Feminine Quest for Liberty

One is not born but rather made a woman. No biological, psychological or economic fate determines the figure that the human female presents in society, it is civilization as a whole that produces this creature, intermediate between male and eunuch, which is described as ‘feminine’. (Beauvoir)

Toril Moi explains the term feminine as ‘a set of culturally defined characteristics’. (Moi) The representation of women in literature, was felt to be one of the most important forms of socialization since it “provided the role models which indicated to women, what constituted acceptable versions of the “feminine” and legitimate feminine goals and aspirations”. (Barry 122)

Anita Desai is a very distinguished and distinct woman novelist. In her fiction, Indian English fiction has acquired a depth, which it seldom had before. Anita Desai’s novels move around women characters for she has written by and large about women. Ann Lowry Weir examines the feminine sensibility of the novelist and argues: Anita Desai gives her readers valuable insights into the feminine consciousness through her memorable protagonists. (Weir 154-155)
Desai has declaimed all attempts to categorize her as feminist. Her delineation of female psyche is not a movement towards Feminism. Majority of her characters belong to fair sex for as a woman, she understands the problems of Indian women in depth. In an unpublished interview by Atma Ram, Desai says, “If I write chiefly about women, it is simply because I know and understand them best”. She presents a woman’s world from a woman’s point of view. She explores the disturbed psyche of the modern Indian woman. Her woman characters have reached different stages in life. Being herself a famous female novelist, Desai does justice with her female characters. A critic in his critical scrutiny of Anita Desai’s novels rightly argues:

Her novel is concerned with the emotion world of women, revealing a rare, imaginative awareness of various deeper forces at work and a profound understanding of feminine sensibility.

(Hariprasanna. 81)

Anita Desai’s forte is “the exploration of feminine sensibility.” She represents the welcome “creative release of feminine sensibility.” (Rao 50) Being a woman, Desai has tried to
understand the sensibility of women more emphatically than the
description of men. Unlike, the other Indo – Anglian novelists,
Anita Desai’s predominant concern is not with problem or forces
but the individual psyche of females.

Desai’s female characters are not dumb whose problems are
concerned with food, clothes, and water while they suffer intensely
because of their attempt to find liberty in a society where women
are not treated like men. Almost each novel of Desai concentrates
on the feminine at war for the sake of liberty. Instead of depicting
social problems such as poverty and suffering, she depicts
psychological problems in her novels such as women’s quest for
liberty from traditional i.e. marital and social bondages.

Women are an integral part of human civilization. No society
can ever progress without an active participation of women yet
woman has never been considered the equal of man. In the days of
Adam and Eve, inequality of sexes was not known but down the
ages women have been relegated to an inferior position in the social
set-up.
In patriarchal society, woman is supposed to be an ideal wife, a mother and an excellent house maker. Service, sacrifice and tolerance are her required attributes, Her plight is not equal to man, Ernestine aptly observes:

Humanity recognizes no sex, mind recognizes no sex, life and death, pleasure and pain, happiness and misery recognize no sex. Like a man, woman comes involuntarily into existence, like him she possesses physical, mental and moral power. Like him she was to pay the penalty for disobeying nature’s law, and for greater penalties she has to suffer from ignorance. Like man, she also suffers and enjoys with her country. Yet she is not recognized as his equal. (Ernestine)

Since time immemorial woman has been victim of male domination. Man has always looked down upon her as his property. The Bible clearly tells the women: “Wives submit yourselves to your husband as to the lord”. (Ephesians 5: 2) In The Bible, superiority of man over woman is stressed. St. Paul gives secondary position to women:

Woman should be silent during the church meetings. They are not to take part in the discussion, for they are subordinate to
men. If they have any question to ask let them ask their husband at home. (I Corinthians 34-35)

Writers, philosophers and thinkers of all ages have shown that the subordinate position of woman is willed in heaven. Rousseau makes quite damaging statements about woman:

Women have or ought to have, but little liberty.

(Wollstonecraft179)

Regarding the education of women, Rousseau gives this prescription:

The whole education of woman ought to be relative to men. To please them to be useful to them, to make themselves loved and honoured by them. (Millet 74)

Even in India women were assigned secondary roles in male-dominated society. The ancient Hindu law-giver, Manu, whose philosophy and ideology occupies a significant place in the Indian ideology does express inferiority of women to men in Manusmriti:

Pita rakshati kaumare, bharta rakshati yauvane Rakshanti sthavire putrah, no stri svatantryam. (Manusmriti 68)

(The father looks after her during childhood, the husband protects
her during youth, and sons take care of her when become old. The woman is never fit for liberty).

In a patriarchal society, a female child is brought up under the strict control of her parents, with the view that she is to be given to a new master, her husband, who will determine the rest of her life. She is groomed to be an object of sale right from her childhood. She hardly gets liberty of choice. The decision of her marriage is taken by her parents or kins. Religiously marriage is supposed to be the holy union of two souls and bodies but in reality women is a subservient partner. Marriage often does not mean companionship or equality for her; rather it is a trap, which negates her rights to individuality and liberty. She is subjugated and marginalized and often her position is no better than the poor, oppressed and racial minorities. In fact marriage is a “civil death” of woman. (Millett 68)

The educated independent women, who brush aside the male dominated world as silly and meaningless, have gone ahead and have raised their voices for their liberation and rights. An increasing awareness of injustice done to them slowly made women raises
their voice for liberty from traditional and social bandages. Women have realized that their primal duty is not merely to please and obey men but also to lead a life of dignity and equality.

Anita Desai’s women are in quest for liberty for they are irritated with the traditional i.e. marital and social bondages. They want to get liberty from discriminative attitude of the society. Women are not treated at par with men hence they yearn for liberty in order to receive privileged treatment. The female protagonists of Desai are burdened with the awareness of their femininity therefore these women struggle to attain liberty from the rigid mould. The women in Desai’s fiction seek liberty through actions that are generally considered to be male prerogatives. Shanta Krishnaswami point out that in Desai’s novels:

Being a woman is problem. All the rules and restrictions against which little girls chafed and women grumbled about were designed only to block all routes to escape from the conventional mode of living, from ‘society that beastly tamer’ … (Krishnaswami 258)

In her novels Desai seems to give a good retort to the dictum
prevalent in society that the women should be handled as an object not as subject. Women is not mere a toy in the hands of conservative society. Desai presents females’ struggle against the oppressive environment, which assumes the form of a patriarchal domination in one or the other visage. Not able to amalgamate themselves into society around, her characters undertake an inner voyage to assert liberty to discover their own selves.

In the Indian society, women are not allowed to play any active role in decision-making they are ignored. In such a situation, Desai tries to focus on the predicament of women in the society.

In her first novel **Cry, the Peacock** Anita Desai portrays protagonist Maya’s quest for liberty from marital bondage for there is marital disharmony between her and Gautama. Marriage is a union of two different minds, some adjustment is bound to be there on the part of husband and wife but if any partner fails to adjust marital disharmony occurs.

Temperamental incompatibility between Maya and Gautama deprives Maya of marital bliss. Her husband Gautama attempts to
impose his will on her. She thinks that Gautama does not understand her and her emotional needs. When Maya’s pet Toto dies Gautama, being a practical man takes this event easy and makes arrangement for its burial and when the task is over, he consoles Maya in prosaic manner: “It is all over, come and drink your tea and stop crying”. (7)

Further, instead of consoling her in her grief he leaves her to meet a visitor and forgets all about the dead dog. She feels tormented to think that he does not understand her. The worlds of Maya and Gautama are sharply contrasted in that both represent the extremities of feminine and masculine principles. Even though living as husband and wife, they are strangers to each other. They lack vital ingredient of a loving relationship for their marriage has been settled through her father’s friendship with him. Their marriage is more or less a marriage of convenience as it can be said a marriage of traditional bond.

Maya seeks liberty from her marital bondage for “he had not the faintest knowledge of her”. (114) Maya’s marriage with
Gautama was imposed from outside because in patriarchal society decision in terms of female’s marriage is taken by her father, brother or mother. As Simone De Beauvoir observes, “Marriage is the destiny traditionally offered to women by society”. (Beauvoir 445) The lack ness of choice on the part of female concerning her life partner causes temperamental mismatching in Maya’s case.

The mismatching of temperaments becomes an insurmountable barrier because it is aggravated by Gautama’s inability to respect Maya as an equal, a human being with the precious right to think and behave differently from him. Gautama’s attitude is an effect of the male supremacist ideology, which serves as the bastion of patriarchal social structures. The chief argument of Simone de Beauvoir’s monumental work ‘Le Deuxieme Sexe’ is that in patriarchy, women has been constructed as man’s “other”, denied the right to her own subjectivity: “She is the incidental, the inessential … He is the subject, he is the Absolute – she is the other”. (Beauvoir 16) De Beauvoir argues that this pervasive patriarchal attitude has had a particularly vitiating effect on
heterosexual relations. Brought up within the tradition of patriarchy, Gautama imposes his superior male attitude on her. Gautama sees nothing in her to respect. Maya mourns the superior plane he always managed to elevate himself onto. When she tried to involve him in her matters, he ignored them for to him they were “childish, tiresome and even distasteful” (113). Maya reflects on her meaningless marriage:

It was discouraging to reflect on how much in our marriage was based upon a nobility forced upon us from outside, and therefore neither true nor lasting. (40)

Maya sees the possibility of liberty from marital bondage through the death of Gautama for her role as a wife blocks her liberty. Full personal liberty for a woman consists in her ability to renounce her false feminine self in favour of her true self. Maya’s longing for liberty from traditional bondages becomes accentuated when she receives a letter from her brother Arjuna, informing her of his having ‘rebelled’ against their father and socio–cultural tradition that has imbibed the development of his freedom & individuality. Maya’s yearning for liberty seems fulfilled by her attempt to
murder her husband.

Desai’s second novel *Voices in the City* presents unhappy married life of Monisha. She is in quest for liberty from marital bondages because of which she is doomed to live among her in-laws, who belong to patriarchal society. She finds herself trapped in an emotionally bankrupt and joyless matrimonial bond with all outlets of escape plugged for her. Due to his patriarchal beliefs, Jiban shows scant respect for his wife. He considers a woman nothing more than a caged bird. Far him, she is an outsider in family. Being a traditional male Jiban wants to dominate her. According to Kate Millett, “men marry, not because they need a companion or soul mate but because marriage give them a license to show power. (Millett 70) Monisha feels frustrated due to the constraint put on her urge for an intellectual life and ability to express herself outside the traditional boundaries.

Monisha and Jiban have married having nothing in common in each other’s personality. It is most pathetic illustration of traditional marriage. Amla puts it very poignantly when she asks,
“Aunt, why did they merry”. (198). In the male-dominated society a marriageable daughter is handed over to the male partner without considering the delicacy of her mind & feeling. The marriage is established blindly without viewing the attitudes, feelings and viewpoint of the bride and bridegroom. Indian male-chauvinistic families expect only woman to adjust. Monisha’s marriage with Jiban is also a traditional bond. Her different cultural background makes her feel tired of Jiban’s activities. Being a product of male-dominated society, Jiban is unable to understand Monisha’s predicament because he has seen women spending their lives like birds in the cages without any trace of identity.

The basis of a happy and harmonious marriage is the feeling of sharing, equality and true partnership. But in the patriarchal division of values, equality is not possible because all the superior and positive qualities are attributed to men and the qualities associated with women are considered to be inferior. Marriage turns into a trap, an institution of torment and oppression for women. Jiban is the product of conventional culture in which a woman has
besides childbearing, some other important roles – cooking, cutting vegetables, serving food and brushing small children’s hair under the authority of a stern mother-in-law. Jiban has seen women’s:

Live spent in waiting for nothing, waiting on men self-centered and hungry and demanding and critical … behind bars (120)

Monisha feels like a trapped bird and wonders how women live, eat, work, and sing bleeding through life. She yearns for liberty from the repressed condition of women in male-dominated society. During the marriage ceremony when she forgets to proceed rituals according to patriarchal beliefs, she is surreptitiously pushed by her husband, she is:

Propelled forward into the embrace of his mother who is all in white … and who, while placing her head on my head in blessing, also pushes a little harder, till I realize what it means, and go down on my knees to touch her feet … Another pair of feet appear to receive my touch, then another. How they all honour their own feet. (113)

They don’t have any sense of respect for other females’ person. She is treated as a marionette and is reduced to the status of a ‘small
shrunken shell’. Her husband’s inability to fathom her needs only aggravate her problem. Monisha reflects on the repressed condition of Bengali women:

Bengali women … follow five paces behind their men. They wear saris of dullest colours … like the female birds in the cages … generation of Bengali women hidden behind the barred windows of half dark rooms spending centuries in washing clothes, kneading dough and murmuring aloud verses from the Bhagvad-Gita and the Ramayana in the dim light of sooty lamp.

(124)

When Aunt Lila remarks, ‘our country belongs to its men’. (149) She was speaking the truth. Fathers and husbands very often treat women as their property, which can be owned, controlled and disposed off the way they like.

Due to male domination in society, man always thinks that he is right while woman is in wrong. Jiban does not like the idea of his wife touching his money without his prior permission. When Monisha is accused of theft by her mother–in–law Jiban does not defend her right on his money for he thinks his wife in wrong. He
rather says: “why did you not tell me before took it”. Monisha does not feel at home in her husband’s home. Due to the ill treatment on the part of her husband she yearns for liberty from marital bondage.

Monisha is also in quest for liberty from traditional bondage in which she is caught due to being a daughter–in–law. Monisha’s plight depicts not only her individual state but also the state of so many daughters–in–law who become jailbirds in the houses of their husband due to the traditional values in male-dominated society.

While the traditional – minded women accept their “false-conditioning” into subordination and dependence without demur, the sensitive and aware women realize the need for individuality and revolt against the traditional norms by committing suicide or self-immolation. Monisha also commits suicide to get liberty from traditional bondage. She has presented a typical social situation of several young brides in India who having no capacity to bear the traditional behaviour of the husband’s family members consequently commit suicide.
In *Where Shall We Go This Summer?* Desai depicts Sita, who in her obdurate pride says ‘No’ to her life with her husband Raman. Indeed the novel “dramatizes two kinds of courage: a struggle between the positive ‘No’ and a potent ‘Yes’. (Ram 48) Sita is also in quest for liberty from her discontented life of womanhood in traditional society. Women have less liberty as wives and daughters than as mothers and sisters. These roles offer them little liberty of expression. Because of being a woman, Sita always has the feeling of being tied with a chain, which ‘can only throttle, choke and enslave’. (87) Even her house ‘seemed so like a jail to her’ and the barbed wire of routine in which she is involved because of being woman made her life disorderly. Sita is particularly upset by half-smiling women folk of her husband’s house—chopping, slicing, chopping, slicing the incredible quantities of vegetables. To her they are like animals. Sita declares war against conventionalism and accepted facts of life – to eat and prepare something to be eaten. The womanhood irritates her for it reduces life to ‘Vegetarian commonplace’. To get liberty from
discontented life of womanhood she starts smoking and plans to go to Manori, an island.

Sita also yearns for liberty from marital bondage. Her marriage with Raman was not settled through proper understanding and love between them. Her marriage was settled “and finally–out of pity, out of lust, out of a sudden will for adventure … he married her”. (99) Sita is a dreamer and a romantic visionary, whereas Raman is down-to-earth realist. Sita has no solid grasp on outer reality. The most commonplace ordinary day–to day happening makes her react sharply. Raman is unable to understand the cause of her reaction. When Raman asks Sita how she could face the disappointments in the earlier phase of their married life, she explains: “In those days I thought I could live with you and travel alone – mentally, emotionally”. (148)

The marital discord between Raman and Sita is based on the Conflict of values, of principles, of faith even, or between normal double social standards and the iconoclastic temperament of uncompromising honesty. It is a case of liberated woman revolting
against the slavish bond of marriage.

Raman was a businessman. He had a purely business attitude to life. He ignored Sita. He had some business-minded friends, who used to visit Raman’s house and talk about business only. Sita did not like their business mindedness. She once said about his friends, “they frighten me—appal me”. (47) Raman never tried to understand her. They lived together but he did not even know this basic fact of her existence that she had always felt bored with life.

Sita has realized that marriage and all human relationships are farce. She talks about the Muslim woman, who was deeply loved by a man in the Hanging Gardens. She deeply realized the truth of her life: “they made me see my own life like a shadow, absolutely flat, uncoloured”. (147) Sita made compromise for years but she revolted as an intelligent woman against marital bondages. She revolts against the male smugness: “She could think of the magic Island again as of release”. (101)

Sita’s escape to Manori turns out to be a blessing because at Island, she is distanced from Raman. It helps her in coming to grip with the realities of life. A short stay in the island makes her heart grow fond
of Raman. Now Raman matters for her. She now desires his intimate company. Now Raman does not want to impose himself on her. She is free at last; at liberty to live life her own style. “Raman released her and at last she was free”. (149) For Sita this release comes as surprise. She feels herself free. Suddenly she is over powered by a desire to follow him. She is in a mood to compromise to let him “have his triumph … he deserved that triumph”. (151) Raman is also not happy in releasing her. He also contemplates the possibility of leading life Sita’s style. Indeed they have come closer, Sita sees new charm in Raman and “thought how nice he really was, how much the nicest man she knew …” (151) Now marriage does not appear a bondage to Sita for now she has achieved balance in her married life. S. Indira a noted critic points out “Sita gains release not from the marital bond but from the island.” (Indira 91)

**Fire on the Mountain** mainly deals with an uninteresting family life of Nanda Kaul. Her relationship with her husband was an unhappy one. She is in quest for liberty from traditional bondage in which she is caught due to her marriage with Mr. Kaul. In India, woman is considered to be “an embodiment of sacrifice, silent suffering, humility, faith and Knowledge”. She should be virtuous, chaste submissive, homely, graceful and devoted to her husband and his family. She must seek
pleasure in these relationships. Nanda kaul also led her life, as her husband wanted her to live, out of a sense of duty yet she never considered his house as her own. Her husband treated her simply as some useful object. She played the gracious hostess all the time and enjoyed the comforts and social status of the wife of a dignitary. But in reality she suffered due to her relationship with her husband, which did not involve her inner self, it only constituted a role she had to play. Her life as a Vice-Chancellor’s wife was unsatisfactory. Her husband did not love her as a wife: he treated her as some decorative and useful mechanical appliance needed for the efficient running of his household.

Marriage for a man who “takes her” means enlargement and confirmation of his existence. He enjoys both the worlds: of home and of career. It permits him progression and self-advancement. Since woman is “given” in marriage, she becomes his “half” and takes his name, his religion, family and class. She is virtually reduced to the status of a “nurse-maid” or a “nanny” of children. Nanda kaul was also nurse-maid in her husband’s house. She looked after the family, his children, his house, shutting the doors, supervising cooks and servants: putting the visitors at ease and
waiting, always waiting for her husband.

The wedding of Nanda and Mr. Kaul was purely based on physical lust and convenience because according to traditional beliefs a marriageable daughter is handed to the male-partner without considering the delicacy of female’s mind and feeling. Due to lackness of understanding on the part of husband and wife Nanda became mother of many unwanted, uncared children.

In the male dominated society a man is free to do anything he wants to do whether right or wrong. Mr. Kaul carried on an extra-marital affair with Miss Davidson, a teaching staff. This other woman had always been like a thorn in flesh of Nanda Kaul. He used to invite her for badminton parties, dropt her at night and used to come back secretly to his separate bedroom. In this conventional society, Man considers it as normal behaviour to satisfy his desire at both the emotional and physical levels outside marriage, while it is ruthlessly condemned as adultery in case a woman indulges in it even though accidentally. Mr. Kaul also carried on an extra marital relationship considering it as right. He was not stopped by anyone
not even by his wife for he was a male and males have freedom of action in traditional society. The situation, which Nanda Kaul faced, upset her and she felt to remain a widow. Throughout her life she was waiting, always waiting for the blessed widowhood.

Nanda Kaul feels relieved after her husband’s death, because now she is free to live according to her wisher and desires. The death of Mr. Kaul is the death of Nanda’s jailor. It presents her long waited liberty from traditional bondage.

Desai’s *Clear Light of the Day* depicts her ‘new woman’ who chooses to protest and fight against the general, accepted traditional norms. In this novel Desai is concerned with the different social opportunities for males and females in the early nineteen forties. She herself says:

Certainly one was aware that men had a different kind of life open to them, which was entirely shut to girls. Girls at that time didn’t even visualize having any kind of independent will to choose for themselves. (Jain 61-69)

Bimla, the main character of the novel chooses not to surrender and be meek but break the convention to face her situation and take up a
new road where no one can dictate her. Bim refuses to confine
herself to her role as a traditional woman. From the very childhood,
she is in quest for liberty from traditional bondage in which a
female is caught. In patriarchy women have been forced to occupy a
secondary position in relation to men. This secondary position is not
imposed of necessity by natural feminine characteristics but rather
by strong forces of social traditions, which have been under the
control of men. Due to these conventions since her childhood Bim
wanted a masculine role for males are always considered as right
while females as wrong. She never wanted to marry for a married
woman cannot pursue a career, which demands mobility. She would
not depend on anyone, not even on her father. If she had depended
on her father for education, she would have been an illiterate, “for
all father cared, I could have grown up illiterate-and cooked for my
living or swept”. (140) The decision in terms of female’s career is
taken by her father but Bim did not let her father take decision for
she wanted liberty from traditional bondages.

Bim entertained very high opinion about herself; therefore
her dreams were directed towards becoming free. She did not want to be sympathized for being a woman. She imagined herself to be capable of greater things in life. She used to tell Tara: “I won’t marry. I shall work- I shall do things”. (140)

Bim’s desire to be independent, to be courageous and to dress and smoke like man enables her to grow up both strong and confident. Due to her quest for liberty from discontented life of womanhood she trains herself to be different from women. She doesn’t want anyone to feel kindness for her. She did not marry for women in our society are still trained to entertain, to please and to serve men from infancy.

Since financial liberty is necessary to seek liberty from traditional bondage, Bim starts working as History teacher in a college. She enjoys financial liberty, which makes her liberal in traditional sense.

The story of **Fasting, Feasting** moves around the plight of an unattractive girl Uma, who is brought up in a traditional middle class family. Throughout the novel, she is in quest for liberty from
discontented life of womanhood. Desai shows constant urge of woman’s freedom in the character of Uma. Through this woman character, Anita Desai wants to expose the hypocrisy and male chauvinism in a particular conservative family. She shows how Uma bears the burnt of many insults and abuses flung by her own parents because of being a female.

In a patriarchal society, the birth of a female child is traditionally less welcomed than that of the male. Being born a boy is itself a privilege. Investment in the upbringing of a girl is relatively less. She is looked down upon as a transitory member of the family in contrast with the boy. Uma’s position also becomes worse after the birth of her brother. As she goes out to do her homework, all of a sudden comes the call of Mama to leave all the homework. She asks her to first do the works related to the infant. Due to her much involvement in household duties Uma fails, therefore, the mother feels that going to school is waste of time and money. Uma is prevented from going to school and told mercilessly to take care of baby brother. Because of being a female, Uma is
prevented from doing even matriculation while Arun, the baby brother of Uma, is sent to America for higher education.

“Marriage is the destiny traditionally offered to women by society”. (Beauvoir 445) In conventional Indian society, life-partner are chosen by the parents: the parents arrange for the two young souls to live happily ever after. A female is not given freedom of choice concerning her life partner. Being a female, Uma is also not given opportunity to choose her husband. Twice her father tried to settle marriage but in vain. Through the character of Uma, novelist has presented a very dismal picture of Indian Marriages.

Being a woman her life has been tied down to her parent. She is even denied to make a phone call. In a traditional society, when a young girl reaches puberty, her movements are restricted. Girls are bound indoors. They are discouraged from showing agressive modes of behaviour and feminine virtues of grace, modesty and self-effacement are frequently demanded from them. Uma’s mother addresses her as “a disgrace to the family” when she goes out to
dinner with her cousin Ramu. Daughters in the society are denied autonomy. Uma is not given privacy. No doors were even shut in household:

“Closed doors meant … the unclean blot” (15)

An opportunity to secure liberty from discontented like of womanhood comes in form of job for Uma. Dr. Dutt offers Uma the job of supervising the nurses’ hostel. But the offer is turned down by the hypocrite father. Like a typical middle-class Indian, Uma’s father believes that it is below dignity for a daughter to work howsoever decent the job may be. In “Women: Persons or Possession”, Nayantara Sahgal wrote, “when I heard someone remark: we never allow our daughters to go out’ … it sounded very peculiar alien jargon. As if, I thought, women were property not persons.” (Sehgal 1970) Uma’s father looks down upon working women as if it is a stigma. He believes that it is an undesirable intrusion in the male world. When Dr. Dutt persists and asks Uma’s opinion he simply dismisses the idea. He does not permit his daughter to take up a job of looking after women even when she is
fifty years old. Throughout the narrative Uma yearns for liberty from discontented life of womanhood but she does not get it.
Works Cited


I Corinthians 14: 34-35

Ephesians 5: 2


Moi, Toril. *The Feminist Reader*. Ed. Catherine Belsey and Jane Moore

Ram, Atma. “A View of Where Shall We Go This Summer”, *Essay on Indian English literature*. Aurangabad: Parimal Prakashan, 1984


