



**Between Tradition and Modernity: The Gendered Fragmentation of
'Clear Light of Day'**

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Abstract

The novel *Clear Light of Day* by Anita Desai clearly brings out the personal, family, and national miseries relating to the partition of India in 1947. She meets various members of the Das family one after another when Sharma Sunanda is staying on Lawley Road in Old Delhi. The story is written in a non-linear form, moving backward in time, in both the past and the present, to explore the collapse of society, family relationships and emotional states only to be restored gradually. The personal problems of personal identity and those conflicts that the family faced without recognition are forcefully brought out, in all their complexity. The novel combines the themes of memory, identity, and postcolonial displacement and also examines the problems of gender, especially the disobedience of the patriarchal norms by a character Bim. Desai explores the way of people and families to overcome challenges of the past, which is a symptom of the widespread sense of melancholic fatalism that can be found in her most renowned novels. In its transparent, natural artistry and a mysterious stillness, *Clear Light of Day*, becomes a heartfelt story of forgiveness, the search of harmony within the chaos and the victory over issues. This study aims to help balance the lack by showing how Anita Desai portrays how melancholy and estrangement transform into hope within the family. It aims to study the process of switching between self-forgiveness and the recollection of the past experiences and thus promote the process of incomplete transition. We should never have our pasts restrict our moves. This novel is perceived through this kind of issues. It is based on the fact that the novel of Desai can be graphically compared to other important poetry pieces where human torture leads to metamorphosis and regeneration, which symbolizes the rebirth.

Keywords: memory, fatalism, metamorphosis, regeneration, personal identity, conflict, postcolonial displacement etc.

Introduction

Clear light of day by Anita Desai touches on the theme of recollection, complexity of human feelings, and the difficulties of being alone in either situation. The book opens by closely exploring their personal lives of the Das family, how they are at war with each other and finally finding a point of reconciliation within the wider framework of a nation that is struggling with its own identity after Independence. Desai closely weaves alienation, loss, and metamorphose themes in this multi-layered narrative, creating a depth of feelings and mental destruction to the healing realm. *Clear Light of Day* is more than that though. With the fall of the Das family in their ancestral homestead in the decaying heart of Old Delhi, the story turns into an epic historical narrative of the urban estate, which is full of tough battle scenarios that make everyone suffer without leaving any winner. The characters in each room of the Das family house are alive creatures who bring the written word to life: some desperately strives to change their situation and get ahead, but all are facing a dilemma of not knowing where to begin, and having no urge to communicate with each other, or the complexity of the thread of fate that hints of the disaster that is about to happen. In the middle of these broken lives, personal stories of love and loss, guilt and redemption are produced, both major and minor. Over the course, Desai finds that in some cases the acute distress of daily life fades, that either childhood memories come back or people who face tremendous loss have compassion.

The book *Clear Light of Day* by Desai explains the cultural environment of Old Delhi that has a rich history and the mixture of different civilizations. The book combines the kitties with great political issues and creates the human profiles against the background of the great arena of political influence. The Das brothers are shown as having a different level of viewpoint on historical happenings. Desai is a strict analytical analysis of the integration of memory, time sequence, and absolution in helping individuals recover. This study places *Clear Light of Day* in the context of the Indian English prose literature, which underscores the role in which it plays as a medium of conveying the themes of constancy, synthesis, and regeneration amidst adversity. A further shift between degeneration and regeneration might require further research. The attention paid to the issue of treating time, memory, and relations within the family in the narrative brings the writing to a new level. Issues are not always dealt with due seriousness in the particular way through which people settle with each other. This thematic development is not explained, and this leads to the deficit in the understanding of the great implications of this novel to the individual and social healing. The events in the novel take place in post-Partition India and the analysis locates the novel in its historical context. It discusses the role of the personal mishaps of the Das family members in foaming out the larger experience of national trauma and identity crisis of partition. Desai attempts

to clarify socio-political situation in post-partition India and its influence on the narrative technique and character formation.

Clear Light of Day is a recollection of renewal in a grave atmosphere, with a tentative exploration of the themes of memory, forgiveness, and acceptance. The parallel version of time in the novel helps the characters to contemplate their past. This reflective activity can become a healing mechanism by disclosing new facts and facilitating understanding. At the rebirth moment, Bim understands that she should give up all her resentment to be able to achieve it. When she realizes, she finds out that her deficiencies are also the same with human beings. It is with this revelation that she restores her relationship with Tara and Raja; however, we cannot easily determine how exactly the two characters have changed. Tara ceases to be a passive being who only makes one feel guilty, but is actively trying to salvage the broken relationship within the family. The end is filled with a dim hope that suggests that no matter how deep the wounds are, there is still some hope of a new beginning and suitability.

The novel renders the long history and culture of the Partition, through a post-colonial lens, and its implications to India. The inner fragmentation of Das family can be considered the reflection of the national crisis and displacement. Similarly, the family divisions are symbolic of the divisions that colonialism and Partition have created in society and politics. Raja depicts the confused identity and belonging in the context of a post-colonial world not only through his love of Hyder Ali but also through the fact that he understands that he has a destiny relationship in this place. He was a fragment of the family, at least of an originally united cultural identity that is now disintegrated. The stubbornness with which Bim refuses to leave the family home that was falling apart is an indication of a need to hold onto the past and unwillingness to allow history to be erased. The description of the role of women in this milieu provided by Desai also promotes the post-colonial feminist interpretation.

"Gender is not something that one is, it is something one does, an act, a doing rather than a being." (Butler, *Gender Trouble*, 1990)

A desire to hold the home and to make a statement as the head of the household is in contrast to what the sister, Tara has to accept as a normal form of domesticity, which is indicative of the general conflict of modernity and tradition in India after the independence. Therefore, the focus of resurrection in the novels, in terms of history and people, becomes a search of the restoration and reconciliation after the fall of families and the colonial trauma.

The horrors of the Partition of India, which may be a story of its own, not only traumatized the subcontinent but led to the fissure, the creation of the two new countries: India and Pakistan. It caused the largest-scale mass migration in human history when millions of Sikhs, Muslims, and

Hindus were forced to move along brand new boundaries. The Partition was also characterized by communal violence, loss of life and breakdown of the ancient peace. The aspect in the subject issues of *Clear Light of Day* are indicative of the metaphorical setting of this historical event. The partition also caused destruction of towns, families and personal identity, beyond the political divide. The alienation and isolation which the Das family is going through in the novel is a demonstration of the greater disintegration of cultural and national identity that Partition brought about. The love of Hyder by Raja, the Muslim family of Ali and their migration to the country highlights the issues of identity and belonging in a post-Partition nation. His estrangement with his family is the archetype of the divisions in the relationships that Partition brought to the fore (the dismays which reverberated all across the Indian subcontinent). The house of Das family in the story is a symbol of smaller India after Partition, which is ruined, degraded, and shrivelled. As in the case of the country after the Partition, the broken house and the neglected garden represent the former prosperous region which has now been surrendered to inertia and hopelessness. Anita Desai uses this backdrop to depict the cultural alienation and heart-ache that people can survive through this turbulent time.

Desai gives us an account of the Partition events; however, it does not have ideological foundations- this story focuses on Das family. The breakdown of the emotional state of the characters is symbolic of the socio-political decay of India as a whole. The eventual but unsure mend of the family represents the longstanding problems that India faced in trying to recuperate after the trauma of the Partition and in coming together and reviving again. Desai was born in pre-Partition India to a Bengali man and a German woman and he was exposed to the two different cultures very early in his life. Her multifaceted ethnic background gives her unique perspective of identity, belonging and the hybridity of cultures. Desai had been a witness of the Partition of India and therefore he had firsthand knowledge of the social and psychological disparities that arose as a result of this historical event. The novel thus explores the mixed love that Desai has towards Old Delhi, the fading beauty of the city, and the cruel changes of the historical times. The Das family house itself is full of ambiguity and stasis.

Desai could have witnessed families accommodating to the aftermaths of Partition yet remaining stuck psychologically and even physically. Furthermore, her portrayal of how women like Bim and Tara handle their freedom and choice reflects on her life as a woman who crosses the boundary of a patriarchal society. The personal experience of Desai as a woman in the post-colonial India gives her the understanding of the barriers that women characters face in the struggle to maintain the social pressure and fulfill their dreams (Soni & Gawai, 2022). Her narration also explores the family relationships of Bim and Tara (Desai 56) which points to the complexity of relationships between sisters and siblings. In the novels of Desai, women are on the verge of

tradition and modernity as they strive to find their place in the social or family structure. The ability of Bim is his ability to accept his responsibilities in his own life, and not conforming to the traditional views. This self-sufficiency differentiates her with her sister Tara, who, on the contrary, loses her identity as a housewife. However, the twentieth century Midwest Indian woman is full of a host of practices. This contradiction shows that Desai understood deeply what it means to champion female liberation especially on her scathing instructions to Tara to stay within the frames that are socialized as acceptable to the Indian woman. It depicts that a woman being between two worlds has to suffer and then withdraw herself as cloths on a line between two poles.

Themes of the Novel

The themes of alienation and lack of emotional connection are the most dominant ones in *Clear Light of Day*. The case of Bimla, the oldest brother, is the character that is most conspicuously alienated in the story. Although she still has the family house, she grows more emotionally detached towards her siblings with a sense of isolation and distance towards them. The need to take care of her mother who is mentally ill and other family requirements have pushed her to abandon or rescue her goals and ambitions. She is a woman whose life has listed down to a bare shadow of what it once was, angry, alienated not only with her family but also with her emotions and her past. The lack of recognition of her potential and sacrifices in bringing up the family, in this case, her brothers leads to alienation in Bim and the emotions of emotional lag, anger, and regrets. Tara, the younger sister of Bim, has a more accurate view of emotional alienation. She leaves and she enters a new life: marriage. The fact that Tara is feeling alienated does not stop when she is physically far away. She cannot really come to terms with her past, but misses the closeness and intimacy of her childhood. She later comes back to the family house several years later, which shows that she no longer identifies with the present state of her family. She cannot see the transformation that Bim has gone through and, apparently, cannot build a meaningful relationship with Bim. The wife Tara has, Bakul, has the same behaviour but is more exuberant in his behaviour. Unlike his more traditional and thoughtful Bhatia brothers, he is a dreamer who is more contemporary and more urban. The fact that he fails to understand the absurdity of the emotional problems of Bim and Tara, or rather the inappropriateness of his throwaway comments in such a situation, increases the distance between him and the family. Even though he might be successful and logical, he does not have the emotional intelligence and interpersonal bond to connect with the emotional experiences of the family.

The failure to address the past of the protagonists in the book is another source of alienation in the book. Bim is endowed with the emotional trauma of the partition, the assassination of her parents and her duties as a caregiver. This is due to the fact that her past experiences influence her worldview and alienation. Her self-isolation in her life and marriage helps Tara keep her current

identity separate from the history of her family thereby increasing her alienation to her family. The story tends to play off the irrational alienation of the protagonists as a result of identity and memory. The past plays a great role in the life of the characters, which mainly brings sadness and dissatisfaction. The childhood memories of Tara are coloured with regret and nostalgia whereas the memories of Bim are full of bitterness. The two sisters, though they belong to the same generation, are unable to understand each other completely because their view on the past is quite different in terms of emotions. The characters feel alienated to themselves and other personalities, this is a microcosm and symptom of the bigger misery of alienation.

The memory plays a major role in the eventual reflux of the siblings. At the end of the book, Bim and Tara can finally come to terms with their pasts, though in different ways. Bim could be hurt, however, she slowly understands that she needs to relate with Tara, and Tara is slowly learning to understand that it is time to face the present than to hold on to a past that is long gone. They incorporate the past in the present and bring that relationship to a new level of importance. The novel examines the human condition through the interrelationship between the themes of memory, time and search of meaning in the novel. Through the relationships between the characters and their past, their perceptions of time and their search of a meaning, Anita Desai explores the complexity of identity, reconciliation, and emotional development. It is argued in the book that people are influenced by their own history which they seek and are sought by it, however, only through remembrance and bringing the past into the present, can there be meaningful growth and reconciliation.

The themes of lifelong emotional abuse in the family relationships and the heavyweight of familial disharmony are just but a few items in the *Clear Light of Day* that have all the elements making it a powerful story. This concept is repeated in the work of Desai and is life: a common way of escapism that people use is to embrace different patterns which keep them away of the ugly realities. The main character of the story Bim is a way to escape in her uncompromising self-reliance and intellectual distance. She finds comfort in the traditional patterns in her daily life taking care of Baba and their home. Bim will never consider an irreversible, deep failure in herself about her rejection of Dr. Biswas to marry or her feelings about brothers and sisters who would never grow up. Dr. The actions of Bim can be seen as a repeating pattern of avoidance, which is aimed at protecting her against emotional consequences of abandonment, namely, grief and awareness that, after years of taking care of someone, she still has to deal with negative memories.

The withdrawal of Bim is one of the strategies to defend against the pain of rejection and the embarrassment of unreturned love. Raja withdraws into the realm of his romantic fantasies in order to break with his family. He echoes the Urdu poetry and worships Hyder Ali, trying to overcome

his hum drum life. He accepts the other existence offered by the estate of Hyder Ali, which makes him go on an outing, which means he is leaving the family disharmony. This type of flying is a break between him and Bim-so there is the possibility that fleeing could be the actual place of unity. This is yet to be resolved.

Tara rules out apprehensions and abuse in her marriage with Bakul. Tara does not physically or emotionally connect to her past life as compared to Bim who is partially standing in the family house. The image of her life with Bakul, which knows no regards to pretence of happiness and is only marked by a silent agreement over difficult matters, is the hallmark of her guilt evading nature based on her feeling of helplessness to leave Bim with all the duties and burdens. Tara is also flying towards Bakul whom she uses as a shield between the past that she can never forget. Baba, the younger brother who is an autistic child, is another way of escaping. He escapes into a more or less silent world of undecided pleading and endless replay so that it can enable him to avoid conflicts with feelings that, in fact, demand self-exploration, of which the result may be a threat to the complacent neutrality of his interpersonal relations. This would greatly torment a person should they be called upon to ponder the issue, but the phonograph records, which the music critics consider primitive, cannot be called into question. Baba vehemently refutes any possibility of any other choice that life might have presented. The topic of this novel is the escape of Babe again. This can be a precursor of one of his most famous motifs a defense against the torturous and so great dislocation in life - emotionlessness.

Anita Desai examines the theme of faith, forgiveness as a tool to overcome the rehabilitation and emotional healing to mediate between parents, re-experiencing the horrible events that they have repressed. Following the life of the siblings Bim, Raja, Tara, and Baba, Desai explores the power of minimal disagreements, feelings of resentment, and the hidden emotions about hurts that can shape the relationships and the importance of forgiveness in the way of the redemption, personal and family.

The story of Bim is pushed forward by her lack of forgiveness towards her siblings, Raja and Tara especially concerning their perceived inability to rescue their family. Bim is furious at Raja because of his mental and physical isolation of the family; she is also angry at Tara who has married and refused to help the family in looking after Baba, and their aged Aunt Mira. The perspective of Bim changes as the story progresses and at the end, she begins to see the problems and struggles of her siblings. Bim does not underestimate how small things matter and that love and connection is worth more than hostility, a fact that is reflected in how Bim recalls the memories that they share as children and how they both must forgive one another. Her act of giving up her hatred and adopting family ties depicts the healing force of forgiveness.

The regret of Tara having left Bim and Baba along the way of story. Tara understands that she is an escape to her marriage with Bakul, as she seeks to escape those duties that Bim has been withholding on her. She is trying to make peace with Bim, which is why she tries to visit the family home in order to be forgiven and reconciled with him. At the same time, Tara struggles with forgiving herself due to her perceived failures and her reconciliation with Bim is the way she is redeemed and finds peace. The emotional distance between the family members and Raja is reduced by his alienation with the family and migration to the estate of Hyder Ali after the Partition, especially Bim. His apparent confusion on the problems of Bim and the family also increase her hate. Forgiveness in the case of Raja is however tacit and not explicit. The way Bim eventually warms up to Raja which is defined by her memories of the childhood they shared and the realisation that he is suffering is a bittersweet emotional reconciliation. When we do make the real effort of understanding the motives of what we did to others, rejection-survival, and betrayal are softened and this forgiveness request is imposed on us to be conscious.

It is the message of the need to forgive oneself and the need to not be held by the chains of anger and hatred. The final revelation Bim has to accept is her siblings' behaviour, which helps the heroine to experience the emotional and spiritual breakthrough the disintegration of the quarantine and bitterness that defined a significant part of her life. The fact that Tara is resolved to address her remorse and request forgiveness also creates a strong bond with Bim and adds to the great richness of the book in describing the unbreakable bond between siblings. The psychological and emotional stagnation of the characters, seen in the breakdown of their home environment, is caused by these reasons. However, the Das family was always very united. The family, husband and wife, parents and children, brothers and sisters, was a great, happy family, until, unfortunately this started to clash with the personal identity of Bim and his future desires. Every individual in the family has his own failures but none of the members of the Das family open up to each other and this leads to the growing isolation of each member. The father is detached and he is a man who has his own issues and thus, he is not aware of the emotional needs of his children, hence fails to provide support and guidance. The siblings are forced to be independent after the death of their parents. The responsibility of taking care of Baba, the younger sibling who is autistic, is vested on Bim.

The desire of Raja to be recognized and respected in the family of the Hyder Ali forces him to alienate himself and even Bim and a growing schism. This adds to the anger and betrayal that Bim feels, she is seen as a woman who has left her responsibility of taking after her family in case she chooses to live her own life. Marriage offers Tara an opportunity to get away, making Bim more lonely than ever before, and now the sole tending machine taking care of Baba and the home of a

dying Das family. The consequent fractures create an overall mood of stagnation and dissatisfaction, and parents disagree with the child, leading to estrangement, guilt, and resentment.

The book gives the reader an insight into the tumultuous period of India after Partition. After the aunt and uncle and cousin leave, Raja, a young boy becomes the storyteller. He is the best example of the new model that has been formed under the influence of the political changes in India and the social crisis and establishes relations between all the members of the Das family; all of them face the manifestations typical and quite unappealing. However, there are still important factors that predetermine the deviation of the characters beyond the norms that are expected to be met by members of their gender, socioeconomic background, and cultural background. By taking the caretaker role, Bim is caught in a trap twice over by the societal expectations. In part, this is due to the demands of society of a woman to show her altruism and sacrifice, to her gender and to her family.

On the other hand, Tara eventually gives in to the pressure and, thus, puts pressure on marriage with the traditional 'generic' bride, which leads her to feel like an outsider within her own family. The association of Raja with the Hyder Ali family provides an opportunity of breaking the family and class boundaries, and at the same time, initiates a significant divide in the Das family. The social pressures of the etiquette and family honour make the guilt and duty of the protagonists more overwhelming. This stress increases the level of conflict by suppressing openness and honesty. The Das family which is outdated in the modern society is like the run-down house, a relic of the past.

Two reasons that caused the moral decline that is portrayed in *Clear Light of Day* are social pressure and family strife. The result of this is a repressive atmosphere on those trying to get together. The Das family is characterized by emotional and social division, which is absent in the rest of the world. The tensions between unresolved conflict and external pressures create a sense of the general sadness of the generations; there seems to be nothing exciting about anything that is not ordinary. Biologically and socially, as the protagonists are forced to face their past and seek the future, these germs of rebirth are still rooted in that system. This team is a collective healing place which is based on nutrition and care. The novel implicitly and unconsciously alludes to the fact that this has long been a part of the Das home. This acts as a metaphor of the state: it isolates people. With the subcontinent divided into political and religious spheres all the interpersonal relationships can be described as dread, captivity, and loss. The scenario builds a lot of tension because Raja was involved in the Muslim Hyder Ali, where he was associated with and previously disintegrated the families. Being able to put herself emotionally in line with them, admiring their culture and finally working with them makes him even more detached with Bim. Their internal branch is a good

example of how parting friends and families during Partition was fuelled by a communal hatred. The breaking up of the Das family provokes a terror of the Partition itself. The children are forced to live in a world whose perception to them gets increasingly fragmented as their parents die. Bim, the unofficial caretaker in the family, has to deal with the fact that he has to shepherd his brothers and sisters through a broken path, a burden which is also likely to cause tremendous frustration and loneliness. The same theme of separation is repeated by way of the decisions of Tara and Raja to run away: Raja by daydreams before the appearance of Titanic on the horizon of Sigmund Freud, and Tara by marriage.

All of the characters are linked with this loss- a notion that is familiar to the readers that underwent the Partition. The pure life of Das family is recorded and stored in Old Delhi and it will remain untouched forever. The fact that Raja enters Hyderabad and loses his family is similar to the millions that were displaced under the Partition. Raja is an example of the consequences of such a change that comes through interpersonal relationships through his scandalous and personal objections to all. At the same time, the third brother, Baba, is a bright example of another kind of trauma caused by forced migration. Even though his status dates back to Partition, his chronic rejection (nothing mutual; it is absolute exclusion), his aversion to affiliation, etc., are the symptoms of the overall trauma of people who undergo migration. He is a pejorative witness to the widespread decadence that is chipping the family; a heartrending memory of unspoken grief, constantly there but just below the surface like water in intervals.

Clare avoids the problem, giving a side-ways view of Partition. The story of the unstoppable suffering and uncertainty of the book is inherently connected with the socio-political context of the post-Partition India. The decision of the Hyder Ali family to leave their home in Asia is representative of the general feeling of alienation and fear that prevailed during that time period. Bim sees this crack as a sign of how personal existence is exposed to external aggression. Nonetheless, Raja sees these signs beforehand, and sees it a tragedy. The impact on personal life, which seems to be brighter than the collective grief, is an unpleasant aspect of the Partition, as in an archaic photographic background of care and recovery. The characters are trying to rebuild the broken frayed ties, which is reflective of what India was trying to do after the Partition. The slow process of reconciliation and forgiveness is marked by the fact that Tara returns to the family home, Raja writes to Bim and even Bim finds out that she is one of the family members.

The house is a symbol of the family history that everyone is having since the characters are facing their pasts and begin the mend of their relationships. Anita Desai presents the immense psychological suffering of the Das family, in which every single person is struggling with his/her own pathology and the weight of their past. The novel develops the intricate web of family relations

and emphasizes the broken connection between brothers, the tense relationship due to decades of unresolved hatred, unrealistic expectations, and the principles of unselfish love that should unite a family once biological parents were killed and they found themselves lost and lost in the world that does not conform to the traditional moral standards. They are involved in a state of ambivalence, disgust and alienation in their entire emotional relationships. The brothers and sisters had no sound ground after the death of their parents; with no sense of morality supported by their parents who were turned into husks, they all rose to become emotional cripples. As a result, they become emotionally estranged to one another and do not solve their problems or draw straightforward and candid lines. Bims Resentment: Bim is psychologically burdened with the misfortunes of her family. Being the oldest child among the three siblings, she takes care of her autistic brother (Baba) and is the homemaker.

The general impression that her duties are owed to others, especially to Raja and Tara has changed into the internal anger and hatred that is irreconcilable: Bim will always hate. It becomes an all-consuming torture in her heart and makes her emotionally withdrawn towards the people surrounding her, physically or mentally. Fear and Guilt of Tara: The need to escape the hardships of her family and find peace alone eventually led her to get married. Nevertheless, when she is released, she continues having isolated periods of doubt. The pride that is always there, tempered with shame in the family, and the undying backing it gives to our efforts are getting in the way of her resolution to challenge Bim. In addition, it is this very strength that she does not possess within herself when she chooses to not conform or confront traditional stands.

Raja then settled his abode in Hyderabad, his fascination with the family of Hyder Ali, shows the emotional alienation that separates him with his family. It also bears the burden of insinuations and misunderstandings between them in the mayhem. Raja is trying to follow his goal of leaving the place that is linked to his family name and people, something that Bim does not like. After a mental separation between him and them, he represents the collapse of the family, and destroys everything they have built within the span of five short years of rapid changes. The inability of the Das family to deal directly with past traumas leads to its psychological disintegration, though very simplistic and shallow. Every individual goes to his/her own personal realm, which is full of tension and struggle. Her feeling of resentment toward Raja and Tara and her unwillingness to admit that she is getting older constitutes a mental obstacle, which can be called a defense mechanism, and it stands in the way of any sexual relationship. Her nurturing is done with maximum patience typical of her personality; she never steps out of the boundaries of the crumbling family home which represents an emotional fence to the sensory perceptions of Bim who is left unimpeded. Tara views those years as nightmares which she hardly remembers in which her parents showed no feelings or

even care about the children. The incompetence of life drives her into a marriage that is marked with a farmer-housewife life. Nevertheless, she is still psychologically traumatized, being manifested through the dislocation that she often experiences and develops when she goes home. Autism in Babas, being the most alienated and outcasted sibling, represents a mental breakdown of the whole family. He is the epitome of all unchristian agony and sorrow of this family.

The crumbling structure of the family house in Old Delhi is the embodiment of emotional and psychological disintegration of the Das family. It is not just a mirror; it is displayed as well. The walls are dusty and grimy, creating those commonplace, dull noises that one always hears in the homes where love has turned into hate--where furniture has been neglected so long that a revolutionary viewpoint is developed, unmistakable and captivating. A place of happy reminiscences once a mansion is portrayed as the source of their most bitter arguments. Their premises are overrun with weeds and refuse, the furniture, barely to be aware of, under a sheet of dust which has congealed into a hardened grime at night, is wearing out under their very eyes. All this happens in the presence of such excessive heat that rapid succession of breathlessness occurs as though one is being fired out of a cannon. The agony inside of the protagonist is equal to the gradual crumbling of his family, feeling of which is embodied in the neglected garden, the dusty furniture, and the suffocating heat. Although the issue of dissolution will be overviewed extensively, the possibility of a better future fills the world Desai dwells in.

The brothers look at the merging of their lives and experience, and an opportunity to heal is offered. As Tara finds her way back to her father, it gives them a chance to reconcile and slowly Bim accepts her as a family member. On the other hand, indifferent parenting creates turmoil in Raja thus leading to the development of a mutant butterfly. The life that Desai lives involves the constant suffering of unspoken words as well as the damages caused by neglect and abandonment. The human nature has strength and strength can be restored through introspection, forgiveness and renewal. In order to weep out the lies and emotional traps that plague this family, Emma literally picks up a shovel and begins to dig.

The memory and memory may serve as a powerful therapeutic instrument to enable people to view their past in a new light, accept the present, and thus project a possible future based on both health and friendship. Such a fluid nature where memory continuously swings between the past and the present is a graphic portrayal of the indispensable nature of memories in the creation of relationships as well as identity. By studying the memory, the Das brothers have shown the bases in healing emotion as well as the possibility of a family reunion. Qemera and Tenna are two brothers that are separated but come back to each other through the experience and memories they have together. The memories of their youthful years, gullible, good-natured days when time and distance

lost their realities as well as the very definition of joy, are a wakeup call of how close the two brothers used to be. Tara adores Bim and Baba although her memories are filled with nostalgia about the games, singing and family traditions. She resolves the puzzlingly bright reminiscence of parents who existed but were not present in the process of developing their interests or relieving their hardships. Solving this group grievance will also give people a better understanding of the problems and choices of each other. The realization of such unusual common feature allows people to understand the situation of each other. The recollections of the multiple personalities help them to have a new understanding of the old conflict and misunderstandings between them. Bim at first is stuck in her anger over the note given by Raja and the fact that he left her. Through these encounters carefully analyzed, she can come up with a different explanation of his actions: he wanted her but could only have milked out of her practically everything she has; thus, why not expose himself to that? Tara is convinced that they should reunite due to her memory of leaving home without caring about the family but Bim is the only one left with the duty of taking care of the family. By remembering, she is able to express her own regret and she sees herself in the problems Bim is going through. Memories may cause uneasiness. It brings little satisfaction to face uncomfortable or undecided issues.

Forgiveness helps the brothers to drop the burden of their resentments and to treat each other with sympathy. To this renewal, it is obligatory to express these sentiments. To Bim, forgiveness would help her to accept her role in the family with a new purpose and reconcile with her relationships with Raja and Tara. In the case of Tara, forgiveness helps her to relieve her animosity and returns her to the family home and tradition. In the case of Raja, forgiveness is pointed more than it is displayed directly in the case of Bim accepting his letter and slightly changed her attitude on his choices. Reconciliation and forgiveness is the basis of regeneration in *Clear Light of Day*. By means of empathy, self-reflection, and tolerance, the Das siblings start the healing process of their relationship fractures and restoring the bond of their family relationships. According to Desai, forgiveness is a transforming act that requires one to confront the past sins, change his or her mindset, and embrace compassion.

The garden of the Das family is neglected, overgrown, and symbolizes not merely the disinvestment, decay, and stagnation but, on a larger scale, their relations with each other. Rebirth symbols are introduced in the garden in different stages as the story goes on. The series begins with the disorganized mess of the garden, which is a reflection of dysfunctions in the family. These weeds and rotting are analogous to the bitterness of Bim, the constant remorse that Tara feels and the alienation between the siblings. The fact that Bim decides to take care of the garden eventually is symbolic and it shows that she is making a new step towards self-understanding and that she is now

willing to start new relations. This act of kindness proves that she is willing to accept a second chance with her brothers and indulge in the rebirth of life. The trees and flowers in the garden have prospered despite its years of neglect, this means it is soon recovering and rejuvenating. The ability of nature to recycle is the resilience of the Haywards to personal breakdown. The story is pre-set with the allusions to the Jamuna River, which is in close proximity to the family home. This is contrasted by the ever flowing of the river, which symbolizes the lives of the Das brothers, as their lifestyles are becoming bad against the backdrop of all this transformation.

Memories of the river will enable the siblings to go back in time when their relationships were not ruined. In their journey nature can sometimes be of comfort to our two heroes. Their garden has a tree that is very strong and that symbolizes continuity and stability. It gives shelter and security and it represents that family ties can be comforting and reassuring. The fact that time is a cycle determines the recovery of the siblings. Desai portrays time as an element of understanding and forgiveness, and a factor of alienation. With time they change their mind over their grievances in the past. Slowly Bim realizes she cannot keep holding on to her animosities with Raja and Tara forever. With the course of time, it will give them a chance to reflect on their shared past and possibly reconsider their view of one another. Their entire contemplation is a means of emotional revival. The non-linear story of the novel, that interlaces the past and the present, shows the cyclical cycle of time.

The siblings deal with the unresolved feelings and seek the ways to reconcile themselves by re-examining their early years. The concept of the repetition of life and its cyclical character is shown in season changes and blooming of flowers; the rebirth is certain. The Das siblings are placed midway between their parents and their future, which demonstrates that time is a continuum between generations. The brothers and sisters are more conscious of their decisions and their duties on the examples of their parents. The choice of Bim to stay in the family house and look after Baba is an indication that she is coming to terms with her responsibility of carrying on the family tradition which is a combination of acquired knowledge of what the past has taught her together with what the future can bring her.

Emotional development of the siblings can be compared with the process of growth and decay in the garden as well as with the changing seasons. The stewardship of Bim is an indication of the rebuilding of the garden which involves not only the psychological healing of the siblings but also the reunification of the family. Since nature is naturally decayed and then reanimated, it is also thought that destruction and regeneration also hold a place in the natural order of things. Time is an elusive element which possesses an element of unity and permanence. This is a dichotomy that gives characters stability during their emotional turmoil. As opposed to the shallow conflicts of the human

existence, the all-moving stream of the Jamuna reminds the brothers about the greater, eternal cycles of life. Time and nature in *Clear Light of Day*, time and nature are shown as forces of healing, which are mighty and intertwined. The strength of time and nature gives the siblings the chance to think, forgive and reconcile. The Das brothers choose to heal themselves by tending to the abandoned unkept garden and by exploring their past experiences as a family, hence turning their emotional crisis into a new sense of meaning and belonging. These aspects help Desai reveal the extraordinary powers of life to revive under the right circumstances and conditions and when one is open to the world of change.

The inner conflict and the regrets of Tara are the levels of unnoticed family contradiction, and the piece is a real masterpiece of the psychological realism. Critics have praised Desai on how well he manages to fit the consequences of partition into the story and still avoid making it the central plot. In *The Fiction of Anita Desai* (1990), Raji Narasimhan claims that it is a subtle but powerful observation on the personal cost of great historical events of change. The crisis of the emotional state of the Das family, which mirrors the long-term effects of the Partition and the loss of national cohesion is the main subject of the play in the novel. This close attention to the family as a microcosm such offers the reader a greater attachment to the historical context in general. The feminist criticism of the work has been used to judge Bim and his description. According to Nilufer Bharucha, in her work *Inhabiting the Other: Essays on Postcolonial Indian Literature*, 1998, the character of Bim has been seen as a resistance to the established idea of femininity, and she takes charge of her own life in a patriarchal society. The fact that Bim chooses not to get married, run the household on her own, and avoid the traditional role of a woman is an overtly feminist statement but at the same time, it is quietly feminist. Tara and her deviant life decisions highlight the different ways through which women go through the forces of society.

There are two things that *Clear Light of Day* is liable to. It established a new standard of English domestic realism by Indians. M. K. In *A History of Indian English Literature* (1982), Naik observes that Desai has laid down the criterion of character in the Indian English fiction. However, Professor Naik does point out that it is also a continuation of traditional bigotry amongst the former books. In its afterimage, we find, as in the books of Jhumpa Lahiri and Kiran Desai, authors who also write about the notions of memory, identity, and family, full-fledged stories set that come about as a result of the misdirected hopes of tradition or the remnants of familial warmth that was once clearly depicted in the gaslights of the lonely Victorian era.

Conclusion

As Srivastava claims in *Indian Writing in English: Tradition and Modernity* (1990), Desai proves that Indian stories have an international appeal, that can transcend cultural boundaries still preserve its cultural roots. The inextricable connection of Indian ethos and international issues is what makes *Clear Light of Day* gain its niche in the world literary discourse. The work themes of memory, reconciliation and persistence will always be timeless. The sentiment of family relationships captured by Desai makes this novel relevant even today since the sentiment will hold importance in the lives of generations to come, as Harish Trivedi remarked in *Postcolonial Literature: An Introduction* (1996). The ways in which the novel has been elaborated, challenged, or alluded to in secular and sacred narratives that are either critical or reverential in the same breath remain in the process of exploring the themes of division, caste and gender norms, as well as the significance of familial ties in so establishing the novel as a foundation pillar of postcolonial literature. The novel is known as a book of the academic syllabus and a favourite text of scholars of postcolonial and feminist theory. Its rich storyline and symbolical richness make it one of the best literary analyse. Its value is highlighted by the fact that its letters, autobiographical writings, and novels are included in the collections of its works, and academic analysis. As a result, *Clear Light of Day* continues to be heralded as full of emotional depth and narrative experimentation, as well as being culturally important. It is a literary landmark of Indian English that combines both the closeness of the personal story with the scope of the historical memory of the people.

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