

A Glimpse Of Anita Desai's Novel "Fire On The Mountain".

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Fire on the Mountain, by Anita Desai, was published in 1997 and won the Sahitya Akademi. The group consists of Nanda Kaul, the story's main character, her high school and college companion I la Das, and Kaul's great granddaughter Raka. These three women play significant roles throughout the tale. They call Carignano, a secluded property in Kasauli, home. Those who happen upon them in the desolate mountain valley label them as "mad women." Fire on the Mountain is mostly on the protagonist, Nanda Kaul, and her great granddaughter, Raka, who are both lonely and isolated. The protagonist, a woman named Nanda Kaul, her great-granddaughter named Raka, and their buddy, a social welfare officer named I sha Das, all experience rage and anguish as a result of not getting what they wanted out of life. In addition to the 1978 National Academy of Letters prize, Fire on the Mountain also received the Royal Society of Literature's Winifred Flo It Memorial Award. In Fire on the Mountain, Nanda Kaul, a female heroine, cries out in agony. There are three sections to this novel. Article 1 "The protagonist of "Nanda Kaul at Carignano" is preoccupied with maintaining his alone there. Nanda Kaul, the protagonist, is the wife of a former vice chancellor of the University of Punjab. She goes into seclusion in a place called Carignano, which is rumoured to be haunted. The Kasauli hilltop residence perched above a crest. Nanda Kaul moves there by herself with a servant to get away from her traumatic background. She finds great solace in the starkness and silence of the house. The story's female protagonist, Nanda Kaul, retreats into her isolated home near Carignano. The isolation and simplicity of it appeal to and fulfil her. The second section of the book is titled "Raka Comes to Carignano" and follows the story of Raka, the protagonist's great granddaughter. Raka seemed to like all that Carignano has to offer. Nanda Kaul treats Raka in the novel's opening pages as "a mosquito's breeze from the plains can cause anyone to become anxious and worried. As a result, she has trouble adjusting to her great-grandchild. Her thoughts have been jarred. Raka too feels suffocated by her great-grandmother's odd behaviour. While sharing a home, they maintain different identities. Nanda Kaul's feelings for Raka go from hostility at the beginning of the novel to compassion by the end. Nanda Kaul, the female protagonist, is impressed by Raka's innate preference for isolation near the close of the second section. The novel's female protagonist, Nanda Kaul, goes into seclusion out of resentment for a lifetime of obligation, but the great-grandmother, Raka, does so out of pure instinct. That's why our heroine Nanda Kaul, out for a stroll with Raka one evening, exclaims: Is it not true that I can call you my great-grandchild, Raka? In fact, you remind me of myself more than any of my offspring ever could." (64) Raka's parents, Rakesh and Tara, aren't actually related. Raka was shaken up by memories of her parents' broken lives. When her dad, Rakesh, would get drunk, he would beat up her mom, Tara. As a result, Raka actively sought to isolate herself from other people. Nanda Kaul has noticed that Raka is upset and would like to meet with her to discuss the situation. At first, Nanda Kaul considers telling the whole truth about her mother, but then she remembers all the fantastic stories she's read. In an effort to calm Raka's anxious thoughts, she tells the youngster lies about her own prosperous existence. This section, "Ila Das departs Carignano," is about the terrible life and death of a welfare official named I la Das. I la Das is a longtime friend of Nanda Kaul, the story's main female heroine. At Carignano, she plans to meet Nanda Kaul. She goes back to the place where they used to spend so much time together as kids. Nanda Kaul and I la Das reminisce about their youth at Carignano. I la Das's accomplishments are highlighted, and the truth about Nanda Kaul's history is revealed. Near the end of the book, Nanda Kaul learns that village tough Preet Singh raped and killed Ilika Das. The shock killed Nanda Kaul. Author Anita Desai uses this to show how pointless Ila Das's realism is. The novelist also emphasises the fact that Nanda Kaul, the novel's female heroine, has given up reality for good. This novelist appears to be arguing that a combination of realism and fantasy is the key to unlocking the existentialist's dilemma. The novel concludes with Raka has no idea that Ila Das and the female heroine Nanda Kaul have passed away. She walks in and announces,— Look. Nani. I have started a fire in the woods. The woods are on fire, Nani! (108) Fire on the Mountain is cohesively held together by its central topic of isolation, its depiction of a forest fire, the actions of its female heroine Nanda Kaul and other female characters, and its setting in the town of Carignano. Lord of the Flies is a reference to William Golding's classic novel of the same name. Fire on the Mountain refers to the second section of this work. It's a metaphor for the passion that drives our heroine, Nanda Kaul. Nanda Kaul and her great-granddaughter Raka both feel alone in this tale. In addition, the narrative shows how these two women feel completely alone. The book's

female protagonist, NandaKaul, is content with the desolation and her solitude: During this time in her life, she desired nothing more than to be left in peace and quiet, thus having Carignano all to herself. (17) Through her fiction, Anita Desai explores the issues of marital dissatisfaction among Indian women. All of Desai's novels explore the emotional world of women and their sensitivity and psychology, as well as the helplessness of millions of married women. Indian women have a long history of adjusting their identities to fit in with that of their husbands and other family members. Misunderstanding is the root source of the problem. Anita Desai's works provide light on the emotional lives of its protagonists, both male and female. She also presents Indian culture and sensibility from a female perspective. Women's anguish, fury, struggle, and ultimate surrender permeate Desai's imaginary world. Desai focuses a lot on married love. Regarding Anita Desai, Madhusudan Prasad writes as follows: The author explores the valiant efforts women in contemporary urban settings make to make sense of the world through the lenses of concepts like "alienation," "the absurdity of human existence," "the search for the ultimate meaning of life," "derision," "disconnection," "isolation," and "time as a fourth dimension." (Prasad 140) Her novels, such as *Cry the Peacock* and *Voices in the City*, demonstrate this. *The Black Bird* flies away with our regards. Which Summer Vacation Spot Should We Visit? And the Mountain Was on Fire Anita Desai discusses the complications of Indian weddings and their cultural context. She is making an effort to stand in for the Western culture that is unavailable in this region. In contrast to the rest of the world, where arranged weddings are looked down upon, in India they are still often seen as fortunate. Anita Desai delves deeply into the psyches of her female protagonists and other characters, both female and male. Nanda Kaul's *Voices in the City* has the characters Maya and Gautama, as well as Monisha, Amla, and Nirode. In *Fire on the Mountain*, Raka and I la Das each exhibit different facets of their individuality. The egos of the husband and wife are the primary cause of divorce in Indian love marriages. They stop caring about one another's emotions at some point. After tying the knot, a Hindu lady is expected to prove her devotion to her husband. In *Fire on the Mountain*, Nanda Kaul, Raka, and I la Das are three strong female characters whose inner lives are explored at length. The narrative also delves into the three women's feelings of estrangement, loneliness, and isolation. We learn through the book that Raka's estrangement from her family is the result of her parents' marriage problems, while Nanda Kaul and her companion I la Das are lonely and isolated because of problems in their own marriages. The female protagonists of Anita Desai's books are unable to keep in touch with their loved ones. Relationships between husbands and wives are never peaceful in her books. The wife always puts the husband ahead of herself. The female protagonist, Maya, in *Cry, Peacock!*, gets degraded to Gautama. The husband and wife's marriage is shattered in this book. Similarly, Monisha and Jiban, the novel's protagonist and her husband, have difficulty talking with one another. Compared to Jiban, Monisha has no chance. In addition, *Fire on the Mountain*'s Nanda Kaul and her husband Mr. Kaul have a rocky marriage. Desai's female heroes never have an easy time of it; loneliness is often a source of strength for them. Women in Desai's stories always choose isolation over social life. Nanda Kaul is the main character and a female protagonist in the book *Fire on the Mountain*. After her husband died, she moved to the Kasauli highlands, where she now leads a solitary existence. The women protagonists in Anita Desai's novels do not do well in their marriages. Their marital problems stem mostly from their inability to let go of their pasts. Monisha and Nirode. in *Voices in the City*; Nanda Kaul and Mr. Kaul in *Fire on the Mountain*; and Maya and Gautama in *Cry the Peacock*. The novel's main character, Nanda Kaul, is the vice-wife-chancellor's at Punjab University. However, she does not live a conventional marital life. She has no feelings for her husband beyond her marital responsibilities. A traumatised female heroine in *Fire on the Mountain* seeks solace in isolation. Nanda Kaul, the protagonist, finds solace in her own home. Her husband's affair with Miss Davidson has consumed her life. Nanda Kaul has been reclusive ever since Mr. Kaul betrayed her trust throughout their entire relationship. Nanda Kaul and Mr. Kaul got married because of his sexual lust for her and her relative convenience for him. Since the male protagonist, Mr. Kaul, does not consider his wife, Nanda Kaul, to be anything more than a mistress, the female protagonist, Nanda Kaul, ends up raising a large brood of undesired and unloved offspring. Anita Desai uses this to highlight the plight of women in India. Even though they have everything materially that they could ever want, none of them are content in their own homes. They are unable to make decisions based on their own preferences. Their whole purpose in life was to support and care for their husbands. They don't fight the system, but instead accept it as fate. In India, millions of women are fighting for their independence. India may be a sovereign nation, but its women are not. The female protagonist, Nanda Kaul, of *Fire on the Mountain* by Anita Desai experiences a similar scenario. Nanda Kaul, our main character, is the wife of the vice-chancellor. A lot of people were hanging out at her place. Many visitors are constantly arriving and departing. Nanda Kaul spends her days arranging dinner tables as if they were for busy families. The lines below imply as much: She had not appreciated being the focus of a minuscule but intense and busy universe as the Vice-chancellor's wife. The crowding made her feel suffocated. The drivers of the tongas and rickshaws were fast asleep on the seats, their feet hanging over the bars, while

the vehicles were piled up in the shade of eucalyptus trees and bougainvilleas. Because most of the bedrooms were already in use, she often had to make up beds in the hall or on the terrace, neither of which she considered particularly private. It would be inconvenient to carry trays of tea to her husband's study, her mother-in-law's bedroom, and the balcony where they all congregated throughout the day. Having to clean up after so many meals is a nuisance. They had a large brood, went to different schools at different times, were taught by different tutors (one was strict and slapped the rowdy boys, while another was slack and smiled while teaching them nothing) and hung out with a wide range of people from all walks of life. (29-30) Nanda has a large staff of helpers in his home. Throughout the book, Nanda Kaul is always seen to be quite active. She has no personal space. The lines below imply as much: She would make sure the milk was taken out of the fridge by checking on it. the scraped-off portion of the cream. Boys threw themselves backwards, kicked the table legs, and yelled for food as they sat on low cane stools around a green table on the porch. The girls sat primly in their plaited hair and buttoned cotton gowns. Then there was buttered toast, jam jar digging, removing knives from babies and boys, inquiring about schoolwork from girls, summoning maids to mop up spilt milk and get tea, and life would spin on again with her as the quiet, fixed eye at the center of the eddy, the vortex. (24) Aside from her inner fire of discontent, the novel's female protagonist, Nanda Kaul, seems to have a life devoid of harshness. She is homesick and unloved. Nanda Kaul is raging on the inside. Maya and her spouse in *Cry the Peacock*, and Monisha and Jiban, the male and female protagonists of *Voices in the City*, are only two examples. Their feelings and ideas are polar opposites. They don't feel anything for one other at all. Maya and Monisha both cause constant internal agitation. Nanda Kaul is in a similar situation. Mr. Kaul, her husband, has been carrying on an affair with Miss Davidson for decades. He has badminton get-togethers and makes her stay over. He sneaks into her room while she's sleeping. According to Hindu customs from India, a woman should not have to put up with having an extramarital affair right under her nose. But she has no way of fighting back against it, either. She takes it all as fate, like Nanda Kaul, the female heroine of *Fire on the Mountain*, and suffers as a result. In a desperate circumstance, Anita Desai depicts nearly all traditional women as immolating themselves because they are thought to be insane. As the novelist demonstrates, modern women simply cannot take it. They can decide to end their marriage and pursue separated destinies if they so want. However, Nanda Kaul, the protagonist woman, exemplifies traditional Indian ladies. Nanda Kaul, the novel's female heroine, always puts on an act. She's the one in charge of the household, the kids, and the help. She's constantly locking up the house and making us breakfast, lunch, and dinner. She puts her guests at ease while waiting for her spouse with a jealousy that will destroy her. She thinks becoming a widow will finally put an end to all of her heartache. She desires complete and total isolation from males and little ones. In order to get over her fear, she went to Kasauli in Carignano. Neither had she been lavished with royal treatment by her husband; instead, she had been grumbling about his extramarital affair with Miss David, his mathematical lover, whom he had never married since she was a Christian. He complied with her minimal demands. Her progeny; she found them all to be alien to her initial form. She couldn't understand or value them. She didn't opt to spend her days alone; rather, she was forced to. Get things done. (145) Nanda Kaul is relieved that her spouse has passed away because she finally has some peace of mind. After her husband's death, she felt a sense of relief. Like putting down a large, difficult book she had already read and had no desire to read again, she released me, sending me back to the plains. At that moment, I'd be done with my duties. Discharge." (30) Thus, the work depicts marital discord, with the female protagonist, Nanda Kaul, doing her best to hide her pain. As a wife, mother, and housewife, she has been terribly damaged and disappointed. She doesn't actually like being alone, but she has come to tolerate it. She needs time alone to recover from her broken heart, her sluggish pulses, and the scattered fragments of herself that she has become. As a result, Nanda Kaul finds refuge in Carignano. Nanda Kaul makes an effort to forget her troubles and focus on the peaceful vista outside. But she is troubled and disturbed, perplexed and repulsed, and she wonders: What more could I possibly do? No more is needed. Absolutely nothing. Please don't just give me nothing. But there was no response, as she had anticipated. (17) Nanda Kaul, the protagonist and a woman, is a model wife. Her spouse and kids, however, were never concerned about her mental health. She looks for seclusion from her husband's carelessness and her children's apathy. Because of this, she leads a solitary existence in Carignano. She herself is not enthusiastic about hosting Raka. Carignano serves as a counterpoint to the urban setting of the narrative. Nanda Kaul's decision to remain in Carignano is indicative of her distaste for city living. She doesn't care about her relatives. Nanda's daughter Asha describes the heat and dust of Delhi in a single letter to her mother. Asha agrees that it would be ideal for Nanda's great-granddaughter Raka to recuperate at Carignano. Raka is one of the novel's other significant female characters. Raka enjoys being alone just as much as Nanda Kaul did. She would rather be alone, but her parents force her to be isolated.— Behind it all, somewhere in front of them, was her father, returning from a party, staggering and crashing through the night's curtains, his mouth opening to let out a flood of foul smell, beating at her mother with

hammers and fists of abuse—harsh, filthy abuse that caused Raka to cower under her sheets and wet the mattress in fear of the stream of blood, and her mother to lay down on the floor, close her eyes, and weep. (71) Raka feels dissatisfied and helpless because of her diminishing physical power and her psychic behaviours. Sadly, she is abandoned by her dad. Her father does not spend any time with her. This means Raka will never again receive her father's affection. Using Raka as a proxy, Author Anita Desai aims to shed light on the plight of Indian youth in her work. Millions of kids today are separated from the parental affection they so desperately need. And if there is a baby girl in the house, the rest of the family doesn't want her there. In Indian culture, kids often get left out. When parents don't value their offspring, their offspring retreat into isolation. Children like Raka, who are brilliant but easily overwhelmed, prefer to live in seclusion. William Walsh emphasises the need of love during a child's formative years as follows: The kid can only piece together information in a sequential fashion and has no overall sense of time. It's something only you can answer, and love is the force that propels you to do so. The seed of all history is love. Love teaches the kid the permanence of things by amplifying his or her feelings for both the present and the past. (166) Ila Das is a character in the tale who breaks into Carignano. Despite the author painting her as a pitiful and even humorous character, we find ourselves feeling sorry for her by the book's conclusion. Ila Das, who also teaches piano, serves as a social worker in the community. Fast and effective work is really important to her. Because she sought to prevent the catastrophic child marriage of his daughter, the tale ends with Preet Singh viciously assaulting, raping, and murdering her. Ila Das's story exemplifies the plight of modern-day women. Thus, Fire on the Mountain's female protagonist's life is depicted tragically, with the innocent always bearing the brunt of the consequences. The tale stands for annihilation and cleansing, the end of a cruel world full of Nanda Rauls and Ua Dases. The work also highlights a gender inequality in which women are victims of social inequalities and the "slings and arrows" of outrageous fortune at the hands of a barbaric male culture. The novelist Anita Desai writes from the human heart. She emphasises the female protagonists' inner turmoil. She places a premium on each person's unique tragedy. Author Anita Desai delves deep into the psyche of her female protagonist. She brings out nuanced emotions from the protagonist's inner turmoil. Fire on the Mountain depicts the protagonist Nanda Kaul's (and the other women Raka and Ila Das's) psychological turmoil.



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