The novels of Ashapurna Devi spontaneously reveal the sensibility of the woman so the apparently commonplace girl did not remain an immature one in her novels; rather the poignancy of her sensibility makes her extra-ordinary. The trifling incidents in equality emanated in the form of questions. The girls in her novels wanted to become a human being instead of being ghettoized merely only as a girl or as a common place young woman. The leit-motif of the literary creations of Ashapurna Devi is the earnest effort of the dwellers of the Zenana to unfetter themselves from the clutches of the patriarchal society.

"Āśāpūrnā Devī pradhān upajivya – puruṣ-śāṣita samāje antahpuracārini nārīr vandhan mocaner prayās."

Her novels which are mentionable in this context are the great trilogy penned by her. Satyavati, the chief female protagonist of 'Pratham Pratisruti' herself is the question personified or an alive question. Her father, Ramkali has performed 'Gauridan', i.e. a ritual in which he gave away in marriage his eight-year old daughter named Satyavati, although her tender age barred her from going to the house of her in-laws, and thus the volleys of questions fired continuously by the little girl used to vex one and all in the family. During her days in her parent's residence, everyone tried to subdue yield her by threatening her with a so-called imaginary terrifying picture of the unseen 'in-laws' house, in every aspect which seemed an extremely detestable thing to that. She would rather prefer to endure a sound beating than to hear a caustic comment about the imaginary yet sure picture of the unseen 'in-laws' house. As the authoress puts it,
The little girl could not somehow differentiate between the familial and social customs and traditions some of which were rigidly fixed for the girls while some were only for the boys — and the reason behind that rigid stand of the family as well as the contemporary society was in fact, beyond the power of her comprehension. In the backdrop of such an unsolvable situation, in regard to being deprived of angling only because of femininity little Satyavati burst out.

"Gāmachā diye dharle dos hay nā, ār chip diye dharle dos! tomāder eai sab sāstar ke likheche gā!" 3

Why do you consider it faultless when the girls catch fish with the help of their soft-textured towels but on the contrary find it inauspicious or unscriptural when the same girls catch fish with the help of an angle? Again, why do you find fault with girls catching big-size fishes with angles but consider it faultless when girls catch very small fishes with their towels? Just tell me, who on earth has written all these scriptures?

Being the only child to her parents, Satyavati was a bit pampered, since she was a “Bap-sohagi” (i.e. her papa’s pet). Besides, since she was believed to bring in good fortune for her parents, her father Ramkali treated his daughter with a sense of difference from the core of his heart.

"Tā chāda paymanta meye bale Rāmkāli mane-mane ektu samīha-o karen tāke." 4

From her very childhood, Satyavati was resolved not to accept defeat at any cost in any sphere of her life, and that prompted her to fight her way through her effort to acquire the equal rights and privileges for men and women. Her
queries as well as the manifestation of her thoughts made even a prudent person like Ramkali highly astonished, and made him think. “How images! How can a girl of such a tender age go to the bottom of everything!” But since she is a woman, this virtue of her will be of no use”.

“Āścarya! etatuku meye, eato taliye bhāve ki kare? āhā meyemānuṣ, tāi sab-i vṛīthā.”

Nevertheless, Satyavati did never let her thoughts and sensibility fail. Her lifelong fighting spirit against all familial as well as social odds had earned her some precious values, but Subarnalata (her daughter) could not earn the same. Satyavati’s life, in fact, clearly and visibly reflects the life of today’s women.

“Here yete ekānta āpatti Satyavatir, konokṣetre kothāo hār mānbe nā ia pan.”

From her very childhood, Satyavati has been depicted by her creator as an out-spoken girl who unhesitatingly expresses her explicit opinion and her belligerent attitude in support of everything what is just and right. When she notices her cousin Jata and his wife bantering with each other, she says to her daughter-in-law revealing her distastefulness—“How can you even banter to such a husband who almost made you kick the bucket? You had better commit suicide than that, I think.”

“Ye swāmi lāthi mere jamer dakṣin duvāre pāthāay, tār saṅge āvār hāsi-gappa? galāy dite daḍi jote nā?”

Because she speaks plain. But her nature to be plain with all such issues was never accepted by the contemporary society, they rather upbraided her. On the occasion of the second marriage of her cousin Rasu, she even did not hesitate to tell his polestar-like guide, her father.
"Nis'cay bābār anyāy-i hayeche ." 8

"My father must have been wrong at some point." On the aforesaid occasion of the second marriage of her cousin Rasu, when Sarada (Rasu’s first wife) was called in their house to assist in managing the house work and tears were rolling down her (Sarada’s) unhappy cheeks, everyone remained unmoved but it was Satya alone who sympathised with her unhappy sister-in-law and said, "What else can she do now? She cannot but weep at the arrival of her husband’s second wife? Obviously she won’t dance with both arms turned upwards in a jubilant mood."

"Satīn āsche kāndbe nā, āhlāde uddhravāhu haye nācabe mānuṣ.," 9

In a contemporary pre-independence Bengali society, polygamy was prevalent, and here Ashapurna Devi jeers poignantly at that custom of polygamy. However, Ramkali, a Kaviraaj, (i.e. an Ayurvedic Physician by profession) paid no heed at all to his daughter’s censorious comments – only because of the revelation of the immaculate radiance reflected in her spirited departments.

"Karen nā śudhu meyer swabhāv prakritite eaktā viral tejer prakās laksya kare." 10

Satyavati has thus fought against such heavy odds as well as adverse situation throughout her life.

"Satyabatir madhye prakāsita hayeche nārīmuktir pratham sphuran. Satyabatir buddhir prākharye, swabhāvik bodher sacetanatā, yuktipurna ācaran, tatkāl-pracalita sāmājik vyāvasthāy nārīr ācaraner rīti-nītir virodhī." 11

i.e, the first ever manifestation of women’s liberation has been revealed in Satyavati. The traits like sharpness of her intelligence, the transparency of her sensibility, her rational behaviour present a sharp contrast to the contemporary social customs to be observed by women.
In the novel named ‘Balaygrás’ penned by Ashapurna Devi, the main problem of Tuni, the female protagonist, was the mystery regarding to her birth. From the very moment of her nascency, Tuni has felt deprived and neglected — because in the eyes of the family and society, she is an illegitimate child, the misbegotten or the extramarital offspring of Jyotiprakas and Moni. Tuni has been deprived of the parental love and affection and has been, on the other hand, neglected by Mahalaksmi and Carulata. Hence, every deportment of the little girl named Tuni is bizarre and outlandish. As if this little girl has known the fact in such a tender age that she cannot lent deserve nothing in the true sense, rather the little affection attainable by her can be acquired only by beseeching someone’s favour.

"Yena atatuku bayase jene pheleche satyokär prāpyā pāonā tār kichui nei, āvedaner jore yetuku ādāy karā yāḥ." 

Since her childhood, Tuni has known Tarubala as her real mother. But the meanness of Tarubala pained Tuni to a great extent. In spite of being unaware of the identity of her real and biological mother, Tuni felt a filial attraction towards Moni. Even she silently endured different sorts of harassment just to see Moni only for a moment during her ailment. Tuni could not find any reason behind all these, and the mockeries and reproaches heaped on her by each and every member of the household even including the servants made her bound to forsake the house. Perhaps Tuni’s self-consist thus owed her grandmother (a stately old lady named Mahalaksmi) and her real mother (a lady with great self-respect, named Moni) a debt of blood.

During Tuni’s infancy, Tarulata had never loved Tuni, although Tuni was her only child. Rather she had as if an outlandish anger for her daughter, which often prompted her to subdue her daughter without rhyme or reason.
"Ekmatra santān hale ki habe, meyer upar yeno eaktā bijātiya jātkrodh āche Tarubālār, kārane akārane tāi sāsān karte chāde nā."

Tarubala used to beat Tuni, but she did it secretly. Once Mahalaksmi had to start for Kolkata for ailing Moni’s medical treatment, while Tarubala and Tuni accompanied her. On that occasion, Tuni had boarded a train for the first time in her life, and the scenery brings to her the unknown beauty of the earth assuming a different aspect. Scenery one after another — the immense variety of novel pictures hitherto unknown to coming her such as the houses on the move, the transforming newer shapes of the rivers and meadows in a trice, the spurting race of the wavy luxuriant trees etc. each one is new, mysterious and thoroughly exciting.” As the authores puts it:

“Drisyer par drisya, adbhut vaicitramy abhutapurba chavi. calamān gharbāri, nadi prantarer muhurte-muhurte parivartita nutan rūp, jhakā culwālā gācher šārigulor lambā dāūr, sab-i natun, sab-i rahasyamay, samasta-i uttejanākar.”

In a grandiose manner, Moni underwent a medical treatment in Kolkata, being distressed severely with bodily suffering during the tug of war held between the deadly disease and the earnest human effort of the doctors, while Tuni was growing up with sheer negligence. Because to others, she was not a child worth asserting her rights only because of being a child of tender age. Every step, every breathe, every person’s grudge as well as malicious looks revealed the fact that all of them had a down on Tuni since she was someone unnecessary and extraneous.

“‘Sisu’ boley ālāda kichu adhikār pābe, eto mulyabān sisu se nai. prati pade, prati nihśwāse, pratyekti vyaktir vises vidvista dristite dharā pade – Tuni kata anāvasyaka, avāntar.”
Tuni is always intensely attracted by the road which as if, beckons her. And the words seem to have multifarious implications. Words of various types are used in the novels by Ashapurna Devi, and the novels bearing this multifarious implications of various words are ‘Pratham Pratisruti,’ ‘Subarnalata’, ‘Balaygrās’ etc. The sharp loud honk of a swift moving motorcar, the stately trotting sound of a horse-drawn phaeton, the slow-jerking sound of an indolent, slow moving’ rickshaw, the tinkling of the bicycle the sound of which suddenly makes one startled each and every sound attracts the mind.

"Durantagati motargārīr tivra tikṣna sabda, phitan gārīr tak tak āmirī cāler sabdo, riksāgārīr ālasmanthar than-thang sabda, saikeler hathat sacakita kare deoyā kiding-kiding sabda, nānābhāve tānte thāke monke."  

In spite of her tender age, situations and circumstances mould her to a much precocious girl (‘bhari paka meye’) since such outgrowth is quite natural in her slighted life.

"Anadrita jīvaner bayas tādatādi-i bāde baiki." 

Her mind gets heckled by different inquiries again and again by her inquisitive self as to why on earth she is fatherless. The huge family of Mahalakshmi is devoid of any male custodian, as if it is a kingdom domineered by women alone. Tuni feels that the wretchedness in her life is only caused by her fatherlessness, the non-existence of her father, while her mother, Tarubala, seems always bitterly displeased with Tuni. Nobody asks Tuni to come and have her meal even when the tiffin-lunch-dinner time is over. When Tuni comes after a long delay, Tarubala declares that, Tuni has lost her appetite. Yet she can well notice the repeated importunities of her. ‘Barodidima’ (Mahalakshmi) just to feed her ‘Rangamasi’ (Moni) anyhow. Tuni fails to find out the reason behind this strange discrimination,
which made her imagine to reach a desirable country with her father and also a mother clad in costly saree and precious ornaments.

"Heâte-heête paunchāte pārbe nā eman dese yekhānē Tunir bābā āche, āche bhalo kāpoḍ ar gayanā paḍā sundar mā" 18

Hence Tuni runs away from home when Tarubala decides to start elsewhere for her in-law’s house and when the bridegroom’s party comes to choose Moni as a bride.

Tuni later gets transformed into Lila who studies in a school at a remote locality being known as the daughter of Smt. Sukriti Devi. Unfortunately this time also she is the fatherless child there. She is ever in the need of a father’s care and affection. Yet she grows amidst the shade of peace. The arrival of her moneyed classmate Reba is also a stormy one. Jayanta, Reba’s brother falls in love with Tuni, and Binapani (Jayanta’s mother) becomes engaged doggedly in searching the whole account of Tuni’s birth only in order to protect her son Jayanta against her son’s relation with Tuni. Because, Tuni’s audacity makes Binapani enraged, but on the other hand it makes her amazed to a greater extent.

"Bināpānī etatuku meyer āuddhatya dekhe rustā halen yatatā, avāk han tār ceye besi" 19

Tuni’s audacity and impertinence makes her recollect a similar past event i.e. the occasion when Binapani accompanied by other relatives to interview a prospective bride i.e. Moni for selection and noticed the same impertinent look in Moni’s eyes. That is why, Binapānī went to Sukriti Devi’s residence and made a tumultuous brawl there about the life history of Tuni intending to give an intense shock to her. That very night an insulted Tuni leaves that house for ever in a state of deep indignity and disgrace. Sukriti Devi also died at that very night after the
quitting of Tuni. The affliction in Tuni’s life caused by the non-attainment of her desirable things had turned her into such a rude and peevish-natured girl, but ultimately she had to relinquish her claim to all those she lived for, a life containing all desirable things – in the state of her feelings being hurt and disregarded. Tuni never recognised Jyotiprakas and Mani as her biological parents. Her gloomy life did not allow herself to accept the effulgence of light. In fact, Ashapurna Devi has depicted the lifelong affliction in Tuni’s life all through caused by the painful non-attainment of her desirable things.

In the novel ‘Agni Pariksa’, the authoress finely depicts the lifelong clash of the girl named Tapasi with herself who had to pass through her ‘agnipariksa’, a terrible ordeal. Hemaprabha, a Bengali widow, comes to their country-house with her grandchildren during their summer vacation, but Hemaprabha’s son (Manindra) and daughter-in-law (Citralekha) do not come there. A quite unnatural event occurs at their country house. An aged person named Kanti Kumar comes across with Tapasi at the temple of Vallabaji then and there selects her as the would-be bride for his only grandson. Not only that, he marries off his grandson to Tapasi in absence of Tapasi’s parents. Tapasi pays for that secret marriage during her whole life by clashing with herself. Becacuse, Citralekha, Tapasi’s mother is not ready to acknowledge this marriage, and she wants to cause her daughter a good footing by marrying Tapasi off for the second time. Thus, Tapasi’s mother makes Tapasi’s life afflicted with misery by attracting her to modernity and modern education. But Tapasi cannot forsake her eternal belief and innate instinct and behaves all through irrelevantly. Hence the happiness of Tapasi’s life is always impeded by her eternal belief and instinct on one side and the insistence of her mother on the other hand. There was a faint line of vermillion
drawn at the parting line of hair of Tapasi’s head, it was not the proud bright line of vermillion drawn on a newly-married Hindu woman, but there was a little hint of a timid and diffident vermillion-line which was effaced by the rubbing out of the same by the handkerchief of Citralekha, leaving behind the painful hint alone.

"Sindurrekhā ektu chīla bāīki, navorhār gauravadipta ujjwala rekha nāi, bhīru kunthita kṣīna ektu ābhāsa, Citralekhār rumāler gharsane setuku muchiya yāi, śudhu vedanāmay ābhāsa rakhiyā."  

According to the strict discipline of her mother, Tapasi grows up. The way Manindra eroded himself by the anxiety and anticipation of Tapasi’s condition in future, had perhaps adequate measures been adopted in time, Tapasi might not suffer throughout her life. Ultimately Manindra had met his fate in Tapasi’s early childhood. In this novel, the authoress points out the development of the mental conflict of Tapasi. Despite the story pivoted on a modern girl, it is the ultra-modernity that ultimately gets vanquished by the conscientious traditional beliefs. The pen-picture of this conscience-smitten mind of a tender-aged girl named Tapasi has been clearly revealed in this novel.

In another novel named ‘Māyā Darpan’ by Ashapurna Devi, the manifestation of another tender-aged girl named Pancami can be noticed. A miscreant named Prahlad kidnapped Pancami when she was only one-year old and circulated a rumour that he had got a foundling. The villagers of Kalipur village who were domineered by the mighty influence of Prahlad, acknowledged the fact except Jaydurga, Prahlad’s wife. But Jaydurga reared the girl-child, although she did not accept her husband’s words related to the foundling. In this way Pancami grows in the midst of altercation between her fostering parents. According to the novelist, Panchami came to know the fact from her very
childhood through the altercation among the other family members that she was not the real child to this couple, rather she was a foundling instead; and this cognizance acted as an eye-opener to her.

"Saṅgśārēr bāki tinjan sadasyar ei kathā kātā-kāti jñāṇa-avadhi suneche Pāncāmī, kājei tār jñānacaksu unmilita hate derī haini. se ye eder satyikār meye nai, kudāno meye, tā se sāisava thekei jeneche." 21

On the one hand, this awareness helped Pancami in protecting herself from the unbearable intense shock she had to receive from the members of the household. Only she used to think sometimes all by one-self, “If I am somehow not related to these people, then to whom do I really belong to!”

"Eder yadi nai, Pāncāmī tobe kāder!" 22

Pancami was basically a jolly and cheerful girl by nature. She considered Bangsi (Jaydurga’s nephew who was reared by his childless aunt) as her immediate elder-brother, tried to avoid Jaidurga in all respects, insisted childishly to Prahlad alone for having something, and domineered over the immature greenhorn Bangsi. Despite all these, sometimes during the relaxing moments, Pancami and Bangsi used to discuss about their unseen real parents. Bangsi is a motherless child whose father is indifferent to him. But the matter with Pancami was totally different, which prompted a eight/nine-year old girl like her to talk to Bangsi in a languid manner: “Do you know, Bongsi, what is peace to be felt? It is, as if, like those aquatic plants named Kalmilata which cursorily looks to be something deep-rooted, but when extirpated, no root in fact is visible.

"Śānti keman jānis Bangṣi, yena pukurer āui kamalilatār matan, opare savi āche, kintu tanle dekhōte uathe āsache, konokhāne sekāda ātake nei." 23
In fact, Pancami grows with an imposing personality belonging to the family of Prahlad. Whenever there was a contention between Prahlad and Jaidurga, Pancami argued in favour of Prahlad while an enraged Jaydurga schemed to marry off Bangsi to Pancami just to subdue her would-be daughter-in-law thoroughly and contrived the possible ways to feel relieved of this wicked girl. But destiny did not provide her that relief and Jaidurga had died of fever. Her death transformed her husband, Prahlad, into quite a different person whose guilty conscience brought him to his senses when he found Pancami busy in household duties despite her tender age. Pancami could well realize the mental anguish of a conscience-stricken Prahlad and that made her frightened. And a whole new feeling was experienced by herself for Bangsi when she was a girl of twelve. Again, the grief-stricken face of her uncle, Prahlad almost dumbfounded her and she thought, “What a great deal of change can be noticed in the face of uncle! The expression of arrogance was in fact congruous with his face, but the expression of grief seems quite unbecoming.”

“Ki adbhutarakam badle geche piser mukhatā ! ahangkār-tāi or mukhe khāp kheta, eta bemânān .” 24

She was too mature to realize this fact, but kept silent before Prahlad while in his absence she used to let loose a volley of piercing words just like the way she used to go for a walk with her uncle making the road resounding with her garrulous glibtalk. When she used to jeer at Bangsi, the latter being unmoved by her bitter remarks gaped at the former’s face flushed with a bantering smile.

“Bangsī kintu ehena katu kathāteo vicalita haynā, hna-kare tākiye thāke vidrupahāsir range rāngāno mukhatār dike.” 25
The twelve-year old Pancami insisted on non-stop chattering excessively when she felt uneasy at Bangsi’s unmoved attitude. At last when Prahlad sent a letter by hand of Bangsi which was addressed to the parents of Pancami, the girl felt greatly astonished. She could not treat Prahlad with affection, since she could realize that Prahlad had somehow kidnapped herself extirpating her from her parents’ bosom.

"Curi kare niye eseche Pañcamīke tār māpa-bāper bukachide".26

Because of this person alone, Pancami could not dream of the future of her rootless life devoid of any clear conception. An outburst of bitter feelings made her think of beating everybody throughout the whole world black and blue except herself with a chopped log of wood, although it sounded impossible.

"Cyālakāṭha niye samasta prithivīke theṅgiye berāy nā. athaco sei icchei hacchilo Pañcamīr. nijer kapāle nāy, prithivīr sabāike thāin-thāin kare pitote icche hacchila tār."27

However, the grief-stricken condition of Prahlad made her realize at once that Prahlad’s insane – like attitude was only the outcome of giving the deathly shaft to the enemy-side and that too by himself!

"Nijer hāte nijer mritubān satrupakser hāte tule diyei ye emana unmāda avasthā Prahlāder, tā bujhate deri hai nā Pañcamīr."28

And Pancami could not get angry with her uncle, but tries to pacify him.

In the novel named ‘Māyā Darpan’, the intense depth in the manifestation of the sensibility of the girl named Pancami can be noticed. She had a great motherly yet daughterly affection for Prahlad, loved Jaydurga as a short-tempered aunt, and also loved elder yet immature Bangsi although having pity on him sometimes. In spite of that, she could never become able to return to her previous rustic life after being a part of city-life.
Bisakha, the chief female protagonist of the novel named 'Begabati' by Ashapurna Devi is an impeccable one. In comparison to the other characters created by the novelist, such a character free of any sacrament or prejudice cannot be found elsewhere.

From her early childhood, Bisakha had a turbulent passion for going out-of-doors in order to see by herself the end of the road or a mountain or a desert. The vast road as if beckoned her, and she too responded to the call of the road by getting out alone. In the words of the novelist, the road as if always beckons Bisakha with an irresistible attraction only to extirpate her from the centre of this household – that plump girl with curly hair clad in shorts.

"Rāstā yena durnibār ākarṣane aharaha hātchāni dicche, Bīśākhāke, yena ei sangsārer kendra theke utpātī kare niye yete cāy se, ai Jhākarā māthā koṅkaḍā cula, jāṅgiya parā hṛṣṭapusta meyetāke." 29

In the beginning of this tendency the little girl named Bisakha was found to return her home quite delightfully – climbing up to the lap of unknown people whom she usually came across on her way. When she was two and a half year-old, the important facts including the name of her father as well as their address and the location of their house were within her mouth and for that, she never failed to ascertain the way to her home. But as she began to grow, her intense craze and passion for quitting the home gave much trouble to her parents. There was a restless gait within herself which never let her rest even for a moment. Her aunt named, Lalita when took herself an initiative to tutor the rhymes to her niece Bisakha, the former could never compete to the latter. The little girl with her prodigious memory at once memorized the rhyme recited twice or thrice previously by her aunt and made a capricious demand to her aunt to recite another new rhyme only for learning the same. Thus she had become quite unmanageable for her parents and her aunt Lalita.
At the tender age of eight years, Bisakha gets lost one day all on a sudden. Pranatosh, Bisakha's father had to drive from Police station to hospital, and the girl came back home at 8-30 P.M. at night on foot. She admitted that she went to see the unseen things remaining at the end of the road but had to come back only because of her pain in the hamstring-muscle. Despite the bestowal of abuse on her, Bisakha fled the home the very next day. Her father, Pranatosh hunted high and low, and coming home exhausted he found her at last. Despite a sound beating and threatening, the same event repeated itself after a few days. That day Bisakha became able to cross over a long distance boarding a taxi, and she had to beseech the taxi-driver's favour by making friends with him. For her fearlessness, no one could make Bisakha yield to any threatening. Her parents resorted to impart good advice, conscientious guidance or at least chastening their romping daughter, but all their efforts were in vain. Bisakha again did a bunk within four days. According to the novelist, having no alternative, Bisakha's parents could not but to ask the people of neighbourhood or to ask the playmates of Bisakha about their missing girl time and again to everyone's utter amazement, Bisakha's parents felt to be greatly ashamed.

Thereby, her parents used to give her a sound beating, but everything was like flogging a dead horse. They never become able to make her utter, "I'll never do that again." Her parents, Pranatosh and Sailaja were always vexed and annoyed by their eight year-old only daughter. As Bisakha grew up, she preferred to remain
silent before her parents’ usual queries. Yet she had to do a bunk by hook or by crook, be it on her way to school or be it when the school was over.

Her activities thus unavoidably brought disgrace on her father Pranatosh in particular. He makes arrangement with the watchman of the school for escorting her home, while he himself dropped her daughter off at school before going to his office. By hoodwinking everyone, Bisakha runs away through the postern at the backside of the bath-room, despite the lividity of the skin caused by a hard-beating. The school-authorities too, made complaints about her. Everyday her family members had to bear the strain of a crisis only because of herself. The twelve-year old girl doggedly insisted on practising cycling, with an ardent desire for travelling around the whole world. But her family as well as the community did not attach any importance on the trifling desire of a twelve-year old girl, rather reproaches were heaped on her by the community. Again, a great hubbub occurred when Bisakha insisted on participating a cycle-race.

But Bisakha was not grateful to for that, she only thought reclining on the bed in the darkness of night that when she had ultimately to return to that awkward and unpleasant place named ‘home’ instead of somehow leaving that ‘home’ for a better place in the distance.

“O śudhu eklā andhakāre śuye bhābate thāke, kena sesa-paryanta tāke sei vicchiri vāditātei phire āste hay! kichutei cale yete pārā yāyna aneka dūr-dūrāntare!”

Reading books alone could keep her mum, that was why books were lent from the library for her. Her mother and aunt (her father’s sister) brawled about her, and the hot discussion of these two women as if made her father’s life suffocated while her life was also troubled with anxiety.
She compared herself to an encaged tigress (Khanchar bagh) while going to the library, and nevertheless she went there. When the fact regarding her secret participation in a cycle-race accompanied by the other boys of neighbourhood was revealed, she felt like rapping her head on the wall.

"Deyâle māthāta thukate icche kare tār"  
*In this way, Bishakha was growing up.*

One can notice an amazing point of similarity among the characters of these teen-ager girls in the novels by Ashapurna Devi. In ‘Balaygrāś’, the neglected Tuni feels a deep attraction for the road as well as the outer world, similarly the girl named Bishakha in the novel ‘Begabati’ has also the same attraction, but her gait is restless. This restless gait in Bisakha’s life could not let her confined to the gloomy thoughts, and Bisakha never ruined herself out of puerile sentiment being too touchy. Bisakha’s indomitable spirit ultimately made her capable of flying high where sky is the limit. For the first time Satyavati in ‘Pratham Pratisruti’ made the way for the woman to get through while Bishakha in ‘Begabati’ as if, becomes able to attain the whole sky. According to a critic, “But not only the domestic affairs, a unique protesting strain against the contemporary society, against the prevalent superstations, imprecating the imposed bondage by the patriarchy and torture done on the women is quite perceptible in her novels and short-stories, yet that undaunted strain is devoid of the menacing shout to pave the way for a novel moral as well as ideal, only the introduction of the enlightenment of the women and the evident protest lodged by the house-bound women against the familial bondage constituted that strain,”
“কিন্তু সুধু ঘরযাতি জীবনের কথাই নয়, সমাজের বিরুদ্ধে, প্রাচীনতার বিরুদ্ধে, নারী পিয়ে অভিষেপ্টে দ্বিজ সাসিতা ক্রিত্মা বাংলানের বিরুদ্ধে তাঁর গল্প - উপন্যাসে প্রতিপাদী স্বর স্পষ্ট হয়ে উঠেছে, অথচ তাতে নতুন নিতি সাদাস্যা গজানের হুংকার নেই, সুধু অপেক্ষা নারী জাগরণের সুচনা, পরিবারের জীবনের বিরুদ্ধে গ্রিহস্থ করিনির স্পষ্ট প্রতিপাদা” 35
REFERENCES:

8. Ibid : P.43.
10. Ibid : P.56.