Dr. Sandeep Kumar
Assistant Professor,
Department of English,
Ramabai Ambedkar Govt
Degree College Gajraula,
Amroha, Uttar Pradesh, India

Feminist perspective in the language of Anita Desai's novels

Dr. Sandeep Kumar

Abstract
Most feminists hold a belief that women as a group are treated oppressively and differently from men and that they are subject to personal and institutional discrimination. Feminists also believe that society is organized in such a way that it works, in general, to the benefit of men rather than women; that is, that it is patriarchal. But it does imply that there is a general difference in the way that men and women are treated in society as a whole and in the way that they view themselves and others view them as gendered beings.

Keywords: Patriarchal, homogeneous, oppressively

Introduction

Feminism seems difficult to define because different kinds of feminism which exist these days. Most feminists hold a belief that women as a group are treated oppressively and differently from men and that they are subject to personal and institutional discrimination. Feminists also believe that society is organized in such a way that it works, in general, to the benefit of men rather than women; that is, that it is patriarchal. But it does imply that there is a general difference in the way that men and women are treated in society as a whole and in the way that they view themselves and others view them as gendered beings. Many feminists are aware of the difficulties of assuming that all women or all men are the same. They are very aware of the dangers of making simplistic analyses, based on the assumption that 'women' form a homogeneous group. Feminist stylistics aims to make explicit some of the untenable assumptions underlying conventional stylistics and, by not simply adding gender to its list of interesting elements to analyse, to take stylistics into a new phase. It aims to lead stylistics away from analysis of the language of the text. Thus, it will be shown that women's writing within western European culture may or may not be written in ways different from men's writing, but the important fact remains that it often means differently from men's work, and that there is a range of factors which determine that difference. It is produced under largely different circumstances and packaged in significantly different ways.

Femininine stylistics

Feminine stylistics also aims to show that gender is for grounded in texts at certain key moments and is usually dealt with in ways which can be predicted. These moments often appear to be commonsense but foregrounding them enables us to read them differently. In this way this research work intends to look at Anita Desai's texts which appear to be explicitly dealing with gender issues; for example, love senas in books, differential usage of terms for men and women, sexism and so on. But it will also analyse those elements which do not at first sight seen to have anything to do with gender; for example, metaphor, narrative and focalization. As we see in her first novel "Cry, the peacock, the novel maps Mays going from hypersensitiveness to neurosis and this neurosis originates from her father fixation. He is always there in her unconscious mind. There is ample evidence in the novel to show that Maya suffers from Electra complex. Gautama one observes: You have a very obvious father- obsession – which is also the reason why you married me, a man so much older than yourself. It is a complex that, unless you mature rapidly, you will not be able to deal with, to destroy. But then, it will probably destroy itself in the end, since passion of this sort is almost always self – consuming, having no object within its range that it can safely consume. Any little setback destroy it, leads it closer to its termination. Gautama's words prove prophetic as Maya, consumed by this father – fixation not only kills him but also destroys herself.

Correspondence Author;
Dr. Sandeep Kumar
Assistant Professor,
Department of English,
Ramabai Ambedkar Govt
Degree College Gajraula,
Amroha, Uttar Pradesh, India

Each topic of this chapter is concerned with one or more elements of feminist stylistic analysis. These are interrelated as I hope will become clear. This chapter begins by considering some theoretical issues; that is, first which model of text. The second part of the book is concerned with analysis of texts at three levels: of the word of the phrase or sentence and of discourse. It is clear that it is not sufficient to analyse language simply at the level of the word, because words have meaning only in terms of their context.

This chapter as a whole does not aim to cover every aspect of text production and reception is relation to gender difference, because that is clearly beyond the scope of one study. It is the aim of this chapter rather to ask questions about or commonsense notions of gender and text and to help to create a productive suspicion of all processes of text interpretation of Anita Desai's major novels.

Feminist models of Text
In order to do any analysis of text, we need to be clear about the type of model that we are using, because that has serious implication for how we analyse that text. In this chapter, I focus mostly on literary texts and the models which have been drawn upon in their analysis because stylistic analyses have in the main concerned on literary texts, however, these models of analysis need to be considered when discussing any type of text.

Contrasting models
A traditional model of text
In this model, language in seeh as largely about transaction, the exchange of information between two people as we see in this diagram. In other words, this in a code mode of language. Which can be displayed/demonstrated through

Speaker	Hearer
Have Ideal/Thought	Understand Idea
Encode Into Words	Decode Message
Speak Words	Hear Words
Message	

In the process of this model, firstly, it is assumed that thought proceeds the production of words and speech that thought is somehow separate from language and exists outside language. Second, it is assumed that the message which is encoded in language is exactly the same as the message which is decoded, that is, that there are no impediments to communication and there are no misunderstandings. This is an idealized form of communication where words have meaning in an unproblematic and simple way. Finally, it is assumed that the speaker has perfect control over language and can choose to express whatever s/he wishes: there are no pressures or constrain which the language exerts on what can be said. Here language is seen simply as a transparent medium which is used for the transmission of thoughts or information. "The role of the listener is also unproblematic in that she/he decodes the message and achieves perfect understanding of the information transmitted, her role is essentially passive, and she is simply a decoder.

Contrasting Models A feminist Model of Text

Context of Production	Context of reception
General language	Intended
Discourse contracts	Audience
Textual antecedents	Actual Audience
Literary conventions	implied
Current literary trends	reader

Affiliartions

Gender,	Sociophistorical
Race,	political,
National factors	Class, etc.

Literary text

Publishing practices	Actual reader/s
Socio historical	factors
Author	Publishing practices

This model of the text mentioned some literary text. There are two facets to context this model: that of production and that of reception. On the context of production side of the model are listed some of the many factors which go into the production of a text, literary and non-literary. 1st, there are the large – sale general language and discourse constraints mentioned earlier as limiting the range of ideas which can be expressed with in each sociohistorical conjuncture, and also the form which these ideas can take when expressed. Literary conventions governing form, and also choice of language and genre, clearly have considerable influence over the type of text produced. So, the example, the highly stylized forms and lexical choice of the 19th century period that followed, when the publicities (1965) of voices in the city by Anita Desai.

Since the ancient period and apropos of man, the Hindu law giver, women are supposed to be the sub-ordinates of men and no other person but a child. We may observe this in the.

Following line
During childhood, a female must depend upon her father, during Youth upon her husband, her husband being dead, upon her sons; if she has no sons, upon the near kinsmen of her husband; in default, upon those of her father; if she has no parental kinsmen, upon the sovereign; a woman must never govern herself as the likes. 2.

Hence, the woman suffers inn her life brutally, if she does not get the company of a man who does provide the things that can full fill her desire. We may see such problem of a woman like Maya in Anita Desai's novel. "Cry, the Peacock. Maya in Cry the Peacock is a spoiled and pampered daughter if a wealthy Brahmin family and is married to Gautam, an old man, insensitive, pragmatic and rational lawyer who fails to understand her sensitive nature. She suffers from father-obsession and looks for the typical father image in her husband. Childless, with an uncaring husband, she is lonely and loveliness is the bane and burden of her psyche. Maya's tragedy is that there is no one to share her feelings. 2. Quoted by Clarise Bader from Livre VSL P148: In her women in Ancient India: Moral and Literary studies (The Chowkhamba Sanskrit Studies, Baranasi, 1964), Vol, XLIV, and P.55.

References
1. Anita Desai. Cry, the Peacock, Orient Paperbacks; 1980. p.162.
2. Patil PF. The Theme of Marital Disharmony in the Novels of 3. Anita Desai; Indian Women Novelists Set I: Vol-II, ed. by RK. Dhaman, Published by Prestige Books, c1991.p. 128.

3. Ibid, p.128.
4. Williams HM. Indo-Anglian Literature: A Survey, published by V. Abdula, Orient Longman Ltd., Madras, c1976. p.88.
5. Ann Lowry Weir, the Illusion of Maya: Feminine Consciousness in Anita Desai's Cry, the Peacock: Perspectives on Anita Desai, RK. Srivastava, Vimal Prakashan, Ghaziabad, c1984.p.154.
6. Anita Desai, Voices in the City, Orient Paperbacks, 1965.p. 207.
7. Ibid.p.198.
8. Ibid.p.160.
9. Ibid.p.247.17.
10. Ibid.p.84.
11. Ibid.p.l6.
12. Ibid. p.
13. Ibid. p.
14. NR Gopal, A Critical Study of the Novels of Anita Desai, published by Atlantic publishers and Distributors, New Delhi; c1995.p.25.