



VIDHYAYANA

An International Multidisciplinary Research e-Journal

ISSN 2454-8596

www.vidhyayanaejournal.org



Shilu Khushal

Feminist sensibility in *The God of Small Things*, *Seven Steps in the Sky*, *Inheritance of Loss* and *Second Thoughts*: A Comparative Study

Principal - Shree Purusharth Shaikshanik Sankul - Bhanvad.

Administrative of RDK Vidhyamandir



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

Feminist sensibility in *The God of Small Things*, *Seven Steps in the Sky*, *Inheritance of Loss* and *Second*

Thoughts: A Comparative Study

Abstract:

It is human nature to compare and choose. Instinctually, sapience, since time immemorial, chooses better options. However, such instinct has gifted the entire race the word called 'experience'. Man learns almost everything by experience. The comparison is therefore inseparable part of human existence. Comparison, in routine, was recurrent; however, to study the method and techniques of comparison are products of modern knowledge. Many discourses use various comparative methods to check their hypothesis. In the present research, comparative would be used not to choose the best but to check 'what', 'why' and 'how' of feminism. Women writers would be studied thoroughly in orders to find out and analyze recurrent feminist waves to support their literary productions better.



Keywords: Feminism, Feminist Sensibility, Comparative, Narrative

VIDHYAYANA

Feminist scholars, activists and authors are aware of the pretended by language down the ages as an instrument for mistreating ladies. Male arranged language is symptomatic of the man-centric reasoning that has dove deep into the human frame of mind. Language decides human observation and controls considering. In the long run, the utilization of androcentric language fortifies man-centric mentalities. Feminist in this manner raise their voice against chauvinist language that persecutes the independence of ladies. In *Feminism and Linguistic Theory*, Deborah Cameron says,

"Feminists do not consider language a side issue or a luxury, but an essential part of the struggle for liberation and, "Feminism has so much to give linguistics as linguistics has to give feminism" (*Feminism and*



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

Linguistic Theory P-35).

Studies have been led with etymology as a key to comprehend the convictions of the misogynistic culture. This has prompted piercing revelations that have encouraged Feminist s to scan for another figure of speech that isn't severe or unfair. At the point when Feminist essayists began examining feelings and encounters kept outside writing till, at that point, scan for reasonable pictures and images became fundamental. As Elaine Showalter opines in "Towards a Feminist Poetics", when ladies offer articulation to exceptional encounters, they would "expect and decide unmistakable structures in workmanship (qt. Christina Gomez 93). Numerous researchers have dove profound into the cognizant and oblivious utilization of another sort of language by Feminist journalists. They have additionally appeared in the phonetic and complex investigation of Feminist works to see whether such essayists utilize a figure of speech of their own, required by their topics. As we read in a site, "There is no basic male or female language, quick and inescapable, controlled by the sex." Yet in the meantime faultfinders trust that ladylike composition - i.e. "composing endeavoring to break the strength of the engraving of... male positions (Heath) is bound to originate from ladies. Cixous focuses to "historio-social reasons"; Heath asserts that "the power of their experience" will incite such composition; Eagleton discusses "complex psychoanalytical reasons", while Kristeva benefits the connection between the semiotic and the nearby contact between the kid and the mother's body.

Semiotic investigations have been directed to discover how scholars utilise stereotyped signs and images to sustain sexual orientation disparity. Such studies demonstrate that utilisation of chauvinist language and figure of speech has prompted portrayal of even female encounters like the monthly cycle, labour, lactation and suckling from a male perspective. This subsequently leads not exclusively to the inappropriate introduction, yet additionally to deception. Male frames of mind have made the portrayal of adoration, lovemaking and climax from female perspective show up as unthinkable. The bad form has been allotted to ladies by utilising male point of view even while displaying violations against ladies like attack and assault.



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

Feminists have in all respects strongly responded to this sort of low utilisation of language and have come vigorously on semantic criticism of ladies and verbal savagery.

Annie Leclerc in "*Women's Word*" says, "Things made by man are not simply idiotic, tricky and onerous. More than everything else, they are miserable, sufficiently pitiful to execute us with fatigue and give up thus she recommends innovation of another dialect to express the impossible to miss encounters of ladies which she terms "the lady's pledge" ("*Women's Word*" P-74). In the Introduction to "*Prostitution: A Quartet to Female Voices*", Kate Millet says, "If to be sure we are starting something new, it seems, we should state it in new ways." (qt. Christina Gomez 93). Today we locate that numerous a lady author has prevailed with regards to discovering her very own feel. It will be a compensating academic exercise to ponder how Plath, Munro and Roy have utilised language and pictures to introduce female involvement in their books and how the personal encounters of ladies have their effect on the utilisation of language.

The various etymological position received by Plath is recognisable from the way she has utilised "virginity" in *The Bell Jar*. The Advanced Learner's Dictionary characterises a virgin as a "young lady or lady who has not experienced sexual association" and "virginity" as "the condition of being a virgin". Dr. Webster's Complete Dictionary of English Language characterises a similar term as "a female of plain immaculateness; she who has saved her purity, or who has had no sexual relations with of man". Even though it likewise characterises as "an individual of the male sex who has not known guilty sexual pleasure; one who is consummately modest", for "virtue" the main importance given is "the nature of a virgin; immaculate immaculateness or purity; chastity". Through vocabularies and punctuation books additionally, sexism creeps into the language. Cheris Kramarae and Paula Treichler state that "Various instruments act to prohibit ladies' uses from word references... A lexicon not simply reflects chauvinist social frames of mind but rather (likewise) acts in an assortment of approaches to save and reproduce generalisations also. Societies, impressions of which are found in written works, talk about virginity and virtuousness as



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

important characteristics of ladies, euphorically overlooking that they are physical and are relevant to men as well. Applying the thing 'virginity' solely to ladies has prompted segregation and persecution of ladies and this is clear most famously from *Tess of the D'Urbervilles* and *The Scarlet Letter*. Plath rebels against this segregation while alluding to Buddy's undertaking with the server: "and that is the means by which Buddy had lost his immaculateness and his virginity" (*The Scarlet Letter* P-73). She indicates what it looks like when "virginity" is connected to the male: When Esther determined the occasions Buddy laid down with the server, it appeared to her "bizarre" (*The Scarlet Letter* P-73).

The society that is positively arranged to male desires pulverises the feelings of a Wolman. While portraying Ammu's returning to Ayemenem house as an adult separated from a lady who has experienced overwhelming passionate weights, Roy utilises a language that is substantial in word usage, tone and grammar. Inside an initial couple of months of her arrival to her folks' home, Anlmu immediately figured out how to perceive and scorn the appalling substance of compassion. Old female relations with nascent facial hair and a few wobbling jaws made medium-term treks to Ayemenem to sympathise with her about her separation. They pressed her knee and boasted. She warded off the desire to slap them. Alternatively, then again twiddle their areolas. With a spanner, when Rahel comes back to Ayemenem as a separated from lady however with certainty and assurance, Roy utilises a language that draws out Rahel's positive response to the male chauvinists around. She confuses the acidic Baby Kochamma with her quietness.

"The quietness sat between excellent niece and fantastic infant auntie like a third individual. An outsider. Swollen. Noxious" (*The God of Small Things* P-21). To the inquisitive Comrade Pillai, Rahel gives a sharp, gruff and strong answer: "We're divorced" (*The God of Small Things* P-130). Lakoff says that ladies have a subservient method for talking and they are "associated with supporting their significance in a language inspired by a paranoid fear of offering offence to men" (qt Cameron 44). In any case, Rahel's solid and direct language demonstrates that she is an autonomous lady, an alternate lady who can't be cowed somewhere



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

around the manages of the male-ruled society. By her decisive answer, Rahel amazes Comrade Pillai, a run of the mill illustrative of male extremist society. As Deborah Cameron says, "Quiet is an image of mistreatment, while freedom is talking out" (*The God of Small Things* P-8).

The answer of Comrade Pillai is in common misogynist language:

'Die-vorced?' His voice rose to such a high register that it cracked on the question mark. He even pronounced the word as though it were a form of death. 'That is most unfortunate,' He said when he had recovered. For some reason resorting to uncharacteristic, bookish language, "Mo-st unfortunate." (*The God of Small Things* P-130)

Cameron has properly watched, "Sexism in language is one appearance of the framework, and it attempts to the impediment of ladies, not men" (*Feminism and Linguistic Theory* P-100). Not just a man immersed with male pettiness utilises chauvinist and severe language, yet besides, a lady got in the belief systems of a sexist society echoes this language. Child Kochamma's is the normal language of a lady absorbed extremism. She bought in wholeheartedly to the generally held view that a wedded little girl had no situation in her parents home. Concerning a separated from the little girl as per Baby Kochamma, she had no position anyplace by any means. Also, concerning a separated from the little girl from an adoration marriage, well, words couldn't portray Baby Kochamma's shock. Concerning a separated from the little girl from an intercommunity love marriage - Baby Kochamma remained quivering quietly regarding the matter. In *Feminism and Linguistic Theory*, Deborah Cameron calls attention to the conviction of Feminist s and misogynists alike that "Semantic conduct is one of the keys to understanding the nature and status of women" (*Feminism and Linguistic Theory* P-38). It is through an assortment in language and style that Roy prevails with regards to displaying female encounters and emotions, and their temperament from childhood to adulthood. As Cameron says, "Innovative utilisation of word structure, word spelling and word history is an element of



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

Feminist composition both in an extreme convention and in the more postmodern, semiological custom." (*Feminism and Linguistic Theory* P-111) American radical Feminist Mary Daly exhibits that ... hyphenation may work as a method for uncovering the hidden implications in words, to dis-spread language. Reasonable establishment of hyphens can discover shrouded consequences in words and welcome the peruser to see common words in new ways. Thus renewal of basic allegories additionally indicates a feminisation of language (<http://www.findarticles.com>).

On the other hand, Kundanika Kapadia, was active along with her descent feminist sensibility. With the production of *Saat Pagla Akash Ma (Seven Steps in the Sky)* by Kundanika Kapadia, another time of Feminist writing started in Gujarati writing. *Seven Steps in the Sky* is genuinely a defining moment in Gujarati Feminist writing. In the novel, Kapadia has delivered extraordinary characters like Vasudha, Sumitra, Salina, Alopa, Ana, Abha. Not a separate issue or matter identified with ladies' worry has stayed immaculate in the novel.

In this novel, Kapadia thinks of the issues and attempts to give arrangements as well. Impact of Ibsen is especially evident in her work. Indeed, even she admits in one of her meetings that her perusing Ibsen in starting phase of her composition pointed a heading for her Feminist works. In another outstanding Feminist Gujarati author, Himanshi Shelat one watches the other shade of woman's rights where a lady needs to appreciate the total opportunity. In her novel *Athamo Rang, (The Eighth Color)* the story dependent on the self-portrayal of Amrita Sher Gil, she depicts the excellent character of a lady. Here a lady needs to live as per her very own terms and conditions. She will not have faith in following social codes. Physical association with some other man or even a lady (lesbian relationship) or pregnancy or premature birth before marriage does not aggravate her much at right dimensions. She is goal-oriented. She needs for acknowledgement of her character and distinction as a painter.



VIDHYAYANA

An International Multidisciplinary Research e-Journal

ISSN 2454-8596

www.vidhyayanaejournal.org

The part would concentrate on 'contemporary women ' in *Seven Steps in the Sky* by Kundanika Kapadia and Athamo Rang by Himanshi Shelat. Kundanika Kapadia was conceived on eleventh January 1927 in Limbadi-Saurashtra. She made the school in Godhara and higher investigations at Vadoaroda, Bhavnagar and Mumbai. She is a notable Gujarati essayist and has shockingly a few short story accumulations, three books, interpretations from English, Hindi, Bengali and furthermore a couple of arrangements. Kapadia kept in touch with her first 'Feminist ' story in 1953 when women's liberation had not come into vogue in Gujarati writing. It is an anecdote about a spouse who needs the opportunity to choose about an issue influencing her life. Her better half was adoring and minding however fails to comprehend her hankering to have her uniqueness. He demands one truth known to 'men kind' since decades "I know better". The spouse goes out. Her, this first Feminist story, evoked angry responses from male perusers responding, "We bring you (ladies) everything, garments, decorations, cash. What more do you need?" Kapadia disliked this frame of mind. Her entire accentuation is on an individual character and presence of the lady.

In a prelude to *Seven Steps in the Sky* Kapadia aggregates up with excellent hopeful note addressing a large portion of the inquiries and questions of pundits "some sociologists and intellectuals, even feminists, feel that total equality is impossible, but I am an optimist. Not many years ago it was believed by eminent persons that slavery would never be abolished, apathies were there to stay, totalitarian governments like that of the erstwhile Soviet Union would dominate the whole world. But none of these systems have survived. There is an inherent instinct in the human soul to seek freedom and it will not rest until it has achieved it." (*Seven Steps in the Sky*, Preface P-6)

Seven Steps in Sky-the title itself is engaging and emblematic. The expression "Seven stages"- signifies the Hindu wedding service (saptapadi). It has now turned out to be synonymous with the privileges of ladies and



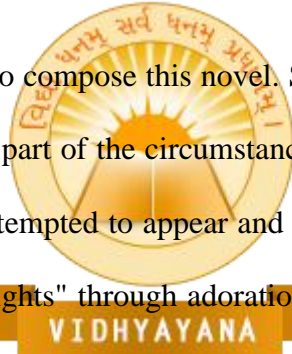
VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

a family unit state. 'Seven stages' is a wedding custom in the Hindu society while 'sky' is the image of opportunity and space. This is an account of Vasudha, who, following thirty-two years of marriage and servility, sets out to challenge her better half's legitimate conduct and discovers her approach to development and satisfaction. While one understands it, the inquiry that emerges in one's brain is, "Is it an account of Vasudha alone?" It is by all accounts the narrative of not an individual but rather of entire womankind. Even though it delineates ladies in Gujarati people group, it is an account of sufferings, servility, and insult of ladies in all states, nations, and societies. It is the account of all ladies who have endured on account of male overwhelmed society, its custom and its way of life everywhere throughout the world. In the presentation of the novel, Kapadia states; "All are unequal in the world, but women are more unequal." (*Seven Steps in the Sky*, Preface P-5)



VIDHYAYANA

This is the inclination that influences her to compose this novel. She has likewise cleared up in the prologue to *Seven Steps in the Sky* that "the greater part of the circumstances and the happenings in the novel depend on certain scenes of life." Kapadia has attempted to appear and demonstrate that it is conceivable to lead a real existence brimming with "human delights" through adoration, congruity, understanding and will to see one another. In Gujarati writing, Kapadia is notable as a Feminist author. This tale has filled the need for a beacon in the historical backdrop of Gujarati Feminist writing. The sole focal point of the novel is ladies, their issues and the answers for them, so it is particularly evident that a significant piece of the character display incorporates female characters in the inside. One finds numerous ladies characters in the novel that fall into the class of 'contemporary women' in writing. Vasudha, the focal character is 'another lady'. At that point, Mitra, Alopa, Ana, Abha, Isha, Jayaben all these are 'contemporary women'. At some purpose of life, they in all respects emphatically think of certain basic attributes of 'contemporary women'.

The tale begins with an incredibly striking inquiry by Vasudha demonstrating her irateness towards sexual orientation segregation in the general public would one be able to experience the way one needs to,



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

particularly on the off chance that one is a lady?

To live as one wishes to live is again a normal for 'another lady'. The 'contemporary women', encompassing her, began noting emphatically setting out specific conditions. Ana addressed that a lady can have her own life the manner in which she needs to have; however she needs to tear the texture of the general public. Alopa concurs that in the event that she can get by against the response of the general public and might be of her own kin as she ought to have fearlessness to stand her ground against society. Mitra recommends that as progressive 'new lady' for the survival of solid 'being' of ladies she ought not to think about whatever occurs and ought to figure out how to water her very own deserts. When Vasudha, living of a conventional lady assuming the job of a perfect spouse, mother, girl in-law, goes out to have satisfaction in life at 52 years old, what shocks one is-would one be able to call such customary lady 'another lady'? One can, as she has been 'another lady' since her youth. The night prior to her marriage she is remaining in her patio. She contemplates her fantasy of having a free life. She sees a substantial white flying creature in its good flight. She supposes life ought to be that way, similar to the trip of a winged animal in the sky-weightless, without weight, in cadence with all the fixings, singing, voyaging to the statures. She supposes later in the night that the flying creature was a message. A seed has been planted in her young personality that some time or another she would likewise live like that winged animal. She guarantees herself that the following day she may get hitched, set up a home, have a family yet multi-day would come when she lives tuned in to her own desires. So this seed is getting formed into a full created tree till fifty-two years. What's more, this one day, as she tells Ana at Anandgram, "I thought I don't want to live like this. I don't want to die fulfilling others' expectations. I want to live a life that satisfies me. I want to live true to myself, to my thoughts and feelings. I don't want to be an ideal wife; I want to be a real woman. (*Seven Steps in the Sky* P-3)

Kiran Desai was busy in bracing women sensibility of females of 80s. it was indeed the era of masculine being the governing force of the industry. Set in the 1980s of India, *The Inheritance of Loss* describes a



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

strongly engrossing story. At its inside is the group of a resigned judge and single man, Jemubhai Patel. In Kalimpong, a slope station in the Himalayan lower regions, the resigned judge, who was at one time an understudy at the Cambridge University, by and by lives with his multi-year old stranded terrific little girl, Sai. In an excruciating episode Sai's folks kicked the bucket in a mishap in Moscow when she was just five.

Jemubhai lives in Cho Oyu, a substantial dilapidated house worked by a Scotsman however at this point claimed by him. Jemubhai lives in this house with his effusive cook whose just a child, Biju, fills in as an unlawful outsider in an eatery in New York to satisfy a materialistic yearning for success. It is truly fascinating that while the cook dependably thinks gladly about his child doing work in New York, a city in America, the child all the more frequently tragically recollects his dad and youth days in a town in India. Concerning Sai, she enthusiastically experiences passionate feelings for her arithmetic mentor, Gyan, a Nepali Gorkha. Be that as it may, Gyan gets engaged with the savage Nepali insurrection for the independence of Gorkhaland and is compelled to pull out from his promise to adore. In the wake of experiencing a horrifying background in New York eateries as a dull outsider and disenthralled with the American long for progress, Biju in the end chooses to come back to his dad in India with the unassuming dream of purchasing a taxi and his very own home.

Two ages back the judge, Jemubhai Patel, had humble beginnings. He could mastermind funds for his advanced education in England by wedding a young lady who could acquire an attractive share. The life of Jemubhai's better half, Nimi, who is dead, is uncovered to us clearly as Jemubhai remembers his past through memory.

Initially, Jemubhai had a place with a little spot called Piphit. His dad was a poor man however had a desire of sending his child to England for higher investigations. Not having enough cash to send Jemu to England, he went to a few moneylenders however futile. A thought struck a chord that cash can be got if Jemu got



VIDHYAYANA

An International Multidisciplinary Research e-Journal

ISSN 2454-8596

www.vidhyayanaejournal.org

hitched. The endowment will be utilized to send Jemu to England. He was so energetic to send his child to England that he was prepared to bargain with any young lady just on the off chance that he got a large measure of cash:

“Jemu would be the first boy of their community to go to an English university. The dowry bids poured in and his father began an exhilarated weighing and tallying: ugly face-a little more gold, a pale skin-a little less. A dark and ugly daughter of a rich man seemed their best bet. (*Inheritance of Loss* P-89).

Jemu was fortunate that the offer originated from a wealthy trader of Piphit. The dealer thought whether Jemu succeeded, he would be the dad-in-law of a standout amongst the most influential men in India, maybe a deal to improve his business. So the dealer, Boman Bhai Patel, went to Jemu's home with the idea of his most lovely girl, Bela. A long time later reviewing Bela's remarkable excellence, Jemubhai's cook tells Sai, “You could tell from her delicate features; her toes, nose, ears, and fingers were all very fine and small, and she was very fair-just like milk. Complexion-wise, they said, you could have mistaken her for a foreigner. Her family only married among fifteen families, but an exception was made for your grandfather because he was in the ICS.” (*Inheritance of Loss* P-89)

The offer was acknowledged and the lady carried an immense measure of share with her, “The dowry included cash, gold, emeralds from Venezuela, rubies from Burma, uncut Kundan diamonds, a watch on watch chain, lengths of woolen cloth for her new husband to make into suits in which to travel to England, and in a crisp envelope, a ticket for passage on the SS *Strathnavar* from Bombay to Liverpool” (*Inheritance of Loss* P-89).

The lady Bela who was cautiously 'bolted up behind the high dividers of the haveli' in her parental home was given over like aware of her man-centric dad's guardianship to that of Jemubhai's. The assent or conclusion of the lady of the hour or man of the hour was not in any way essential. Her just 'esteem' lay in her



VIDHYAYANA

An International Multidisciplinary Research e-Journal

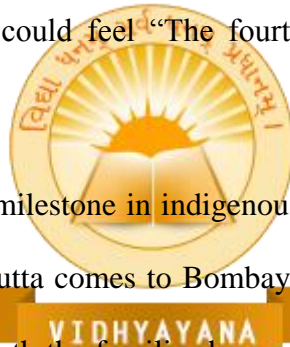
ISSN 2454-8596

www.vidhyayanaejournal.org

settlement else she was a 'valueless' individual.

Vandana Pathak watches, "She had quite recently abandoned one choking, male-ruled bastion to go into another androcentric home for a cold, fruitless marriage. Maybe she was one of those young ladies in India who were educated since youth (and a few young ladies are being instructed even now) not to scrutinize their dad's position, and are told more than once that marriage, hearth, and parenthood are three key occasions, jobs, and objectives of their life. She was too youthful to even think about comprehending the importance and complexities of marriage." (Pathak 133)

At the point when Bela wedded, "her name was changed into the one chosen by Jemubhai's family, and in a few hours, Bela became Nimi Patel". (*Inheritance of Loss* P-91) As Jemubhai endeavored to pull off his significant other's gold-weaved Sari, he could feel "The fourteen-year-old crying in terror: "Save me". (*Inheritance of Loss* P-91)



VIDHYAYANA

Shobhaa De's *Second Thought* is another milestone in indigenous feminism. In *Second Thoughts* – Maya, a youthful appealing young lady from Calcutta comes to Bombay with her family to meet her future spouse Ranjan Malik and his mom Mrs Malik. Both the families have settled on an orchestrated marriage for their children. Maya was an informed young lady with a degree in material structuring though Ranjan, finished his advanced education in the U.S.A. furthermore, had quite recently settled in Bombay as a bank officer. Both the families were from Bengali beginnings. Mrs. Malik needed a straightforward Bengali lady of the hour from Calcutta for his child Ranjan, and was not keen on getting the one from Bombay with Bengali inception, accepting that the Bombay's advanced culture did not deliver great young ladies with high ethics. Whenever Maya and Ranjan met one another, they preferred one another and were loved by their families as well.

Their gathering was the chance to their families to know each other high, just as for Maya and Ranjan.



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

Maya, amid their visit to Ranjan's home had seen Ranjan profound connection towards his mom and in addition had seen his caring mentality towards his mom; he was a mother's kid indeed. Upon, Maya's mom's emphasis on Maya's seeking after her profession in material structuring to Mrs. Malik and his child, did not appear to concur with her considerations and thus Ranjan and his mom's reaction was extremely cold towards the thought, to which Ranjan answers – “True, that is the modern trend. However, in my case, I am earning well enough to support a wife and family. I believe it is a woman's duty to run a good home”.

(ST,11-12)

In spite of the fact that Maya's mom shared Maya's advantage and desire to seek after her profession, it was denied by her future in-laws. Despite the fact that Maya was broken to hear this view purpose of Ranjan and his mom, Maya would have liked to pick up certainty later after marriage. Likewise, Maya was quite entranced towards the hey tech city Bombay and its sparkling life. She was such a significant amount in affection with Bombay that she needed urgently to be a piece of this city by wedding Ranjan. At long last Weds him. After marriage, they settle down in a level given by Ranjan's office for convenience. Everything was new to Maya and each experience was new to her in her much-adored city.

Ranjan makes Maya mindful of the subtleties of the city by portraying its favorable circumstances and detriments, as he generally continues articulating 'Bombay isn't caring for Calcutta. Individuals are altogether different'. He makes Maya mindful of the untruths, trickery, injustice, and twofold standard amusements and so on that exist in the city. Maya becomes more acquainted with about her neighbors also, wherein she runs over Nikhil, a youthful school kid who was the child of Ranjan's partner, and the other neighbor Mr. Dipankar. Following a couple of long periods of marriage, Maya came to find out about Ranjan. Ranjan was altogether different in the frame of mind from her. He was run of the mill preservationist individual who demonstrated no much enthusiasm for anything bold or attempting new things throughout everyday life. Indeed, even he expects the equivalent from Maya however she is an



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

alternate individual. At the point when Maya wished to spend time with Ranjan, however he demonstrated no intrigue. Instead, he requests that she take his mom to go with her. The possibility of Maya to find Bombay alongside her relative did not advance her and consequently she dropped the proposition.

She was not content with Ranjan's chilly response towards her over this issue, as Ranjan says – "life isn't a picnic, you know. Moreover, you aren't in Bombay on holiday. As a married woman, you have to learn to deal with responsibilities" (S.T. pg-29). Maya's aim was not to appreciate the touring but rather needed to propel herself into the city, as she needed to ingest and process into the city's atmosphere. She needed to turn into a Bombaywali. Be that as it may, Ranjan was not inspired by Maya's thought. Afterward, when Maya demanded Ranjan to utilize a cook, he all of a sudden rejected the thought saying that they needn't bother with any, as he was of the supposition that if cook takes the necessary steps and with what work Maya would be left with. At that point Maya demonstrates an enthusiasm to take up work, as she had a degree in material planning. Ranjan disliked this thought of Maya seeking after her profession, as he communicates his perspectives in regards to her solicitation, he says, "A job? In Bombay? Maya, you don't know what you're talking about. Bombay is not Calcutta, where just anybody can walk into an office and get a job. Bombay is like New York or London. Tough, competitive. You have to be good... great... brilliant... to get a job here. (ST,30)

Maya guarantees Ranjan that she can do some work and make herself occupied with her enthusiasm for seeking after her profession. Ranjan rejected the possibility of Maya, by revealing to her that his mom won't care for her girl in-law work outside. He further makes her mindful of the state of his family by saying that, no lady in their family had accepted a position up until now and in any case in the event that they are highly keen on accomplishing something they are reasonable in offering social work. Maya was disillusioned to take in this from Ranjan and offers reality that she felt in all respects desolate. Thusly Ranjan recommends Maya to watch T.V. what's more, tune in to music or else requests that she include herself in doing



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

household work by rejecting the hirelings from their employment. This stuns Maya and much more to that, Maya loathed Ranjan continually utilizing the word 'Drivel' to address the things, as she didn't care for him utilize the word.

In the meantime, Maya, was quick to see Nikhil and jumped at the chance to have discussions with him wherever she saw him. Nikhil was a sort of kid in Bombay who was gorgeous lively, arrogant, coy, languid, spoilt and very irresistible as envisioned by Maya with respect to Bombay folks. Maya felt upbeat to see Nikhil and wanted a companion to resemble him. Then again Maya's association with Ranjan was merely two people sharing a room with no love and affection with one another.

About on consummation of one year of wedded life, Maya's life did not demonstrate any different turn or had encountered anything a long ways past driving an exhausting ordinary growth. While Ranjan would go through all the days aside from ends of the week in his office and Maya's life was found inside the four dividers. No excursion, no activity, no companions, no much association with neighbours and kitchen had turned into a representative reject for her, as it was the territory that only had a place with Maya in the house. She was neither intrigued nor was welcomed in the room, as the room had a place just with Ranjan. Maya took shelter in doing thoughtless mechanical exercises and got occupied herself in doing these private undertakings. At the point when Maya needed to go out without anyone else. Ranjan would frequently panic her with Bombay's brutal substances and that kept Maya from doing as such.

Ranjan states – “Forget women-strangers to the city at that. Even men have been attacked in broad daylight. Don't you read the newspapers? At least two rapes a day in Juhu alone. And a dozen robberies.” (ST, 47-48)

At the point when Maya shared naming fulltime servants at home, Ranjan becomes irate and asked her whether she hadn't done any housework at her mom's home. This mentality of Ranjan had harmed Maya, as it had influenced her to understand that she was no more a spouse of Ranjan however felt like a worker,



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

.....

serving all the time in the kitchen and searching for the welfare of Ranjan. She feels that this work should likewise be possible by housekeepers wherein they also merit some love by their lords yet Maya felt her condition was more awful than hirelings at homes. As Maya says to Ranja, "I had worked in Calcutta, done household chores, but I had never been made to feel like a servant. A menial I didn't have a problem with doing my own housework. It was Ranjan's attitude that hurt me. The bank provided him with a fairly generous allowance and we could well have afforded fulltime help. But Ranjan was adamant." (ST, 50-51)

Tuning in to the above words, Ranjan would insult Maya saying that she isn't a vocation situated lady who feels the weight to do family unit work subsequent to working for the extended periods of time at office or organization. Furthermore, besides, she was only a housewife whose work was to take care of the necessities of Ranjan and to keep up the family unit things.

It might be seen that Maya scans for her personality all through the novel. Maya with a degree in material planning wanted to make a vocation in it. Afterward, Maya's marriage with Ranjan gave her an expectation that she can seek after her vocation in Bombay, the city where Maya was relied upon to live with her better half Ranjan. Yet, Ranjan was a traditionalist man in musings and in frames of mind and needed Maya to be only a housewife. After at some point Maya endeavors to persuade Ranjan about her enthusiasm for seeking after her profession yet Ranjan didn't permit her. Aside from this Ranjan checked Maya's autonomy, freedom and pulverized her energy in all her pursuits. He smothered her musings and sentiments. Maya's fantasies stayed unfulfilled. Indeed, even her physical and passionate needs were unfulfilled by Ranjan, as Ranjan was exceptionally cold and inaccessible in keeping up a sound association with Maya. Maya busied herself in family obligations so as to invest the energy. After Ranjan's landing Maya had a craving for giving one opportunity to work her marriage and goes in to have a physical closeness with Ranjan. Be that as it may, Ranjan didn't care for Maya's advances and was not prepared for it. This made Maya increasingly frustrated, yet she needed to satisfy her real mission and chooses to have a physical closeness with Nikhil.



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

Nikhil gives Maya real and passionate delight; it is he who satisfies her needs. What's more, additionally it was Maya's association with Nikhil that made Maya find her uniqueness and way of life as a lady. Afterward, this satisfaction of Maya was brief when she knows about Nikhil's commitment and now left with no alternative, Maya was disregarded broken with her existence with Ranjan.

Thus all four of the taken feminist writers have touched feminine sensibility of the contemporary women. If compared, they would appeal to the general female plight that the era of the modern and especially urban development has caused.



VIDHYAYANA



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

Reference and Work Cited:

Sarjan Prakriya Ane Narichetana (Kefiyat) (The Process of Creation and Women Consciousness-a Confession,) Ed. Upadhyay, Usha. Parshwa Publication Ahmedabad Sarjan

Prakriya Ane Narichetana (Kefiyat) (The Process of Creation and Women Consciousness-a Confession) Ed. Upadhyay, Usha. Parshwa Publication Ahmedabad

Kapadia, Kundanika. *Seven Steps in the Sky. (preface)* Navbharat Sahitya Mandir, 2004

Joshi Vinod. *Seven Steps in the sky; Novel Swallowed by Purposefulness.*” In Sandhan ed. Suman Shah Ahmedabad Parshwa Prakashan 1988

Nayak Geeta- “*Lekhini Ange Angat’- Sarjan Prakriya Ane Nari Chetana*” edi. By Usha Upadhyay. 2006.

G.H.R. Tilloston, *Painter of Concern; Critical Writing on Amrita Sher-Gil*, India Intrnation Centre Quarterly, January 1998, New Delhi.

Abrams, M.H. *A Glossary of Literary Terms*. VII editions. Singapore : Thompson Asi Pvt. Ltd., 2003.

Agarwal, Ramlal. “Review of Kiran Desai’s *Hullabaloo in the Guava Orchard*”. *World Literature Today*. Winter 1999.

Ashcroft, Bill; Griffith, Gareth and Tiffin, Helen. *The Empire Writes Back : Theory and Practice in Postcolonial Literature*. London : Routledge, 1989.

Barret, Michele. *Women's Oppression Today : Problems in Marxist Feminist Analysis*. London: Virso, 1990.

Barry, Peter. *Beginning Theory : An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1995.



VIDHYAYANA

ISSN 2454-8596

www.vidhyayanaejournal.org

An International Multidisciplinary Research e-Journal

Beauvoir, Simone de. *Force of Circumstance*, trans. Richard Howard 1963; rpt. Harmondsworth: Penguin, 1976.

Begum, Jameela, et al (ed.). *Literary Theory : (Re) Reading Culture and Aesthetics*. Delhi: Pencraft International, 1997.

Bentley, Nick. "Monica Ali : Brick Lane". *Contemporary British Fiction*. Edinburgh : Edinburgh University Press, 2008.

Benstock, Shari. *Feminist Issues in Literary Scholarship*. Bloomington and Indiana Polis: University of Indiana Press, 1987.

Bhabha, Homi K. *The Location of Culture*. Routledge : London and New York, 1994.

Boehmer, Elleke. *Colonial and Postcolonial Literature*. New York : Oxford University Press, 2005.

Brah, Avtar. *Cartographies of Diaspora : Contesting Identities*. London : Routledge, 2002.

Braziel, Jana Evans and Mannur, Anita (eds.). *Theorizing Diaspora : A Reader*. Malden (MA): Blackwell Publishing, 2003.

Brownmiller, Susan. *Femininity*. 1984, London : Paladin Grafton – Collins, 1986.

Butler, Judith. *Gender Trouble : Feminism and the Subversion of Identity*. New York: Routledge, 1999.

Cesaire, Aime. *Discourse on Corbinalism*. New York : Monthly Review Press, 1972.

Charvet, John. *Feminism*. London : J.M. Dent, 1982.

Choworow, Nancy. *Feminism and Psychoanalytic Theory*. New Haven, Conn : Yale University Press, 1989.

Collier, Peter and Ryan, Helga Geyer (eds). *Literary Theory Today*. New York: Cornell University Press,



VIDHYAYANA

An International Multidisciplinary Research e-Journal

ISSN 2454-8596

www.vidhyayanaejournal.org

1990.

Cormack, Alistair, "Migration and the Politics of Narrative Form : Realism and the Postcolonial Subject in *Brick Lane*". *Contemporary Literature*. 47. 4 (2006).

Das, B.K. "Interrogating, Historicizing and Theorizing Diaspora". *The Critical Endeavour*. Vol. XIII, December 2007.

Das, Sonali. "Kiran Desai's *The Inheritance of Loss* : A Study in Humanism". *The Critical Endeavour*. Vol. XII, December, 2006.

Desai, Kiran. *Hullabaloo in the Guava Orchard*, New Delhi : Penguin Books, 1998.

Donovan, Josephine. (ed.). *Feminist Literary Criticism : Explorations in Theory*. Kentucky: The University Press of Kentucky, 1989.

Douglas, K. "Popular Culture and Constructing Postmodern Identities". Lasch and Friedman.

Eagleton, Mary. (ed.). *Feminist Literary Criticism*. London : Longman, 1991.

Eagleton, Terry. *Literary Theory : An Introduction*. Oxford : Basil Blackwell, 1983.

Eisentein, Hester. *Contemporary Feminist Thought*. London : Unwin, 1984.