remained a lifelong sicker of new knowledge and new experiments. He aspired for keeping himself and the near once away from the city sensibility. He finally came to the Manori village and here he stared this Jeevan ashram with a sense of dedication. Sita thus belongs to a family which has been spiritually rich. As a girl, she had experienced, with her brother Jeevan and sister Rekha, the mystery of life in this Ashram. This ashram forms her personality. Psychologically the strained relations of her mother and father formed and indelible impression on her mind. Like Maya, she sometimes seems rebellious towards her husband, even quarrels with his over petty domestic matters, again and again she think of her parents strained relation and of her mother’s departure for Banaras where she stayed till her death. When Sita recalls the memories of her mother, she perceives the natural inner pangs of a lady.

This passage unfolds to new prospect in the story first the reason why her mother left her father and, secondly, her disagreement with her saint like husband. This runaway of her mother also forms an unconscious chain in Sita mind. The thoughts in isolation on the island provide a clue to Sita for the strained relations between her mother and father. Her father was

a well read man who had studied as a politician. Jeevan reveals another secret of his father he points out that his father had a mistress, perhaps, a second wife, and the desertions by their own mother. He acknowledges the writings of many biographies on his father, but nobody has written on this episode of the story. Sita struggles against these odds first in her own family and then against the colts relations with her husband. She is full of sorrow, as shown in the prickling of her increasingly sensitive skin. She is also inconstant search for a valued existence. Her husband, Raman does not fulfill her wishes she craves love beyond the flash, while her husband rushes madly after the physical love. This is the paradox of their relations.

The irony of the situation is that she marries Raman after the death of her father. Raman also marries her not for the higher vision of life, but simply for the supervision of his household affairs. She in fact, her marriage did not yield anything pleasurable to her, but it proved empty and meaningless. She also removed her dilutions for miracles at the manori village on the island. Her son and daughter insist on joining their schools in Bombay. Sometimes even the idea of her mother shrivels her nervous system. The fetus inside her womb also brings fourth rush negative emotions in her. She yields consciously to the whims of her husband and waits for his arrivals. And when Raman arrives in the village, she is emotionally changed for his love. She realizes the weakness of women and desirous to lay her head in his lap and weep. My father's dead ----- look after me.

She is again shaken by her womanly sentiment when she comes to know the real motive of Raman arrival. He comes here not out of any emotion but to meet his children. She thus feels stinging several scorpions in her body. She reminds Raman of want of love from him. She explained what she desire from Raman for the fulfillment of her love ---- that discloses the super human consciousness. She wants to get rid of her boredom, dullness, mental fatigue and callousness rising out of her family liabilities but she is stripped with Indian culture in her nervousness between the emotions of freedom and liability.

Anita Desai another character from Sita from the novel where shall we go this summer is being sensitive to violence and different things bordering on mental disease. Instances from novel that upset Sita's her daughter Menka sometimes sketch and points them. Once she does not like one of her paintings and tears them. Sita is also upset with the unusual fights and quarrels between the children. Another instance when her sons hurled their bodies at each other she shouts but they do not stop. Menka says to her mother that "they are only playing," Sita said "that is no way of playing,.... Get - up, Get - up up stop it."

Through the character of Sita in Where shall we go this summer and Maya in Cry, the peacock has dynamics of social exclusion, The trend and prospects of feminine psyche. Through their cause of mental disbalance is different. In Maya's case the psychological probing is more detailed where as in Sita's case it is not so. Both Sita and Maya are described to dynamics of social exclusion by their issue of loneliness, Trend of feminine psyche and theme of alienation. To conclude this section from dynamics perspectives of social exclusion - trend, issue and multi-dimensional deprivation and social exclusions are shown.

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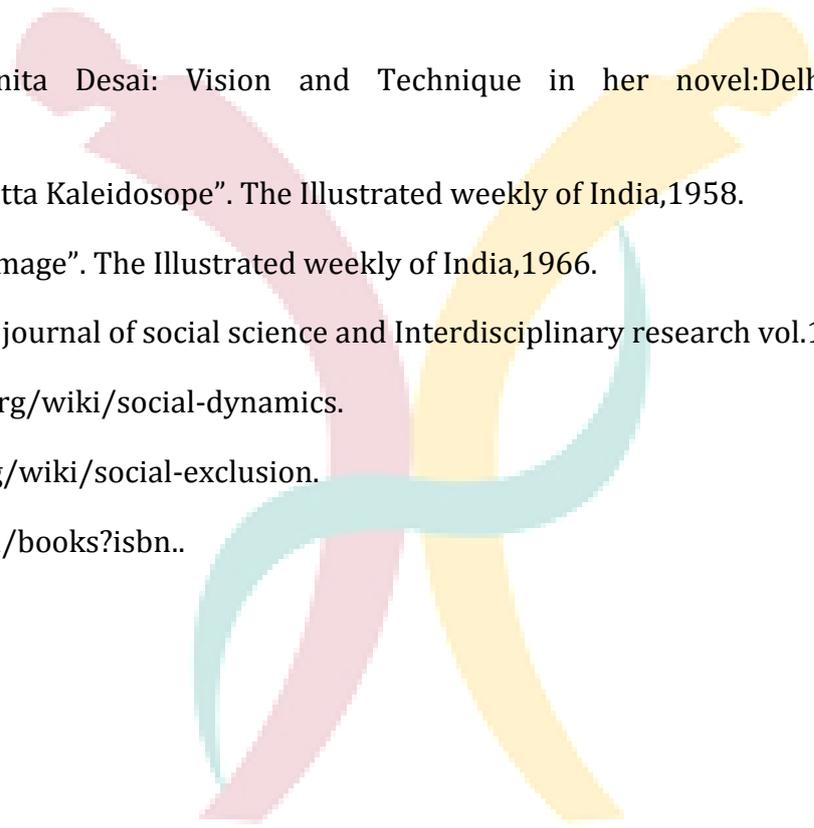
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