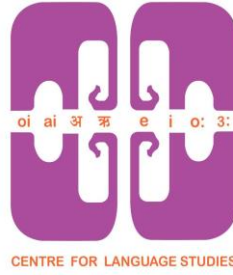




भाषा साहित्य Sandarbh

Bhasha Sahitya Sandarbh



BHASHA SAHITYA SANDARBH

Centre For Language Studies

P P Savani University

Printed and Published by

Prof (Dr.) Parag Sanghani

Provost

P P Savani University, Dhamdod

Pin - 394125.

Prof (Dr.) Ananta Geetey Uppal

Head of Centre for Language studies

P P Savani University, Dhamdod

Pin - 394125.

Printed at

P P Savani University

Dhamdod, Kosamba.

Pin - 394125

Published at

Centre for Language Studies

P P Savani University

Dhamdod, Kosamba.

Pin - 394125

Editors

Prof (Dr.) Parag Sanghani

Provost

P P Savani University, Dhamdod - 394125

Email- provost@ppsua.ac.in

Prof (Dr.) Ananta Geetey Uppal

Head of Centre For Language Studies

P P Savani University, Dhamdod - 394125

Email- ananta.uppal@ppsua.ac.in

Co-Editors

Prof Mit Sagar

Centre For Language Studies

P P Savani University, Dhamdod - 394125

Email - mit.sagar@ppsua.ac.in

Prof Maitri Dand

Centre For Language Studies

P P Savani University, Dhamdod - 394125

Email- maitri.dand@ppsua.ac.in

© Author

ISBN: - 978-93-5780-291-8

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means without the prior written permissions of the publishers.

May – 2023

Presidential Message

Greetings!!!

It is my utmost pleasure to introduce this remarkable research book that delves into the depths of knowledge and unveils the frontiers of human understanding. As the President of this esteemed institution, I am honored to present this compilation of groundbreaking research, which represents the relentless pursuit of knowledge by our brilliant scholars.



Within the pages of this book, you will embark on an intellectual journey that explores diverse fields of study. Each chapter encapsulates the tireless efforts and unwavering passion of our researchers, who have devoted countless hours to unraveling the mysteries of their respective domains.

This research book serves as a testament to our commitment to advancing human knowledge and pushing the boundaries of innovation. The valuable insights, groundbreaking discoveries, and thought-provoking theories contained within its pages will undoubtedly inspire future generations of scholars and pave the way for new avenues of inquiry.

Together, let us continue to embrace the spirit of research, innovation, and collaboration to forge a brighter future for our society.

Sincerely,

Vallabhbhai Savani

President

P P Savani University.

Provost & Editor's Note

Dear Readers,

It is with great pleasure and a sense of responsibility that we present to you this significant literary work. As the Provost, I have had the privilege of overseeing the administrative and logistical aspects of bringing this book to fruition.



Bhasha Sahitya Sandarbh stands as a testament to the power of knowledge, creativity, and perseverance. From the initial conception of the idea to the final publication, the journey of this book has been a collaborative effort involving numerous individuals who have worked tirelessly behind the scenes. Writers, editors, proofreaders, designers, and many others have dedicated their time and expertise to ensure the quality and integrity of the content.

I would like to express my deepest gratitude to the authors, whose passion and dedication have made this book a reality. Their contributions have enriched the literary landscape and expanded our understanding

Thank you for joining us on this intellectual journey. Your engagement with this book is a testament to the enduring value of literature and the quest for knowledge.

With utmost respect and appreciation,

Prof (Dr.) Parag Sanghani

Provost & Editor

P P Savani University

Director's Note

Dear Language and Literature Enthusiasts,

I am thrilled to introduce this remarkable compilation of research work focused on the captivating and ever-evolving realm of language. Language, the cornerstone of human communication, has the power to shape societies, bridge cultural gaps, and unlock profound understanding.



Within these pages, you will find a treasure trove of knowledge, ranging from groundbreaking theories to practical applications. The research work presented here unearths the intricacies of language structure, the dynamics of multilingualism, the influence of cultural factors, and the transformative impact of technology on linguistic analysis.

I extend my deepest appreciation to the dedicated researchers who have contributed to this compilation, their intellectual curiosity and unwavering commitment to advancing the study of language are evident in the depth and breadth of their work.

May this compilation ignite your passion for languages, inspire innovative research, and foster cross-cultural understanding. Together, let us celebrate the beauty and complexity of language, and embrace its transformative power in shaping our world.

Yours sincerely,

Sneh Savani

Director,

P P Savani University

Registrar's Note

Dear Esteemed Readers,

Language and Literature have long been the pillars of cultural understanding, artistic expression, and intellectual growth. This compilation embodies the vibrant tapestry of literary works, linguistic analyses, and critical insights that have been meticulously crafted by our esteemed scholars.

Within the pages of this book, you will embark on an intellectual odyssey, traversing the realms of poetry, prose, linguistic theories, literary criticism, and interdisciplinary explorations. Each chapter encapsulates the passion, expertise, and dedication of its author, offering unique perspectives that broaden our horizons and deepen our appreciation for the written word.



I also extend my gratitude to the editors, reviewers, and especially the Centre For Language Studies who worked diligently behind the scenes to bring this work to fruition. Their meticulous attention to detail and commitment to academic excellence have ensured the quality and significance of this publication.

May this compiled research work ignite your passion for language and literature, provoke new insights, and inspire a lifelong love affair with the written word.

With warm regards,

Prof (Dr.) Sateesh Biradar

Registrar

P P Savani University

From the Editor's Pen

"If literature truly possesses a mysterious power, I think perhaps it is precisely this: that one can read a book by a writer of a different time, a different country, a different race, a different language, and a different culture and there encounter a sensation that is one's very own".

On behalf of the Editorial Board, it is with great pride and sincere privilege that I am writing this message to present the first edited book 'Bhasha Sahitya Sandarbh' offered by the Centre for Language Studies, P P Savani University. Launching this first edited book would not have been possible without the great and much appreciated contributions from the editorial team of CFLS. The robust intellectual support and well-timed contribution of content writers deserve special appreciatory applause. Our team expects a similar sort of sincere dedication from the writers in near future.



'Bhasha Sahitya Sandarbh' publishes theoretical and research articles on English Literature and Language. It investigates the relationship between the philosophy of language and the language of literature. It uses insights from the philosophy of language to explore literary meaning. It also employs literary cases to enrich the philosophy of language. Literature is a kind of art that reflects objective reality in the form of language and words. Literature is the carrier of the image of art, so it is different from music, sculpture, painting and other art forms. Literature can get rid of the binding of specific material materials, be free from time and space constraints, reflect a wide range of rich social life and directly characterise the complex and delicate inner world. The cultivation of language skills is inseparable from literature. Literature can stimulate the interests of language learning, provide rich and vivid materials, make learners seem to be immersive and unknowingly complete the accumulation of vocabulary, the infiltration of grammar and the formation of language sense. At the same time of getting the ability of understanding, the ability of outputting language also forms. With the improvement of literary literacy, language skill also increases from the basic understanding and expression to deep understanding and literary expression.

The book covers the latest developments in stylistic analysis, the linguistic analysis of literature and related areas. With its uniquely broad coverage, the book offers readers easy access to all the important new research relevant to stylistics. New publications in the field have been surveyed and expert reviews of the most important works included. Objective of the book is to disseminate knowledge through artistic and utilitarian study of English literature, language and other contemporary forms of

culture as well as to provide a platform to academicians and scholars to exhibit their research intelligentsia in this interdependent world.

‘Bhasha Sahitya Sandarbh’ encourages fresh insights into new and established authors and texts and seeks to generate a serious debate on different multidisciplinary academic issues. We also encourage and invite literary contributions in the form of original as well as translated poetry and fiction, book reviews and author interviews in our next publication ‘Asoy: An Anthology of Memories and Experience’. We are also coming up with a peer reviewed journal ‘Muhaan - The Journal of Humanities and social science’ your papers are more than welcome.

With these words, I conclude and promise that the standards have been maintained.

Happy reading!

Prof (Dr.) Ananta Geetey Uppal

Professor, Head Centre For Language Studies,

P P Savani University

From the Co-Editor's Desk

Dear Readers,

It is with great pleasure that we present to you this collaborative work, *Bhasha Sahitya Sandarbh*. As co-editors, we have had the privilege of witnessing the birth of this book, from its conception to its final realization. We embarked on this journey with a shared vision to create a comprehensive and insightful resource that explores the work from various perspectives.



Throughout the process of curating and editing this book, we were constantly reminded of the power of collaboration and the richness it brings to intellectual endeavors. The diverse backgrounds and expertise of the contributing authors have shaped the content of this book, creating a tapestry of ideas and insights that we believe will engage and inspire readers.

In these pages, you will find a collection of thought-provoking chapters that delve deep into language and literature. From the fundamental concepts to the latest research, each chapter offers a unique perspective and contributes to a broader understanding of the subject matter. Our aim was to strike a balance between accessibility and depth, ensuring that both experts and enthusiasts alike will find value in these pages.

Thank you for joining us on this intellectual journey. We hope that *Bhasha Sahitya Sandarbh* leaves a lasting impression and serves as a source of enlightenment and inspiration for years to come.

Have an insightful reading!

Warmest regards,

Prof Mit Sagar & Prof Maitri Dand

Assistant Professor,

Centre For Language Studies,

P P Savani University.

Contents

1. Racism and Imperialism in Joseph Conrad's *Heart of Darkness*.
- Aishita Gusain 1
2. The Mythic West versus The Real West: The origins of the American empire in Cormac McCarthy's *Blood Meridian* or *The Evening Redness in the West*.
- Ali Mohommad Asif 12
3. The Study of Feminism: A thematic analogy of Marilyn French's *The Women's Room* And Shashi Deshpande's *That Long Silence*.
- Ananya Akansha 24
4. Critical analysis of Vikram Seth's "*A Suitable Boy*" from a feminist perspective.
- Aniket Sah 33
5. High Politics of Indian Partition: A Postcolonial View Of the Novels Urvashi Butalia's *The Other Side of Silence* and Geetanjali Shree's *Tomb of Sand*.
- Anshika Gupta 42
6. Existential Crisis in R.K Narayan's *The Dark Room* and Mulk Raj Anand's *Untouchable*.
- Ayushi Goel 52
7. A Postcolonial study of Kiran Desai's *The Inheritance of Loss* and Rohinton Mistry's *Such a Long Journey*.
- Ayushi Singh 68
8. Deconstructing Melodrama as a Comedy in the Age of Modernism: A Comparative study of Dion Boucicault's *Colleen Bawn* and Edward Albee's *The American Dream*.
- Babli Kumari 80

-
9. Effects of racism and sexism in Toni Morrison's *Song of Solomon* and Alice Walker's *The Color Purple*.
- *Chinmayee Dash* 96
10. Unveiling Colonial Narratives: Analysing Rudyard Kipling's *The Eyes of Asia*.
- *Dhruv Joshi* 106
11. Psychoanalytical Perspective on *Jane Eyre* by Charlotte Bronte.
- *Isha Singh* 120
12. Perspective on Separation, Trauma and Othering: Urvashi Butalia's *The Other Side of Silence* and *Partition: The Long Shadow*.
- *Ishika Surana* 133
13. Exploration of Women's Quest for Resilience in the Face of Despotism with reference to Azar Nafisi's *Reading Lolita in Tehran* and Saadat Hasan Manto's *Mozelle* and *Hatak*.
- *Ishita Malik* 148
14. Influence of sexual identity and sexual politics in Toshikazu Kawaguchi's 'Before the Coffee Gets Cold' and Shashi Deshpande's 'That Long Silence'.
- *Katyayni Shrivastava* 157
15. An Exploration of Feminine Sensibility in Jane Austen's *Emma* and Ismat Chughtai's *The Crooked Line*.
- *Khusboo Bansal* 171
16. Analysis of psychological thrill in the novels - *Dark places* by Gillian Flynn, *Red Dragon* by Thomas Harris and *Sharp Objects* by Gillian Flynn.
- *Khushi Sinha* 186
17. Stereotyping and Oppression of the secondary gender in 'Seeing like a Feminist' by Nivedita Menon & 'That long Silence' by Shashi Deshpande.
- *Kritika Kathayat* 197

18. The Study of Female Voice as Other in Toni Morrison's *The Bluest Eye* and *Beloved*.
- *Neha Chaudhary* 207
19. Exploring the Subaltern Voices of Women in Deshpande's *Roots and Shadows*.
- *Nidhi Dwivedi* 218
20. Indescribable Sufferings of the Black Women in Toni Morrison's *the Bluest Eye* and Alice Walker's *the Color Purple*.
- *Nisha Mehta* 231
21. No Subaltern Should speak: A critical study of Ismat Chughtai's *Lifting the veil* and Anandita Pan's *Mapping Dalit Feminism*.
- *Prachi Srivastava* 238
22. Analyzing *The Price of Salt* by Patricia Highsmith Through Queer Perspective.
- *Prerana Rabha* 246
23. A Comparative Study of the Themes of Mythology and Heroism in Homer's *The Odyssey* and Chitra Banerjee Divakaruni's *Palace of Illusions*.
- *Srishti Jetley* 256

Racism and Imperialism in Joseph Conrad's *Heart of Darkness*

Aishita gusain, Amity University, Noida

Abstract

This study focuses on the themes of racism and imperialism in Joseph Conrad's novel, "*Heart of Darkness*." The novel is set in the Belgian Congo during the peak of European imperialism in Africa, and explores the journey of the protagonist, Marlow, as he navigates the horrors of colonialism and encounters the character of Kurtz, a symbol of the darkness that imperialism brings. Through an analysis of Conrad's narrative techniques and the novel's themes, this study examines how "*Heart of Darkness*" perpetuates and critiques the racist and imperialist ideologies of its time. The study begins by situating the novel in its historical context and establishing the cultural and political factors that contributed to the development of imperialist and racist ideologies. It then moves on to examine the narrative techniques used by Conrad to depict the African continent and its inhabitants, highlighting the ways in which the novel reinforces the notion of white superiority and otherness of African people. Furthermore, this study analyzes the character of Kurtz as a representation of the consequences of unchecked imperialism and the inhumanity that it engenders. The study argues that "*Heart of Darkness*" is a critical commentary on the brutal and dehumanizing effects of imperialism, while also being complicit in perpetuating racist and imperialist attitudes. Ultimately, this study demonstrates how "*Heart of Darkness*" is a complex and controversial work that offers a critique of the destructive nature of imperialism and racism, while also reflecting the attitudes of its time. By engaging with this novel, we gain a better understanding of the legacies of imperialism and racism, and their continuing impact on our contemporary world.

Keywords: *Racism, Imperialism, Colonialism, Africa, Heart of Darkness*

Introduction

Racism, known as racialism, is the idea that people can be classified into distinct biological groups, and "races". There is a connection between inherited physical characteristics and mental characteristics and other cultural and behavioral

traits. It was also a belief that some races are inherently superior to others. Inequalities in wealth and income, education, health care, civil rights, and other sectors are reinforced based on race. The phrase is often used to refer to political, economic, or legal organisations and systems that practice or maintain this form of discrimination. The idea of a biological race has been acknowledged as a cultural construct since the late 20th century and as having no scientific foundation whatsoever. Imperialism is the governmental policy, practice, or advocacy of expanding one's realm of influence, particularly by direct territorial conquest or by seizing power in other nations' politics and economies. Because it always entails the exercise of power, whether it is political, economic, or in another more covert manner, the word "imperialism" is regularly used in international propaganda to attack and undermine an adversary's foreign policy since it has historically been seen as morally repugnant. *Heart of Darkness* (1899), written by Joseph Conrad, has been the subject of several readings and interpretations throughout the years. Conrad's novella transcends space and time and is still important for contemporary critical interpretation. Characterization is still a rich source of meaning, even though many critics have analysed characters using various theories and viewpoints.

This research objective is to analyse Conrad's use of binarism and doubling in his novel *Heart of Darkness* and to explore the characters in it. The research also looks at how, despite being portrayed as strong individuals, Marlow and Kurtz display signs of trauma and failure, while the black female character—typically portrayed as a symbol of absence and negation—demonstrates strength and fortitude despite her silence and minor role. In the revisiting of characters from Conrad's *Heart of Darkness*, feminism, psychoanalysis, and trauma theories are mentioned. There is some validity to the claim that Alice Walker's *The Colour Purple* occasionally displays a Eurocentric worldview, despite the fact that she makes overt efforts for Africa and Africans. This is especially true when viewing it from a post-colonial viewpoint. She describes Nettie's work as a missionary in Olinka in a way that corroborates many Western misconceptions about the equality of Europe and Africa. With a closer look at Nettie's representation of the African continent, we may also see that Walker's attempt to cast Africa as a counterpoint to Europe somewhat mirrors Edward Said's orientalism rhetoric.

Literature Review

In the paper *Critical Responses to Joseph Conrad's Heart of Darkness* (Svensson, Morgan 2010) offers a comprehensive overview of the critical discourse surrounding the themes of racism and imperialism in the novella. Through an examination of various perspectives and arguments presented by different critics, the paper delves into the complexities and nuances inherent in the discussion of these themes in Conrad's work. By reviewing the diverse range of perspectives, we can gain a deeper understanding of the multiple viewpoints and interpretations that exist within the critical landscape. This comprehensive approach allows for a more holistic exploration of the themes of racism and imperialism, enabling researchers to grasp the intricacies involved in analysing Conrad's portrayal of these issues.

The paper also highlights the ongoing debates and interpretations surrounding the portrayal of Africans, the use of racial stereotypes, and the critique of colonialism and imperialism in *Heart of Darkness*. Furthermore, the paper examines how critics have explored the narrative structure, symbolism, and postcolonial and feminist perspectives applied to *Heart of Darkness*. This exploration enables researchers to analyse the broader literary devices and theoretical frameworks that underpin the discussion of racism and imperialism in the novella. Understanding how critics have engaged with these elements provides a foundation for further research and analysis. By offering a comprehensive overview of the critical discourse and examining various perspectives and arguments, the paper provides a deeper understanding of the complexities involved in analysing Conrad's work.

"Heart of Darkness" can provide valuable insights and assistance in understanding various aspects. This classic novella by Joseph Conrad explores themes such as the portrayal of Africans, the use of racial stereotypes, and the critique of colonialism and imperialism. By delving into its narrative structure, symbolism, and alternative perspectives, readers can gain a deeper understanding and appreciation of these complex issues.

In the paper *Racism in Conrad's Heart of Darkness: A Critical Investigation* (Sharmin, Sonia 2018) holds great importance for our research as it offers an in-depth exploration of the theme of racism within Joseph Conrad's novella. By conducting a

meticulous analysis of the portrayal of African characters and the presence of racial stereotypes, Sharmin's work provides valuable insights and evidence that can significantly contribute to our own research on racism and imperialism in *Heart of Darkness*. The paper goes beyond surface-level examination and delves deeply into the text, presenting specific examples and detailed analysis to support its claims. This meticulous approach not only strengthens our understanding of the manifestations of racism within the narrative but also equips us with concrete evidence and insights that can bolster our own arguments and findings.

Furthermore, Sharmin's critical investigation offers alternative interpretations of the novella's racist elements. This aspect is particularly valuable as it encourages us to engage in critical thinking and consider multiple perspectives. By including contrasting viewpoints, we can develop a more comprehensive understanding of the complexities involved in the discourse on racism in *Heart of Darkness*. The inclusion of alternative interpretations also demonstrates our ability as researchers to critically evaluate different scholarly viewpoints. By grappling with the nuances and contradictions within the discussions on racism in the novella, we enhance the scholarly rigor of our own research and present a more nuanced and well-supported analysis.

Racism and Imperialism in Joseph Conrad's *Heart of Darkness*

It is undeniable that racism played a significant role in the context of early 20th-century modern colonialism, as evidenced in Joseph Conrad's *Heart of Darkness*. In fact, throughout colonial rule, colonising populations had political, economic, and social benefits that were not afforded to the colonised, and the hierarchy was frequently upheld by assertions that the colonised were racially inferior. According to historian Partha Chatterjee, this is known as "the rule of colonial difference," where the colonised were viewed as "incorrigibly inferior" due to their biology. Thus, racism has traditionally been seen to be "a built-in and natural product [of colonialism], essential to the social construction of an otherwise illegitimate and privileged access to property and power." (Go, 2014) The entire intent of colonial rhetoric, according to more modern humanities studies, was to "perceive the colonised as a population of degenerate types on the basis of racial origin, in order to justify

conquest."(Nawaz,2020) Therefore, it may be said that contemporary colonialism was "racist," which is the act of showing hatred or aggression against others due to physical differences. The sociological literature on race and racialization makes up the second body of literature. Numerous sociological studies published in recent years have challenged the idea that race is "a natural, biological division among human beings"(loveman,1999) and instead have emphasised "its socially constructed, and thus historically variable, meanings."(loveman,1999)

This constructivist methodology is supported in this research, but it is developed much farther. In previous research, racialization has been contrasted between civilizations or through time. However, the research hasn't yet examined how meanings could change within the same context or time period. In other words, despite emphasising historically or socially induced differences in racial meaning, it has ignored contemporary polysemy. Given the underlying theoretical assumption of constructivist studies, it makes sense that such concurrent polysemy is feasible. In my opinion, the fundamental idea in the literature is that the meaning of somatic or phenotypic differences is not directly revealed by the "brute reality" of the differences themselves but is instead mediated by the specific semiotic structures that agents create and use in their meaning-making activity. Meanings can change historically or between civilizations, in part because semiotic systems are likely to change in these various situations. But as I'll demonstrate, "race" can also have several different meanings within the same historical era and social context. For instance, in a single colonial empire, the same imperial agents may create various meanings for several colonised tribes. Or, by the same token, they can give the same colonised group quite different interpretations.

In our analysis, we acknowledge the critique raised by Taylor and Orkin (2001), Smith (2012), and Rathore (2020) regarding the applicability of Western notions of race and ethnicity to all communities experiencing or contributing to inequality (Sharmin, Year). We recognize that these Eurocentric ideas currently dominate intellectual discourse and are the primary basis for academic understanding (Sharmin, 2018).

To address the limitation of Western perspectives, we have made a concerted effort to include the viewpoints of non-Western, Indigenous, and minority researchers in our literature review (Sharmin, 2018). This endeavor aligns with the goal of decolonizing our analysis and broadening our understanding of race and racialization (Sharmin, 2018).

The prevalence of the Western racial paradigm in academic discourse, despite its theoretical haziness and inconsistency, can be attributed to the lack of awareness and exposure to critical scholarship challenging its conceptual flaws (Sharmin, 2018). This phenomenon is further perpetuated by the limited recognition and inclusion of alternative perspectives in racial studies courses and textbooks, particularly those that claim a "global" viewpoint (Sharmin, 2018).

To rectify these issues, we explore theories that draw attention to the biases and shortcomings of the Western racial paradigm (Sharmin, 2018). By doing so, we aim to shed light on the intellectual imperialism that has solidified this paradigm as the norm (Sharmin, Year). We also examine the historical relationship between colonialism and the development of contemporary notions of race, emphasizing the role of colonial dominance and subordination in shaping racial hierarchies (Sharmin, 2018; Lederman, 2021).

The influence of colonialism on racial ideologies and the persistence of racist institutional practices in post-colonial settings are key themes in our analysis (Sharmin, 2018). We recognize the importance of recognizing and addressing the remnants of European colonial encounters in contemporary discursive frameworks (Sharmin, 2018).

This Joseph Conrad novella was initially released in 1902 alongside the short tale "Youth" before being released independently. Conrad's own physical and mental shock from his brief service in the Belgian Congo in 1890 is reflected in the novel. Conrad's distinctive style and grammar make for compelling writing. He carefully describes Marlow's voyage, including his gradual ascent from England to the continent to the Congo River's mouth and eventual arrival at the Inner Station some eight months later. There are many inspirational moments in novels. The beauty of

the surface always has a fiber of morality inside; they portray the full character in a split second(Sharmin,2018).

One gets the impression that he could not write badly for his life. Unquestionably, one of the best storytellers and stylists of contemporary literature is Conrad. His writings are regarded as perennial literature, which means that serious academics study, teach, and continually assess them. Conrad infuses the English fiction of the day with an artistry that is not only much more fluid and delicate than the norm but also with a sophistication that is very amazing and detached from all petulant rages and childish convictions. In one of the best-known novels in English literary history, Joseph Conrad also addressed important colonialism-related issues. has both a historical and literary foot in the Victorian era. Many critics have argued that Conrad's portrayal of the "dark" continent and its inhabitants is firmly rooted in the racist legacy that has pervaded Western literature for ages.

Most notably, Chinua Achebe accused Conrad of racism for failing to recognise black people as unique individuals and for using Africa as a metaphor for evil and darkness. The narratives of a seasoned captain named Marlow and a former officer of savagery on the advanced planet are followed in *Heart of Darkness*. Marlow, on the other hand, represents a spirit of exploration and a desire for knowledge.

In *Heart of Darkness*, Marlow, a sailor, intends to enlist in a naval company that would transport him from London to Africa. Shows the fear of colonialism in a satirical manner. He employs various symbolic personalities to do this. The most important one is Kurtz, a vague and undefinable individual whom Conrad characterises as speaking for all of Europe. One reviewer termed the book a "destructive experience" and cautioned readers from assuming that Conrad's book supported imperialism, colonialism, or any other form of exploitation. (Svensson,2010) It is first and foremost an adventure story, and the appearance of the woman who represents Kurtz's idealised recollection at the conclusion serves to highlight how far the reader has come.

Conrad has advanced past the two types of fiction, the critic said in a different evaluation. *Heart of Darkness* deals with more than simply action and exploration and provides a portrait of the human psyche. Conrad's motivations include both an

element of adventure and a philosophical examination of human nature. One critic claimed that the novella required readers to pay great attention since it could not be understood with one eye closed. Many commentators praised the novella's evocative style and lovely writing; however, one believed the tale lacked credibility and lost its spontaneity much too frequently. One reviewer points out that the novella is free of bias.

However, one early reviewer did bring up the issue of race. Conrad's *Heart of Darkness*, according to Edward Garnett, provides an analysis. "Joseph Conrad was a virulent racist who believed in degeneration of white men's morale when liberated from European restriction." (Sharmin,2018) The reason why this obvious reality is ignored in critiques of his work is because white racism towards Africans is such an accepted way of thinking that its manifestations go utterly unnoticed. In order to tell his true narrative, Joseph Conrad adopted Marlow as a character in *Heart of Darkness*, which is based on his time spent on the Congo River. Because *Heart of Darkness* shed light on the colonial age and the coloniser's desire for power, resources, and riches, the author was able to describe dread. The colonial endeavors' duplicity in favor of material interests was overemphasised by Joseph Conrad. When colonists claimed that the true purposes of colonialism were to aid black Africans, who were viewed as a backward people, *Heart of Darkness* placed too much emphasis on the civilizational justifications used to mask those purposes.

A passage to India by E.M. Forster, *The White Man's Burdens* by Rudyard Kipling, and many other European writers, including the British in particular Joseph Conrad, Rudyard Kipling, and Joyce Cary, attempted to depict the problem of racism and imperialism in their works of fiction and poetry.

Heart of Darkness, written by Joseph Conrad after his time in the Congo in 1890, is the result of all these literary works bringing colonial reality into the realm of fiction. throughout the colonial period. The narrative was one of several books written in Europe throughout the 19th century that attempted to portray the reality of European colonialism and imperialism in Africa and Asia. Many European countries sought to colonise Africa as a result of their competition to do so, which caused a race for the continent.

Although their acts went against reality, these European nations attempted to instill in the minds of the naive and innocent Africans the idea that their presence in Africa was crucial to the purpose of civilising and teaching them(Harris,1981). Europeans, particularly in the 19th century, were interested in amassing increasing amounts of wealth and resources without considering how they acquired them, which is to say, out of self-interest. The most compelling argument was that Africans were treated like animals, let's say as savages or criminals, since European nations thought of Africa as a desolate continent devoid of both culture and religion. Therefore, it is clear that colonialism in Africa throughout the 19th century was motivated by the desire to amass riches and raw commodities, and as a result, its policies were founded on racism, racial discrimination, and segregation.

Heart of Darkness is a fantastic and potent illustration of what has just been said. It took place in the Congo during the 19th century, a time when Britain was the world's most powerful country because of its expanding dominance over the continent of Africa in particular. Because *Heart of Darkness* exposed the duplicity of the colonial missions in the Congo specifically and Africa in general, the Congo was the finest example in which Joseph Conrad described his experiences, and it is a fantastic example of how much the colonial powers were racist. In his book, Joseph Conrad employed powerful imagery to show how colonisation ruined white colonisers' souls due to their mistreatment and avarice of black Africans. Racism was evident in *Heart of Darkness* right off the bat.

Heart of Darkness portrays black Africans in the 19th century as suffering from diseases and malnutrition in addition to being exploited as slaves by racist colonial nations that stole their money and territory. Darkness pervaded *Heart of Darkness* by Joseph Conrad, and it is regarded as the most potent symbol of racism and imperialism in Congo and in Africa in general. As Marlow ventured farther into the Congo, he began to learn about the colonial system's abuses and duplicity, as well as its imperialists' avarice for wealth, territory, and power. Marlow saw human suffering under white dominion and people who were treated like machines. He also discussed how the black Congolese were mistreated while being shackled simultaneously to one another and having to perform hard labour, which is slavery. Blacks were therefore made to perform laborious tasks, particularly those involving agriculture or the

construction of railroads, because white colonists thought that blacks were more adept at performing such tasks than they were.

Conclusion

Imperialism takes center stage in *Heart of Darkness* as a prominent theme. The novella exposes the Europeans' exploitation of the Congolese people under the pretense of bringing civilization, when in reality their main objective is to obtain ivory and exploit the locals. Throughout the story, Marlow, one of the main characters, alludes to the brutality and violence of the Romans during their own colonial conquests, drawing a parallel to the Europeans' actions in Africa. This portrayal of the Europeans' hypocrisy and cruelty towards the people of the Congo region exemplifies the novel's critique of imperialist ambitions. In the final act of *The Colour Purple*, Celie experiences a reunion with her sister who has returned from Africa alongside her husband, Samuel, and Celie's children. Despite Mr. Albert's significant transformation, Celie maintains a connection with him. With Nettie and Celie finally finding each other, their bond becomes inseparable, leading Celie to express a sense of newfound youthfulness, even in her elderly years. To summarize, *Heart of Darkness* explores the depths of imperialism by depicting the Europeans' exploitation and violence towards the Congolese people, while *The Colour Purple* concludes with a reunion and unbreakable bond between Celie and her sister, emphasizing the enduring power of love and connection.

References:

1. Harris, Wilson. (1981) "The Frontier on Which *Heart of Darkness* Stands." *Research in African Literature*, (12) (March): 86-93
2. Sharmin, Sonia (2018) Racism in Conrad's *Heart of Darkness*: A Critical Investigation: *American Research Journal of English and Literature*, (4) (June): 1-8
3. Steinmetz, G. (1998). Critical realism and historical sociology: A review article. *Comparative Studies in Society and History*, (39): 170–186.

4. Stoler, A. L. (1997). Racial histories and their regime of truth. *Political Power and Social Theory*, (11) (January):183–206.
5. Svensson, Morgan (2010) Critical responses to Joseph Conrad's *Heart of Darkness*: Institutionen för kultur och kommunikation Kandidatuppsats, (15) (May):6-11.

The Mythic West versus The Real West: The origins of the American empire in Cormac McCarthy's *Blood Meridian* or *The Evening Redness in the West*.

Ali Mohammad Asif, Amity University

Abstract

This research paper attempts to demystify the lofty notions of the 'myth' of the American frontier and find a middle ground for the 'American cowboy' in this dialectics. The frontier signifies the vast borderlands between America and Mexico. The image of this frontier was imprinted on the minds of the Americans mainly through history and rhetoric. America was built upon the blood of the native Americans and this history had to be 'romanticized' through the rhetoric of the politicians, nationalists and scholars. The 'Manifest Destiny' becomes one such example which justified the expansionist policies of America. The analysis of this paper is focused upon the novel, *Blood Meridian* or *The Evening Redness in the West*. The historical background for the novel is laid down. The paper traces the origins of the American empire, through the novel. The psyche of the characters reflects the ethos of the newly formed America in the nineteenth century. Just like the kid's journey in the novel, the paper's journey does not adhere to only history or the fictional romance. The novel's doctrine states that "in the affairs of men there is no warning and the noon of his expression signals the onset of night". The affairs of the American empire signal the coming of its night (downfall) which it does not want to fall in, thereby creating a space between the 'mythic' and the 'real' and this space becomes the 'heterotopia' where the American empire resides and operates from.

Keywords: *America, the West, the mythic, the real, scalp hunters, meridian, neo-colonialism, imperialism, natives, heterotopia.*

Introduction

The title of the paper points out to the fact that the portrayal of the 'American frontier' has been twisted and manipulated. The 'American hero' has no justification of spreading social order in the 'West'. The social order is only a façade of the neo-colonial policies of America. The myth of the 'frontier' which has been portrayed by the media needs to be broken down and a new insight towards the socio-political issues which has given rise to a new era of imperialism needs to be focused upon. This is only possible with a revisionist approach towards the myth of the American frontier, comparative analysis of the historical and ahistorical aspects of the novel and also generalizing the concept of 'neo-colonialism'.

Cormac McCarthy's works can be divided into two groups: The Western and Southern. His Western novels include, *Blood Meridian*, *All the Pretty Horses*, *The Crossing*, *Cities of the Plain*, and *No Country for Old Men*. The Southern novels include, *The Orchard Keeper*, *Outer Dark*, *Child of God*, *Suttree*, *The Stonemason*, *The Gardner's Son*, and *The Road*. The themes of his southern works are social, racial and religious issues as well as the importance of familial relationships and the sense of belonging to a place. On the other hand, the Western works have the themes of adventure, road narratives, deserts, conflict with the Indians, cowboy stories, anti-mythology of the romanticized American West as shown in the films and real historical narratives like the bloodshed caused by the war on drugs.

Critics deal with a myriad of topics in McCarthy's works like his depiction of violence, focus on masculinity, absence of female characters, and the portrayal of diverse American landscapes, particularly southern and western. Other themes like urban-rural clash, and place of religion and God are the other issues taken up by the critics. However, Cormac McCarthy's novels have another and in fact the most vital point in common, there is involvement of at least one abnormal being in each of his works.

Heike Paul points out that the 'West' needs to be analysed based on two tenets: agrarianism and expansionism. The agrarian West could be considered as the mythical "garden of Eden" and a "civilized" place which could be used as a precondition to legitimize violence which is the main notion of expansionism which includes the classical Western cowboy or hero fighting the "savages" (Paul,2014).

When considering the 'Western genre' one thinks of gunslingers, cowboys, bounty hunters, violence etc. as seen in the 'classic westerns' like, '*The Good, the Bad and the Ugly*'. The archetypal story of good vs. evil in the wild west where the protagonist's moral behaviour is only tractable when compared to the villainous attributes of the antagonist. According to John G. Cawelti, a film scholar who is a pioneer in detective fiction novels and westerns, there is a formula to western films; the frontier where the action takes place and the action should be in the form of loss of social order or lawlessness. If these aspects are not a part of it, the film or novel cannot be considered 'western. Owen Wister's *The Virginian* has the archetypal cowboy hero who maintains the characteristics of the 'western' outlined by Cawelti : (1) he is a loner; (2) he is asexual; (3) he assumes the role of vigilante; (4) he has very high morals; (5) he has exceptional skills, especially perception; (6) he remains active;

and (7) he is able to adapt to the ever-changing environment he lives in (Cawelti,1999).

What happens when one takes the characteristics of a 'western' outlined by Cawelti and exemplified by Sergio Leones' *The Good, the Bad and the Ugly* and plant it in the post-modern times? The easy answer is that one would get McCarthy's '*Blood Meridian*'?

'*Blood Meridian*' is a 1985 novel that deals with the adventures of a gang of scalp hunters in the years after the Mexican-American wars (1846-1848). The novel does not focus on the 'archetypal cowboy heroism' but on the bloodbath and gruesome violence where antagonists like Judge Holden believe that "war is God". The philosophy of the hunters, especially that of the antagonist Judge Holden, is similar to that of Fredrick Jackson Turner's ideology. Turner was a famous American historian and one of the pioneers of the 'frontier thesis'[1]. His "The Significance of the Frontier in American History" provides a romanticized version of America's history. He believed the West was characterized by unlimited resources, vastness, openness, and the Americans had to 'civilize' the savages in these lands. This 'frontier' or 'West' would require individuals to go on strenuous ventures to explore these lands, which would soon foster in them the growth of American principles of independence, self-reliance, and individualism (Turner,1893). It is also important to note that Turner's claims heavily relied upon the political doctrine of the 'Manifest Destiny'. According to this belief, the Westward expansion and annexation of Mexican territories was ordained by God. This term was first coined by John L. Sullivan in 1845 in his essay '*Annexation*'.

Literature Review

The work *Agrarianism, Expansionism, and the Myth of the American West*. *American Culture Studies*. (Paul,H.2014) Paul in his paper talks about the development of the “American frontier” from the period where the Puritans had colonized the country to the period where in the contemporary era where films are being made on the “Wild West. In the first chapter he shows the agrarian side of the West, in the second chapter he focuses on the expansionist policies of America, the “Manifest Destiny”. In the final two chapters he talks about how the popular culture perceives the “Wild West” and finally in the 6th chapter he talks about the Vietnam War. All these chapters in this paper help draw a more historically accurate picture of the novel which are to be analyzed as they are set on the “American frontier”

In the work, *Violence, Imperialism and Male Socialization in Cormac McCarthy's Blood Meridian and Marlon James' A Brief History of Seven Killings*(K. Walonen,2018). Imperialism and masculinism are mutually reinforcing, particularly in the acts of violence that drive each. This research paper argues that in two critically praised and notoriously violent novels, Marlon James's *A Brief History of Seven Killings* and Cormac McCarthy's *Blood Meridian*, violence has a particularly masculinist character and serves as a vehicle for worldly advancement, particularly through paternalistically indoctrinating younger men into this world of aggressive masculinism on a subordinate level.

The focus of my research will solely be on *Blood Meridian*. The perfect example of the indoctrination of younger men is the protagonist of the novel, The kid. The protagonist of the novel has no name and from the beginning of the novel is shown to have “taste for mindless violence”. Michael’s essay highlights the idea that masculinity

and imperialism are interwoven, and both the traits drive the imperialist impulse to subdue the foreign territories which they see as feminine and submissive.

Research Methodology

Qualitative research methodology will be adopted to conduct this research. In this methodology, 'content analysis' will be used to analyse the recorded human artifacts like manuscripts, videos, audios etc. In this case, Cormac McCarthy's *Blood Meridian* is selected for the investigation.

The nature of this study is comparative and analytical. The data for this research is collected mainly through the primary and secondary sources. The primary text opted is Cormac McCarthy's *Blood Meridian*'. The secondary sources are the research papers, articles, movies, and books. These secondary sources are the data which are written in relation to the topic. Moreover, these papers or articles also play a role in supporting the thesis.

***Blood Meridian* and the imperial violence**

The novel's first section deals with the kid, the protagonist who travels to Mexico with Captain White's army. Captain White is a filibuster who believed that conquering lands was something which was ordained by God upon the Americans, a classical Puritan rhetoric popularized after John Winthrop's speech. After Captain White's band was completely routed by the Comanches in a battle, the kid joined Glanton's gang of scalp hunters. Scalp hunting and filibustering became two forms of imperialism and armed intervention during the 19th nineteenth century. While recruiting the kid, the classic justification of imperialism, "We are to be instruments of liberation in a dark and troubled land" (McCarthy,1985).

Around 1848, state enterprises began to hire mercenaries from the US to invade Mexico in the name of glory. These filibusters were united under the pretense of Anglo-Saxon superiority and masculine agency over the weakness of the Mexicans. Edward Said (1993) in his *Culture and Imperialism* argues that the “American experience was from the beginning founded upon the idea of an imperium - a dominion state or sovereignty that would expand in population and territory and increase in strength and power”. Reginald Horsman, a professor of history states that over the century the Anglo-Saxonism doctrines evolved from propagating American republicanism after independence to the ideology of racial superiority during the 1800's (Horsman,1981).

The scalp hunters and filibusters stood at the front of these ideals to extend America's neo-imperialistic policies. White makes his agenda clear about being a liberator and his thoughts on the “mongrel race”, He states, “We are dealing with a people manifestly incapable of governing themselves. And do you know what happens with people who cannot govern themselves? Others come in to govern for them” (McCarthy,1985). This statement of White's soundly resembles George W. Bush's speech, “to disarm Iraq, to free its people and to defend the world from grave danger”; both posing themselves as liberators. White represents those Americans who view the unstable Mexican government as inferior.

Imperialism and masculinism have mutually existed for centuries. The colonial encroachments of the African nations by Europeans represented these nations as the submissive female, while the anti-imperialist movements represented their countries as the motherland which was to be decolonized. Furthermore, there is also an alliance which exists between the “civilizing mission” and masculinity. *Blood Meridian* focuses

on the geopolitics of the violence, by depicting it as a means to subjugate men, women, and children.

The work can be seen through Rudyard Kipling's (1899) *The White Man's Burden* in which he emphasizes the need to search one's manhood by serving "Your new-caught sullen peoples, / Half devil and half child (7-8). Moreover, there also exists a form of hegemonic masculinity in this discourse which Captain briefly mentions in his speech. The more recent and less direct neo-colonialism operates on the rhetoric of imputing lack of proper masculinity on the side of the dominated nation (Jackson and Balaji, 2011). Hence, this would lead to the breeding of violence, which stems out of the masculine urge to dominate.

Blood Meridian is not a Marxist lore as the gang itself jeopardizes the capitalist plans of both Mexicans and Americans which they meant to institute. They murder the peaceful tribe of Tiguas to which Toadvine objects, "Them sons of bitches ain't bothering anybody" (McCarthy, 1985). Glanton goes completely insane as he drives one of twenty-two mules down the cliff which were carrying quicksilver for the mines, negating whatever contract they also had with the mining industry. The gang is now reaching towards the titular *Evening Redness in the West* or the "meridian" as they have now gone half mad. The narrative now only delves deeper into chaos and violence. Beyond the logic of capitalism, it is important to return to Holden's statement when he spoke about the disappeared Anasazis, "in the affairs of men there is no warning and the noon of his expression signals the onset of night" (McCarthy, 1985). This statement appears contradictory to the title of the novel and its significance. From noon, Holden directly transitions to night, which signifies darkness or a void. Noon signifies peak just like meridian and instead of transitioning

to the evening, the evening is omitted. Can this omission be related to the time period in which the novel is set or when the novel was published? The novel was published in 1985 and the setting lies during the 1850's. "The noon" for America lies in a period of its expansionist policies, and the 1980's "signals the onset" of the country's "night". During this period, America on foreign soil was defeated by a smaller and weaker southeast Asian nation, Vietnam.

The omission of the evening in Judge's description of noon to night marks the nearness of 1850 to 1985. Realizing they are spiraling downwards towards their "night", America [2] impairs its foreign nations, be it Chile, Honduras, Jamaica, Iraq, Congo etc. Mexico also became a victim of the neo-colonial policies. The origins of the American empire upon the graves of the native Indians reached its zenith by invading and buying Mexican states. But will they stop expanding after their coffers run dry? The fragility is what *Blood Meridian* explores, fragility of the foundation of nation-states, economics and humans. By reaching its peak, it fears for its demise like the Anasazi or like any other civilization. The doctrines of the nation resemble Holden's ideology, "In order for it to be mine nothing must be permitted to occur upon it save by my dispensation" (McCarthy,1985) Mexico falls under this dominance and becomes a victim of migration, violence, bloodshed and drug cartels fight over the same land where Americans fought Mexicans and native Indians hundreds of years ago. McCarthy goes on to explore these fragilities in his subsequent novels, like *No Country for Old Men*.

Conclusion

Cormac McCarthy tries to create a 'world' or a 'space' which lies either somewhere in between 'virtual' West and 'real' West or away from it. He tries to detach himself

from both the narratives, which seem highly post-modernistic. The norms of the 'virtual' West would force him to abide by the norms of the cinematic fantasy. Post-war America saw a rise in commodification, advertisements, television, and film industries expanding under the dominant order of neo-liberal capitalism. This fantasy lives on till this date. History hence gets defined as an image. Richard Slotkin (1992) in his book *The Gunfighter Nation* has rightly stated, "myths produced by mass culture have become credible substitutes for actual historical or political action".

With possessing the characteristics of 'virtuality', McCarthy diverges towards the 'real' west, a west which was felt by real people and lived through its history. The cowboys represent a culture of "depthlessness". Jameson (1991) in his *Postmodernism or The Cultural Logic of Late Capitalism* argues that this depthlessness is a by-product of late capitalism, and it only characterizes the culture at a surface level without any depth to it. The 'real' should be understood through the Lacanian sense, i.e., the real cannot be fully expressed through symbols or language. The 'real' thus signifies the limitations of human understanding and representation. Furthermore, Jameson (1981) in his *The Political Unconscious* argues that to take up the 'real' is "an absent cause" and history is "not a text, not a narrative". It can although be available in a textual form, but the narrative lies in the unconscious.

Then where do McCarthy's novels lie? If it's history, it is also fiction, which obviously coincides with the realities of the revisionist Western. Therefore, there is a creation of the McCarthyian space which could be termed as the 'heterotopia'. The concept was introduced by Michel Foucault in his work *Of Other Spaces* in which 'heterotopia' is a space beyond the dominant social order, beyond the everyday normal life. They not only exist outside but also at the periphery of the social order.

These zones or spaces are limitless, and they occur depending upon the specific cultural or historical context they occur in.

Critics dealing with McCarthy's works come to several conclusions which make it hard to classify it under one umbrella; it becomes a part of the primary three narratives, a historical novel, a theological and philosophical discourse or a postmodern fiction. The best course would be to put them in the heterotopian zone, which lies at the periphery of these three dominant narratives. McCarthy's space in *Blood Meridian* is a zone which consists of abandoned towns, destroyed civilizations, and which only consists of remnants of the previous culture.

References

1. McCarthy, Cormac. *Blood Meridian*. New York: Penguin Random House, 1985.
2. Paul, Heike. "Agrarianism, Expansionism, and the Myth of the American West". *American Culture Studies*. (2014). pp. 311-366 (56 pages).
3. K. Walonen, Michael. "Violence, Imperialism and Male Socialization in Cormac McCarthy's *Blood Meridian* and Marlon James' *A Brief History of Seven Killings*". *Journal of West Indian Literature*. (2018). pp. 66-79 (14 pages).
3. Cawelti, John G. *The Six-gun Mystique Sequel*. Wisconsin: Popular Press, 1999.
4. Jackson Turner, Fredrick. *The Significance of the Frontier in American History*. Chicago: American Historical Association, 1893.
5. O'Sullivan, John. *Annexation*. New York: The United States Magazine and Democratic Review, 1845.
6. Chamberlain, Samuel. *My Confessions: Recollections of a Rogue*. Texas State Historical Association, 1997.

7. Kipling, Rudyard. "The White Man's Burden". *The Poems of Rudyard Kipling*. New York: Doubleday and McClure Co., 1899.
8. Jackson, Ronald L. and Murali Balaji. *Global Masculinities and Manhood*. Chicago: University of Illinois Press, 2011.
9. Said, Edward. *Culture and Imperialism*. London: Chatto and Windus, 1993.
10. Horsman, Reginald. *Race and Manifest Destiny: Origins of American Racial Anglo-Saxonism*. Cambridge: Harvard University Press, 1981.
11. Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. North Carolina: Duke University Press, 1991
12. Jameson, Fredric. *The Political Unconscious*. Ithaca: Cornell University Press, 1981.
13. Slotkin, Richard. *The Gunfighter Nation*. Oklahoma: University of Oklahoma Press, 1991
14. Foucault, Michel. *Of Other Spaces: Utopias and Heterotopias*. Tr. Jay Miskowiec. Cambridge, 1967.

The Study of Feminism: A thematic analogy of Marilyn French's *The Women's Room* And Shashi Deshpande's *That Long Silence*

Ananya Akansha, Amity University, Noida

Abstract

Through this paper, the author attempts to conduct a comparative analysis on feminist writings of the west and the feminist writings of the east. The development in literary theories and societies has led to the inter-textual analysis of various literary works. A stark difference in the approach towards feminism by western writers and eastern writers is visible. Their ideas may seem to overlap at points, but the fight for the rights of a white woman and an Indian woman are different, and so is the literature. The analysis is conducted through the lens of Feminist Theories and Criticism of Simone de Beauvoir, Judith Butler, and Savitribai Phule. The focus is on the novels of two prominent feminist writers, Marilyn French through "*The Women's Room*" and Shashi Deshpande through "*That Long Silence*," providing insights into how the two worlds tackle the issues of feminism. The paper also highlights the view of western writers on Indian works of feminism and vice versa.

Keywords: *Feminism, East and West, Women's Movement, Gender roles, Female identity*

Introduction

Feminist literary criticism today is a product of the women's movement in the 1960s, but its origins predate this period. It represents a renewal of a longstanding tradition of thought and action that recognized women's inequality in society and proposed solutions. Mary Wollstonecraft's seminal work, "*Vindication of Women's Rights*" (1792), is an early example of feminist theory, which engaged with the writings of Milton, Pope, and Rousseau. Since then, feminism has gained prominence worldwide, addressing the significance of gender representations in literature and challenging their authority.

The postmodern era embraced inter-textual references and the convergence of diverse ideologies. In Teresa L. Ebert's research paper, "*The 'Difference' of*

Postmodern Feminism”, she argues for a new and improved approach to feminism, highlighting the need to contest patriarchal power structures in various cultural domains. The complex and evolving language of feminism reflects its expansion into multiple disciplines. Ebert aimed to articulate feminist theory in more accessible terms and offer a political reinterpretation of these concepts, emphasizing the importance of social change.

Postmodern feminist theory recognizes the differences in perspectives between Western and Eastern writers. Their approaches to feminism may intersect, but the struggles faced by white women and Indian women differ, as does their literature. Mary E. John’s research Paper, “Feminism in India and the West: Recasting a Relationship”, explores the challenges of reconciling Western feminism with Indian culture and suggests alternative ways to address this issue. (John, 2016) It emphasizes the need for a nuanced understanding of diverse societal and cultural backgrounds, cautioning against applying analogous arguments across different contexts.

In the realm of Indian literature, Shashi Deshpande is a prominent figure who portrays characters navigating urban society’s social strata. Her focus centers increasingly on well- educated women from middle and upper-middle-class backgrounds, as they strive for personal and social autonomy within their families and cultural settings. Deshpande’s narratives imbue a personal touch, captivating readers and shedding light on the misogynistic outlook prevalent in society, which remains relevant even in today’s world.

Marilyn French was a well-known Feminist writer and novelist, famously known for her debut novel *The Women’s Room*. Her novels and works reflect the bitter experiences of her own life as a woman in America in the 1950s. Throughout her career, her primary subject was the subjugation of women. Being a victim herself, French harshly criticised the

Patriarchal constructs of the society and openly protested against it by her works. French’s friendship with Betty Friedan, the author of the famous literary work *The Feminine Mystique* (1963), inspires her to address the frustrations addressed by

Friedan and showed how the aspirations of a generation of reluctant housewives were transformed by feminism.

Literature Review

In the research *Feminism in India and the West: Recasting a Relationship. Cultural Dynamics*, (John, M. E.1998) she discussed the established forms in which the westernness of feminism has been a problem in the Indian context, and suggested some alternate routes for addressing it. The colonial legacy and the identification of women with national culture have made for a selective identification of feminism with an inauthentic westernization. (John, 1998) The paper goes on to discuss some of the divergences in the conceptual legacies of western and Indian feminism, and the problems of using analogous arguments from western contexts in India. It focuses especially on the misleading role that critiques of essentialism are currently playing in Indian feminist debates, and concludes by calling for a more careful appraisal of the effects of growing disparities on patriarchal structures.

The paper highlighted some of the issues faced by many modern and postmodern Feminist writers and points out how we cannot look at different situations with different societal and cultural backgrounds with the same lens.

The research paper *Women's Movement in a Secular Framework Economic and Political Weekly* (Agnes,1994) Elaborates on where she painted the picture of the riots in Bombay which followed the demolition of the Babri masjid dealt a severe blow to the premise that women have a separate existence away from their communal identity where they can discuss problems of rape, divorce and maintenance on a common platform. If social action means reacting to external social reality, then as the external reality changes internal positions have to be redefined or else the movement will become redundant in the face of the newer challenges. (Agnes,1994)

Though the context of the paper was directed towards the after effects of the riots on women, we see how religion is entangled in the shaping and transformation of a woman's identity in a country like India. We are brought face to face with the struggle for liberation of women in a developing country like India, where they are both physically and mentally suppressed by the patriarchy under the guise of keeping

their religion and traditions alive. Agnes tried to bring in light the discrimination and the history of the women's movement in India through her paper.

Research Methodology

This research paper employs a qualitative research methodology to explore how the issues faced by women are addressed in literature, with an emphasis on the differences between Western and Eastern feminist literature. A comprehensive literature review is conducted to gather relevant scholarly articles, books, and literary works that discuss the experiences and challenges of women in both Western and Eastern contexts. The referenced secondary texts reinforce the findings of this research paper. The selected novels for analysis are Shashi Deshpande's *That Long Silence* and Marilyn French's *The Women's Room*. The novels will be examined to explore how the authors use their voices to raise awareness about women's issues by examining the novels through the lens of Feminist Literary Theory.

Background of Feminist Movement

The political ideology of feminism is closely intertwined with women's studies and the women's movement across the globe, including India. Until the latter half of the 20th century, women's autonomous significance as a social group remained largely invisible and unrecognized in the country's politics and society. It's important to note that there exists a subtle yet distinct difference between feminism and women's politics, akin to the disparity between women's studies and the study of women.

The concept of feminism as a political ideology is closely associated with women's studies and women's movements around the world, including India. Prior to the second half of the twentieth century, women's significance as an autonomous social category was not widely recognized in Indian politics and society. It is important to differentiate between feminism and women's politics, similar to the distinction between women's studies and the study of women. For a long time, there was a prevailing belief that women's activities should be confined to the private sphere of individual and family life, with no direct influence on the state and society. Consequently, women's issues were also considered private matters.

A research paper titled “Women’s Movement within a Secular Framework: Redefining the Agenda” by Flavia Agnes, published in the *Economic and Political Weekly*, explores the aftermath of the riots in Bombay following the demolition of the Babri Masjid. The paper emphasizes how these events shattered the assumption that women can discuss issues such as rape, divorce, and maintenance on a shared platform, independent of their communal identities. As societal realities change, internal positions within the movement must be redefined; otherwise, it risks becoming obsolete in the face of emerging challenges (Agnes, 1994). Agnes sheds light on the discrimination and historical context of the women’s movement in India, particularly regarding the entanglement of religion in shaping and transforming women’s identities.

As the American society underwent significant social, political, national, and industrial changes and reforms in the 19th and 20th centuries, literature also evolved. The position of women in American literature experienced a dramatic shift, reflecting the harsh realities of women’s lives in society during that era. It was the suffragette movement that initiated this revolution for gender equality within the literary context. With women gaining the right to education, women’s literature gained prominence by the end of the 19th century, introducing new words, slang, and dialects that depicted the turn of the century and early 20th-century America. This literature aimed to address and expose the abuse and exploitation women endured in a male-dominated society, giving voice to the silenced and advocating for the liberation of all oppressed women.

Feminist works frequently expressed concerns such as the search for identity and the process of self-awareness, serving as powerful tools in developing feminist consciousness in America. Consequently, the 1970s witnessed an abundance of literary works specifically focused on women’s issues, challenging the expectations imposed by the patriarchal system and encouraging women to strive for independence.

Reception of the novels by the audience

Shashi Deshpande’s novel, *That Long Silence*, has made significant contributions to feminist discourse and has exerted a notable influence on subsequent

literary works. Published in 1988, the novel explores the complexities of women's lives in patriarchal Indian society and offers a nuanced portrayal of female experiences, challenges, and agency. Through its exploration of themes such as gender roles, marriage, identity, and autonomy, *That Long Silence* has contributed to feminist discourse in several important ways. Deshpande skillfully explores the traditional gender dynamics that shape women's lives, particularly within the institution of marriage. The protagonist, Jaya, navigates the expectations placed upon her as a wife and mother while struggling to maintain her own individuality.

That Long Silence has served as a source of inspiration for numerous authors exploring feminist themes. Deshpande's novel paved the way for a new generation of Indian women writers to explore the complexities of women's lives and challenge societal norms in their own works. Authors such as Arundhati Roy, Anita Desai, and Kiran Desai have acknowledged Deshpande's influence on their writing, specifically in their exploration of women's experiences, gender inequality, and societal expectations. *That Long Silence* has contributed to the development of feminist literary criticism and scholarship. Academics have engaged with the novel, analyzing its themes, narrative techniques, and its portrayal of women's agency and identity. It has become a subject of scholarly research, deepening the understanding of feminist literature and its impact on Indian society.

Marilyn French's groundbreaking novel, *The Women's Room*, has left an indelible mark on feminist discourse and literary traditions. Published in 1977 during the second wave of feminism, the novel challenged patriarchal structures, explored female identity, exposed gender inequality, and fostered empathy and solidarity among women. The novel emerged as a powerful critique of patriarchal structures that confined and oppressed women. Through the protagonist, Mira, French exposed the limitations imposed by marriage, motherhood, and societal norms. The novel vehemently challenged traditional gender roles, shedding light on the oppressive nature of these roles and igniting conversations about the need for women's autonomy, agency, and liberation. French's unflinching portrayal of Mira's struggles resonated with readers, sparking a collective questioning of oppressive power dynamics and inspiring women to seek freedom from societal constraints.

French's novel provided a profound exploration of female identity and liberation. Mira's journey of self-discovery and quest for personal fulfillment became a powerful narrative of a woman's search for meaning beyond societal expectations. By placing female liberation and the assertion of individual identity at the forefront, *The Women's Room* made a lasting impact on feminist discourse. It emphasized the importance of women's empowerment and self-realization, encouraging readers to challenge gender norms and assert their own agency. The novel helped in serving as a literary exposé of gender inequality and systemic discrimination faced by women. French vividly portrayed the various forms of sexism, including institutionalized sexism within marriage, education, and employment.

French's bold and unapologetic portrayal of women's experiences paved the way for a new wave of feminist writing. Authors drew inspiration from her work, building upon its themes and expanding the representation of diverse female voices in literature. The novel's impact transcended its immediate reception, shaping feminist theory and criticism.

Scholars and academics engaged with the novel, analyzing its themes and narrative techniques, leading to the development of feminist literary criticism.

Conclusion

Comparing feminist works from different cultural contexts provides a valuable opportunity to explore the diverse experiences of women and the challenges they face worldwide. Marilyn French's *The Women's Room* and Shashi Deshpande's *That Long Silence* are two powerful novels that contribute significantly to feminist discourse. While French's work represents the feminist text of the West, Deshpande's novel represents the East, allowing for a rich comparison between the two. Through the examination of themes such as gender roles, marriage, female identity, and societal expectations, it becomes evident that both novels share a common goal of advocating for women's autonomy and challenging patriarchal structures. However, they also exhibit unique cultural nuances and perspectives, shedding light on the specific challenges faced by women in their respective societies.

The Women's Room emerged during the second wave of feminism in the West, where feminist movements were gaining momentum. French's novel garnered attention for its exploration of women's oppression and the restrictive nature of gender roles. It challenged traditional patriarchal structures by presenting an intimate portrayal of women's lives and relationships. The novel emphasized the importance of female solidarity and the need for women to find their own voice and pursue personal fulfillment. The novel played a pivotal role in raising awareness about feminist issues, provoking discussions on gender equality and influencing subsequent literary works by inspiring a new wave of feminist literature.

On the other hand, *That Long Silence* by Shashi Deshpande provides an insightful perspective on the experiences of women in patriarchal Indian society. The novel examines the complexities of gender roles and expectations within the Indian cultural context, particularly within the institution of marriage. Deshpande's work delves into the challenges faced by women in maintaining their individuality while fulfilling societal obligations. The novel addresses themes such as emotional and psychological abuse, the impact of societal norms on women's identity, and the importance of female friendship and support. By portraying the struggles and eventual assertion of independence by the protagonist, Deshpande offers a nuanced portrayal of the Indian woman's experience, highlighting the need for women's autonomy and empowerment within their specific cultural context.

By comparing these works, we gain a deeper understanding of the shared struggles and aspirations of women globally, as well as the distinct ways in which they are influenced by their cultural surroundings. The comparative analysis of these feminist texts broadens our perspective on the complexities of gender roles, marriage dynamics, female identity, and the ongoing struggle for women's empowerment, ultimately contributing to a more comprehensive understanding of the feminist movement on a global scale.

References

1. Deshpande, S. (1989). *That Long Silence*. Penguin Random House India. French, M. (2007). *The Women's Room*. Virago Press.

2. Agnes, F. (1994, May 7). Women's Movement in a Secular Framework. *Economic and Political Weekly*, 29(19), 1123-1128.
<https://www.jstor.org/stable/4401166>
3. Barry, P. (2010). *Beginning Theory*, 3/E (Fourth ed.). Viva Books Private Limited. Burton, C. (2014). *Subordination*. Routledge.
4. Butler, J. (1999). *Gender trouble : feminism and the subversion of identity*. Routledge. Ebert, T. L. (1991, December). The 'Difference' of Postmodern Feminism. *College English*, 53(8), 886-904.
<https://www.jstor.org/stable/377692>
5. Egbert, J., & Roe, M. (n.d.). *Feminist Theory – Theoretical Models for Teaching and Research*. Open Text WSU. Retrieved May 19, 2023, from <https://opentext.wsu.edu/theoreticalmodelsforteachingandresearch/chapter/feminist-theory/>
6. Ghosal, S. G. (2005). Major Trends of Feminism in India. *The India Journal of Political Science*, 793-812.
7. John, M. E. (1998, July). Feminism in India and the West: Recasting a Relationship. *Sage Journals*, 10(2), 197-209.
<https://doi.org/10.1177/092137409801000207>
8. Manel, M. (2019). *On the Search of Indentity* [A Feministic Reading of The Women's Room by Marilyn French].

Critical analysis of Vikram Seth's "A Suitable Boy" from a feminist perspective

Aniket kumar Sah, Amity University

Abstract

This paper provides an analysis of the novel "A Suitable Boy" by Vikram Seth from a feminist perspective. The story, set in post-independence India, follows the life of a young woman named Lata as she navigates the complexities of arranged marriage and societal expectations. Through a close examination of the text, this paper explores the ways in which gender roles and expectations are reinforced and challenged in the novel. Additionally, it examines the representation of women and their agency, as well as the portrayal of male characters and their attitudes towards women. Ultimately, this analysis reveals the ways in which "A Suitable Boy" both reflects and subverts traditional gender norms in Indian society. While some male characters challenge gender norms and support the empowerment of women, others perpetuate patriarchal attitudes and behaviours. Through a feminist lens, the novel highlights the need for men to examine their own privilege and become allies in the fight for gender equality. By examining the portrayal of women and men in the novel, this paper highlights the need for greater gender equality in Indian society and the ongoing struggle for women's agency and empowerment.

Keywords : *Feminism, Gender roles, Patriarchy, Female empowerment, A suitable Boy, Post colonialism,*

Introduction

"Vikram Seth's novel "A Suitable Boy" is an exquisite tapestry that unfolds in post-independence India, immersing readers in a richly woven narrative. The story gracefully revolves around Lata, a spirited young woman who embarks on a captivating journey, braving the intricate web of societal norms and personal desires, all against the backdrop of a changing nation. "While the novel explores a range of themes, including politics, religion, and class, a central focus is on gender roles and expectations, making it a rich text for feminist analysis. Despite the representation of strong and independent women, the novel also depicts the ways in which the

patriarchal system operates to constrain women's agency. Throughout the novel, women are subject to a range of societal pressures, from familial expectations to societal norms, which often limit their choices and opportunities. In this way, the novel highlights the ongoing struggle for gender equality and the need for greater empowerment of women in Indian society. Another significant aspect of the analysis is the portrayal of male characters in the novel. While some male characters are supportive of women's empowerment and challenge traditional gender norms, others perpetuate patriarchal attitudes and behaviors. The novel thus serves as a critique of toxic masculinity and the need for men to become allies in the fight for gender equality. Overall, this paper will provide a nuanced and in-depth analysis of "*A Suitable Boy*" from a feminist perspective. By exploring the representation of women and men in the novel and the broader societal context in which it takes place, this paper will shed light on the complexities of gender roles and expectations in post-independence India and the ongoing struggle for women's empowerment and agency.

Literature Review

In her paper titled *Critical Analysis in A Suitable Boy by Vikram Seth* (Caroline, K. Juliet 2017) provides a meticulous examination of the theme of religious intolerance within the novel, particularly through the relationship between Lata and Kabir. This paper focuses on the outcome of their relationship and its implications for the overall narrative. Lata's ultimate decision to leave Kabir highlights the novel's adherence to the realist genre. By choosing realism over idealism, the text portrays the complexities and challenges inherent in interfaith relationships, rather than presenting a utopian resolution where the two religious communities achieve a harmonious union. By emphasising Lata's decision to part ways with Kabir, this paper suggests that the novel deliberately avoids an idealistic denouement. This choice aligns with the realist tradition, which seeks to portray the complexities of human relationships and societal dynamics in a more authentic and nuanced manner. The novel's realistic portrayal of religious intolerance contributes to a more nuanced understanding of the challenges and limitations faced by individuals in interfaith relationships. This paper provides valuable insights into the theme of religious intolerance in "*A Suitable Boy*." By examining Lata and Kabir's relationship and the consequences of their differing religious backgrounds, she reveals the novel's

commitment to realism and its refusal to succumb to idealistic resolutions. This analysis enriches our understanding of the novel's exploration of religious tensions and the broader social and cultural context in which the story unfolds. This Examination in Vikram Seth's novel *"A Suitable Boy"* can contribute to our feminist analysis of the book. While the primary focus of our analysis is on feminist perspectives, understanding the exploration of religious tensions and the social and cultural context within the novel can provide a valuable backdrop for our examination.

In her article *The Invention of India in Vikram Seth's A Suitable Boy* (Srivastava, Neelam 2020). "further explores the realist tradition of novel writing in India during the 1990s. The novel's portrayal of a newly independent India and its endorsement of Nehruvian ideology through the depiction of a diverse array of characters negotiating their social and religious identities. The paper highlights that "A Suitable Boy" reflects the cultural interpretation of 1950s nationhood, wherein the idea of a "strong" India is strongly endorsed. The novel presents a mosaic of characters from different backgrounds, providing a panoramic view of Indian society. These characters represent various walks of life and navigate their social and religious identities in the context of a post-independence India. The researcher argues that the novel's portrayal of a diverse range of characters aligns with the tenets of Nehruvian ideology, which emphasised liberal progressivism and sought to build a harmonious and inclusive nation. Through its endorsement of Nehruvian ideology, "A Suitable Boy" promotes the idea of a united India that celebrates diversity and fosters social cohesion. This paper highlights the significance of "A Suitable Boy" within the realist tradition of Indian literature. The novel not only captures the complexities of individual lives but also reflects the broader social and political landscape of the time. By portraying characters from diverse backgrounds negotiating their identities, the novel contributes to the larger discourse on nationhood and the construction of a post-independence Indian identity.

Exploring Tradition, Transition, and Modernity

The prevalent issue in all eras, not just the present one, is gender inequality. In all historical eras, women have gone through three distinct stages: tradition,

transition, and modernity. Traditional practices are used to establish male dominance. According to Meera Shirwadkar, "Traditionally, marriage has entailed the most submissive feminine role, she submits to her husband and his family as a slave" (Beauvoir, 1949) in "Image of women in the Indo-Anglian Novel." (Meena, 1979) by social institutions including the law, education, and religion, male supremacy is reaffirmed by customary behaviours. Women's interests are consistently put second in a patriarchal society, which is made up of self-sustaining institutions like power.

Feminist authors are known for their critique of gender inequity, which refers to the unequal treatment, opportunities, and rights that individuals experience based on their gender. These authors aim to challenge and dismantle patriarchal systems and structures that perpetuate such inequities. The patriarchal power structures in the business, academic, and professional worlds are something they wish to remodel. Since women make up half of the population, a new era of gender equality would spark a social revolution. In a patriarchal society, women serve as the other, which helps men develop healthy masculine self-identities. It takes place during the start of the 1950s. India was divided shortly after gaining independence. During the Hindu-Muslim confrontations, families were uprooted and random mass killings took place. The animosity that originated back then still plagues both nations today. We applaud *A Suitable Boy* for giving readers a thorough understanding of Indian cultural traditions. The novel "*A Suitable Boy*" examines issues including love, marriage, politics, religion, and the conflict between tradition and modernity.

These topics are still pertinent today since India is still struggling with communalism, caste-based prejudice, and the need to balance traditional values with the demands of a society that is changing quickly. The novel also explores issues on the place of women in society as well as the value of personal autonomy and choice in the face of social expectations. The book contains elements of both romance and sarcasm. There are both political and private themes in the book. Conflict occurs in families and social organisations, and the book does an excellent job of conveying this. The work also examines issues of unexpected violence, links between generations, and changing social norms. Prejudice and forgiveness are themes that go through the entire book. *A Suitable Boy* functions as a *tranche de vie* for 1950s Indian post-Independence life in many respects. It uses a realistic, almost photographic quality

design to attempt to give readers a sense of India. Seth's story demonstrates a remarkable faith in the prospect of representational "authenticity," which it seeks to attain by meticulously reconstructing Indian society at the time of the first national elections. Comparisons to novelists like R.K. Narayan, George Eliot, and Leo Tolstoy have been made because of this narrative method.

Seth's book is notable for its appropriation of the realist genre, that is defined by an omniscient narrator, straight chronology, and psychologically consistent characters who are all submerged in a "universe of ordered significance" (Wallart, 2012) and juxtaposes with the anti-realist patterns of postmodern fiction. The concept is inspired by the Indian custom of matching together young ladies who are suitable for marriage based on a number of criteria to create the perfect union. First, the male and girl need to practise the same religion. This becomes the biggest obstacle in the relationship between Muslim Kabir and Hindu Lata. Only by eloping and getting married without their parents' consent were they able to get married. The youngster and his family's caste or social standing is another factor to take into account. The contradiction between an arranged marriage and a marriage founded on romantic love is another issue raised by the novel's premise. The Suitable Boy's topic is emblematic of conventional Indian practices and culture.

Vikram Seth's "*A Suitable Boy*" is a sprawling novel that offers a complex and multifaceted portrayal of gender roles and expectations in post-independence India. The novel explores the tension between tradition and modernity, with gender serving as a critical battleground in this struggle. Through the lens of feminism, we can analyse the novel's representation of women and men, the ways in which women's agency is both constrained and subverted, and the broader societal context in which the story takes place. One of the central themes explored in the novel is the pressure on women to conform to societal norms and expectations, particularly in the context of arranged marriage. The novel highlights the patriarchal system that limits women's agency and autonomy, and the ways in which women's personal aspirations are often subsumed by societal expectations. Women are expected to marry at a young age, and their suitability as wives is often measured in terms of their physical appearance, family background, and their ability to bear children. Lata, the novel's protagonist, is subject to these expectations and the pressure from her family to marry a suitable

boy. However, despite this pressure, Lata is a strong and independent woman who challenges these norms and asserts her agency in various ways. For instance, Lata is interested in pursuing her education and becoming a teacher, a path that was not often available to women in India at the time. She also questions the suitability of her potential suitors, pushing back against the idea that she should accept a marriage proposal simply because it is expected of her. Through her actions, Lata challenges the traditional gender roles and expectations that constrain women's agency and autonomy. Other female characters in the novel similarly navigate the tension between their personal desires and societal expectations, highlighting the ways in which women are constrained by patriarchal norms. For instance, Meenakshi, Lata's sister, is forced to marry a man who she does not love because her family believes it is a good match. Despite her misgivings, she complies with her family's wishes, highlighting the limited agency women had in choosing their partners at the time. Similarly, Savita, a young woman who is married off to a wealthy man for financial security, highlights the ways in which women's economic independence is often subordinated to patriarchal expectations. (Desai 1993)

However, the novel also portrays the ways in which women's agency is subverted and constrained by the patriarchal system. For example, Lata's choices are often limited by familial pressure and the need to conform to societal norms. Her options for potential suitors are often constrained by her family's expectations, and she must navigate the various suitors who are presented to her by her mother and other family members. Similarly, other female characters in the novel are subject to a range of societal pressures, such as the need to marry for financial security or to maintain family honour. In this way, the novel serves as a critique of the patriarchal system and the ways in which it operates to limit women's agency and autonomy.

The portrayal of male characters in the novel also serves as a critical aspect of the feminist analysis. While some male characters challenge traditional gender norms and support women's empowerment, others perpetuate patriarchal attitudes and behaviours. For example, Haresh, a young shoe manufacturer, is progressive in his views on gender roles and is supportive of Lata's educational aspirations. Similarly, Kabir, a university student, is an advocate for women's rights and challenges the traditional gender roles that constrain women. However, other male characters view

women as objects to be controlled or as means to achieve their own goals. For instance, Amit Chatterji, Lata's brother-in-law, is manipulative and controlling, treating his wife and other women in his life as objects to be controlled for his own gain. In the perspective of modern culture, the novel's portrayal of gender roles and expectations remains relevant. While progress has been made in advancing women's rights and gender equality, there is still much work to be done. "The novel's portrayal of the tension between tradition and modernity, and the challenges women face in asserting their agency and autonomy, remains pertinent today. It set out as a prompt to keep going. to challenge patriarchal norms and create a more equitable and just society for all" (Becker, 1999).

Religious Intolerance

The work primarily emphasises the topic of religious intolerance. Lata and Kabir are unable to realise their romantic dreams for one another due to their different religious perspectives. Due to the Raja of Marh's construction of the Shiva Temple close to a mosque, he becomes the archetypal example of religious extremism. He plans to utilise a phallic representation of Shiva as the centerpiece of the temple as a cruel joke on Muslims. Attacks and rioting in the name of religion take place on both sides. The courtesan Saeeda Bai is despised by Hindu society primarily for her religion—she is a Muslim—than for her way of life. Even death occurs when neither group is prepared to concede to the other whenever the holy days for both religions coincide. When Maan goes to Rasheed's family, the theme of religious intolerance is visible. Most of Rasheed's family only reluctantly accepts him after seeing that he is not so much tolerant of their traditions as he is of religion in general. After Maan is charged with Firoz Khan, a young Muslim man's attempted murder, this conclusion becomes tenuous.

Over the past few millennia, there have been numerous significant changes to the status of women in India. The previous few decades have seen significant transformation among Indian women. She typically takes care of everyone's requirements at home, much as the characters Savita, Mrs. Mahesh Kapoor, Mrs. Chatterji, and Mrs. Mehra in films. When it comes to job and marriage decisions, parents have historically been highly authoritarian. To be honest, women in India

after the division had a different role to perform. The courage and fervor with which she fought to maintain her existence in large part was absolutely remarkable and laudable. Family ties are extremely valued in our society, and this value is still quite strong today. Extremely strong family ties and understanding can be found. But as Malti, Meenakshi, and her sisters were depicted in this book, modern women move outside the boundaries and create their own identities in society, whether it be through education or any other type of social activity. Meenakshi, Mrs. Mehra's daughter-in-law, is far too conceited and doesn't even think twice about using the two exquisite gold medals that her late father-in-law won and that Mrs. Mehra gave to her as a wedding gift to the wife of her older son. Similar to men today, women work and provide for their families. At the same time, society respects her and acknowledges the accomplishments she has made. It is true, nonetheless, that modern women have more independence than traditional women. "Progress is impossible without change, and those who cannot change their minds cannot change anything," the dramatist George Bernard Shaw famously said. (1856-1950)

Conclusion

Vikram Seth's "*A Suitable Boy*" is a rich and nuanced portrayal of gender roles and expectations in post-independence India. By adopting a feminist perspective, we can examine how the novel portrays individuals based on gender, explores the limitations and subversion of women's empowerment, and delves into the larger societal backdrop surrounding the narrative. The novel highlights the tension between tradition and modernity and how gender is a critical battleground in this struggle. Women are subject to societal norms and expectations, particularly in the context of arranged marriage, and their personal aspirations are often subsumed by these expectations. However, the novel also shows the ways in which women challenge these norms and assert their agency in various ways. Lata, the novel's protagonist, is a strong and independent woman who questions the suitability of her potential suitors and asserts her desire for education and personal autonomy. The novel's portrayal of male characters is also critical to a feminist analysis. While some male characters challenge traditional gender norms and support women's empowerment, others perpetuate patriarchal attitudes and behaviours. This dichotomy highlights the complexity of the struggle for gender equality and the need

for both men and women to work together to create a more equitable society. Overall, the novel serves as a critique of the patriarchal system and the ways in which it operates to limit women's agency and autonomy. However, the novel also recognizes the broader societal context in which this system operates, including the impact of economic and political forces. The novel thus offers a complex and multifaceted portrayal of gender roles and expectations in post-independence India that speaks to broader issues of gender inequality and social justice. "*A Suitable Boy*" offers a feminist analysis of gender roles and expectations in post-independence India that is both timely and timeless. The novel highlights the importance of recognizing the complexities of gender inequality and the need for both men and women to work together to create a more equitable society. It is a powerful reminder of the ongoing struggle for gender equality and the critical role that literature can play in advancing social justice.

Reference

1. Bijay Kumar Das, Postmodernism Indian English Literature (2001) journal of literature and Aesthetics, 135
2. K. Juliet Caroline, *CRITICAL ANALYSIS IN A SUITABLE BOY BY VIKRAM SETH* (2017); Pune Research Times, (1) (April):1-4
3. M.Vasanth & Dr.L.Rajesh, *The Essence of Patriarchy Portrayed in Vikram Seth's A Suitable Boy*(2020); Journal of Xi'an Shiyu University(16)(September):34-37
4. Neelam Srivastava, *The Invention of India in Vikram Seth's A Suitable Boy (2020)*: International Institute of Asian Studies, (32) (November):21
5. Shyam S. Agarwalla (1995). Vikram Seth's "*A Suitable Boy*": Search for Indian Identity. Prestige Books. ISBN 978-81-85218-97-7.
6. "Total immersion in 1950s India: Vikram Seth's *A Suitable Boy*", (2010) review by Jo Walton Angela Atkins (26 June 2002). Vikram Seth's *A Suitable Boy*: A Reader's Guide. A&C Black. p. 7. ISBN 978-0-8264-5707-3.
7. Vikram Seth, *A Suitable Boy*, (1994); published by the penguin group, New Delhi, India.

**High Politics of Indian Partition: A Postcolonial View Of the novels
Urvashi Butalia's *The Other Side of Silence* and Geetanjali Shree's *Tomb
of Sand***

Anshika Gupta, Amity University, Noida

Abstract

The goal of this paper is to establish a connection with earlier investigations. This section of the study will examine the criticism of the subject under investigation. The primary objective of this analysis is to look at how after colonialism Indians are represented in the well-known Indian novels *Other Side of Silence* and *Geetanjali Shree's Tomb of Sand*. In the investigation of the social tradition of colonialism and imperialism, post-colonialism is taken into consideration. The production of the European Imperial force's history, culture, writing, and discourse is a theory and a practice. It focuses on the abuse of colonized people and their lands, as well as the state of humanity.

Keywords: *Postcolonialism, diaspora, alienation, homogeneity, ambivalence.*

Introduction

The goal is to establish a connection with earlier investigations. This section of the study will examine the criticism of the subject under investigation. The primary objective of this analysis is to look at how after colonialism Indians are represented in the well-known Indian novels of and . In the investigation of the social tradition of colonialism, post-colonialism is taken into consideration. The production of the European Imperial force's history, culture, writing, and discourse is a theory and a practice. It focuses on the abuse of colonized people and their lands, as well as the state of humanity

In *The Other Side Of Silence* by Urvashi Butalia, There are memories of the brutal past which brought back through many conversations and that too close conversation by Urvashi Butalia, strongly believes in the displacement saga, marginalised and the shattering of the soul of inner self and body, things of the victims

and the women which are suppressed Common people were brutalise to the extent that they became as the dead souls with no aspirations and hope they were being silenced and considered as others and scraps. There is a sense of citizenship and permanent constant belongingness which is being ripped off from them due to partition, the partition histories remained to be difficult and unforgettable for the generations. They are very brutal. If we bring back women who are referred to as the silenced and suppressed subaltern of the society and obliquely tearing the conversations and conventions of past Urvashi Butalia begins mentioning the perception of the poets of India and the historical partition Which is not interesting still she's being the victim.

It's very difficult to forget the dangerous past the history of the Indian partition was violence against pride and the never ending actionable of a non-breaking long silence of the people the silence of the women and the sexual violence, particularly the Marriages which were forged and the prostitution of selling the body human trafficking of the woman who is very common prostitution at that time was at a peak because there are being or age of doing something that and that too sexually Henious; over women which were silenced, sexual violence and sexuality of women were Couples over and over time and again, the purity of the hearts of the women were censor lies by the man.

The political agendas are Turned Out to be the invasion. Utmost motive Of The Massive Destruction women throughout the ages are being stuck struggling for their Identity, not only the violence the brutality but also the subaltern and the discussion which Bhabha discusses in his writings and Spivak Gayatri works describe all the ancient and the contemporary actions on the women, during the partition women and the sagas of the collective violence that to consciously was noted by Urvashi Butalia . The talk on the soul, body and mind and the inner core was written, she herself was the victim to the Indian partition. In 1947 caused a harrowing and devastating convergence in human history. There are 12 million people who were displaced and brutally murdered, someone missing and somewhere silent, which clearly faded the purity of the man and mankind shown by Urvashi Butalia in her writings .

Literature Review

In the work *The Location of Culture*: New York: Routledge (Bhabha, H. 1994). Bhabha claims that colonialism is based on a set of assumptions that seek to legitimise its view of other territories and peoples. 'The objective of colonial discourse is to construe the colonised as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction,' writes Bhabha in his book *"Hybridity and Discursive Unrest in Late Colonial Anglophone Prose of South Asia (1880-1950)"*. One of his central ideas is that of "hybridisation," which, taking up from Edward Said's work, describes the emergence of new cultural forms from multiculturalism. Instead of seeing colonialism as something locked in the past, Bhabha shows how its histories and cultures constantly intrude on the present, demanding that we transform our understanding of cross-cultural relations. His work transformed the study of colonialism by applying post-structuralist methodologies to colonial texts. The idea of ambivalence sees culture as consisting of opposing perceptions and dimensions. Bhabha claims that this ambivalence—this duality that presents a split in the identity of the colonized other—allows for beings who are a hybrid of their own cultural identity and the colonizer's cultural identity. Ambivalence contributes to the reason why colonial power is characterized by its belatedness. Bhabha presents cultural differences as an alternative to cultural diversity. In cultural diversity, a culture is an "object of empirical knowledge" and pre-exists the knower while cultural difference sees culture as the point it.

In the work *The Wretched of the Earth* (Fanon in his book, Fanon, 1968) "The Wretched of the Earth" presents a discussion of mental health on an individual and societal level through critiques of nationalism and imperialism. Fanon discusses how language (vocabulary) is used to set up imperialist identities, such as coloniser and colonised, to teach and mentally and emotionally mould the native and settlers into their respective positions as slave and master, as well as the role of the intellectual in a revolution. Fanon begins with the notion that decolonization is, by definition, a violent process. Fanon claimed that whether this self-division is a direct result of colonialist subjugation is beyond question. To speak a language is to take on a world, a culture. The Antilles Negro who wants to be white will be the whiter as he gains

greater mastery of the cultural tool that language is. Fanon concludes his theorizing by saying: "Historically, it must be understood that the Negro wants to speak French because it is the key that can open doors which were still barred to him fifty years ago. In the Antilles Negro who comes within this study we find a quest for subtleties, for refinements of language—so many further means of proving to himself that he has measured up to the culture."

He talks about one's "bodily schema", and theorizes that because of both the "*historical-racial schema*",-- one that exists because of the history of racism at ratio in it.

Postcolonial view of *The Other Side of Silence*

Post colonialism in terms of partition is not fairly being applied because colonialism is a voice running through ages. Not from the Britishers, not from the Mughals but from very decades. Partition of India accumulated it changed the south asian mapping and psycho geological status of it. The separating riots of Muslims versus Hindus divided Indian subcontinent into countries, the line of partition voice being considered as another place and the other is referred to as nobody but the terrorist the attackers and basically the enemies it would very it would be very difficult to understand the harmful impact of partition on the region but to the regions of Bengal and the other continents throughout its mega history. The arena voice divides into pieces. In the partition of India, the legacy of the colonisers was to demotivate and suppressed the minorities and also the not so minority of the country. The women and silencing them to the peak there or cultural identities. Present the war between religion and feet. There are social fabric and cultural ethos which Were turning loose to the historical events. The ray of hope in Kashmir, despite communal frenzy, elsewhere on the subcontinent was seen Mahatma Gandhi who in his maiden visit to the Valley on August 14, 1947 and saw a ray of hope postcolonial theory is applied on the novel tomb of sand and the other side of silence we saw mimicry, hybridity Sub alternatives, and also the Spivak theory. On the other side of silence. It doesn't end on the terms mentioned above post colonial view is consequently, the vast term we used to describe the trauma is the sufferings faced by the oppressed suppressed society of the Ira and also focuses on the and wanting Ness of the

situation. Partition was needed or not. Was also a debatable question till date but focusing on the criterion. Why it happens makes us confused and the data feeds it. Urvashi Butalia writes her experiences and victims' experiences in detail. She writes in the beginning, the incident of the brutal, massive partition and then the bloodshed of it, whereas Gitanjali Shree writes in a poetry and sympathising way where the women and the perspective of the minorities of the society was described in an eventual and sympathetic way, it can't be denied that Geetanjali Shree voice awarded by the bookers prize that was the meant to be award given to her. She described how an old woman comes across the term partition and the brutality of the era, through various women and various situations. Also, we cannot forget to think of the histories that were written and were exposed to the readers, which aren't so real, or aren't having any fact to fact details histories aren't the matter of fact is, it's also the set of the mistakes, the achievements and the compromises done within the set of that era. Somehow the decisions by the freedom fighters where freedom fighters like Mahatma Gandhi, Jawaharlal Nehru were implied with the support of the people and some haters are not so agreed people in the group of partition. Gandhi himself was in trauma, and there is a sense of unknown fear and guilt present there in the psyche. Women also make strengths too.

Postcolonial view of *Tomb of Sand*

Tomb of sand translated by Daisy Rockwell written originally by Geetanjali Shree won the international bookers prize in the year 2022 she has exposed and written the stories of the women of India and their psyche, their struggles, their nature through her different characters in real life though woman plays a number of roles and characters she is being Time to time corrected to noted silence and traumatised through various sections. She described in a poetic way and telling the story as the grasping affectionate lives of the women. Gitanjali Shree is a sensitive writer, She focused upon the historical issues of India and Indian society she write to fiction, but it is directly correspondence the contemporary situation of the women and the relationship of daughter and mother in her book, she analyses woman and man in the same world, but having and different perspective of the lives and living of it, the customs, the norms, the notions and the exploitation was described by her in the different sections of the novel Tomb of Sand ,expressed the emotions, the psyche

and the mature ness of the women of India and conceptualising the different and sensational roles of the women. Gitanjali Shree writes in an optimising way, how women lies our affected and how it is different from the mankind the manhood, and how patriarchy How deep social hierarchies were put together, women were brought up and regionalise them, their Are being factors and facts of history where the society faced issues in history, how the women were dealt in the history of India and she takes the relationship of women into characters, the nature is tickly close to each other. One cannot justify the relationship of mother and daughter of women plays role in the real life and in the fiction life both Gitanjali Shree rights, how women corresponds to the world, how she takes her perspective of living the life to the world how an 80-year-old mother takes all the grasping things in her life and moving through the stages of the life . The feminist point of view was described in an empathising way. The choice of the mind, freedom and herself was shown and questioned at various point in time, the marriages, in today's world too a woman is treated not as in women, but as a human which includes emotional feelings, psychological development of the undeveloped mind, and how it faced the patriarchal issues on top of that, the customs, the Indian oceans and the social hierarchy of the family cause forced on the women to implicit in her life and live in the notions wherein she fit herself with the destruction and exploitation.

Tomb of sand or originally Ret Samadhi was published in Hindi first and translated by Daisy Rockwell , the novel was divided by her in different parts and it is free-flowing describing and reflecting the separate lakes stream and self describing narratives. In the beginning, The 80 year old women was mentioned as she lose the interest in life and what is described in about many pages in the novel just the lying down of an old women on the bed and there is no either hope of living and neither some source to get any home her husband was dead and she has faced her first part of life. She just sees the wall and there is nothing less in her life. In the novel. There are the words which play among the novel and it is hardest to understand and translate to funny the mystical vibrations Gitanjali Shree plays with words, She fragments the poetry, prayer and songs and the original language alongside the readings in English. It is very difficult to translate "*O Samba Kitne Aadmi, the*" in English, it is hardest to pronounce that funny parts likewise, for an instance, in the

novel *Ma* The 80 year old woman says no as “Nyoo” and so many such examples, the Hijra, *rozi* define the boundaries and the classification and invite us to fly over borders and smash the divisions of the society tickle surroundings. The partition of the subcontinent was an ethical event with far reaching global consequences and as such partition literature has much to tell, of 1947 echo through our present moment, a chain reaction of divisions and delusions partition literature, the trauma theory, the traumatic events surrounding 1947 partition of India and Pakistan have been the devastating and destructive times which led the literary genre to segregate in different forms and languages, Hindi, Urdu, Punjabi, Bangla, and English and many more through the novel *Tomb of Sand* partition authors in Hindi, Urdu word used and make the writers and allies part the Wagah border between the India and Pakistan voice being and feeling of life and is in all the cases the classic work voice being presented and appreciated by her.

The second most part in walls the protagonist, Ma moves forward and and defensive action of protecting her daughter from the life. She has faced and giving her the best lives by the notions and oppression of the society. Ma also protects her son temporarily and once the fitful madness happens however, the Hijra a transgender character was introduced, and he begin to visit Ma and implicit the social ways thoroughly throughout the novel, energises the concept of *Ret Samadhi* or *Tomb of sand*. He was first portrait and presented as female and then the male. The overall sexuality was described by the psychological mindset and not by the appearance. She was an Hindi writer won the international bookers prize. It seems to be and dream to come true. She has been writing since 30 years and *Ret Samadhi* is her fifth novel translated by daisy Rockwell many of the journals and journalist were unaware about her as she hasn't been very known to the public. Gitanjali Shree is world is women recurring and the naturalness and the state of purity of the Indian women the modern women, the psyche and the social structure and the presentness of the women what is described in her walks, she first shows the original and the conventional ways how women live and slowly steadily brings the rhythms of new modern women and her psyche towards the readers and introduced all the characters and the measure works through the writings. She is a very good observant who observe the women and the livelihood of all women and that is very much showcases in her writings, she also

debut “*Mai*” first writing the novel, my silently mother, which constantly Bens herself to the norms of the society and the family . She was also finding her way to her missing husband Anwar in the final pages She reclaims her identity as Chanda standing alone in the life of the difficult partition of the era.

Conclusion

The soul and mind is not alone in the historical terms to set off. There are many conclusive ways through which we can meet it. True the thinking and the thought process and the working of it through examples of post colonial times and post colonial novels. The primary sympathies of postcolonialism are with the outcasts of all types who are caught in any kind of power structure, including the underprivileged, women, colonised people, refugees, migrants, and diasporas. It addresses the issues of representation, repression, and enslavement. In essence, its sympathies and interests are directed towards individuals who are compelled to live on the periphery of society and who lack the means to defend themselves. It strives to change society in order to achieve a more equitable distribution of money and power and to get rid of social, racial, cultural, and patriarchal hierarchies wherever they may be and in whatever shape they may take.

If we revisit the partition stories and the brutality with victims is a kind of inward journey for every woman present that time . Violence has become a tool to exhibit the powerful enemy of the unethical mind and specially women who have violence inflicted on them wherever and whenever there is a complication crisis or trauma, they have to have inflicted with violence. It can either be in family society or state. The many sociopaths such as religion, body, gender, play the crucial role in the destruction of the human simplistic identity and across the partition. It exemplifies in many different ways, the people throughout the journey of partition the brutality was highest. The intensive amount of humiliation, grudges was swallowed and deep inside the women and the people who are silenced in the novel (Butalia, *Other side of silence*) correctly, attention and remarks, the regardless women and the brutality on them, the layers of partition and the silencing of women voice and told, but the half told stories, many untold stories together make them the victims of the partnership, the stories or unforgettable and difficult to digest Butalia’s unearth the complex stories in simple

ones and how the normal men in a complex Socio political upheaval of the society has shown the terror of the this jointed country. Identity was the cost of the millions. The nation has caused the partition to be the geographical identities and entities which or key type of general consciousness towards the Indian partition and the political and ethical ness, its deep in the trauma and the assaults on women during partition and the untold and recounted or increasing as the records were seen. The panorama of the silent women and the observer against the violent Singh of women is equated to the nation by Urvashi Butalia in his novel, the other side of silence even today the brutality was not controlled. We can control the number, but we cannot finish it. The difference between sex and gender and the silence, the notions terrify and dominate the women, the sufferings of women has a long legacy, the operation, the suppression and the generational silencing across the period. Urvashi Butalia gives rise to the right questions in the reader's mind and it silences the silenced ones too. The terminologies of self and sexuality is a traditional set up to Indian society to tickle families and those who involved it from generation to generation and reinforce it till the end .

Geetanjali Shree has used her fantastic storytelling skills to the dull and insipid statics of the common lies of the people and forms the disgruntled, yet extraordinary Ma, which one her the bookers prize in 2022 as well as she experiences, the recounting, harrowing, and joyful mindset of the enthusiastic women, which were hardly seen at that time She uses his studies and major is the quantity of Dhwanis which produced the amazing psyche of the readers mind. There is an extraordinary ratio of people of India in depression and the increasing depression in the elderly ones but this small effect of Geetanjali Shree through the novel tomb of sand. She sets bars to read and two and cross all women in the joy of small join in happiness of life.

References

1. Bhabha, H. K. (1994). *The Location of Culture*. London; New York: Routledge.
2. Fanon, F. (1967). *Black skin, White masks*. New York: Grove. 1967.

3. Fanon, Frantz, 1925-1961. *The Wretched of the Earth*. New York: Grove Press, 1968. <http://www2.tf.jcu.cz/~klapetek/bha.pdf> 1994. Retrieved on February 15, 2023.
4. Reddy, M. (2015). *Transnational locality: Diasporas and indentured South Asians*. Diaspora
5. Rukundwa. Aarde. (2007). *The Formation of Postcolonial Theory*. Mumbai: Theological studies.
6. Said, E. W. (2003). *Orientalism*. Penguin Books.
7. Studies, 8(1), 1-17. https://brill.com/view/journals/bdia/8/1/article-p1_1.xml 2015. Retrieved on March 12, 2023.

Existential Crisis in R.K Narayan's The Dark Room and Mulk Raj Anand's Untouchable.

Ayushi Goel, Amity University

Abstract

The purpose of writing this paper is to know how writers like Mulk Raj Anand and R.K Narayan portrayed the existential crisis in their writings that was felt by the people because of various reasons of that time like post war period, alienation, caste and class discrimination, gender biasness, etc. People frequently experience confusion, bad feelings, and a sense of having lost their sense of self and purpose in life. In this paper, we will take a closer look at the characters from The Dark Room by R.K. Narayan and Untouchable by Mulk Raj Anand, two books whose main protagonists go through existential crises.

Both works present moving stories about the intricate connection that exists between the individual and the bigger social structure, highlighting existential crises caused by societal expectations, cultural limits, and the search for personal significance. Narayan and Anand encourage thought on issues of identity, self-discovery, and the universal search for meaning through their intriguing characters and evocative writing, which highlight the complexity of the human condition and also explore the intense inner conflicts and existential challenges that the protagonists of each book experience amid the social and cultural circumstances of 20th-century India.

Keywords: *Existential Crisis, Identity, Untouchability, anxiety, alienation, Indian English.*

Introduction

R.K Narayan's *The Dark Room* was first published in Great Britain in 1938. The South Indian middle-class family life depicted in the book is seen from a feminist perspective. In this narrative, Narayan focuses on the worthlessness of existence and the helplessness of her protagonist, Savitri. He makes an effort to imply as many variations of human nature in the novel. The book addresses the character's existential dilemma and is full of many things that a person in his/her life experiences like Love, Hypocrisy, Lying, Kindness, Sorrow, Betrayal, etc.

Savitri, who is married to Ramani, is the story's protagonist. She is depicted by R.K. Narayan as a submissive wife who has given birth to three kids. When the cruelty of her husband Ramani turns intolerable for her, she escapes into a dark room in the house. Her husband always controls her. As the narrative continued, it is shown that her husband became involved with another woman who is new in his workplace. Savitri attempts to persuade Ramani to reconsider his mind despite being shocked by the discovery of their relationship, but she fails due to Ramani's stubbornness. One day she fights back and, without having to consider her options, leaves the house. A comprehensive picture of this home catastrophe emerges with reference to the protagonist's sufferings and her existential crisis.

Untouchable, Mulk Raj Anand's first significant book, was released in 1935. The plot of the book follows an "untouchable," a person from the lowest social caste in India. The protagonist of the book, Bakha, is smart and appealing but is an outcast who is prohibited from bettering his life because of the belief that his touch and presence are dirty and corrupting. Anand presents his argument for lower castes'

education while criticizing the regulations and laws that limit their existence by using Bakha's tale as a reference tool.

In Mulk Raj Anand's novel "Untouchable," the protagonist Bakha's experiences shed light on the profound existential crisis faced by Dalits in Indian society. The novel portrays the harsh realities of the caste system, untouchability, and the dehumanizing treatment inflicted upon Dalits, which deeply impact their sense of self-worth, identity, and place in society.

The story is about Bakha, a young Dalit sweeper, grappling with a profound existential crisis throughout the novel. As an "untouchable," he is considered impure and polluting, relegated to the lowest strata of society. The daily humiliations he endures, such as being forbidden to enter temples or share public spaces, reinforce his marginalized status, and instill a sense of worthlessness. Bakha's struggle with his identity is evident when he questions, "Who am I? What am I?"

Literature Review

This paper *The Concept of Existential Crisis in R.K Narayan's "The Dark Room"* (Narayan, 1938) explores the theme of existential crises in R.K. Narayan's book "The Dark Room." It explores the characters' issues with their identities and their existential crisis, their quest for purpose in life, and the hopelessness they experience in a society that is evolving. The paper examines Narayan's use of storytelling devices to portray existential crises and focuses on the influence of social and cultural elements on the experiences of the characters which made it easier to understand the situation of the people who were discriminated against on the basis of gender stereotypes. The research leads to the conclusion that "The Dark Room" gives a

comprehensive examination of existential questions and offers understanding of the human condition.

The work *The Concept of Existential Crisis in Mulk Raj Anand's Untouchable* (Anand, 2014) text's primary subject is the examination of the existential crisis and the suffering and alienation the characters felt because of it. One of the "Big Three" writers in Indian English writings, Anand used an English "that is formed by and constructs the geographical and social environment" of their native country. One of the best experimental plots in the early stages of the English Indian novel, according to several sources, is the one in this story. *Untouchable* has an authenticity and accuracy that makes it simple to connect with Bakha and his family because of the author's experience as an Indian and the fact that it was written at a time when the caste system was in full influence. Also, the work helped me in identifying and seeing a different view of the existential crisis in *untouchable* and also understanding more about it.

Existential Philosophy

Existential philosophy does not advocate a pessimistic view of reality or life; rather, it emphasises the importance of self-awareness and the limitless potential of an intelligent and morally upright person to effect positive change in his own life and, by extension, the world. With this perspective in mind, existentialism is not at all about pessimism but rather about making good, significant changes in one's life. When a person must think that their only identity is the one that society forces upon them the catastrophe is unavoidable. Society works against individuality because of the constrictive and even repressive function it frequently performs in regard to individuals.

When a person begins to seriously doubt the fundamental elements of their existence, purpose, and meaning, it is known as an existential crisis. When faced with the intricacies and uncertainties of human existence, this deep condition of meditation and introspection frequently develops. A sensation of emptiness, bewilderment, worry, or a lack of purpose and meaning in life are common signs of existential crisis.

Existential crisis in Indian English writing

Existentialism is a philosophical movement that emphasizes individual freedom and choice, and the inherent meaninglessness and absurdity of human existence. It has had a significant influence on literature, including Indian English writing.

Indian English writing, which emerged in the mid-twentieth century has been characterized by a focus on issues of existential crisis, identity, cultural conflict, etc. Many Indian English writers have engaged with existential themes in their work. This reflects the complex and multifaceted nature of Indian identity and experience, and the ongoing struggle to define oneself in a rapidly changing world.

Anand and Narayan's engagement with existential themes is a reflection of the larger cultural and social problems that shaped Indian English writing in the mid-twentieth century. The existential themes of individual freedom and choice, and the inherent meaninglessness and absurdity of human existence, provided a powerful framework for exploring these issues in the context of Indian society.

Existential Crisis in RK Narayan's *The Dark Room*

The protagonist of "The Dark Room" by R.K. Narayan, Savitri, faces existential crisis while navigating the complexity of her life in a traditional Indian society. Savitri's challenges, self-discovery, and search for purpose and fulfillment are poignantly explored in the book.

Ramani, the husband of Savitri, a young Indian woman who lives in the imaginary village of Malgudi, holds her captive in an unhappy marriage with her husband Ramani. She is deeply dissatisfied with existence as a result of how society and traditional gender norms are imposed on her, not seeing her uniqueness and wants. The titular "dark room" stands both Savitri's psychological prison as well as the physical confinement that characterises her life. It stands for the restrictions placed on her by society and her fight to overcome them. Savitri's existential dilemma is effectively portrayed by the dark room, which captures her desire for light, freedom, and self-actualization. Narayan emphasises the larger topic of gender inequity. One aspect of Savitri's existential crisis lies in her search for personal fulfilment and identity. Constrained by her role as a wife and also as a mother, she desires for self-expression and a sense of purpose beyond her domestic duties. Savitri's existential crisis further intensifies when she encounters Muni who shares her longing for a more meaningful existence. Another source of Savitri's existential crisis arises from her strained relationship with Ramani. Their marriage lacks emotional intimacy and mutual understanding which leaves her feeling isolated and unfulfilled. The emotional emptiness in their relationship deepens Savitri's sense of despair and detachment from herself and the world, prompting her to question her purpose and the possibility of finding true happiness. Savitri's journey turns into a symbol for the larger

difficulties encountered by women in a patriarchal culture as the story progresses which is shown by the wrong treatment of the priest, the priest thinks that a woman should have no place in a temple which is dominated and run by the male brahmin priests. Savitri's existential crisis in R.K. Narayan's "The Dark Room" underscores the struggles faced by women in a patriarchal society. Through her search for personal fulfilment, self-discovery, and her defiance of societal expectations, Savitri embodies the universal yearning for purpose, autonomy, and authenticity. Her journey invites readers to reflect on the societal constraints that can impede personal growth and serves as a reminder of the importance of self-actualization in finding meaning and fulfillment in life. In the novel there is a dark room in the house shown by Narayan where clutter from the house is kept. Savitri, the main character, associates herself with the useless stuff. She senses that there is no light at the end of the tunnel since the place is so dark. Her sense of value is shattered.

The Dark Room depicts conflict between family members and discontented marriages. Narayan presents a piece of life as he genuinely sees it on paper. Although there isn't much of a plot, the underlying topic is incredibly genuine and depicts the struggle of a sensitive woman to accept her situation. The protagonist is left stranded in an existential dilemma of unrequited moral conflict on the verge of life and death, where she claims and thinks that "A part of me is dead (Narayan,1938). "The novel goes through two critical stages. The second phase is more concentrated because it sheds insight on how the family relationships that were cordial in the first phase, fell apart. In the very first phase, Ramani provides Savitri with affection and love while also taking her to the movies. He travels in first class with his wife sitting next to him. He feels proud to have her and is happy to be her spouse. He makes the decision to

take her and the kids the next day. He repeatedly asks if her chair is comfy and exhibits a strong sense of possessiveness on her. "It's a Tamil movie. I figured you'd enjoy it"(Narayan,1938). He also wants her to watch the movie carefree, without worrying about the kids.

In the second phase Ramani has no love for her, she sobs in response to Ramani's allegation that the kids are his. "'Yes, you are Right. They are yours, absolutely. You paid the midwife and the nurse. You pay for Their clothes and teachers. You are right. Didn't I say a woman owns nothing" (Narayan,1938). She is completely distraught, and she feels that she has been deprived the worth to exist as an individual and is dependent on her father, husband, and children." Savitri suddenly realises how powerless she is and says, "I don't own anything in this world. A woman may only claim ownership of her body. Everything else she possesses is either her son's, her husband's, or her father's (Narayan,1938).

Ramani has been criticised for being extremely authoritarian, harsh, and controlling. He is also quite strict with his kids. For example, from the beginning of the book we see that Babu the child of Savitri is shown to have fever, but Ramani says "The boy has no fever, leave the training of a grown-up boy to me. It is none of a woman's business" (Narayan,1938). This clearly shows the domination that he shows on both his children and his wife.

The way he acts is enough to make Savitri suffer from mental distress due to the fact that he has complete authority over his family. Now, to make matters even worse, he also has an affair with Shantabai, his workplace secretary. Shantabai was a new employee who left her husband and joined as an insurance canvasser. He is confronted by Savitri, who warns him of the consequences. She develops into a rebel

against the stereotyped role of Women in Indian culture after understanding that she has been treated like a servant her whole life, firstly by her father prior to her marriage and her husband afterward.

It is shown that after receiving several warnings and criticism for being immoral, Savitri chooses to put an end to her life. She makes the decision to leave her jewellery behind and go unarmed. She also abandons the jewellery that her father had given her because she considers all men are the same and doesn't want to depend on any of them. She is in immense existential suffering, and she rightly responds: "What is the difference between a prostitute and married women? - the prostitute changes her men, but a married woman doesn't; that is all, both earn their food and shelter in the same manner" (Narayan,1938).

The internal thought of Savitri shows her mental distress, and she expresses sympathy for the weak women who do not have anyone's support. Savitri is headed to the Sarayu River to commit suicide. Narayan expresses her feelings, revealing that she is taken aback by her own rebellion. She believes she has evolved. She tries to decide if she is the real Savitri or another individual. "This must be a dream and she does not have the courage to talk back to her husband and she has never done it in her life (Narayan,1938)". She refrains from getting into a disagreement with her husband. She thus finds herself torn between a wifely devotion and her new separate existence.

I doubt that Narayan accurately represents his female protagonist as being moulded by societal standards, traditions, as well as other values. We can see that women, at least the majority of them, believe in adhering to pacts. R. K. Narayan is being realistic by showing both the traditional and non-conformist types of women in

juxtaposition throughout the novel. It would appear excessively unnatural and created if we had just one idealised woman, that is not actually the case in the real world.

Mulk Raj Anand's Untouchable with Reference to Dalit Existentialism

Dalits are one of India's most marginalised communities, and Dalit existentialism is a philosophical viewpoint that examines their existential experiences and reality. It is a philosophical movement that sprang from existentialism, which emphasises the inherent meaninglessness of life and human freedom and choice of such people. Dalits, formerly referred to as "untouchables," have long been the target of social, economic, and political prejudice because of their caste. Examining the particular existential situation of Dalits and the devastating effects of caste-based oppression on their life is the goal of Dalit existentialism. The widespread prejudice and oppression that Dalits experience is the root of their existential crises. Along with restricting social relationships, the caste system also limits possibilities for economic and educational opportunities. Dalits frequently don't have access to high-quality employment opportunities or education, which keeps them stuck in a cycle of poverty and restricts their chances for advancement. This widespread marginalisation causes a crisis of purpose and hopelessness since they are denied the opportunity to realise their full potential.

Moreover, the caste system makes a sense of inferiority and self-doubt among Dalits. The constant degradation and dehumanization they experience lessens their self-esteem and confidence. Bakha in the novel also struggles with a deep-seated sense of shame and self-hatred, which reflects the internalized oppression faced by many Dalits. He questions his worthiness of love, respect, and dignity in society

grappling with the existential dilemma of finding meaning and purpose in a society that denies it to him.

An existential crisis refers to a moment of intense questioning and reflection on one's purpose, meaning, and existence. In the case of Bakha, his social status as an untouchable lead to an existential crisis that challenges his understanding of himself and his place in the world. The caste system in India is a hierarchical social structure that divides people into different social classes based on their birth. Untouchables, also known as Dalits, are at the bottom of this hierarchy and are considered impure and polluted. They are subjected to various forms of discrimination, including segregation, exclusion, and violence. The novel portrays the daily struggles faced by Bakha as an untouchable, as he navigates the expectations and prejudices of his community. Bakha's existential crisis begins when he starts to question the validity of the caste system. He feels a deep sense of dissatisfaction with his life and longs for something more. He dreams of escaping the confines of his social class and pursuing his own passions and desires. However, as he interacts with people from other castes, Bakha realizes that his identity is deeply intertwined with his social status. He struggles with the idea that he may never be able to escape the prejudices and limitations of his caste, leading him to question the meaning and purpose of his life. The novel highlights Bakha's internal struggle as he tries to reconcile his desires with the expectations placed upon him by his community. He feels torn between his desire for personal freedom and his duty to fulfill his social obligations as an untouchable. His existential crisis deepens as he becomes more aware of the injustices and inequalities faced by his community. He starts to question the morality of the caste system and wonders if there is any hope for change. Bakha's existential crisis is also

shaped by his interactions with other characters in the novel. The novel ultimately highlights the damaging effects of the caste system on individual identity and self-worth.

The majority of Anand's characters have to sell their labour in order to stay alive. In a caste- and class-based society, their position in society and the economy cannot be changed. It is clear that Anand's narrative focuses mostly on the pattern of optimism and misery. Bakha in Anand's *Untouchable* is aware of the contrast between the society he is destined to live in and the new world of his ambitions. He makes bold attempts in vain to live in peace with himself but eventually reaches to the realisation that he is an outcast who doesn't fit in the society that he lives in. His realisation that he can never go where there is no space for him makes him especially sensitive to it. Bakha's existential problem and estrangement from society, other people, and his family are exposed by Anand, which ultimately leads to his identity and existential issues.

The collected strength of his huge body glistened in him with the yearning for revenge while shock, fury, and indignation flooded over his figure (Anand,1935)," is how Anand in *Untouchable* depicts the violent stirring in Bakha's soul.

Bakha was quite physically strong. He was well muscled overall. Without hesitation, he could perform any manual task. He had the potential to become a successful weightlifter, hockey player, or football champion, but due to his lack of identity and so-called fate, he was unable to do any of these things. In order to maintain his well-being and to keep his spirit alive, he was forced to feed himself nothing more than the food scraps that the socially, politically, and economically rich threw at him.

Any high caste Hindu with no stamina at all could strike at him, but because he belonged to a caste that was socially isolated, although having greater physical power than his opponent, he was unable to strike back. This was a walled, unethical blockade that he could not remove with his brute strength.

Anand uses Bakha's character to challenge the reader to question their own beliefs and assumptions about social status, privilege, and human dignity. *Untouchable* is a powerful exploration of the existential crisis experienced by Bakha, an untouchable in Indian society. The novel highlights the damaging effects of the caste system on individual identity and self-worth and serves as a critique of the oppressive social structures that perpetuate inequality. Through Bakha's character, Anand challenges the reader to question their own beliefs and assumptions about social status, privilege, and human dignity.

Mulk Raj Anand's "Untouchable" serves as a powerful reminder of the existential crisis faced by Dalits. Through Bakha's character, the novel exposes the deep-seated injustices and dehumanization imposed on Dalits by Indian society. By acknowledging their struggle and working towards a more equitable and inclusive future, we can contribute to lessening their existential crisis and promoting a society that is more human and less discriminatory, i.e., by removing barriers of caste, class, and race in our minds.

Bakha questions his position as an untouchable in Indian society. The deeply ingrained caste system that exists in India and the psychological toll it takes on lower caste individuals who find themselves alienated and discontented. Bakha's experiences of being treated as inferior and impure because of his caste led him to question the very meaning of his existence. He struggles to reconcile his own sense of

self-worth with the degrading treatment he receives from those around him. In conclusion, "Untouchable" by Mulk Raj Anand offers a powerful portrayal of the existential crisis caused by the caste system in India. Through the experiences of Bakha, the novel highlights the psychological toll of social oppression and the struggle of individuals to assert their own sense of identity and worth in the face of oppressive societal structures.

Conclusion

Existentialism emphasizes individual freedom while acknowledging human existence's inherent meaninglessness and absurdity, which have had a significant impact on literature, including Indian English writing by authors such as Mulk Raj Anand and R.K. Narayan. Their novels "Untouchable" and "The Dark Room," respectively, engage with existential themes. In Mulk Raj Anand's novel "Untouchable" we follow Bakha, a young Dalit boy deemed an outcast by society. Bakha struggles with feelings of isolation and hopelessness as he tries to reconcile his identity with what society expects of him. The book exposes the caste system for its institutionalized discrimination through its powerful critique while engaging Marxist theory to portray Bakha's existential crisis. Bakha's sense of isolation stems not only from his social position as an untouchable but also from his financial and academic disadvantages. Anand utilizes existential themes within the novel to accentuate Bakha's own existential predicament, wherein he confronts inquiries pertaining to his identity, significance, and objective despite seemingly insurmountable odds. Similar existential issues of identity and self-realization are explored in R.K. Narayan's "The Dark Room" against the backdrop of Indian civilization. The protagonist of the book is a young woman named Savitri, who is married to an impotent person. Savitri

struggles to understand her own identity and her relationship to her husband, which has left a deep feeling of sadness and disappointment in her life.

In the work Savitri's existential dilemma is depicted by Narayan with an acute understanding of humor and satire. Narayan acknowledges the richness and ambiguity of human existence while satirizing the hypocrisy and narrow-mindedness of Indian culture through the use of Savitri's story. Narayan analyzes the ways in which identity is built and negotiated via Savitri's journey, and how the search for meaning and purpose is frequently filled with doubt and conflict. Anand and Narayan employ the existential framework in "Untouchable" and "The Dark Room," as well as in other works, to examine how both individual agency and choice and more overarching societal, economic, and cultural influences influence human existence. The novels are a powerful critique of Indian society, and a testament to the enduring relevance and power of the existential tradition in Indian English writing. In conclusion, "Untouchable" by Mulk Raj Anand and "The Dark Room" by R.K. Narayan are two excellent instances of Indian English writers that have explored existential issues in their works. Anand and Narayan emphasize the rich and multidimensional character of Indian identity and experience via their depiction of the existential crises experienced by their heroes..

References

1. Anand, M. R. (2014). *Untouchable*. Penguin Books.
2. Narayan, R. (1938). *The Dark Room*. Macmillan Publishers.

3. Aho, Kevin, "Existentialism", *The Stanford Encyclopaedia of Philosophy* (Summer 2023 Edition), Edward N. Zalta & Uri Nodelman (eds.), forthcoming.
4. Jose, A. (2021). *Existentialism in The Dark Room by R. K. Narayan*, 6–42.
5. Cherechés, B. (2019). An exploration of the aesthetics of Dalit trauma in Mulk Raj Anand's "Untouchable." *Indialogs*, 6, 29.
6. Adhykari, R. P. (2020). Existential maturity of Savitri in the Dark Room. *English Literature and Language Review*, (66), 99–104.

A Postcolonial study of Kiran Desai's *The Inheritance of Loss* and Rohinton Mistry's *Such a Long Journey*.

Ayushi Singh, Amity University, Noida

Abstract

The primary objective of this analysis is to look at how after colonialism, Indians are represented in the well-known Indian novels *The Inheritance of Loss* and *Such a Long Journey*. In the study of the social tradition of colonialism and imperialism, post-colonialism is taken into consideration. The creation of the history, culture, writing, and discourse of the European Imperial army is both a theory and a method. It focuses on how colonised people and their homelands are mistreated, as well as the condition of humanity.

The research paper will look into the effects of postcolonialism, specifically the loss of identity and how it makes its way through generations as a sense of loss, as well as the social and political turmoil in relation to the novels *The Inheritance of Loss* by Kiran Desai and *Such a Long Journey* by Rohinton Mistry. The themes of immigration, identity, and relationships are examined in *The Inheritance of Loss* on regional as well as international levels. The novel, set in India, England, and the United States, depicts the conflict between traditional Indian ways of life and the gleaming lavishness of Western nations. The Gorkhaland movement serves as the novel's historical backdrop. *Such a Long Journey* delves into various aspects of India, such as culture, community, administration, society, life, and the Parsi community's faith. The novel examines the experience, anguish, and nostalgia of the Parsi community in India after independence.

Keywords: *Postcolonialism, diaspora, alienation, homogeneity, ambivalence.*

Introduction

A literary theory called postcolonial theory concentrates on literature created in nations that were or are still colonies of other nations. It may also cover literature created in or by residents of colonizing nations that use those nations' colonies or their citizens as their subject matter. The ideas of resistance and otherness form the foundation of philosophy. Alienation, resistance to colonial authorities, mixing or confusing of identities, plurality of culture, and the emergence of cultural sovereignty free of imperial influences are some of the key themes explored in postcolonial literature.

Colonial construction is nasty and horrible in all forms. In simple terms, stories of colonialism are horrifying, especially those that expose the worst traits of human nature. But it's a perennial phenomenon. Eventually, colonizing practices and decolonizing tactics, particularly in Cultural Studies, led to the emergence of post colonialism as a theory and idea. The date of August 15, 1947, which is regarded as a turning moment in Indian history, saw the publication of many works both before and after that date. It has been interpreted using post-colonial literary theory, a novel literary concept. Post-colonial India is currently experiencing several vicissitudes.

The Inheritance of Loss is a topic that is repeatedly studied from a variety of perspectives and dimensions. Desai follows an eight-year journey to write her book, *The Inheritance of Loss*, in which she explores a fundamental postcolonial problem. Racial segregation, mental disorders, poverty, and social problems like racial tensions between different cultures were only a few of the topics covered in the book. Political, individual, cultural, and social misfortune are all realities. The struggle between conventional Indian methods of living and the glistening extravagance of Western nations is portrayed in the

story, which is set in India, England, and the United States. The history of the book is set against the Gorkhaland movement.

Rohinton Mistry's *Such a Long Journey* serves to illustrate India's post-colonial history, notably in the years after the declaration of Internal Emergency. The changes in political pressure that take place after an area achieves independence are tracked by post-colonial criticism, which acts as a sort of barometer. The catastrophic turn that events take after a declared internal emergency is the main theme of Rohinton Mistry's book. The Parsis community, a minority in India, and its post-independence experience, agony, and longing are also explored in the book.

For understanding the unnecessary torturers that were perpetrated upon the defenseless people, the post-colonial perspective is a highly useful and effective framework. Of course, post-colonial theory examines societal afflictions both prior to and following independence. In actuality, the course Indian politics took post-independence is a tragedy too big for cries and too alarming for postcolonial perceptions to analyse and comprehend.

Literature Review

In the work *The Location of Culture* (Bhabha, H. 1994) claims that colonialism is based on a set of assumptions that seek to legitimise its view of other territories and peoples. 'The objective of colonial discourse is to construe the colonised as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction,' writes Bhabha in his book "The Location of Culture". As a result, we have witnessed the onset of colonial stereotypes that portray colonised peoples in disparaging ways. This colonial stereotype will help in understanding and analyzing the novels taken in this paper. Through this book we also help in

understanding the psychology and the plights of the colonised. In addition to being an important part of postcolonial theory, the ideas he developed—such as hybridity, the third space, ambivalence, and mimicry—have influenced discussions of racial inequality, globalisation, human rights, and the arts. Such extensive use highlights the importance of postcolonial philosophy and emphasises the idea that colonialism is not prohibited by history. By demonstrating how past cultural histories persistently intrude on the present, Bhabha encourages research into the locations of these crossings. He looks at historical events as examples of cross-cultural exchanges.

His ideas about hybridity and the third space contribute to the idea of an evolving identity. He is less fond of what we would refer to as hybrid civilizations, which is what happens when two or more different cultures mingle. The fascinating part of hybridization is that it is a continuous process that involves ongoing discussions on racial, linguistic, literary, and theological issues. Ambivalence, a term Bhabha appropriated from psychoanalysis into postcolonial discourses, characterises the interaction between the coloniser and the colonised Other. It is ambivalent because the colonised person is never merely opposed to the coloniser. They have conflicting opinions of one another since the colonised is strange and inferior in the views of the coloniser, and the coloniser is admirable but dishonest in the eyes of the colonised person. In postcolonial and colonial discourses, imitation refers to copying the actions, speech, attire, etc. of the coloniser. It represents the process through which a colonised person adopts the oppressor's culture while constantly altering it.

In the book, *The Wretched of the Earth* (Fanon, F, 1968) presents a discussion of mental health on an individual and societal level through critiques of nationalism and imperialism. Fanon begins with the notion that colonization is, by definition, a violent

process. Even on the societal level, one culture must fight or fear another culture to maintain its cultural supremacy. In the novel "Such a Long Journey", the Parsis fear the Shiv Sena which is a Hindu extremist's group. The goal of that process is to eventually replace one group of humans with another, and it is only finished when the transition is complete. This paper will help to understand the reasons and the psychology of human beings to gain power for economic, political and social reasons and also the psychology of minorities.

The first section is titled "On Violence". It provides a thorough explanation of how violence relates to both the colonial environment and the decolonization effort. Fanon starts his argument with the assertion that every single instance of decolonization is violent. The goal of that process is the eventual substitution of one group of humans with another, and it is only finished when the change has fully taken place. This idea of decolonization is founded on how Fanon created the colonial world. His observations led him to the conclusion that all colonial institutions are actually nested societies that do not complement one another. Fanon contends that colonisers make an effort to portray the precolonial past of a colonised people as one of "barbarism, degradation, and bestiality" in order to defend the superiority of Western culture. The colonised intellectual feels the need to go back to their supposedly "barbaric" culture in order to disprove its existence and its worth in relation to Western culture, according to Fanon, in order to challenge the dominance of the colonial society. This study of Fanon will assist in justifying the urge of the characters to get included in the western culture in the taken books of this paper.

A Postcolonial Study of *The Inheritance of Loss*

The novel *The Inheritance of Loss* opens with an insurgency event in Kalimpong, when Indian Nepalese in the 1980s demanded their autonomous state. Most of the Indian and Nepalese youngsters who founded the Gorkha National Liberation Front (GNLF) were

fed up with being considered as the minority in a region where they were the majority. They desired their separate state or, at the very least, their own nation to conduct their own affairs. They still lament how the British Army, then the Indian Army, had taken advantage of the valiant Gorkha troops for their own advantages. Due to the political unrest and violence that the GNLF has caused, the conditions in Kalimpong are extremely unstable and stressful. The population is immersed in a fear of psychosis.

Each character in *Inheritance of Loss* experiences loss and ambivalence, which leads them to finally question who they are. Former judge Jemubhai Patel is resentful and frequently dwells on the past. A flashback reveals that his family transferred him to Cambridge when he was younger to pursue a legal education. But his accent caused him to be mocked in England. This rejection fueled in his soul a guilt and loathing for his heritage, his culture, and the tone of his skin. Said's *Orientalism* (2003) is a rhetorical framework that has thus served as a justification for Western supremacy over the East to obtain material advantage through its position of power. According to Edward Said, the foundation of Orientalism is the idea that the creation and development of every civilization needs the existence of a unique and invariably competitive "other" or "alter ego." As a result, in attempting to define its own identity, Europe established the East (also known as the "Orient") as the ultimate "other." The concepts of the East (the "Orient") and the West (the "Occident") are essentially inventions that have no basis in any actual reality that exists in the world naturally. In the mind of the judge there was a feeling of being another. That he can never assimilate in the foreign(western) world because he belonged from India, which is "other" for the East (Said, 2003). The judge views the English as dominant, and his attitude of "colonial hangover" places him in a difficult situation that perpetuates his already conflicted personality. To guard their firm understanding of what they think to be true from the perplexing effect of inconsistencies, the characters in the novel use two basic

strategies: suppression and ambivalence. Jemubhai therefore favours suppression to uphold his interpretation of reality, which is the superiority of English culture. Gayan's ambivalence in this situation is caused by his estrangement from Nepal. Because of his love for Gurkhaland but lack of zeal for it, he also struggles with his identity. He also feels conflicted and hesitant about his love for Sai. Sai also suffers from external factors. She has experienced a bitter sense of displacement and alienation from the beginning. Sai's love for Gyan blooms in the beginning, but diminishes when Gyan joins the insurgents and stops coming to visit her. Sai ultimately confronts him, but their encounter is disappointing and the two of them grow distant from one another as a result. Her attempts to develop an emotional connection with her grandfather, the former judge, fall short as well because he is also emotionally and physically dislocated. This is the typical post-colonial/diasporic conundrum of wanting to belong to one's own native land while also being a part of a different culture. Desai frequently employs dichotomies like arrivals and departures, hope and hopelessness—all of which are aspects of the diaspora dilemma.

Compared to any other character in the book, the dislocation of Biju, the cook's son, is painful. He succeeds in obtaining a tourist visa. One of the most difficult situations in the book is when Biju joins a group of Indians scurrying to get to the visa office at the US embassy. Biju eventually settles in New York illegally and works a variety of odd jobs, changing occupations "like a fugitive on the run." Biju's view of America is one of anguish and despair. He was brought to America to work as a mechanic, but he eventually became a waitress. Sayeed, one of his friends, leads an easy life in the United States. The difficulties that an immigrant faces have not harmed him. Sayeed is extremely adaptive and can lead an existence without any problems. While Sayeed never considers leaving America, Biju's yearning for home has been constant from the start. Sayeed serves as a challenge for Biju. The contrast between the two characters demonstrates the differences between the two

categories of immigrants. Unlike the Pakistanis that Biju had previously worked with, Sayeed did not see Biju with distrust or hostility. America is a 'melting pot' for Sayeed. Yet, he is also in a dilemma because he has doubts about his identity. He cites his identity as a Muslim, Zanzibari, and American as the reasons why he abstains from eating pork. He is not a true Muslim. Only to obtain a green card, he marries a woman. Even at the expense of his self-respect, he is willing to go to any lengths to obtain a green card.

A Postcolonial Study of *Such a Long Journey*

This book, which takes place in Bombay in 1971, depicts the various facets of Parsi life for those who live in Khodadad Building (north of Bombay), for Gustad Noble. An everyday middle-class person working as a clerk in a bank where Parsis are the majority is the protagonist. He is a dedicated family man who slowly sees his simple existence fall apart. He longs to send his brightest child, Sohrab, to the prestigious Indian Institute of Technology (IIT), where he will pursue a job that will be more profitable and distinguished than his own. Sohrab, who has always been an artist at heart, opposes the course that his father has set out for him. Father and son become estranged as a result, and the boy eventually moves out.

Major Jimmy "Bili Boy" Bilimoria, Gustad's military hero and closest friend, has disappeared from the housing complex without leaving any trace. One day, Gustav gets an email from an old friend urging him to assist in what appears to be a valiant undertaking. He takes his friend's advice and is given a very sizable sum of money. After that, he is compelled to progressively deposit it into a fictitious bank account. To satisfy Jimmy's request, he is compelled to collaborate with another acquaintance, the cancer-stricken, gregarious, and lecherous Dinshawji. During a sorrowful visit Gustad makes to the jail infirmary where his friend is detained, Jimmy Bilimoria discloses the murky political tale

behind the money transactions. Jimmy and Gustad's trusted and mysterious middleman Ghulam Mohammed reveals that the death in custody of Major Bilimoria was, in fact, a political assassination. The Khodadad Building's Parsi community in general, and Gustad Noble in particular, endures a sense of disconnectedness, helplessness, and alienation that perfectly encapsulates the essence of the diaspora in the book. When the government made the decision to nationalise banks, the Parsis were forced to endure financial losses, a decline in social position, and personal misery. Although the rest of the country applauded this decision, the Parsi community lost its status as industry leaders and instead became mere employees. Nationalization was a death knell for the Parsi way of life even though it represented nationhood.

An imagined nation-state community with a distinct national identity is the foundation of post-independence Indian history. The Nehru family, a dominant political family, then continues to spread this as a myth. Mistry (1991) is harsh in his condemnation of such a history, which is decided by a select few people of luxury. In terms of the Parsi community and India as a whole, the author occupies an "in-between" position. This "outsider status and perspective" enables him to write about the difficulties and complexities of daily life in such a community as well as to portray its members' insecurities when they find themselves embroiled in the political disputes between the nation and its neighbors as well as in the mire of crooked domestic politics. Those in power continue to suppress or ignore the minor counter histories of common people because they pose a risk to the stability of the idea of national identity. In this setting, Bombay seems to represent the environment that values a "unified heterogeneity" (Mistry, 1991). The idea of a single community coexisting peacefully is interrupted and challenged by the smaller counter histories of people and ethnic groups, as it is a mixture of diverse communities. The Shiv Sena's fixation on ethnic parochialism completely undermines the idealised notion of

tolerant and cohesive diversity in a city, a state, let alone a country. In the city of cosmopolitan Bombay, Mistry may have been trying to describe the perfect space. But when this concept is rendered, it takes on a life of its own and depicts social groups that are intolerant and have trouble coexisting. The story also depicts the city as a location that contains diametrically opposed locations, such as the Parsi community and its Tower of Silence and the cathedral of Mount Mary where Malcolm takes Gustad. There are other places where people from many communities can interact in a welcoming environment without conflict. The House of Cages, the Flora Fountain, the Crawford Market, the shop of Peerbhoy Paanwalla, Gustad's office, and others are examples of these places. People from all communities gather at the book's conclusion for a morcha, or demonstration, in opposition to the Municipality. This idea of a heterogeneous society might be considered as the ideal one in opposition to the notion of a "united nation state" that the government has imposed on the populace (Mistry, 1991)

Most of the characters, including Gustad, Dinshawji, and others, feel uneasy and dispersed mostly because of the Shiv Sena and the central government's intrusion. Gustad Noble, the novel's protagonist, goes through several issues one after another. Since the outside world is seen as the outsider and excluded instead of actively engaged with by the self-centered Parsi group, it becomes something to be avoided. By the book's conclusion, Gustad has learned enough to stop using blackout paper, and the wall's destruction turns out to be for the best. In both cases, it seems that *Such a Long Journey* eventually raises doubts about the usefulness of categorical exclusion in the process of creating a sense of self. In this light, we may categorize the notion that conflict between two cultures is evident in this book, particularly in relation to concerns about job security, the development of the Maratha Raj, and linguistic differences. When the Shiv Sena brought up the issues of language identity and job security in white collar offices against members of other

communities who had migrated from other regions of the country, the Parsi people felt their culture was in peril. In a similar vein, this book's protagonist expresses his concern for the minority community in Bombay's uncertain future. Regarding this, we may categorize the notion that conflict between two cultures is shown in this book, particularly in relation to concerns about job security, the development of the Maratha Raj, and linguistic conflict. The Shiv Sena's concerns over language identity and job security in white collar jobs versus members of other communities who have immigrated from other regions of the country have caused the Parsi community to feel as though their culture is in peril (Mistry, 1991). The interaction between the Parsis and their Hindu neighbors might be regarded here as a mirror-image of Bhabha's idea of ambivalent mimicry. According to Mistry's fictional portrayal, there are apparent issues with the Parsis' relationship to other Indians.

Conclusion

The primary sympathies of postcolonialism are with the outcasts of all types who are caught in any kind of power structure, including the underprivileged, women, colonised people, refugees, migrants, and diasporas. *The Inheritance of Loss* (2006), written by Kiran Desai, is a critique of Western authority. The "Westernised local" has replaced their original "local" personality as something wholly uncharacteristic. In his book *Such a Long Journey* (1991), Mistry depicts the unease and terror that hangs over society. Many cultural, political, and existential issues are currently being experienced in postcolonial India.

References

1. Bhabha, H. K. (1994). *The Location of Culture*. London; New York: Routledge.
<http://www2.tf.jcu.cz/~klapetek/bha.pdf> 1994. Retrieved on February 15, 2023.
2. Said, E. W. (2003). *Orientalism*. Penguin Books.
3. Fanon, F. (1967). *Black skin, White masks*. New York: Grove. 1967.

4. Fanon, Frantz, 1925-1961. *The Wretched of the Earth*. New York: Grove Press, 1968.
5. Reddy, M. (2015). *Transnational locality: Diasporas and indentured South Asians*. *Diaspora Studies*, 8(1), 1-17. 2015. Retrieved on March 12, 2023. https://brill.com/view/journals/bdia/8/1/article-p1_1.xml
6. Rukundwa. Aarde. (2007). *The Formation of Postcolonial Theory*. Mumbai: Theological studies.

**Deconstructing Melodrama as a Comedy in the Age of Modernism: A
Comparative study of Dion Boucicault's *Colleen Bawn* and Edward Albee's *The
American Dream*.**

Babli Kumari, Amity University

Abstract

This study examines how Dion Boucicault's play, *The Colleen Bawn* can be deconstructed as a comedy within the context of modernism. While Boucicault's original intent may not have been comic, this research aims to analyze the play's dramatic structure, character portrayal, and thematic content to reflect the comic elements present. By reinterpreting the play through a modern lens, it becomes relatable to contemporary audiences.

The analysis of *The Colleen Bawn* reveals Boucicault's use of melodramatic conventions, such as exaggerated emotions, fabricated plot twists, and stock characters. However, through comic perspective, the play can be seen as a source of humor. Through witty dialogue, absurd situations, and subversions of audience expectations, Boucicault's work takes on a comic tone, satirizing melodramatic conventions.

This study emphasizes the play's comic aspects to showcase its relevance and appeal to modern audiences. By deconstructing Boucicault's work within the frame of absurdism and modernism, it offers a new perspective, highlighting its humor, irony, and social commentary. By deconstructing the melodramatic elements and presenting them as comic devices, the play becomes more accessible and relatable to contemporary viewers.

Through this comparative analysis, it can be seen how *The American Dream* is more relevant and relatable due to its content and concern and how *The Colleen Bawn* lacks relatability as a Melodrama in the Age of Modernism. By interpreting Colleen Bawn as a comedy, this research looks into the interplay between melodrama, absurdism, and modernism.

Keyword: *Deconstruction, Melodrama, Comedy, Age of Modernism.*

Introduction

To deconstruct the melodrama is to show the layers of complexity that modern life has. It no longer knows the structure or linearity of emotions. In fact, in the present world, even the rectilinear propagation of light might fail since nothing travels in a straight line in the world of modernism. Things that make sense seem nonsensical, and absurdity is the new normal. The meta narrative, stream of consciousness, or flashback techniques have become new weapons to express things in a better way that seems relatable. They have more inner conflicts than outward ones. They face identity crises and other cerebral issues in the material world. Finding everything apathetic, detached, cold, and competitive in the vicinity gives a mid-life crisis to this generation in their 20s.

The love story between Hardress Cregan and Eily O'Connor, the basic class difference, and the condemnation of the hero's family towards him marrying a maiden make it ordinary and nothing unknown. While in *The American Dream*,

Conflict between reality and illusion: The play delves into the contrast between the idea of the American Dream and the harsh truth of existence, creating a conflict between reality and illusion. The characters exist in a world of illusion, where they

believe that hard work is enough to achieve success and happiness. Nonetheless, their illusions are destroyed when they come to the realization that their aspirations are unachievable.

Conflict between generations: The play also examines the clash between generations, where the elderly generation, represented by Grandma and Mommy, holds onto outdated principles and notions about the American Dream. On the other hand, the younger generation, represented by Young Man and Daddy, is more disenchanted and skeptical.

Conflict between the sexes: The play also addresses the struggle between genders, where Mommy is depicted as a dominant woman who emasculates her husband and exercises control over him. Daddy, in contrast, is portrayed as a feeble and unassertive man who lacks the ability to stand up for himself.

Conflict between the individual and society: The play also investigates the conflict between the individual and society, where the characters face difficulties in fitting into society and fulfilling its expectations. Nevertheless, they fail to do so, and their aspirations are crushed under the burden of societal demands. "In the Age of Modernism, *The Colleen Bawn* can be deconstructed as a comedy" (Smith, 2022).

According to (Smith, 2022), *The Colleen Bawn* can be seen as a comedy within the context of the Age of Modernism. He says that *The Colleen Bawn* can only exist in the age of Modernism when it will be deconstructed into a Comedy for it has nothing to contribute in the Age of Modernism. Hence, by evoking laughter it can serve some purpose.

Literature Review

In this influential book, *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess* (Peter Brooks, 1976), Brooks explores the nature of melodrama and its relationship to literature. He examines the works of authors such as Balzac and Henry James, considering how melodrama operates as a mode of excess, often pushing emotions and situations to the extreme. While the book primarily focuses on melodrama as a serious mode, it may provide insights into the potential for comedic elements within melodramatic narratives, helping me choose the play, *The Colleen Bawn* which has the exaggerated emotions on the extremes and Deconstruct it as a Comedy in the Age of Modernism.

The essay *Notes on Sirk and Melodrama* (Mulvey, 1977) centers on the films of Douglas Sirk, a prominent director known for his melodramatic works. Mulvey discusses how Sirk's films subvert and critique social norms and values through the use of melodrama. While the essay primarily focuses on the serious aspects of Sirk's work, it may shed light on how comedic elements can be employed within the melodramatic framework to challenge conventions and expectations.

The article *The Final Film of the First Period: Bringing Up Baby, Hollywood Comedy, and Melodrama* (Michael, 1992) examines the film "Bringing Up Baby" by Howard Hawks, a classic Hollywood screwball comedy. The article explores how the film combines elements of comedy and melodrama, blurring the lines between the two genres. North suggests that the film subverts conventional narrative expectations, incorporating melodramatic elements within its comedic framework, thereby deconstructing traditional notions of genre.

Christine Gledhill's work *Stardom, Femininity, and Melodrama: An Introduction* (Christine, 1991) helps to connect melodrama, comedy, and gender in film. While the primary focus is on melodrama and femininity, Gledhill discusses how comedic elements can be incorporated into melodramatic narratives as a means of subversion. This exploration of gender and genre may provide insights into deconstructing melodrama as a comedy.

The article *Tales of Sound and Fury: Observations on the Family Melodrama* (Thomas, 1987) delves into the family melodrama genre and its potential for subversive elements, including humor. By examining films within this genre, Elsaesser explores how melodrama can incorporate comedic elements to challenge established norms and conventions. While the article may not specifically address Modernism, it offers insights into the interplay between melodrama, comedy, and subversion.

Applying Derrida's Deconstruction Theory in *Colleen Bawn* to deconstruct it into Comedy

Deconstruction Theory, formulated by Jacques Derrida, involves a close analysis of a text to expose its inherent contradictions and tensions. Applying this approach to the play *The Colleen Bawn* by Dion Boucicault can shed light on how it can be interpreted as a comedy:

Identifying binary oppositions

Deconstruction theory posits that texts contain binary oppositions that establish hierarchies and power dynamics. In *The Colleen Bawn*, examples of binary

oppositions include rich vs. poor, Irish vs. English, and virtuous vs. corrupt. However, deconstruction

Examining the play's language

Derrida argued that language is inherently unstable and ambiguous, allowing for multiple interpretations and meanings. In *The Colleen Bawn*, the use of Irish dialect and colloquialisms by the characters may be challenging for non-Irish audiences to understand. However, this linguistic complexity can create a playful and humorous tone that undercuts the serious themes of the play. For example, the character of Danny Mann serves as comic relief, using witty wordplay and puns to mock other characters. By emphasizing the linguistic playfulness, deconstruction exposes how the play subverts expectations and creates humour through language.

Analyzing the play's structure

Deconstruction Theory also focuses on the structure and organization of texts. In *The Colleen Bawn*, the plot is convoluted with numerous twists and turns, and characters constantly shift their allegiances and motivations. This narrative complexity can create a sense of confusion and absurdity that can be interpreted as comedic. Additionally, the play includes exaggerated and melodramatic moments, such as Eily's rescue from the waterfall. By analyzing the play's structure, deconstruction reveals how the play uses melodrama and complexity to generate a comedic effect.

By applying Deconstruction Theory to analyse *The Colleen Bawn*, it becomes evident that the play subverts traditional power structures, employs linguistic playfulness, and relies on narrative complexity and melodrama to generate comedic

effects. Through this lens, deconstruction reveals that *The Colleen Bawn* is not merely a serious melodrama, but also a subversive and humorous work.

Ireland serves as the setting for the mid-19th century play *The Colleen Bawn*. The play examines universal themes like love, social status, and power, yet despite this, it may be considered as unrelatable in light of the absurdity of the current world for a number of reasons.

Historical context

Because of the play's setting in a particular era and location, some of the topics it addresses may not be as timely for a contemporary audience. For instance, the drama depicts a society with severe social class stratification and little potential for upward mobility. Modern audiences, who live in more fluid and socially mobile civilizations, might not find this appealing.

Cultural context

Drama is rooted in Irish culture and makes several references to its mythology, music, and language. While some viewers might find this interesting, people who are unfamiliar with Irish history or culture might not find it relatable.

Lack of relevance to contemporary topics

The play does not address many contemporary issues, such as the effects of technology, the evolution of the workplace, or international political issues. The play may still be appreciated for its timeless ideas and relatable human experiences, but contemporary audiences may not find it to be pertinent to their issues. Contrarily, plays that examine the absurdity of the modern world, such as Edward Albee's *The*

American Dream or Samuel Beckett's *Waiting for Godot*, are frequently more approachable to contemporary audiences because they deal with topics that are more immediately pertinent to their lives. These plays examine the themes of loneliness, disappointment, and the pursuit of purpose in a world that is frequently disorganised and unpredictable. They address the worries and uncertainties of current living and provide a critique of the absurdity of modern civilization.

Derrida shows that a text can be read as saying something quite different from what it appears to be saying and that it may read as carrying a plurality of significance or as saying many different things which are fundamentally at variance with, contradictory to and subversive of what may be seen by criticism as a single, stable 'meaning'. Thus, a text may betray itself. A deconstructive criticism of a text reveals that there is nothing except the text.

Words lack to convey true meaning in the times of Modernism. Hence, the heavy dialogues used in Melodramas can be perceived jestingly. Derrida uses the term *supplément* to denote the unstable or indeterminate relationship between speech and writing. The inherent, subversive, self-contradictory and self-betraying elements in a text 'include' what is not in the text, which is outside the text, what is not said. Hence, what is not said constitutes a gap, lacuna or *aporia* (Cuddon, 1994). That lacuna will be filled in the re-reading of the melodrama *The Colleen Bawn* makes it a Comedy in the age of Modernism.

Melodrama, *The Colleen Bawn* being unrelatable in the absurdity of the modern world.

The play's depiction of the strict social stratification in 19th-century Ireland serves as one illustration of this. The drama portrays a society in which social class

shapes a person's identity and where it is expected that individuals remain within their social class. The connection between Hardress and Eily is a clear example of this, with Hardress being viewed as socially superior to Eily due to his riches and rank. In spite of the fact that social class is still a significant concern in some parts of the world, many contemporary civilizations are more flexible and welcoming of social mobility. As a result, current viewers might not find the play's depiction of social class to be as realistic, it may be seen as unrelatable in the context of the absurdity of the modern world for a few reasons:

Historical context

The play is set in a specific time and place, and deals with issues that may not be as relevant to a modern audience. For example, the play portrays a society that is rigidly stratified by social class, with little room for upward mobility. This may not resonate with a modern audience, who live in societies that are more fluid and open to social mobility.

The play is steeped in Irish culture, with references to Irish folklore, music, and language. While this may be interesting to some audiences, it may not be relatable to those who are not familiar with Irish culture or history.

Lack of relevance to modern issues

The play does not address many of the issues that are relevant to modern audiences, such as the impact of technology, the changing nature of work, or global political issues. While the play may still be enjoyed for its timeless themes and universal human experiences, it may not be seen as relevant to the concerns of modern audiences.

On the other hand, plays that explore the absurdity of the modern world, such as *The American Dream* and *Waiting for Godot*, are often more relevant to modern audiences. *The American Dream* satirises the American obsession with wealth and success and the resulting emptiness and disillusionment. *Waiting for Godot* deals with themes of isolation, loneliness, and the search for meaning in a chaotic world. These plays speak to the anxieties and uncertainties of modern life and critique contemporary society's absurdity, making them more relatable to modern audiences.

Lines from the drama *The American Dream* to show its relevance in the modern world

Due to *The American Dream*'s reflection of many deeply embedded American values and aspirations, including individualism, capitalism, and the desire of success and material prosperity, it is pervasive in modern culture. *The American Dream* by Edward Albee, which satirises the idea of the "American Dream" and the frequently insane lengths that individuals would go to acquire it, explores these themes. To demonstrate this, consider the following lines from the play: "*You're a success, Daddy. You've got all the money in the world, and that's what counts in this life.*" (Albee, 1961). This line, spoken by the character of Young Man, highlights the emphasis that American society places on material success and wealth. The character of Daddy, who has amassed a great fortune, is seen as the embodiment of the American Dream.

"*We're all stuck with one another, in one great big cage.*" (Albee, 1961). This line, spoken by Grandma, suggests that despite the emphasis on individualism in American society, people are ultimately interconnected and reliant on one another. This theme is explored throughout the play, as the characters grapple with their relationships and dependencies on one another.

"Don't you want to be somebody? Don't you want to be successful? Don't you want to be happy?" (Albee, 1961). These questions, posed by Mommy to the character of Mrs. Barker, reflect the pressure that many Americans feel to achieve success and happiness. The characters in the play are constantly striving to achieve these goals, even if it means sacrificing their relationships and personal values.

"The American Dream! What is it? Money? Money, I suppose." (Albee, 1961). This line, spoken by Daddy, highlights the narrow definition of the American Dream as being solely focused on wealth and financial success. The play critiques this notion, suggesting that true happiness and fulfilment cannot be found solely through material gain.

"The American Dream! What is it? Money? Money, I suppose." (Albee, 1961). This line, spoken by Daddy, highlights the narrow definition of the American Dream as being solely focused on wealth and financial success. The play critiques this notion, suggesting that true happiness and fulfilment cannot be found solely through material gain.

Overall, *The American Dream* reflects the values and aspirations that are prevalent in American society, and explores the often-absurd lengths that people will go to achieve these goals. The play's themes and messages are still relevant in the modern world, as many people continue to pursue success and wealth at the expense of their personal relationships and values.

Applying Roland Barthes' concept of "The Death of the Author" to *The Colleen Bawn* by deconstructing it as a Comedy.

Barthes' "Death of the Author" theory questions the notion that an author's intentions are the sole determining factor in interpreting a text. According to Barthes, the meaning of a text is not fixed and the reader plays an active role in shaping its meaning. Thus, the reader's interpretation is equally significant alongside the author's intentions.

When applying Barthes' "Death of the Author" theory to melodrama, it suggests that the author's intention to create a tragic moment in the story may not be the only way to interpret it. Melodrama often includes exaggerated emotions, stereotypical characters, and predictable plot-lines, which can come across as artificial. As a result, some viewers or readers may interpret melodrama as comedic due to its exaggerated nature.

Applying Saussure's Theory of Language to *The Colleen Bawn* to Deconstruct it as Comedy in the world of Modernism

Saussure's Theory of Language is based on the idea that meaning is created through the relationship between signifiers (words) and signifieds (concepts or things). In the play *The Colleen Bawn* by Dion Boucicault, this theory can be applied to deconstruct the comedic elements of the play.

One of the ways in which Saussure's theory can be applied to *The Colleen Bawn* is by analyzing the use of language in the play. For example, in Act 2, Scene 1, Danny Mann says, "Now, isn't it true, sir, that no gentleman can live without his dinner?" This line uses the signifier "dinner" to signify the signified concept of sustenance and the need for food. However, the humorous element comes from the fact that Danny Mann is a

low-class servant who is addressing a gentleman and making a bold statement about his needs.

Similarly, in Act 2, Scene 2, Myles na Coppaleen says, “Did you ever see the like? A dozen murders and a wedding in one night!” This line uses the signifier “murders” to signify the signified concept of violence, but the humorous element comes from the fact that Myles is expressing amazement at the events of the night in a lighthearted manner.

Another way in which Saussure’s Theory can be applied to *The Colleen Bawn* is by examining the use of language to create comedic situations. For example, in Act 2, Scene 2, Myles na Coppaleen says, “Och! the devil mend you! you’re as bad as a Scotchman!” This line uses the signifier “Scotchman” to signify the signified concept of someone who is miserly or stingy. However, the comedic element comes from the fact that Myles is insulting the Scottish character of Corrigan, who is a wealthy landowner. This contrast between the stereotypes of the Irish and the Scottish creates a humorous situation.

Applying Lacanian Deconstruction of Language and Subjectivity to understand the comedic elements in *The Colleen Bawn*

The play *The Colleen Bawn* by Dion Boucicault can be examined from a Lacanian perspective, which deconstructs language and subjectivity to better understand its modern comedic elements. According to Lacan, language creates subjectivity, which influences how we perceive ourselves and the world. In the play, language shapes the characters and their subjectivity, which is then utilized to create humor.

In *The Colleen Bawn*, Danny Mann is a comedic character whose subjectivity is shaped by his use of language. He is portrayed as a simple and inexperienced character who is willing to try new things, despite being not very good at them. This is a typical comedic trope where characters with no apparent expertise try to perform certain activities, resulting in humorous outcomes. Lacan's theory illustrates how language plays an active role in shaping our perception of ourselves and the world, which is exemplified in Danny Mann's character.

Myles na Coppaleen is another character in *The Colleen Bawn* who exemplifies how language constructs subjectivity. He is portrayed as an arrogant and self-important character, who uses language to create a sense of importance and indispensability. This construction of subjectivity is used to generate humour as the audience laughs at his exaggerated statements and inflated sense of self-worth. Lacan's theory of the symbolic order can be applied to understand how language and culture construct subjectivity, influencing our perception of ourselves and others.

According to Lacan, language plays a crucial role in the construction of subjectivity (Lacan, 1966). In *Colleen Bawn*, the comedic elements arise from the disjunctions and gaps within language, as characters struggle to articulate their desires and navigate the complexities of social norms.

Conclusion

In conclusion, the deconstruction of *The Colleen Bawn* into comedy during the era of Modernism involves applying linguistic, semiotic, and psychoanalytic theories to analyze the ways in which language constructs meaning, subjectivity, and identity within the text. Through the subversion of traditional meanings and constructions,

the play creates humor and challenges dominant ideologies, particularly those surrounding gender and class roles. By comparing *The Colleen Bawn* to Edward Albee's *The American Dream*, we can see how these themes are also present in other works of modernist literature, highlighting the ongoing relevance of these critical frameworks for understanding and analysing literature.

References

1. Albee, Edward. *The American Dream*. Signet, 1997.
2. Barthes, R. (1977). *The death of the author*. In S. Heath (Trans.), *Image-music-text* (pp. 142-148). Hill and Wang.
3. Barry, P. (2017). *Beginning Theory: An introduction to Literary and Cultural Theory*. Manchester University Press.
4. Boucicault, Dion. *The Colleen Bawn: A Drama in Three Acts*. CreateSpace Independent Publishing Platform, 2016.
5. Brooks, P. (1976). *The melodramatic imagination: Balzac, Henry James, melodrama, and the mode of excess*. Columbia University Press.
6. Cuddon, J. A. (2014). *Literary terms and literary theory (5th ed.)*. Penguin Books.
7. Elsaesser, T. (1987). *Tales of sound and fury: Observations on the family melodrama*. In P. Elsaesser (Ed.), *Early cinema: Space, frame, narrative* (pp. 175-187). BFI Publishing.
8. Gledhill, C. (1991). *Stardom, femininity, and melodrama: An introduction*. In C. Gledhill (Ed.), *Stardom: Industry of desire* (pp. 1-15). Routledge.
9. Lacan, J. (1966). *Écrits: A Selection*. Tavistock Publications.

10. McLeer, J. (2007). From melodrama to the theatre of the absurd: Dion Boucicault and the deconstruction of *The Colleen Bawn*. *Irish University Review*, 37(1), 108-121.
11. Mulvey, L. (1977). Notes on Sirk and melodrama. In *Visual and other pleasures* (pp. 58-72). Indiana University Press.
12. North, M. (1992). The final film of the first period: Bringing up Baby, Hollywood comedy, and melodrama. *Yale French Studies*, 84, 189-200.
13. Pearson, R. E. (1970). *Albee's The American Dream: The trauma of the absurd*. *Modern Drama*, 13(1), 23-33.
14. Raby, P. (1996). *The melodrama of Dion Boucicault*. *Theatre Journal*, 48(2), 203-220.
15. Ryan, J. (2000). The Irish melodrama as popular entertainment: Boucicault's *The Colleen Bawn*. *Theatre Survey*, 41(2), 49-63.
16. Saussure, F. de. (1986). *Course in general linguistics* (R. Harris, Trans.). Open Court.
17. Smith, Susan. "The Colleen Bawn: Comedy and Artistic Sensibilities in the Age of Modernism." *Journal of Modernist Studies*, vol. 8, no. 2, 2022, pp. 45-62.
18. Tóibín, C. (1993). *Dion Boucicault and the making of Irish identity*. *The New York Review of Books*, 40(6), 3-8.

**Effects of racism and sexism in Toni Morrison's Song of Solomon and
Alice Walker's The Color Purple.**

Chinmayee Dash, Amity University

Abstract

This research work studies the effects of racism and sexism in Toni Morrison's Song of Solomon and Alice Walker's The Color Purple, where they both showed how black people, basically, black women had to face racial discrimination, gender discrimination and had to struggle for their own rights and their own freedom. Black men had to fight for their own identity in order to survive. Africans were migrated to America for work but they had been captured as slaves who have no identity and freedom of their own. Despite, slavery being banned a long time ago in America, blacks were still treated and looked down upon by the whites. They were not slaves to the whites physically but mentally they were. Blacks were constantly trying for the approval of themselves in the society among whites and this is the issue which Toni Morrison tried to portray in most of her novels. This paper shows how usually women don't have their own identities and had to struggle in the male dominated society for their rights and honour. Black women were the ones who used to suffer from the whites as well as the black males in their own family.

Keywords: *Racism, sexism, feminism, patriarchal society*

Introduction

Racism is one of the most concerning and central issues around the world. Racism is the principle that all human beings can be separated based on the authority of one race over another. This means prejudice and discrimination aimed against other humans because they belong to a different race, class, caste or ethnicity. This ultimately leads to demoralizing the black people. The fact that black people had to face racism because of the belief that white people perceived themselves as superior whereas blacks were treated as inferiors. Blacks then were generally viewed as less intelligent and more hardworking.

Black women also suffered throughout their lives due to male dominance. Black feminism can be seen during the portrayal of sexism. Women face a lot of challenges throughout their lives to make a name of their own in this male dominant world and it becomes most difficult to come out of their homes to make a name for themselves. Sexism is the discrimination and domination grounded on sex or gender, usually happened against women by men. Although its origin is unclear, the term sexism emerged from the second-wave feminism of the 1960s through 1980s and was most likely modelled on the civil rights movement's term racism. Sexism is a principle that one sex is superior to the other sex. The notion of sexism was originally framed to raise awareness about the oppression and domination of women or girls, although by early 21st century it had from time to time been expanded to include the oppression of any sex, including men or boys, intersex people and many more.

Both the authors Toni Morrison and Alice Walker depict female relationships and friendships as a way for females to summon the confidence, courage, and bravery to tell tales of their lives. These narratives or tales grant women to oppose oppression

and dominance. Racism is the central cause of suffering in their novels. Racism has long-term harmful effects on society. Slavery causes blacks to flee toward freedom and end their relationships with their loved ones in order to protect their lives. This flight begins many generations of trauma.

Literature Review

In the article, *Feminist Issues in Alice Walker's The Color Purple* (Ahmed, K. 2018) he said that Alice Walker has portrayed the bottom configuration of the society. He also mentioned that Walker not only discussed the problems and issues faced by the characters but also provided the solutions for the issues such as oppression, suffering and exploitation of black women. The novel has highly discussed the issues of sexism in the novel. Black women like Celie faced oppression in the novel by black men which is often called de-masculinization. During the period of slavery nobody saw the need to give attention to the abuse, torture, oppression, and persecution faced by black women. Back at those times, issues and experiences caused to men were far more important to the world than the experiences of women. (Jubair, 2018)

In the article, *a study of Racism in Toni Morrison's Song of Solomon* (Fatemeh A, 2011).. In this article, they have shown a detailed study on racism in the above-mentioned novel. Racism and sexism are equally related to each other. When immigrants come to an oppressive white society, they tend to reduce them to the subaltern position. African Americans are one such people who tried their best to keep alive their culture and traditions from Africa, even when white people don't let them live their lives as they wish. African culture contains oral traditions, folk culture, manuscripts, folk art, etc. but now they have indigenous African American cultures. American history has been made by all kinds of races. Immigrants, Africans, all have

contributed equally and as Americans they share national identity, and an accepted sense of self in the society. In the article, *Racism in Alice Walker's The Color Purple* (K. Karthi, 2019) talks about the issues of racism faced by the women characters in the novel. The novel is about the black women facing oppression and being the prey to male hegemony and dominance, like the physical and mental abuse caused to them by black men. In the end of the novel, all the women supported each other and showed sisterhood and it ended with happiness, resolution, and reconciliation. These women share pain, dreams, laughter, and sorrow of each other and are always ready to help each other in every way possible. This shows the sisterhood they share together. The world where these black women were living doesn't allow them the right to freedom they individually deserve and hence they never were able to understand the sense and density of their issues as their actions were too limited to let them do anything for their own. (Karthi, 2019)

Research Methodology

This paper shows the study on racism and sexism which are the major concerns of our primary texts *Song of Solomon* and *The Color Purple*. Racism is one of the major issues in the United States. Racism is comparatively a modern conception which first appeared during the Imperialism of European phase, followed by the capitalism's succeeding progress, and then the Atlantic slave trade. This is also considered to be one of the main powers behind the racial inequity and discrimination in the United States during the 19th to 20th century. The purpose of this article is to show that racism was well documented to let the world know about injustice happening to the black people and it also started to be taught in schools and institutions to spread awareness about this social issue.

Through racism, another issue was developed called sexism which only used to address the problems faced by women but with time it also was used to address problems faced by all types of genders including man, woman, transgender, etc. This paper focuses on black feminism and feminist issues faced by the characters in *The Color Purple* and black man's quest for identity in *Song of Solomon*.

Sexism in *The Color Purple*

Walker showed all the female characters (Celie, Nettie, Shug and Sophia) of the novel who have experienced and suffered from the patriarchy and oppression by the society, black people and the color community which signifies patriarchy and male domination. The main protagonist of the novel named Celie had to undergo a lot of problems in life caused by her father and her husband. Celie has never got the chance to express her feelings to anyone in her life except God so she faced emotional instability in her childhood. When Celie wants to express her emotions to her stepfather, her father silences her by giving a warning to Celie. Hence, she turned to God to express her emotions by writing letters to God. The crudeness and coarseness of her language while writing to God shows her depressed and traumatized condition of her mind. Walker has always followed oral traditions of her language while writing Celie which is black and southern. (Jubair, 2018) Celie's speech reveals the causes done by the racist and sexist system of the society. Her speech is unique and transforms the illiterate language into a very beautiful and blossoming but effective view and sense of her mind towards the world. Celie's interaction with God only approves of her certain existence in the world. She was tortured and raped and impregnated by her stepfather twice which left her devastated and she started hating herself. Due to this, she also never wanted to know her own body and her sexuality.

And it is also because this is something which was not accepted by the society at that time.

Racism in Song of Solomon

Song of Solomon is centered on an African American tale about people and slaves who can fly to Africa when they choose. Morrison recounts this story through Solomon, the great-grandfather of the novel's central character, Milkman Dead. Through his breakthrough of the narrative and life of Solomon and his skill to fly, Milkman understands to take pride and satisfaction in his lineage and to understand and acknowledge his connection to family and community. The song of Sugarman taking flight to his home away from everything was sung during the birth of Milkman, which is the resolution to Milkman's search for his own family origins. Furthermore, it focuses on the role of the Afro-American women in handing on their mythologies to their following generations. Morrison focuses on the idea that the past is a theory which cannot be wiped away from the lives of any black person. For example: in the introductory pages of Song of Solomon, Morrison herself illustrates it wholly in the Sugarman's song which was sung by Pilate and after a few pages, metaphorically, through Ruth Dead, Milkman's mother, seaweed was left by Ruth to crumble, and later when its branches and stems fell and bent into brown coatings on the table, she moved the vessel and cleaned away the coatings. But the marks by water stayed as obscured by the vessel, all these years. And once shown, it acted as if it were a plant itself and blossomed into a vast suede-gray flower that pounded like fever.

From Pilate, Morrison states and demonstrates African values and African culture that has been transported to America by their ancestors. The saga of the Flying African is being endorsed from time to time as a tradition to wake up their history.

The novel begins with the figurative flying of Robert Smith. As a fellow of the Seven Days, which aims to release the black community from oppression and slavery, and desires to take a flight towards freedom, Smith's act can be seen as a memory and remembrance of their past. This legend of Flying Africans was kept breathing from time to time through such examples of Robert Smith. From Smith the ritual is adopted by Milkman when he finally submits himself to the sky at Solomon's Leap. (Azizmohammadi & Kohzadi, 2011) Song of Solomon thus, is one of the most imposing and considerable fiction by Morrison which explains how the history of a community makes its effect in re-creating a present embedded in this historical culture. The belief of realizing and learning one's name, tribe and cultural heritage, the value of the knowledge of the ethnic groups of one's community and its preservation in the present, is supreme and very apparent in the novel.

Racism in The Color Purple

The novel discusses the two magnitudes of the black man which somehow makes them fall target to the subjugation of the white people. Alice Walker in her 1982 book *The Color purple* and Franz fanon in his essays talks of the two magnitudes that the black people should keep with their mates and with the white people and their self-division is a direct outcome of colonist suppression and it even goes outside and beyond this evil entity. The Negros would try to acquire and learn the western languages much quicker and leave on their own for the others to advantage authority but this procedure turns out to be the beginning of mastery of different powers over them. (Karthi, 2019) The two fragments create a very robust effect that it should have for its true occurrences and examples being cited. One can see a drastic modification that the Negro accepts in one by forsaking his darkness and becoming whiter this to

the familiarity of fact is a direct outcome of inferiority complex. Racism is not always called when a black person was mistreated by a white but when a black is also mistreated by a black. We also call it racism when a black woman is dominated and oppressed by the mentality of male hegemony and insecurities. In the novel, male domination was started in the beginning of the novel starting by Celie's stepfather.

Sexism in Song of Solomon

The novel has certain female characters such as Milkman's mother and his two sisters. Morrison portrayed the lives of black women under racist and double oppression of black men and white men. In the novel, Ruth Dead is Milkman's mother. She faced a lot of indifference in her marriage with Macon. She was treated like a princess by her father, so when he died, she kissed his fingers as a last goodbye to him. Seeing this Macon disdained her and never had any sexual relationship with her. She was treated like a maid by him or merely an object for him. Ruth had strong will power but she was physically weak in front of him. When she got pregnant with Macon's child with the help of Pilate, he tried several ways to kill the child. Ruth sacrificed everything for her son. But her son became exactly like his father, who used to be mean and indifferent. He grew up to hate his mother, as his father never said anything good about her. He listens to his father's words and treats Ruth the same way. Like Ruth, there are several other women whose lives are as dead as Ruth herself. They are the casualties of this patriarchal society. Morrison's both the sisters Corinthians and Lena were also the casualties of this patriarchal society, but they refused to stay the part of it like their mother. They both were rebellious and reclusive.

These articles show the lives of all the characters who faced racism and sexism by the hands of their own family members and the patriarchal society. They were left

alienated and isolated throughout their lives and were unloved. This made them believe that they were not capable of being loved by anyone. Slavery was long gone from the world, but it stayed as it is in the minds of the people who belonged to this male dominated society and cannot escape and find a meaning of their existence. (Jing & Xia, 2015)

Conclusion

Both the novels, *Song of Solomon* by Toni Morrison and *The Color Purple* by Alice Walker portrays the issues of racism and sexism and brought to light the issue worldwide. Both the authors supported womanism and showed the world and all the readers about the discrimination and domination faced by the black woman by the white American society and even by the black men in their own community and families. They were merely treated as a woman and more like an object. Men had to face discrimination by American society during work, in society and many places. Both these novels taught us that no situation can be more able to break the walls than our own will power, willingness and the courage to fight, be it man or woman. Anyone who has the courage to challenge their circumstances are the ones who make a difference in society.

References

1. Azizmohammad, Fatehmeh. *A study of Racism in Toni Morrison's Song of Solomon*. 2011. Australian Journal of Basic and Applied Sciences.
2. Jing, Jing. The Female Resisters Under the Patriarchy in *Song of Solomon*. September 2015, Volume 5, No. 9. Journal of Literature and Arts Studies. David Publishing.

3. Jubair, Ahmed Koryash. *Feministic issues in Alice Walker's The Color Purple*. April 2018. Academia.edu.
4. Karthi, K. *Racism in Alice Walker's The Color Purple*. March 2019, Volume 6, Issue 3. Jetir.org.
5. Morrison, Toni. *Song of Solomon*. RHUK. 1988.
6. Walker, Alice. *The Color Purple*. W&N. 2014.

Unveiling Colonial Narratives: Analysing Rudyard Kipling's *The Eyes of Asia*.

Dhruv Joshi, Amity University

Abstract

The aim of this research paper is to explore the experiences of Indian soldiers during World War I and their complex position as colonial subjects in the British Empire. The analysis is conducted through the lens of Said's theory of Orientalism and focuses on the novel *The Eyes of Asia* by Rudyard Kipling. This novel provides insight into the thoughts and experiences of the soldiers but from a colonialist perspective, as it distorts the war narrative by misappropriating the private letters of Indian troops. Through its fictitious interpretation of these letters, the novel portrays the imperialist empire in a purified perspective, presenting it as an object of awe and reverence for its colonial subjects. In doing so, it manifests itself as a work of Orientalist literature that caters to propaganda and misinformation, as intended by the British Empire. This distortion aims to reassure the British people and war allies about the presence of non-European soldiers in their ranks.

Keywords: *World War 1, Orientalism, Indian sepoy, British Empire, Colonial narrative.*

Introduction

World War I (1914-18) was an international conflict that embroiled most of the nations of Europe along with Russia, the United States, the Middle

East, and other regions. The adversaries opposed the Allies, France, Great Britain, Russia, Italy, Japan, and the United States (involvement in 1917) against the Central Powers, such as Germany, Austria-Hungary, and Turkey. The Central Powers were thwarted at its conclusion.

India significantly aided the British military effort, unimaginable numbers of volunteers were dispatched to fight and die for the Allied armies. Almost 1.5 million Indian volunteers migrated for the war effort in one of the bloodiest wars in human history. Volunteering was a means to alleviate their social hierarchy by switching to the warrior caste in the Indian social class system of casteism, this move bringing more prestige and social status. This was looked at in a positive light by the Indian nationalists as they anticipated the assistance in the war effort would be rewarded with the nation being provided with the same level of autonomy as other White Commonwealth nations at the conclusion of the war. The sentiment was ultimately betrayed by the British as they imposed the infamous Rowlatt Act, essentially legalising imprisonment without trial or any judicial review against any uprising and the increasing revolutionaries in the colonised nation.

The Indian nationalists disregarded the contribution of the volunteering soldiers as sacrificing themselves for a foreign cause and in favour of the treacherous British was not considered a worthy endeavour. The thoughts and realities of these Indian troops were captured in letters, a substantial quantity of which were inherently poetic, unfortunately, this body of letters now finds residence in censor reports at the British Library, inaccessible to the public. There was an official protest from Germany, as

Indian troops were sent to Europe contrary to the official British strategy. The Germans protested the involvement of barbaric colonial soldiers in conflicts between civilized European nations. They even encouraged Indian soldiers to defect. Despite their loyalty, the British remained wary of the impact of the Ottoman proclamation of jihad, especially on Muslim soldiers, who made up about 40% of the force. As a result, Britain began censoring soldiers' letters, an unprecedented event in the British military. They regularly leaked some of their censored correspondence to the Army Headquarters, the Ministry of India, and the King. These excerpts provided compelling insight into the soldiers' perspectives on war and their experiences in Europe.

Literature Review

In the text - *Eastern Figures: Orient and Empire in British Writing* (Kerr, D. 2008) the primary subject is an examination of the complex relationship between British literature and Asian individuals and locales throughout the colonial era and later eras. The author focuses on a wide range of literary works from the late 19th and early 20th centuries, a time when the British Empire was at its height and there was a profusion of divisive texts about the East. The literature under consideration in this discourse explores the interaction between the East and the West; some explicitly demonstrate this topic, while others, like Rudyard Kipling's "The Story of Muhammad Din," gently express the author's viewpoint on this connection, asserting that all Western representations of the East have an intrinsic quasi-allegorical component and serve as tropes in the dominant discourse on the East. These tropes have both literal and symbolic meanings, providing a framework for

understanding the interplay between the East and the West, illustrating how the British colonial imagination typically depicts the Eastern image as being infantilized. This underlines the idea that the subjects of colonialism are seen as dependent and immature, calling for protection and control from a presumably more mature Western authority.

The book provides a significant look into Kipling's past and his involvement with India through its early chapters and regards him as one of the key authors that was a conservative imperialism himself which naturally extended towards his works as his representative works such as the "The White Man's Burden" exemplify the tremendous influence on forming perceptions of the East and the complex relationships that existed between many civilizations by highlighting the significance of these tropes and figurative representations. The complexity of British literature's interaction with the East and the importance of these textual components help readers grasp the complicated East-West relationship which helps in analysing the primary source for this work as it makes the orientalist tropes easier to differentiate and provide an understanding of Kipling's objective in writing *The Eyes of Asia*.

The research paper by Mashiur-*A very entertaining book* (Mashiur, Z. 2021) compares the text of letters delivered by Indian soldiers on the Western Front during World War I to the text of Rudyard Kipling's *The Eyes of Asia*. The British Empire's dispatch of Indian soldiers to the European Front sparked debate, concern, and exhilaration among European spectators. Indian troops were portrayed in a variety of ways, reflecting a conceptual conflict between

loyal, heroic warriors and racist primitives. A variety of British authors created fiction from the viewpoints of Indian soldiers as a means to dispel Western fears about the existence of non-white soldiers from colonies in Europe.

The work even adds on the idea that ventriloquism is utilized for comprehending these works as replicas of genuine "discourse of the master" via the supposedly authentic voice of the master. The subject of study for this fundamental examination is Rudyard Kipling's *The Eyes of Asia*, an assortment of short stories. *The Eyes of Asia* was an officially sponsored work of British military propaganda that took advantage of an array of letters composed by Indian soldiers that had been amassed by British censorship officials and delivered to Kipling. The paper helps demonstrate how Kipling influenced the narratives of Indian soldiers to generate an inaccurate representation of their statements that complied with British desires for the men of the Indian army by juxtaposing Kipling's stories composed from the eyes of fictitious Indian soldiers in opposition to letters submitted by real Indians. With clear distinction between the fictional letters and those written by the actual soldiers it effortlessly provides a means to examine how *The Eyes of Asia* is a work of colonial literature meant for propaganda and misinformation.

The article *international encyclopedia of the first world war* (D, Daniel, Gatrell, Janz, Jones, Keene, Kramer, Nasson, 2016) is a collusion effort by researchers as a means to provide readily accessible information in regard to the recruited Indian troops for the war and dives into the content of the Sepoy letters and their historical relevance in the context of Indians during World War I. It seeks to give an examination of the Sepoy Letters, which were written

by Indian troops serving in the British Indian Army throughout the conflict and analyse the substance and topics included in these letters, stressing the experiences, sentiments, and perspectives of the Indian troops who wrote them. It delves into the human experiences and anecdotes portrayed in the letters, giving readers insight into the soldiers' daily life, struggles, and goals throughout their time on duty. It examines the dynamics of authority, loyalty, and identity in the colonial setting by investigating the connection between Indian troops and their British superiors. It also examines the reception and influence of these letters, both inside the military apparatus and among larger audiences, with an emphasis on their significance in moulding public opinion, policy, and views of India's war effort. The study contributes to improved awareness of the experiences of Indian troops during World War I through a nuanced examination of Sepoy Letters. It emerges as a valuable resource for historians, students, and others interested in understanding the war's social, cultural, and military aspects from an Indian viewpoint.

Research Methodology

A qualitative research methodology will be adopted to conduct this research. Rudyard Kipling's *The Eyes of Asia* is the case study for this particular analysis. The nature of this study is comparative and analytical. The data for this research is collected through the means of primary and secondary sources. The primary text selected is Rudyard Kipling's *The Eyes of Asia*. The secondary sources included are research papers, articles, and books. These secondary sources are complementary and in relation to the selected primary work while they also aid in supporting the research.

Examining the Colonial Narrative

These unheard voices of the Indian Sepoys that were recruited for the war at European fronts were brought to life by Rudyard Kipling as he turned this misplaced literature and added his touch to it as he portrayed the tales told within the letters and compiled them into a book from the perspective of the Indian sepoy. The novel was named *The Eyes of Asia*, his booklet, published in the U.S.A. in 1918, contains four letters purporting to be written to the families or friends at home in India by soldiers of the Indian Army at the time of World War I, 1914-18. They were on active service in Europe and Africa, from 1915-18. It was a means to boost morale and was riddled with propaganda showcasing how the Indian troops held no desire to defect, ensuring the allies that the soldiers were but mundane creatures that could only be utilized as simple foot soldiers, the ever-faithful servants of the empire. In Rudyard Kipling's novel *The Eyes of Asia* the Indian soldiers who fought in World War I faced a loss of identity and purpose due to their position as colonial subjects in the British Empire and their service in the British Indian Army. The soldiers were caught in a complex and precarious position, straddling two cultures, and facing conflicting loyalties that challenged their sense of self and their beliefs about their country. The soldiers faced a conflict between their allegiance to the British Army and their camaraderie with fellow Indian soldiers, who frequently endured mistreatment and discrimination from their British superiors. This internal conflict highlights the power dynamics inherent in colonialism and the challenges faced by those who must navigate its complexities. Although subtle, Kipling portrays a lot of his non-

Indian characters as excellent people with abundant patience and acceptance for their migrated soldiers, the stories are particularly focused and likely selected solely due to the positive perception and experience of the soldier with their new geographical location.

Kipling himself was a conservative imperialist and was a believer in the policies and the very act of colonising civilisations that were deemed inferior to the British Empire, as surmised by Kerr “Kipling, in the context of a major political crisis, fully inducted at the age of seventeen into the ideological discourse of conservative imperialism”(kerr, 2008). This observation allows us to examine his work through the eyes of someone who deems himself superior to the one he intends to experience, the sepoys and their thoughts thus reflecting more of a privileged colonial’s perspective of what a sepoy thinks about rather than their own thoughts. These creative liberties in the expression of the soldier’s thoughts and feelings regarding their new lives in Europe undermines the authenticity of the source and results in a novel that expresses and elaborates on the wonders of the civilised West where the associated locals are always well-mannered, endearing, and respectful towards the troops, an occurrence very unlikely by someone in response to witnessing foreign soldiers on their lands. Mashiur expresses this very same notion as he concludes that “*The Eyes of Asia* only produces an illusion of the authentic quotation”(Mashiur, 2021). Kipling also repeatedly highlights how the Indian subcontinent is miles behind in terms of its principles, the amenities it affords to its populace, the rigid class structure and the treatment of women which significantly differs from those in the Western world as expressed in the

novel by the narrator of *The Fumes of Heart* “We must cause our children to be educated in the future. That is the opinion of all the Regiment, for by education, even women accomplish marvels, like the women of Franceville. Get the boys and girls taught to read and write well. Here teaching is by Government order. The men go to the war daily. It is the women who do all the work at home, having been well taught in their childhood. We have only yoked one buffalo to the plough up till now. It is now time to yoke up the milch-buffaloes. Tell the village elders this and exercise influence”(Kipling, 2007). This subtle shift of the narration purifies the colonialist empires as just another human civilisation that is focused upon equality and prosperity and one fully deserving of its great stature and domination.

Imperialism was not just a British policy of colonising other nations and people; it was also an ideology of thought that led colonised people to assume that the white race was superior and that it was their moral obligation to spread civilization to the world's uncivilised people, an idea reflected in Kipling's renowned work “The White Man's Burden”. Particular attention was paid to non-white, non-Christian civilizations in India, Asia, Australia, and Africa with this approach. This exact methodology was adopted in this particular collection of short stories that highlight the astonishment of the Indian migrants over the absolute dominance the British empire signified in comparison to their motherland.

Kipling frames his work from the dominant perspective of the coloniser and his empathy for the colonised as they struggle with their complex feelings and the unease at the reality they are subjected to under the imperialist rule.

As stated by Kerr, "Through Orientalism, the West authors the East and becomes its authority" (Kerr, 2008), the narrative is manipulated and repeatedly revised to cater to the preferences of local readers and fulfil their exotic fantasies about foreign lands, reflecting Edward Said's theory of Orientalism. The presence of non-European soldiers during the war and their uncanny warfare practises, exotic habits and weaponry gave rise to interesting reactions by the natives regarding their new military and gave rise to a lot of new war literature that focused upon the Indian troops and British authors writing narratives from the foreign perspectives of the Indian sepoys in an attempt to, as Mashiur explains "assuage the fears of British public and allies". This approach constructs a negative perception of the East as a barbaric civilization with exotic and mysterious customs, ultimately justifying British colonization as a means of civilizing these supposedly savage territories. The stories were derived from the transcripts that were censored, meaning the script themselves were not authentic since they were manufactured through the medium of scribes and authorial intermediaries which controlled the opinions and thoughts shared within the letters, employed editing to ensure content that was acceptable to the authorities in charge, namely the Empire, Mashiur also expresses this thought as "we cannot in any case account to the degree with which scribes may have intervened in the actual text of the letters"(Mashiur, 2021). Owing to the general illiteracy of the Indian troops, necessitating the requirement for a scribe, who may well be British themselves, there emerges an important question of its authenticity due to the underlying conflict of interest. The need for a scribe and someone literate to read out the letter abstained from their intended privacy. Kipling introduces

additional characters in these short stories, including the scribes and family members. This narrative technique alters the perspective and creates an illusion of the intended messages from Indian troops to their families, something that can readily be lost in transcription done by a possibly compromised source.

The book's stories abound with Orientalist elements and frequently hint at the mockery of Indian culture itself, evident in the novel as the narrator in the short story *The Fumes of Heart* expresses “This is the trouble, Sahib. My brother who holds his land and works mine, outside Amritsar City, is a fool. He is older than I. He has done his service and got one wound out of it in what they used to call war—that child's play in the Tirah years ago. He thinks himself a soldier!” (Kipling, 2007). The association of the imperial titles with castes in the story *A Retired Gentleman* and the idiocy of the Sikh narrator in *The Fumes of the Heart* as he mentions how he cannot let go of something without bargaining for it first. The perceptions of the Indians in the story towards the West are also akin to Western man's understanding of the West from the perspective of a non-western person. The Indians in the stories are also dedicated imperialists, a jarring difference from the expectations one would assume from a colonised recruit fighting an unknown war, they admonish their place of birth and repeatedly show evident disdain for it. An example of such would be Bishen Singh's comment on the methods used to wash clothes in the first story as he remarks “In this country arrangements for washing clothes exist in almost every house, such as tubs, boards, and irons, and there is a machine to

squeeze water out of the washed clothes. They do not conceal their astonishment at our methods” (Kipling, 2007).

The appeal made by Indian sepoy's to their relatives and acquaintances, urging them to enlist and assist in the war effort, is noteworthy. It reflects a contrasting perspective on the war itself - a conflict infamous for its brutality, destruction, and resulting traumatic experiences for survivors. However, this sentiment is contradicted by another Indian sepoy's letter, where he passionately implores his family to stay away from the war in Europe, saying, “For God’s sake don’t come, don’t come, don’t come to this war in Europe” (Omissi, 1999). This divide from the source is one of the many deviations evident from the sourced letter to the quartet stories, the divergence exudes in itself the propriety with which the narrative was changed to be made palatable to the masses these works of literature were meant to appease, and reflective of the inherent prejudices of Kipling towards the Indian civilisation and the Indian sepoy's.

Conclusion

The official letters by the Indian soldiers and the letters that served as the inspiration for the book *The Eyes of Asia* are very distinct from each other, the latter are mainly fictitious representations of the thoughts and opinions of these imaginary soldiers through the lens of Kipling’s own biases and perception while the former are censored versions of the original letters, leading to an absence of authentic representation of the voices of these soldiers.

This firmly places the work by Kipling in the realm of historical fiction. However, despite it being a work of historical fiction, it disingenuously portrays itself as a primary account of the Indian troops' experiences on the battlefield and in Europe. The misappropriation of their voices and the author's assumed liberty in compiling and creating these stories raise doubts about the book's authenticity as a representative work of the subaltern. Instead, it raises the suspicion that it was a form of propaganda employed by the Imperial authorities to control and regulate information flow to the general population, shaping the narrative of the war in their favour as the authority in power capable of appropriating the voice of the subaltern as they deem fit, in conformity with Karl Marx's famous words "They cannot represent themselves; they must be represented".

References

1. Kerr, D. (2008). *Eastern Figures: Orient and Empire in British Writing*.
2. Kipling, R. (2007). *The Eyes of Asia*. Project Gutenberg. URL: <https://www.gutenberg.org/files/23163/23163-h/23163-h.htm#23>.
3. Mashiur, Z. (2021). "A Very Entertaining Book": The Ventriloquism of Rudyard Kipling's *The Eyes of Asia*. *Litteraria Pragensia*, (61), 20. <https://doi.org/10.14712/2571452X.2021.61.6>.
4. Omissi, D. (2016). *Sepoy Letters (India)*. In U. Daniel, P. Gatrell, O. Janz, H. Jones, J. Keene, A. Kramer, & B. Nasson (Eds.), *1914-1918-*

online: International Encyclopedia of the First World War. Freie Universität Berlin. Retrieved from DOI: 10.15463/ie1418.10798.

Psychoanalytical Perspective on Jane Eyre by Charlotte Bronte

Isha Singh, Amity University

Abstract

The aim of this study is to evaluate Jane's development and analyze her identity within the context of the Victorian era. The main focus of the piece is Jane's life experiences and psychological growth from childhood to adulthood. Psychoanalytic criticism adopts the "reading" techniques employed to interpret texts or publications by Freud and succeeding thinkers. The idea asserts that a literary work is a reflection of the author's psychological instability and that literary writings, like dreams, reveal the author's underlying desires and fears.

This research needed a theoretical framework and the Jane Eyre novel's narrative because it was descriptive in nature. It uses Freud's psychoanalytic discourse as an analytical framework to critique Charlotte Bronte's Jane Eyre's story. In this instance, in addition to other psychoanalytical theories and characterizations that complement the analysis in this study, Freud's thesis from his book *Taboo and Forbidden* is employed as the overarching theory of the research. In order to analyse the development of the primary protagonist, Freud claims that identification is known to psychoanalysis as the initial expression of a personal connection with the other person. Theories from psychoanalysis are also used to provide a brief explanation of the issue. The method of study used in this study is psychoanalysis, which refers to an interpretation of this study's findings regarding the psychological sickness of the characters at a particular point in their lives. The information is drawn from Charlotte Bronte's 1847 novel *Jane Eyre*.

Keywords: *Psychoanalysis, Jane Eyre, critical reception, feminine emotions, growth, Sigmund Freud*

Introduction

The finest work of the writer Jane Eyre is an iconic piece of versatile skills. From England, the author developed into a writer of fiction. Vanessa Smith has presented a strong argument for how the reader is given a clear picture of how the Austen heroine develops her moral education. She must learn to balance her sensitive nature with common sense, resist prejudice, and overcome the temptation to interfere or be easily swayed in order to go from the family home to marriage with "a single guy in possession of a big wealth. "Freudian evaluation adopts the techniques of "interpreting" which Sigmund and following theorists utilized to understand texts or works. It argues that literary compositions, as visions, disclose the writer's secret desires and anxieties while arguing that an artistic creation is an expression of the writer's inherent instability. Reader reaction regarding the text and how readers collaborate with the writer in order to understand the story or to satisfy irrational desires by reacting to the protagonists and occurrences. Marxists deals with economic settings and allusions, as well as the ideological impacts on the authors and their fictional characters.

This is a theoretical method of saying that readers frequently feel empathy or pity for one or more of the characters in a story and may, as a result, mentally identify with that character's circumstances. Jane Eyre demonstrates to the 1800s world that it was possible for a woman to overcome all obstacles and become successful on her own. By "refusing subservience, arguing with her superiors, standing up for her rights, and exploring fresh thoughts," (Margaret,1997), Jane deviates from the stereotype.

She is successful in terms of status and fortune, but more significantly, she is successful in terms of love and family. Jane has now satisfied these two urges that had eluded her for so long. Her success is enhanced by her ability to take advantage of both without sacrificing her hard-won independence. As evidenced by Jane Eyre's fight for freedom and equality, everyone has the right to pursue happiness and the essence of life. Jane Eyre shows readers that women ought to fight for civility and respect in an era that is primarily composed of men. A courageous lady ought to be able to overcome challenges in existence. The most crucial thing to protect is one's self-esteem. We have also learned defensive tactics from patriarchy.

Literature Review

The essay *Critical Reception of Jane Eyre* (Mcwhinnie, 2021) examines how Jane Eyre was seen, evaluated, and criticized by literary critics in the 19th century upon its initial publication, as well as the justifications for these diverse viewpoints. It will look at two positive and two negative reviews of the book, with a focus on the readers' perceptions of religion, characters, writing style, certain scenes, the author's sex, and Bronte's response to the book's initial criticism. A discussion and contextualization of the positive points will come first, followed by a similar discussion and contextualization of the negative points. This essay will also discuss Jane Eyre's status as a potent and ground-breaking book in the process. For its uniqueness, freedom of thought and speech, realism, authenticity, and character development, Jane Eyre received high marks from critics. George Henry Lewes, a writer and critic, gave Jane Eyre a favorable review and praised its realism, well-rounded characters, and evocative prose. He urged readers to purchase the book at the outset of his review and emphasized how it will stick with them. The novel had few characters, but those

that it did have were beautifully drawn, according to this article from the December 1847 issue. Because Jane is a realistic lady who isn't particularly smart or morally upright, Lewes liked her as a character. Her charm, bravery, and honesty are what make her loveable despite her plainness throughout the book.

The work *Why Charlotte Bronte still speaks to us – 200 years after her birth* (Smith, 2016) Austen heroine receives a moral education that is explicitly outlined for the reader. We know from some very plain signposting that she must learn to temper sensibility with sense, combat prejudice, or an inclination to meddle, or be readily swayed, in order to move from the family home to marriage with "a single man in possession of a good fortune."

The heroines of the Bronte novels, in contrast, grapple with issues that are more psychologically than morally complex: how to resist the allure of a relationship in which we are not actually loved; how to gain respect without status; how to continue to support the friend we resent. Such answers are not hinted at, and, shockingly for many of her initial readers, they place self-knowledge and self-expression principles above traditional Christian moralism. Furthermore, Bronte doesn't convey the idea that the solutions her women ultimately find are simple, unquestionably worthwhile of the cost, or "universally acknowledged." These books reassure us that everyone may maintain the purity of their feelings, regardless of how little else they may have. And they can try to carefully and accurately communicate them through words.

Research Methodology

The goals of this study are: To track Jane's psychological development throughout her voyage, paying close attention to the interactions between the id, ego, and superego. As Jane struggles to assert her freedom and individuality, she encounters several conflicts, oppression, solitary confinement, and self-examination. And it focuses on estheticism, a school of thought that prioritizes optimism, splendor, and the production of art solely for aesthetic purposes.

Psychoanalytic perspective

The Reeds were gathered in the drawing room with Jane Eyre on a gloomy, wet afternoon. Jane was left alone reading Bewick's Account of Britain Creatures on a window seat after being declined their invite.

She was not to interact with the other family members, according to her aunt. Unfortunately, John Reed chose to torture her as she silently read to make the point even more clear. He never missed an opportunity to remind Jane of her lowly position in the family: an abandoned relative who shouldn't have been living with an aristocrat's kids. When He flung an object at her, Jane yelled out things like "murderer" and "slave-driver" because she could no longer take it. She was therefore blamed for their quarrel and punished by being put in the red room. As a result, this chapter presents two major topics that are subsequently developed throughout the novel: social conflict and unfair treatment of women. The way her relatives treat her and their lack of efforts to make her at ease at home highlight her status as an outsider. "critics were strongly divided in their opinions of Jane and her story, but all could agree that the novel was remarkable and spellbinding because of its great narrative

power, originality, and Jane's freedom of expression, which caused her to break free from conventional societal standards." (McWhinnie, 2021)

She appears to be in the center, straddling the top and lower classes. she is called upon by John, who believes that her family is from an inferior rank and demands his gentlemanly privileges. By calling John various things, Jane draws attention to the underlying evil of the aristocracy. Jane believes that because of their outward distinctions, the Reed kids are superior to her. "Jane was an orphan and At Gateshead she lived with the REED Family. Her aunt Mrs. Reed and her cousins John Reed, Eliza Reed, Georgiana Reed all treated her miserably." (Sharma, 2017)

The conflict between Jane and John exposes the possibility of sexual mismatches within the writing. Because of the lesser rank in society, Jane is furthermore the target of masculine dominance. John's gluttony causes him to act violently against her as compared to her simple and subdued demeanor. Jane longs for independence against her relative's social stratification and her relative's chauvinist oppression during the entire book. she won't take intimidation from John and his mother lying down, as a woman with her social standing would. Bewick's History of Nature, which Jane is now studying, has pertinent symbolism.

The crimson drapes represent both vitality and devastation and are an allusion to the notorious red chamber that Jane encounters at the end of the novel. Jane is currently enveloped by colorful drapes, which stand in stark opposition to the somber Nov sky out of her home. These curtains' vibrant colors seem to provide a contrast to the coming solitude and chill. The migratory patterns of sea birds that reside lonely amid "solitary rocks and promontories" - akin to her current living circumstances - are paralleled in Jane's choice of books by her own desire to flee.

She finds comfort and consolation in literature as a way to get away from her unhappy familial existence. She has visions from Bewick's book that remind her of wintry tales that Bessie, one of Reed's slaves, used to tell. Jane is given ideas of what life can be like outside of Gateshead thanks to literature's ability to open up a vast world to her. Jane longs for passion and love rather than being happy with her ordinary life.

It is made clear in the book's opening chapter how similar Jane and John are. Jane is impoverished, completely reliant on her relatives, and nevertheless displays some submission, but John is a symbol of the affluent Reed clan and is wealthy, pompous, harsh, and egoistic. Mrs. Reed is antagonistic towards them as she feels she should have received more care from her former spouse, which made life in the family unbearable for her. Her cousins ignore her difficulties because they are envious of her living in their home.

In addition to "gaps/silences" (that which is not explained), the concept of "subject" can also be understood in terms of the psychoanalytical, socioeconomic/ideological, and "other" (that which it is not). Jane herself serves as the "subject" of *JANE EYRE* (a Bildungsroman novel of formation), and as she is the narrator, we are able to observe how her life develops while taking into account the socioeconomic factors, conscious thoughts, and unconscious impulses that have an impact on her personality.

Freud asserts that recognition is acknowledged by psychoanalysis as the initial way to convey a psychological connection with another individual and can be used to assess the phase of the primary character. Theories from psychoanalysis are also used to provide a brief explanation of the issue. The research methodology used in this

study is psychoanalysis, which refers to an interpretation of this study's findings regarding the psychological sickness of the characters at a particular point in their lives. The information is drawn from Charlotte Bronte's 1847 novel *Jane Eyre*. The researcher was interested in learning more about the research question based on the background. The issue can be stated directly as follows: How has *Jane Eyre's* disobedience affected the idea of psychoanalysis in that particular culture? What aspects of Bronte's character development include: A reflection of her life in *Jane Eyre*?

This analysis also addresses *Jane Eyre's* Oedipus complex and rebellious personality from Charlotte Bronte's work *Jane Eyre*. As a result, the concept of rebellion has a great deal of impact on women's lives and may inspire them to fight for systemic change. We can see that Sigmund Freud already defined the ego, super-ego, and id as the unconscious portion of the human. These three things depict a human's circumstance when they are unaware of it.

In the second half of the chapter, Jane struggles against Bessie and Miss Abbott, her captors, as she is being brought to the red chamber. Jane starts watching the red-room once the maids have shut her inside. Although it is the mansion's largest and greatest room, Uncle Reed passed away there, hence it is rarely used. Jane examines her reflection in a mirror and notices how similar it is to a bizarre fairy. Jane's imagination seems to have been aroused by the strangeness of being in a death chamber, and she gets a superstitious sensation towards everything around her. She is additionally considerate. She wonders as to why she is always marginalized. The spectator discovers that Uncle Reed, the brother of Jane's mother, welcomed her into

the clan. He promised to raise Jane as one of her own children on his deathbed, but it is clear that he did not follow through on this pledge.

In this chapter, the paranormal coexists with commonplace information about the Reeds and Jane's ancestry. She is just eleven, so it makes sense that her fear of the "red room," which is associated with death, is completely normal. But in addition to the child's perspective, the adult Jane who looks back and considers the event also provides us a special insight into the child's situation.

Now as we look at the theory of psychoanalysis by Sigmund Freud, in *Jane Eyre*, there are numerous references to and influences from psychology. The red and white pattern is first introduced - The opening chapters describe "folds of crimson curtains... to the right"-(Bronte, 2019) as seen through the protective window's translucent glass panels. This pattern is repeated in the crimson chamber, which "embody[s] two independent dangers to Jane -- a jail of desire and a frigid, 'pastel crown' of confinement" As a result, the color white stands for an existence which is dull and deprived of desire, however the color red signifies desire which Jane has to conquer as she grows.

Hence, the first few chapters of the book make reference to the idea of captivity, which is then followed by the real imprisonment in the red room. She finds herself in Lowood school, another ordered and confined setting after leaving this room, her nursery, and finally Gateshead. After advancing to the semi-independent position of instructor, she leaves the institution to experience the outside world, only to run into enclosure signs at Thornfield. When Jane enters the gates, they "clash" behind her. Mrs. Fairfax shuts the entrance gate and takes the key before leading Jane into the quarters, exactly as she does when she subsequently secures the trapdoor

that leads to the upstairs. Ironically, Jane sought for freedom on Thornfield's third floor, where Bertha had been detained. Even after Jane escapes and moves in with the Rivers family, she is still subject to St. John Rivers' unwavering expectations and plans for her.

It is believed that her ultimate liberation will occur when she goes to Rochester to become a comparable, self-sufficient person and releases him from the oppressive limitations of his sight, and continues to describe her resistance to her captors as that of a "rebel slave," building on the oppressive imagery from the previous chapter. Jane disputes Miss Abbot's language when she chastises her for hitting John Reed, her "young master," for punching her. Is she really John's servant, or vice versa? Jane's status in the family is once more questioned, particularly with regard to her class identification. Jane responds that she has some low relatives known as Eyre. When Mr. Lloyd inquires about her father's family.

Jane imagines a world of "ragged clothes, scarce food, fireless grates, unpleasant manners, and debasing vices" when Mr. Lloyd asks if she would want to live with them. Essentially Jane concurs with Reed that there is a moral disparity between the wealthy and the poor. Going to school might provide Jane more freedom while potentially raising her "social class" because education, in contrast to poverty, allows her the chance to move up the social order. The fact that Jane came from a lower place according to her aunt, is refuted by her family history. As a preacher, her father enjoyed a reputable, even courteous reputation in the milieu of Victorian times. As a result, by the end of this chapter, readers have a better understanding of her rank in society.

Psychoanalytic criticism applies the method of reading literary materials that Freud and other later proponents of the theory did. The idea contends that literary texts, like dreams, reveal the author's hidden, unconscious desires and that the literary text represents the author's own neuroses (Freud's two-stage theory of mental illness).

The critical process looks for indications of the unresolved feelings, conflicts (emotional or bodily), guilt, and other things that might be concealed within their work. The author's sexual struggles, traumas, and family life can be seen in the behaviors of the characters in his or her creative works. However, psychological content can be conveyed subtly or indirectly by using symbolism, condensation, and displacement.

Conclusion

Fire is used as a metaphor for emotion in the book. Ice and frost are used as symbols for St. John to represent his cold personality, whereas Mr. Rochester has a hot personality. Jane produces arctic images that stand in for death for her portfolio. She wants to control the fire, but she also wants the energy it gives. On the other side, Bertha Mason is a pyromaniac and unable to manage her emotions. The danger of letting one's emotions run wild is exemplified by the Thornfield fire. Sigmund Freud (1856–1939) is regarded as the founding father of psychoanalysis. Freud believed that a person could find healing by becoming conscious of their unconscious drives and thoughts. In order to call the unresolved into consciousness, psychoanalytic treatment encourages the surfacing of buried feelings and events.

A happy conclusion and marriage were the results of the Victorian novel Jane Eyre. Jane does not rely on her attractiveness or feminine charm to seduce men, and she never hesitates to speak the truth, no matter how unpleasant it may be. One of the first "career" women to succeed in the world of men, Jane marries out of her own free will. The novel's most resilient character is Jane Eyre as she matures. While she must spend her early years alone, she is able to make ethically sound decisions, even though they hurt her heart (Superego). When she is reunited with Rochester, it is her choice (Ego).

Psychoanalytic notice employs the styles of "reading" that Freud and latterly proponents utilized to interpret textbooks. According to this theory, intellectual writings are a manifestation of the writer's inner anxiety, just as the author's visions show their hidden wants and worries. Even while a particular sophisticated persona may potentially be subject to psychoanalysis, it is usually acknowledged that all characters who share characteristics are projections of the author's personality. According to Freudian propositions, the tinge red is associated with both the red room and hell. Jane is easily cautious of sin after this experience.

References

1. Brontë, Charlotte, Jane Eyre, 2019. Oxford University Press.
2. House jud, Psychoanalytic literary criticism – Jane Eyre. (2012, December 7). <https://judsjottings.wordpress.com/essays/psychoanalytic-literary-criticism-jane-eyre/>
3. Iona Mathis McWhinnie, Critical reception of Jane Eyre, 2016 – Unsuitable. (n.d.-a). <https://sites.duke.edu/unsuitable/critical-reception-of-jane-eyre/>

4. Psychoanalytic analysis of Jane Eyre. Prezi.com. (n.d.).
<https://prezi.com/9no3e5nzezpi/psychoanalytic-analysis-of-jane-eyre/>
5. Smith, V. (2016, April 20). Why Charlotte Brontë still speaks to US – 200 years after her birth. The Conversation: In-depth analysis, research, news and ideas from leading academics and researchers.
<https://theconversation.com/amp/why-charlotte-bronte-still-speaks-to-us-200-years-after-her-birth-57802>
6. Wilks Brian, Jane Eyre Revisited , 2016. Jane Eyre Revisited: Brontë studies: Vol 41

Perspective on Separation, Trauma and Othering: Urvashi Butalia's *The Other Side of Silence and Partition: The Long Shadow*

Ishika Surana, Amity University

Abstract

This research paper critically examines Urvashi Butalia's renowned works, "The Other Side of Silence: Voices from the Partition of India" and "Partition: The Long Shadow," to explore the themes of separation, trauma, and othering in the context of the partition of India in 1947. By analyzing Butalia's meticulous research and insightful narratives, this paper aims to provide a comprehensive perspective on the experiences of individuals affected by the partition, focusing on the trauma of separation, the processes of othering, and their long-lasting impacts on communities and identities.

On literary basis, the paper aims to highlight the condition of women who were abducted/killed during partition, the children who came to be known as Partition Children, the idea of homelessness, the concept of self and the other, rescue and rehabilitation of abducted women, the connotations associated with trauma and the respective traumatic experiences, plight of the margins and the discrimination experienced by them.

Keywords: *Partition, othering, trauma, separation, homelessness*

Introduction

The Other side of Silence and Partition : The Long Shadow are significantly not just mere accounts on Partition but a historical study consisting of the preceding

events and the aftermaths concerning the Separation. Butalia accentuates that as much as the historical aspects hold importance; literary and political representations too have shaped the whole context. It is not limited to the sheer data and analytics of the period of 1947 but the myths, the memories, and the events.

Even today, the horrors of convulsions can be felt when one witnesses any sort of massacre; the trauma subconsciously is present in memories through stories, tales which emerge on the front and cause pain like pricking needles. Butalia asks how people on the margins of history—children, women, ordinary people, the lower castes, the untouchables—have been affected by this upheaval. Many are still in the phase of Post-Traumatic Stress Disorder (PTSD).

Literature Review

The paper *The Partition Of India During 1947 And The Women* (Lata , K.2018) highlights the harrowing experiences of women during the partition of India in 1947. The social fabric was torn apart, and women were subjected to unimaginable trauma and degradation. The accounts reveal that women were treated as commodities, traded and sold like objects. Many were subjected to daily physical and sexual abuse by their abductors, resulting in the loss of their self-worth and social standing. The violence inflicted on women was not only by rival groups but also within their own families, as some fathers and husbands chose suicide for their female relatives to protect them from forced conversion and rape.

The trauma of partition impacted multiple generations, and the survivors are only now beginning to reflect on the brutality they endured. The partition not only left women physically and emotionally scarred but also had long-lasting social

consequences. Yet, the partition also provided an opportunity for women to enter the public sphere and take on new roles to support themselves and their families.

The work *Children as victims of Partition, 1947* (Pokhriyal, S.2018) The partition of India and Pakistan in 1947 resulted in immense chaos and violence, with millions of people becoming homeless and between 1 and 2 million lives lost.

One story, narrated in a Daastan-goi by Darain Shahidi and Ankit Chadha, recounts the experience of a six-year-old girl named Jeet. Her village near Rawalpindi was attacked, and her father, under pressure, converted to save their lives. He then killed Jeet's mother and sisters before her eyes. Jeet wakes up on a train surrounded by dead bodies, realizing that she is the sole survivor. The train is filled with corpses from other villages, a grim reminder of the violence of partition. Khushwant Singh, who was helping unload the bodies, finds Jeet, frightened and traumatized. He consoles her and mentions that they too have sent a train filled with dead bodies. Jeet, who didn't understand the concepts of religion, community, and partition, witnessed the loss of her family and thousands of others due to these divisions.

Another true story is shared by Mukand Sabnani, depicting the heart-wrenching separation of two best friends, Mukand and Riaz, due to partition. When Riaz informed Mukand that he had to leave for his safety, he helped Mukand's family escape and disguised them. Mukand, in a poignant moment, throws his cherished red cap, symbolizing his love for cricket and his dreams, to Riaz and waves goodbye. They never meet again, but the image of Riaz waving from the shore of their lost home remains etched in Mukand's mind. Mukand's fragmented memories are shared by his daughter, Nina Sabnani, who takes on the responsibility of sharing the more humane aspects of the painful and horrific legacy of partition.

These stories highlight the personal experiences, friendships, and losses that humanize the divisive and embittered history of partition.

Research Methodology

It will be a qualitative analysis including close reading, elucidating with respect to the primary sources selected for the study. It will also incorporate certain theories, narratives, historical figures which are used as sources for the research. There will be an emphasis on the Oral Narratives as the book *The Other Side of Silence* is an account of first hand experiences of the partition sufferers. The major focus would be on the implications of Partition rather than the cause and historical aspects.

Revisiting and Revival of Past

Partition had touched people's lives in the most unprecedented ways. Butalia emphasizes on the thought that "there was a contradiction in the history that we knew, that we had learnt, and the history that people remembered". The period of 1984 which remarked as the "watershed" for many historians and 1992 when the destruction of the Babri Mosque by Hindu communalists, long with events such as growing violence in Punjab, strife in the northeast as well as the emerging influence of Hindu Right revived the horrors of Separation that took place back in the year 1947. "We didn't think it could happen to us in our own country," they would say. "This is like Partition again" (Butalia,1998).

The Other Side of Silence thus becomes an account to trace the histories associated with the condition of women, children as well as the lower castes; giving them their voices. It has made naive resistance concerning Speech and Silence. The stories of numerous integral sections of society have been silenced. The voices that

represent oral narratives are actually memories of “real” people. They are the ones through whom History of the Partition can be seen. Feminist Historiography has played an important role while tracing the historical and personal aspect. It can be defined as a way of combining different types of feminism liberal, radical, postcolonial etc. with the opportunity to retell the experiences of cis women and gender-biased individuals who have lived in the past.

Now the question is it even necessary to remember the past linked with the Partition. At this point, I would like to highlight Krishna Sobti’s statement who once said that *Partition was difficult to forget but dangerous to remember*. Whereas Urvashi Butalia retaliates by saying that *while it may be dangerous to recall, it is an important part of beginning the process of determining or resolving, perhaps even of forgetting*.

Differentiation : Self versus Other

The act of othering is the formation and identification of the self or in-group and the other or out-group in reciprocal, unequal antagonism. This is established by attributing to the other/out-group a position of relative inferiority and radical differentiation. The other, which stands in opposition to us, the self, and them, is what causes mankind to be split into two groups: one that represents the norm and is appreciated for who they are, and the other that is characterized by their flaws, is devalued, and is subject to prejudice.

Applying a paradigm that enables people to be divided into two hierarchical groups— them and us—creates otherness or othering. The other is only there when the self is, so it is indeed linked as well as relative to the self and the other way around.

Every subject is thereby bound to have self and the other type of binary opposition. *The Other Side of Silence* comprises the chapters which differentiate among the self and opposite under various sections such as women of one religion though oppressed is considered to be relatively superior to women of some “other” religion, depending upon their place of birth and after the state of separation/partition.

This dissociation leads to ultimate and eventual oppression of the masses. Thus, Othering becomes an important factor or rather ISA i.e. Ideological State Apparatus (Althusser, 1970) which finally contributes to the demarcation of distinct hierarchies, trauma and suffering.

Innominate Psychological Trauma

In of the essays, “Bad Times and Sad Moods” (Alok Sarin, Sarah Ghani, Sanjeev Jain, 2015) in Urvashi Butalia’s *Partition : The Long Shadow*, it is stated that “ Abrupt and sudden dislocation, loss of social rootedness and exposure to social unrest have been identified as causes of Trauma. Trauma, according to Freud, is "any excitations from the outside that are strong enough to break through the protective shield." He adds that, “ there is no longer any possibility of preventing the mental apparatus from being flooded with large amounts of stimulus that have broken in and bound of them.”(Bulut, 2019).

Sarkar in his journal *A Reflection on Partition Literature of Indian Subcontinent in English* states that “*The trauma of partition and agony experienced by the people of Indian subcontinent found its voice in the literature of partition produced by various writers of India, Pakistan and Bangladesh in different languages*”. (Sarkar, 2021)

The Trauma has different connotations attached to it. People had experienced physical and most certainly psychological trauma which is engraved in their memory till date. In the essay, *A Unique Grace* by Kavita Panjabi, she quotes that as she grew older, and the Trauma of the Partition gradually subsided, her father began to share his memories of his childhood and youth. Indeed the connection to one's homeland and followed dissociation leads to the horrific memories and the immediate Trauma. There has also been reference to Intergenerational Trauma which can be defined as the transmission of a historical event's repressive or traumatic repercussions to newer generations. Family histories, cultural expressions, and psychological challenges frequently reflect the intergenerational transmission of trauma.

We often give names to objects, people and events in an attempt to associate a certain thing with certain Identity. Well, this has become a sort of new and popular culture today of putting everything under some category or giving reference with respect to the nomenclature. It is indeed an obvious observation that certain events, people namely the victims of Separation could never be categorized nor had a unique identity back in the past.

Abduction, Killing, Trauma Faced by Women

As per the government figures and statistics, 33,000 women were abducted while attempting to enter India, as opposed to 50,000 women who were abducted while going towards Pakistan. Butalia stated that 75,000 women were abducted on both sides of the border in her book *The Other Side of Silence*, which contained comparable statistics. The exact figures, however, are likely to be different given the unrest of the time since many incidents went unreported and undetected, it is presumed.

Many of these women's children were taken away from their mothers since they weren't recognized as belonging to them. Women who were pregnant had to decide between getting an abortion and giving their children up for adoption. As a result, after taking them from their mothers, the two new states adopted thousands of abandoned kids. These disrespectful actions reflected how women were viewed as objects of honour in patriarchal culture. During the partition violence, women were used as hostages for vengeance. The question of "Honour" and purity emerged. As a result, women were compelled to go through the painful encounters, on all of their own self. Women were dehumanized and objectified not just by society but their own family members. Some of the women were even sent to the ashrams in order to prevent their impurity hampering the status of their family and society at large. Women are still seen as victims due to their gender and sex, and the predator's tyranny and domination typically silences them.

Voice versus Silence

Silence is used as a literary device to convey the complexities of the partition experience, the erasure of voices, and the psychological impact of the historical event.

"I had to begin to pose different questions, to talk in different situations, and to be prepared to do that most important of things, to listen: to their speech, their silences, the half-said things, the nuances. The men seldom spoke about women. Women almost never spoke about themselves; indeed they denied they had anything 'worthwhile' to say, a stance that was often corroborated by their men." (Butalia,1998)

Fearing displacement, humiliation, and further deprivation at the hands of a callous and insensitive male-dominated society, some stories were never revealed, voiced, or shared with anyone.

“I have spoken of above? Where in their decision did ‘choice’ begin and ‘coercion end? What, in other words, does their silence hide?” (Butalia,1998)

By giving voice to marginalized individuals, Butalia challenges dominant narratives and provides a more comprehensive understanding of history. The book serves as a testament to the transformative power of breaking the silence, fostering healing, reconciliation, and creating a space for marginalized voices to be heard.

Homelessness and Identity Crisis

For those impacted, the partition's displacement resulted in a state of extreme vulnerability and uncertainty. Many people discovered themselves without a place to call home, without access to essentials, and without a sense of permanence. The rapid loss of homes upended the social structure and sense of community that people had. The community brutality and targeted assaults that came along with the division only made homelessness during the division worse. As people and families struggled to find refuge and help amidst the pandemonium, this made the already grave situation of homelessness even worse.

Moreover, the process of migration and resettlement presented significant obstacles in terms of finding suitable housing. The lack of proper housing and infrastructure further deepened the plight of the homeless, exposing them to health risks and further marginalization. The issue of homelessness during the partition was not only a physical deprivation of shelter but also an emotional and psychological loss. Home represents a

sense of safety, identity, and belonging, and the loss of homes due to the partition shattered these fundamental aspects of human existence.

Indeed this was the phrase which was evident and true for many especially women on multiple levels than just the physical dissociation and denial. The women who were “rescued” or reluctantly “recovered”, were yet to encounter new sort of fearful as well as traumatic experiences.

Recovery, Rescue and Rehabilitation

Through the example of Damyanti, the author shows that Partition had resulted, many women to feel homeless, left with ruptured or even loss of identity. “In refugee families all available hands had to be pulled into the process of reconstruction, of re- building broken homes” (Butalia, 1998). Women who had experienced the terrors of Separation, no longer could lead normal life of theirs thereafter. The women were absolutely abandoned from their immediate family members who eventually resulted to affect their mental health and psyche. Though it can be stated that the partition had impacted a lot of women who were denied the acceptance from their family and inner circle, it also opened doors for them to face the “real word” thereby exploring and discovering them concerning their new normal. The women, those still found themselves surrounded by their family members, felt isolated from within. Their loneliness can never be called solitude as in that phase there were only disturbances than the sense of liberation. For many, it was freedom but then there were many who felt that their actual freedom was taken away by institutionalized liberation. *“I found her insights and descriptions particularly valuable in retrieving the history of such violence—rape, forcible abduction and marriage, and a further violence of the kind perpetrated by the State in its relief and recovery operation.”* (Butalia, 1998)

The above statement highlights that the horrors of convulsions deeply affected the lives of many individuals especially women who could feel themselves oppressed not just by one means but multiple. It was not only marginalization or something which had visible disasters but psychological ones.

There was a committee called The Ministry of Relief and Rehabilitation, with / prime objective of finding the abducted women. In this respect, approximately more than 25000 enquiries of women who were in Pakistan were received by the Women's Section of the Ministry of Relief and Rehabilitation. Out of them, nearly 2500 have been rescued, though the major obstacle faced by rescue parties was the fear harbored by many of the abducted Hindu women that they would not be accepted within their household. Same was the case with Muslim women but relatively better than the fates of Hindu women.

Partition Children

"Childhood memories filtered through the prism of adult experience—these may be acceptable as autobiography, but not necessarily as history. How, then, do we make sense of the experiences of children?" (Butalia, 1998) During the process of partition , many children were swept from their homes. In order to escape their homes, families had to leave behind familiar surroundings and communities. Children who were separated from their parents or siblings as a result of the unexpected and forced migration frequently experienced extreme terror, disorientation, and a profound sense of loss. Their impressionable young minds were profoundly affected by the images of death, devastation, and other people's suffering. Children themselves become victims of violence. Their access to education was hampered by the geographical divide. Schools and educational institutions were frequently destroyed

or abandoned, and students found it challenging to complete their studies throughout their migration. Their future opportunities and growth were hindered by the disruption in their education.

Children who witnessed violence, were separated from their families, or were relocated had grave psychological effects. Many people reported having anxiety, despair, and nightmares as well as PTSD symptoms. Their ability to build healthy relationships, self-esteem, and emotional well-being may all be negatively impacted for a long time as a result of the trauma. Cultural and religious identities were shattered as a result of the division. Children who resided on the "wrong" side of the newly established borders encountered difficulties assimilating into their new cultures. They frequently found themselves torn between contradictory identities and lost touch with their ancestry. To illustrate on children's plight during partition, Butalia gives an account of Trilok Singh (whom she met after four decades of the divide), Kulwant, Murad and Rashid. These children were known as Partition Children.

Children born or raised during the 1947 division of India and Pakistan are known as "partition children." They come from groups of people who were directly impacted by the partition of the Indian subcontinent along religious lines, such as families or communities. The phrase "partition children" recognizes both their individual character and the difficulties they encountered as a result of the division.

These children who were being abducted could no longer carry on where their lives, career, ambitions as they would have had if the partition did not take place.

Plight of Marginalized Sections

In the books on Indian history which concerned the subject of Partition, not much or one should say there has not been any detailed description of the Marginal sections of society. Butalia says “But Maya, when she spoke to us, identified herself differently, as a Harijan, and only then as a woman.” It shows that there were many individuals who refrained from being associated with a religious identity. Butalia further adds “Was there then a history of Harijans too at Partition? I realized then that the stories of women and children were not the only ones that lay shrouded in silence. There were others, too, whose lives Partition had touched in unexpected ways, and about whom little was known. Thus, it was that I began to look at other stories, other silences.” (Butalia, 1998). If one attempts to research about the data associated with marginalized sections during the Partition of 1947, one could feel that there hasn’t been appropriate data, analytics, figures and details about victims in the historical books on Partition.

Conclusion

Throughout the research, there has been an emphasis on the less explored and implications of Partition rather than the historical aspect i.e. facts, cause behind it, political theory etc. When there is a crisis in the family, society, or state, violence is directed at women. Through her work in *The Other Side of Silence*, Butalia demonstrates how a compassionate approach to the subjectivity of others and oneself can point to a more holistic and objective perspective for interested spectators. The survivor's silence is rooted in the nature of the alienation itself. It is evident that the books by Butalia are unique with respect to the works on Partition Literature as she brings up the first hand silenced experiences of the sufferers especially women who

have been quiet about the trauma and some of them even refused to have shared with their respective families after Partition.

In this respect, the literature review of the journals which concern the subjects of the research have been cited to present a larger and deeper picture of the Partition. Further, Recovery, Rescue and Rehabilitation with regard to the women and the idea of self versus other; Othering has been highlighted.

The notion of Silence, comparing it with the paradigm of speech/voice versus Silence, concerning the connotations associated with it have been explored. The title itself signifies the implications caused as a result of silence, heading towards another side of it - which unfolds the agony, misery of the subjugated that laid underneath. Aspects related to homelessness and the identity crisis, the condition of children referred to as partition children and the plight of marginalized sections have been highlighted in order to have a better understanding of research objectives. Therefore, Separation, Trauma and Othering become the keywords of my research.

References

1. Althusser, L. (n.d.). *Ideology and ideological state apparatuses by Louis Althusser 1969-70*. Marxists.
2. Butalia, U. (1998). *The other side of silence: Voices from the partition of India*. Penguin Books India.
3. Butalia, U. (Ed.). (2015). *Partition: The long shadow*. Penguin India.
4. Bulut, S. (2019). Freud's Approach to Trauma. *Psychology and Psychotherapy: Research Study*. <https://doi.org/10.31031/pprs.2019.03.000554>
5. Jain, S., & Sarin, A. (2018). The psychological impact of the partition of India. <https://doi.org/10.4135/9789353280703>
6. Lata, Dr. K. (2018). The Partition Of India During 1947 And The Women. *International Journal of Creative Research Thoughts*, 6(2), 2320–2882.

7. Maheswary, U., B. G. (2021). The treatment of psychological trauma in the partition narratives. *Quest Journals Journal of Research in Humanities and Social Science*, 9(7).
8. Pokhriyal, S. (2018). Children as victims of Partition, 1947. Café Dissensus. <https://cafedissensus.com/2018/12/28/children-as-victims-of-partition-1947/>
9. Sarkar, P. (2021). A Reflection on Partition Literature of Indian Subcontinent in English. *International Journal of Creative Research Thoughts*, 9(5), 2320–2882.
10. Shaalaa.com. (n.d.). *What is feminist historiography? - History and political science*. https://www.shaalaa.com/question-bank-solutions/what-is-feminist-historiography-notable-scholars_75811

**Exploration of Women's Quest for Resilience in the Face of Despotism with
reference to Azar Nafisi's Reading Lolita in Tehran and Saadat Hasan Manto's
Mozelle and Hatak.**

Ishita Malik, Amity University

Abstract

In this research paper, the author aims to challenge the prevailing historical accounts that portray women solely as victims and instead shed light on their resilient and defiant roles during the Iranian Revolution and the Indian Partition. The author asserts that women have long been excluded from narratives documenting significant national events, and when they do appear, they are often depicted as the recipients of violence, perpetuating their victimization. The narratives surrounding political and social events have predominantly cast women as victims. The backdrop of Azar Nafisi's "Reading Lolita in Tehran" and Nasreen Rehman's "The Collected Stories of Saadat Hasan Manto" is the Iranian Revolution and the Partition respectively. Throughout history, women have consistently achieved remarkable feats, led captivating lives, and actively participated in times of war.

Keywords: *Resilient , Victimized , History , Partition , Revolution*

Introduction

"*Reading Lolita in Tehran*" by Azar Nafisi describes the time period when the author happened to be a female professor of western literature at the University of Tehran . On being expelled from the university after refusing to wear a veil, she began to teach some of her female students, formed a book reading club along with them secretly and started reading the works of literature that were forbidden in Iran at that particular point in time as a means of rebellion. The author used to have deep discussions with her students about the various impositions that the women dealt with, notably in the Islamic Republic of Iran at that particular point in time.

Saadat Hasan Manto is celebrated for creating strong female characters. His female characters are extremely free-spirited, conscious of their rights and take stand for themselves. Manto delved deep into the lives of the women during the time of the

partition and gave way to his feminist concerns through his works. The texts have events of mass atrocities at their backdrop.

Literature Review

In the article *The Women forced out of Iran: Every act of resistance is a spark of hope* (Braschler, 2023) expresses her opinion arguing that the Iranian Revolution gave way to the religious leaders to defy diversification, liberty and women's rights in the name of religion and heritage. The article aims at forming deep insights about the way women are governed and dominated in Iran in the name of religion and tradition, through the reflections and experiences of women coming from different walks of life. Azar Nafisi's "Reading Lolita in Tehran" records the experiences of women from completely different backgrounds who possessed a same sense of freedom .

In the work *Freedom and the Iranian Women's Movement* (Mahmoudi, 2019) Hoda Mahmoudi argues that the practice of "veiling is not monolithic" and the method of veiling is not inflexible rather it varies across different time periods and sections of the society. (Mahmoudi, 2019) Women veil themselves in their very own , unique ways .The observation is helpful in pointing towards the individuality and distinctiveness women possess in Iran as evident in Azar Nafisi's "Reading Lolita in Tehran."

The Partition of India is marked by communal strife , polarization and mass relocation which affected the people extensively , particularly the women and the children. Till date , a lot of narratives , recording the female experiences have emerged but only a few of them point towards the recalcitrant and resilient side of women during that time .Kamala Bhasin and Ritu Menon pointed out that in the chronicles of the partition it is hard to find the "feminist historiography of the partition." They argued that the historical accounts frequently ignore the experiences of women during the Indian partition. Saadat Hasan Manto stood out in not just recording women's experiences of partition but also depicting their dissent in his literary works.

Research Methodology

This research paper aims at delineating the defiant and resilient side of women to light during the Iranian Revolution and the Indian partition respectively by questioning the history that is deemed as indubitable and reading the texts through the lens of New Historicism, Intersectional Feminism and Louis Althusser's Repressive and Ideological State Apparatuses. The application of the literary theories is also supported by some secondary sources like the earlier published research papers and books .

Analysing the Texts in Light of New-Historicism

New Historicism as a literary theory was introduced by the American literary historian Stephen Greenblatt. In a historicist approach to a literary text, the text is analysed against the background of history. The events of the past are textualized and become narratives. Quite similar to the traditional historicists, except that it looks to a greater variety of discourses like social, political, religious and artistic to explain the text. Whereas on the other hand, the new historians investigate the life of the author, social rules found within the text and the manner in which the text reveals the historical situation during the time of the emergence of the text. Azar Nafisi's book's title "Reading Lolita in Tehran- A Memoir in Books" delineates the fact that the work is about the constitution of the experiences of the individuals, the world of fiction and the historical reality. The members of the book reading club read the fictions of different periods in history and then interpreted them in light of the social, cultural and political scenario in Iran. History can also be questioned and interpreted and does not necessarily have to be understood in the way it's written. The Arab conquest of Iran carried out by Rashidun Caliphate resulted in the introduction of Islam as a prominent religion in Iran, then called Persia. Then Iran was ruled by the Ghaznavid, Saffavid, Ashrafid and the Qatar Dynasty. Subsequently the Pahlavi Shahs ruled Iran between 1925 and 1979. Reza Shah was a modernized, urbanized and Europeanised ruler and he introduced various reforms, advancing the rights of women. In 1936, he banned the veiling of women. He forced women to remove their scarves by law and by force. Later his son reduced the enforcement as a result of which Iran during the 1960s and 1970s was characterized by modernity as

well as traditionality . Following the Islamic revolution led by Ayatollah Khomeini in 1979 , women's rights were restricted. The Islamic Revolution gave rise to the rule of the theocratic government in Iran that considered the Hijab as a cultural marker . The swapping of power between the traditionalists and the modernists gave way to women's suffering.

Power is Knowledge

A lot of what comes out as new historicism is dependent upon Michel Foucault's work . Foucault believed that power is knowledge . The ones who possess power have the ability to create knowledge systems . Traditional historicism looked at history as a grand narrative , something that can not be questioned or challenged. Foucault's idea was that history is not natural and is questionable . The role of a historian is not to just accept the dominant texts and their narratives but to delve deeper and find what Foucault felt was buried knowledge. The knowledge that might not have been put into consideration at a particular point in time but could have had a great impact on the way things were perceived . The purpose is to juxtapose the buried knowledge with the normative and the dominant knowledge and see what comes across subsequently. Foucault believed in the importance of extracting the hidden and side lined narratives out of history that did not make it to the dominant discourse and complicating the idea of a generalized ,largely accepted history . Azar Nafisi viewed power in Iran taking Vladimir Nabokov's *Lolita* into account. She compared Humbert's control and dominance over the little girl Lolita to the curtailment that they were subjected to under the religious leader Ayatollah Khomeini . On Khomeini's death Nafisi says , " Like all myth makers , he tried to fashion reality out of his dream and eventually he, like Humbert, destroyed both reality and his dream . Added to the crimes , murders and tortures we would now face this last indignity, the murder of our dream."(Nafisi,2003).AzarNafisi challenged the dominant discourse by shedding light on the experiences of the individuals living in Iran at that point in time . The generalized discourse views the Iranian Revolution as a divine casualty while turning a blind eye towards its effects and atrocities that the people were subjected to in the name of morality and religion. Azar Nafisi repudiated the history and pointed the reader's attention towards the pitfalls of the 1979 revolution that changed the political dynamics of Iran forever .

During the time of partition , the women were not treated as humans but as markers of communal and national pride . Their bodies became a site for one group to prove their supremacy over the other . There are plenty of narratives existing that make the readers acquainted with the plight of the women subjected to various atrocities during the time of partition. But the narratives that talk about the rebellious and defiant side of the women's personality rarely exist . The one's that exist are obscured by the stories that victimize women and depict them as sufferers solely , because we are conditioned to think that women are least capable of reverting or giving it back , when a misdeed is perpetrated upon them.

One of Manto's female characters was a free spirited woman who was intelligent , intrepid and individualistic unlike many men in her life . There are a lot of ways in which agency is wielded by women during the events of mass violence. Understanding agency is crucial in order to move beyond the essentialist categories of victims and perpetrators. The inadequate conversations regarding women's agency in the conclusive histories play a role in giving rise to the categorization of women as victims and men as perpetrators. History , which records the events of women's suffering is glorified as a result of which women are always victimized whenever the Partition movement is talked of . The disparity even lies in the treatment of history . Our subjectivity , our selfhood and the identity that we embrace is shaped by the culture we are part of .

Misconstruction and Domination through Ideology and Repression

The way women are controlled and constrained can be brought to light by referring to Louis Althusser's Repressive and Ideological State Apparatuses . Ideological state apparatus involves the establishment of power through implicit sources like education, media and literature . In Iran , after Khomeini came into power after the 1979 revolution various impositions were inflicted upon the academic freedom . Till date , the Iranian Government closely monitors the educational institutions and take action against the students and professors whom they see as threats . According to Michel Foucault Power and Knowledge are interrelated . Dominion is established through power and violence in consonance with the Repressive state apparatus . ' Gasht -E -Ershad' is the morality police in The Islamic

Republic of Iran and it enforces a certain dress code upon the women of the country . The women are forced to adopt and adhere to what is considered the proper Islamic way of dressing . Azar Nafisi observes, “ in the course of nearly two decades, the streets have been turned into a war zone , where young women disobeying the rules are hurled into patrol cars , taken to jail , flogged , finedand humiliated. “(Nafisi, 2003) Sanaz and her friends were detained by the morality police without any vindication. They were forced to undergo virginity tests and were subjected to 25 lashes .

Sex workers have always been viewed in a very dogmatic manner by society because of various ideas and beliefs that are thrust upon the minds of people through various sources of ideological state apparatus like media , films and education . Hatak written by Saadat Hasan Manto made the readers dive deep to discover the benevolent and beautiful side of the highly proscribed women through Saugandhi , the protagonist. Through the short story , the readers were able to experience the misunderstood world with an illuminating approach.

Beyond the Intersections

The term ‘Intersectionality’ was coined by Kimberle Krenshaw in 1989 . The ethos of intersectionality lies in the fact that it encourages women from intersections to talk about their experiences. It amplifies the voices of the unheard women . Jews are predominantly portrayed as greedy , cheap and neurotic and the same stereotype continues to regenerate. Manto’s character Mozail breached the stereotype and becomes a martyr in order to save life of the other woman . Saadat Hasan Manto provided the Indo -Pak subcontinent with the most compelling and convincing female characters through literature. He once said to those men who say that women from good families must come into the world of cinema, I have this question: what is it that you mean by "good"? woman who honestly puts her wares on display, and sells them without an intention to cheat, is such a woman not virtuous?”(Why I Write: Essays by Saadat Hasan Manto, 2014) Saying that Saadat Hasan Manto apprehended women much more than most of the women, would not be an understatement. Manto’s character . Mozelle was a non conformist who was always disagreeable of matrimony as the origin of change . She rather believed in the

concept of free love . Through "Hatak" Manto beautifully captured a woman's sentiments and emotions , working as a sex worker without indulging into the moral judgements .

Reading Lolita in Tehran depicts women belonging to different intersections of the society bonded by a sense of shared disappointment and freedom . The novel delineates the experiences of a diverse group of women who possessed different ethnic identities and different backgrounds altogether. The women came from absolutely different walks of life and connected over for their love for literature. Mahshid was one of the women who willingly used to wear the veil before the Iranian revolution and was jailed for about five years for her associations with a non - conformist religious organization . Whereas on the other hand ,one of the other members of the book reading club Azin used to sport a kimono-style robe, along with large earrings and pink lipstick. Azar Nafisi observes, " they came from very different backgrounds , the regime that ruled them tried to make their personal identities and histories irrelevant ." (Nafisi,2003) The women were greatly heterogeneous in terms of their dressing style , religious beliefs and attitude despite the theocratic government's attempt to exemplify them as Muslim women only . In the author's words" they were never free of the regime's definition of them as the Muslim women." (Nafisi,2003)

Burgeoning in the thick of Adversity

As said by Aristotle "Humans are social animals" (Politics,1912),constantly seeking companionship of others . We naturally seek companionship of others as part of our well -being . As social beings we require relationships and understanding . Shared hardship gives people a sense of belonging . The Feminist literary theory gives way to the concept of "Female Community ." In accordance with the concept , women tend to connect with each other to sail through the common experiences that they are subjected to. The commonality in their experiences provide them with a sense of belonging . The concept foregrounds the significance of unison among women in fighting and standing strong while confronting oppression.In "Reading Lolita in Tehran" the author Azar Nafisi formed a secret book club along with some of her students to read and relish the literature that they were forbidden to read. The book

club became a safe haven for the women, where they could identify and bond with each other and the literature they loved. Literature bind them together and provided them with a sense of belonging and the women formed a sense of camaraderie around the shared set of experiences.

In his short story "Mozelle " Manto depicted women as ingenious and resilient during times of hardship. The women provided each other with immense support and constituted a rough and ready community amidst the mayhem . Mozelle shrouded Trilochan's fiancée Kirpal with her robe in order to save her from the vicious mob .

Conclusion

The texts *Reading Lolita in Tehran* and *Mozelle* and *Hatak* deal with women possessing a sense of freedom rather than demanding it . On being subjugated and feeling captivated , the women decided to feel so free and unconfined that their existence itself became a source of rebellion. Freedom is not something that is provided , rather it is something that one has to feel and discern . The women in Iran have their freedom taken away from it but they still possess it . The members of the book reading club used to meet in dungeons because the only way to wield freedom was reading Lolita . All women do not have same realities. They did not only suffer but fought back as well . Both the texts chronicle the lives of women who were unapologetically rebellious, scandalous and upfront in the face of despotism.

References

1. Bhasin & Menon.(1998). Borders and Boundaries: Women in India's Partition. Kali for Women .
2. Dijkema, Claske .(2001).Why Study Gender and Conflict Together? Irenees.net.
3. Khelgat Doost, Hamoon . (2020).The Iranian Revolution of 1979 : Confronting Theories of Revolution and Charisma.Research Gate .
4. Mahato , Mukesh.(2020) Voices of the Marginalized in Manto's Short Stories. IJCRT.
5. Mirchi,Radio .[Mirchi Plus].(2017,Jan31) . Ek Purani Kahani Hatak (Video) .YouTube.

6. Mishra, Ragini .(2022) .Defying Gender roles: Manto's Mozelle in Our Times. Cafe Dissensus.
7. Nafisi , Azar.(2003) . *Reading Lolita in Tehran: a Memoir in Books*. Modern Classics.
8. Raja , Masood. [Dr . Masood Raja] . (2022, June23) .Michel Foucault and New Historicism : Literary Theory[Video]. YouTube .
9. Rehman ,Nasreen.(2022). *The Collected Stories of Saadat Hasan Manto*. Aleph Book Company . Vol 1.

Influence of sexual identity and sexual politics in Toshikazu

Kawaguchi's 'Before the Coffee Gets Cold' and Shashi

Deshpande's 'That Long Silence'

Katyayni Shrivastava, Amity University

Abstract

This research work explores the influence of sexual identity in defining individual roles and the portrayal of sexual politics in two renowned literary works: Toshikazu Kawaguchi's 'Before the Coffee Gets Cold' and Shashi Deshpande's 'That Long Silence'. Through a comprehensive analysis of these novels, this study aims to shed light on how sexual identity shapes societal expectations, power dynamics, and the negotiation of personal agency.

The research employs a qualitative approach, employing close reading and thematic analysis as primary research methodologies. The theoretical framework draws upon concepts from gender studies, feminism, and queer theory to examine the multifaceted dimensions of sexual identity within the chosen literary works. The analysis is centered on the characters' sexual orientations, societal norms, familial expectations, and the consequent impact on their roles and experiences.

In 'Before the Coffee Gets Cold', the narrative unfolds within the confines of a café where time travel to the past is possible. This provides a unique lens to examine how sexual identity influences the characters' choices and relationships. The study delves into the complexities of queer relationships, societal stigmas, and the characters' struggles with self-acceptance, ultimately examining the potential for empowerment and personal growth.

Similarly, in 'That Long Silence', Deshpande presents a thought-provoking exploration of sexual politics within the Indian context. The research analyzes the protagonist's experiences as a woman in a patriarchal society, highlighting the intersections of gender, sexuality, and power. It examines the protagonist's suppression of desires, societal expectations of marital roles, and the silence imposed upon women as a means of control and subjugation.

The research concludes by emphasizing the need for further exploration of sexual identity in literature, emphasizing its role in shaping individuals' roles and

experiences, and encouraging discussions on sexual politics to foster social change and inclusivity.

Keywords- *Sexual Politics, Search for identity, Patriarchy, Gender Norms, Feminism.*

Introduction

Literature is an account of life. Literature is intimately connected to society and everyday life because its social function is connection to people. Since writing is culture, and the components of culture are a sort of significant worth, it can influence the mind of an individual or a gathering through writing. As a result, valuable images must be present in literary works. In order to shape society's ethos through literature, pre-existing values are regarded as the rules of what is true. A literary work is a human being's life story told through their experiences, thoughts, feelings, concepts, passions, beliefs, and so on. and can be communicated verbally. "A literary work is an attempt to capture the spiritual content of literature,"(Sumardjo, 1983).

Literature is a well-established science. The physical, psychological, and cultural identities of men and women are distinct. That is, men and women are part of the same gender. Genders are innate; men and women differ biologically and physiologically, and men are stronger than women. Ladies have a monthly cycle, pregnancy, and labor, men don't. Despite cultural definitions of femininity and masculinity, the human psyche is not "born" as male or female but rather as "male" and "female." Initially, the community was divided over gender speculation. Men are frequently regarded as superior and women as inferior in societies all over the world. "Boys, especially those who belong to partisan families, always have the only chance of continuing their descent." (Deshpande, 1988).

Our roles in society and comprehension of sexual politics are both heavily influenced by our sexual identity. *Before the Coffee Gets Cold* by T. Kawaguchi and *That Long Silence* by Shashi Deshpande are the two pieces of contemporary literature that are the focus of this dissertation, which investigates how gender identity influences role definitions and sexual politics. The exploration centers around how the characters in these functions wrestle with issues of sexual personality and legislative issues in their lives, connections, and cooperations with society. The examination will analyze portrayals of orientation jobs, sexuality and sexual governmental issues in the work, and the degree to which these subjects are impacted by the creator's social and social foundation. The research aims to shed light on the complexities of gender identity and politics in contemporary literature and their broader socio-cultural ramifications by carefully reading the text.

Literature Review

The article *Betrayal and Other Acts of Subversion*. (Bow, L. 2001) centers around the themes of betrayal and subversion as significant tools employed by women writers in their literary works. She argues that Asian American women writers challenge and subvert societal expectations and gender roles through acts of betrayal. By exploring acts of betrayal and subversion, Bow sheds light on the complex strategies used by women writers to assert agency and challenge oppressive structures. Bow's work emphasizes the importance of intersectionality in understanding the subversion of gender roles in women's Literature. Intersectionality recognizes that gender, race, class, and other social identities intersect to shape an individual's experiences. Bow acknowledges that gender roles

cannot be examined in isolation but must be understood within the broader context of intersecting identities. By incorporating an intersectional lens, Bow's analysis highlights the complex and unique challenges faced by women in their negotiation of gender expectations. Bow delves into the exploration of sexual politics within Literature, emphasizing its significance in understanding the subversion of gender roles. She highlights how these writers disrupt heteronormative frameworks, challenge traditional notions of femininity, and reclaim sexual agency. This idea of challenge and rebellion is helpful in exploring the psychology of the writer as well as the suffering character which eventually discovers the factors leading to such oppression as we are able to witness the action and reaction of an act and representation of power dynamics.

Spivak, C. Gayatri. (2009). *Can the Subaltern Speak?*

In the work *Can the Subaltern Speak?* (Spivak, 2009). Spivak's theory challenges essentialist notions of gender and interrogates the ways in which women are constructed as the "other" within patriarchal societies. She highlights the intersections of gender, race, class, and postcolonial dynamics to unravel the complex power structures that perpetuate gender inequality. Through her influential essay "Can the Subaltern Speak?" Spivak examines the silencing and marginalization of women within colonial and postcolonial contexts. She argues that women, particularly those from the Global South, face multiple forms of oppression and are often excluded from dominant discourses of power. . Central to Spivak's theory is the concept of "strategic essentialism." She suggests that while gender may be a social construct, embracing strategic essentialism can be a temporary tactic for marginalized groups to challenge and subvert oppressive structures. By strategically

deploying essentialist discourses, marginalized women can create spaces for resistance and assert their agency. Spivak's theory also emphasizes the importance of recognizing the diversity of women's experiences and avoiding homogenizing narratives. She calls for a nuanced understanding of gender that takes into account the intersecting identities and complex power dynamics shaping women's lives. Furthermore, Spivak's work has significantly influenced postcolonial feminism, highlighting the need to challenge dominant discourses and amplify marginalized voices. Her theory prompts critical analysis of gender, power, and representation, encouraging scholars to question existing frameworks and explore alternative perspectives. In the following research it provides a framework for understanding how sexual identity intersects with other forms of marginalization and oppression, particularly within the social and cultural context portrayed in the literary works.

The psychological and physical obstacles and loss of identity

Abuse of all kinds is one of the realities that women have had to deal with for generations: mental, emotional, sexual, and physical trauma can be caused by abuse. Not only do cultural stereotypes dictate how women ought to act, but they also dictate how they ought to think and feel about themselves. It is about women's fundamental right to choose, to express themselves, and to shape their lives. Her mind is impacted as well as her physical and emotional state by this. She begins to operate within certain restrictions after losing her true identity. Women are judged outside of these parameters. Women also struggle with self-acceptance. Her need for validation of her feelings, thoughts, potential, and performance in every role she played grew as a result. She accidentally uncovered her own personality. Ladies face these difficulties at home, yet in addition in the work environment and group

environments. The fact that women themselves are criminals is an additional point of origin for this systemic condition. Regardless of whether one woman can comprehend what another woman is going through, it is frequently shocking how one woman can harm another woman. A mother who forces her daughter to marry against her will, asks the daughter-in-law for dowry; such incidents are still seen in India. They have been corrupted mentally. A woman's senses are numb and sensitive, she believes she is powerless and voiceless, her survival instincts become numb to the point of exhaustion, and she allows the abuse to happen to her and those close to her, including her children. This has been an existential reality for many women that has kept them from realizing who they really are for generations.

Indian Feminist Movement and Analysis of "*That Long Silence*"

The Indian feminist movement has had a profound impact on Indian literature, both in terms of literary themes and issues, and in terms of the representation of women in literature. The feminist movement has drawn attention to issues such as sexism, violence against women and the need for gender equality. This article will discuss the impact of the Indian feminist movement on Indian literature. The feminist literary movement in India started in the late 19th century when women writers such as Krupabai Sathianadhan, Kamaladevi Chattopadhyay and Sarojini Naidu published feminist literature. These authors explored issues such as women's education, the status of women in society, and the need for women's empowerment. Women writers began to write about their experiences and perspectives, and their writings were seen as an important contribution to Indian literature. The feminist movement has also drawn attention to the fact that more female authors are published and recognized in the literary world. The feminist

movement in literature has also resulted in women being portrayed in literature in more nuanced and realistic ways. Female characters in literature are no longer confined to stereotypes and caricatures, but are portrayed as complex, multifaceted individuals with their own hopes, dreams, and struggles. The feminist movement in literature has also resulted in the emergence of female writers who challenge traditional gender roles and norms and create new narratives and perspectives.

However, India's literary feminist movement has also faced challenges. Women writers still face discrimination and marginalization in the literary world, and their work is often ignored or dismissed as "women's writing". The movement has also been criticized by conservative groups who see feminist literature as a threat to traditional values and culture. In conclusion, the feminist movement in Indian literature has had a significant impact on Indian literature. It brought attention to issues such as sexism and violence against women, and led to writing by women as a distinct genre. The movement also allowed women to appear in literature in more nuanced and realistic ways. However, challenges remain for the movement, which must continue its efforts to create a literary world free from discrimination and marginalization.

Indian heritage certainly holds the mythology to a very high standard. Ram and Sita are often portrayed as ideal wives and husbands. The protagonist of *The Long Silence* fits the traditional character of Sita: humble, obedient and obedient, yet ready to serve at home. She is a woman who seems to obey her husband's orders unconditionally. Her husband, Mohan, was involved in embezzlement. Because of this incident, they had to move out of their own house and into a very dilapidated house. Jaya, like Sita, describes how she persecutes her exiled husband. Her small

apartment makes her uneasy and she thinks about how her name changed after she married Mohan. The name was rejected because Mohan must have been angry. She clearly sees herself as a simple woman who lives her own life only to do all her own feminine duties. This is the permanent identity of most women in India. Indian women have to behave in a certain way. For example, Jaya had to wait a long night for her husband to return. Food should be hot and fresh. Plates were thrown away in case they didn't like the food, and the kids got up. It was no use waiting for her husband. She was not because of her husband, but because of centuries of Indian patriarchal norms. Women are considered martyrs and should be sacrificed in this way.

They honor their sacrifice, and as French feminists like Giulia Kristeva and Helene Sisou remember, the unwritten rule is that patriarchy, established by men, is an authority women can trust. . Norms put pressure on people, respect them, and keep their mouths shut if they don't conform to patriarchal presuppositions. Jaya's daughter-in-law Vimala was abused and did not receive any support from her relatives. She died in silent agony, Jaya could see the red marks, but Vimala did not want to share her pain with others. In any case, Jaya and Vimal's mother-in-law was less isolated. According to patriarchy, they all died alone. Jaya's training in her childhood made her act like every woman in her family. But her sensibility repulses any attempt to confine her to her traditional conceptual models of femininity. In order to assert her own social significance, the woman becomes isolated and insecure, repressing all of her personal desires. "I must admit that home life has always felt intolerable to me. More than anything else, I am annoyed by constant patterns and endless repetition" (Deshpande, 1988). The monotonous home life

oppressed her again and again. This silence allowed her husband to assume the role of her educator and head of household. It was because of his silence. Women live miserable lives mainly because they cannot talk about their problems. They were paralyzed by the long silence, and Jaya became one of the victims who accepted family life without asking. This book makes gender strategy easy.

Men have all rights and women must respect everything they say or do. Women are the subject of silence. The book perfectly captures the middle class and the male psyche and sees women as a challenge to retirees. They decided to exclude women from the consensual path to social integration. The novel also talks about how socially empowered women feel limited. Jaya is a modern person, but only culturally attached, and her mother is completely grounded. They cause a lot of trouble because they don't know each other very well. The key explanation sounds like an attitude problem. But the real problem lies in the beliefs embedded in society. Not rights and working methods, but cultural forms of unfair gender strategies are needed to interpret texts. Silence in response is the common language of many marginalized people. Incidentally, enslavement to an androcentric and isolating worldview will not support feminist causes. Jaya's absence leaves narrators and readers wondering whether this is a sense of duty or simply an imitation of the great values of Hindu women of the past. This is a recurring question about Jaya's silence. This terrible silence on the subject has messed up his life. The discrepancy in cognitive levels between Mohan and Jaya is another problem. Jaya's silence can also be wise if the sex ratio is wildly wise.

Reviewers noted that the novel attempted to break Jaya's silence at one point. It almost certainly has to do with the other characters and their silence. In fact, it was Mohan's silence that spoke, but there were no clicks. Perhaps Mohan's

character was deliberately sabotaged, Jaya explained: "His former authority and confidence. She also likened him to Graham Greene's Scobie (a lonely man content with her own future)" (Deshpande,1988). The problem with gender politics is that it goes both ways. Feminist ideas that extend to men become a priority. In this novel, Mohan is used to describe insensitive men, but this is not the case in all cases. Gender dynamics should be analyzed from all possible perspectives.

Mohan is also emotionally dependent on Jaya. He couldn't wait to see what was going on at the scene. She wanted her wife to share her own insecurities and fears. He sees in her a refuge in her in difficult times. The mess he created is now connected to his children. She is like an anchor for a hurricane. A man's mistakes require only emotional support and Mohan wants his wife to understand him but never tries to understand her silence. He needs her to act as Sita, the traditional female role he wants his wife to play. Both anger and fear can break down the body.

As Beauvoir remarks about marriage, it works "as long as the endlessly recurring days of life don't question its purpose and lead gently to death" (Beauvoir, 2009). The same goes for Jaya and his army life. Failing that, she agrees to break the silence and pave the way for a future where the experience is different from her own. The book maintains a consistent plot. Relationships between men and women are analyzed as impartial as possible, without putting all the blame on men. Eventually, however, Mohan admitted his mistake, and his sudden disappearance came as a shock. The real tragedy is not that Mohan did anything wrong, but that he was isolated from the relationship for a long time. Jaya's self-realization is the fulfillment of history. This did a lot to break Jaya's long silence. In the end, she offered to persevere and, like most Deshpande characters, withstood the great test to break the silence forever. The Long Silence is both a book and a literary review.

He explores the social underpinnings of marriage and family. This book makes gender strategy easy. The various institutions of marriage are carefully analyzed from the perspective of brothers, sisters, daughters and sons, especially husbands and wives. Sex seems to play a huge role in both relationships. Jaya, let's finally free all the ghosts that plagued her life through her novels. Jaya's inner turmoil is salty. But she takes her feminist stance, accepting her true wholeness rather than her broken self-conforming to her husband's tastes and desires. As a feminist of her second generation, she seems to have escaped an oppressive culture where she controlled her own actions. The beauty of this novel is that it never makes Jaya a rebel or a feminist activist. It is her endogenous development that takes her rightful place in her own name and not in her spouse's.

Feminist Movement in Japan and Analysis of *Before The Coffee Gets Cold*-

Before The Coffee Gets Cold, explores the experiences and choices of four women in Japanese society. The novel presents a complex portrayal of women and their choices within the constraints of societal expectations and gender roles. In the first chapter of the book, "The Lovers," Fumiko feels pressured to get married due to societal expectations and her age. However, she also desires to pursue her own ambitions and career. She regrets not asking her long-term partner to stay in Japan instead of moving to the US for his dream job. She's not necessarily eager to marry him, but she feels the pressure to get married since she's turning twenty-eight and her parents keep asking about it. With the help of the cafe, she meets Goro from the past, who tells her he'll be returning to Japan in three years, and she decides to wait for him. Her decision to wait for Goro is an act of agency and autonomy, as she chooses to prioritize her own desires over societal expectations.

In the second chapter, "Husband and Wife," the cafe's regular patrons, Kohtake and Fusagi, are actually married. Fusagi is suffering from Alzheimer's and has started to forget his wife. Kohtake is resigned to the situation and takes care of him as a nurse. However, when she meets Fusagi from the past, she is filled with nostalgia and happiness. Fusagi gives her a letter to read in the future, asking her to leave him if life becomes too hard for her, but he also wants to continue to be together as husband and wife, not just as nurse and patient. Kohtake visits the cafe every day, greets Fusagi as her husband, Kohtake's character is more complex as she is both a wife and a nurse. Her role as a nurse is often seen as a female profession, but her dedication to her husband with Alzheimer's Disease challenges the stereotypical gender roles of men being the providers and women being the caretakers. As well as, her husband's request for her to act as his wife, even if he loses his memory, reinforces the societal expectation that women should be responsible for the emotional labor and care work in relationships.

In the third chapter, "The Sisters," Hirai is a woman who left her family's inn to own a small hostess club in the city, going against her parents' wishes. She avoided her younger sister, who was supposed to inherit the inn, thinking that her sister resented her. However, when her sister dies, Hirai travels back in time to talk to her and discovers that her sister just wanted to run the inn with her. Her friends from the cafe encourage her to keep her promise to her sister, and she returns to take her place as the firstborn and successor to the inn. Hirai's character highlights the pressures women face to conform to traditional gender roles and one's family's expectations. She feels compelled to leave her family's inn to pursue her own ambitions but is guilted into returning when her sister dies. Hirai's decision to take

over the family business is not entirely her own, as she is influenced by the pressure from her friends and societal expectations of women to fulfill their familial duties and a sense of guilt.

In the final chapter, "Mother and Child," cafe owner Nagare and his wife Kei are expecting a child, despite the fact that Kei has a heart condition and may not survive the pregnancy. Kei is determined to carry the pregnancy to term and travel to the future to meet her child. In the future, it becomes clear that Kei did not survive the pregnancy, but she is overwhelmed with the desire to apologize to her daughter for only being able to give birth to her. Kei's choice is a symbol of the traditional expectations placed on Japanese women to put their family before themselves. Her character highlights the pressure placed on women to prioritize motherhood over their own health and well-being. Her decision to carry the pregnancy to term, even though it may result in her death, reinforces the societal expectation that women should prioritize their role as mothers over their own lives and autonomy. Overall, the novel highlights a nuanced portrayal of women and the complex societal pressures and expectations that shape their choices and actions.

Conclusion

For centuries, literature has reflected the societal norms and values of the time. Many classic works of literature, such as Jane Austen's *Pride and Prejudice* and Charlotte Brontë's *Jane Eyre*, depict the societal expectations placed on women and their struggles to break free from those expectations. These works have resonated with women for generations, as they offer a sense of recognition and understanding of the challenges they face. In conclusion, literature has played a significant role in helping women identify themselves and critiquing patriarchal society. From classic works of fiction to contemporary feminist literature, women have found solace and

inspiration in the stories they read. Additionally, it has been an essential tool for challenging societal norms and advocating for gender equality as it remains a vital resource for women seeking to understand themselves and effect change in the world around them.

This study has also shown that sexual identity plays a significant role in defining our roles and shaping the sexual politics of society. Toshikazu Kawaguchi's *'Before the Coffee gets cold'* offers a rich exploration of sexual identity and sexual politics. Through a close reading of these novels, this study has shown how sexual identity shapes the characters' understanding of their roles and how they navigate the complex web of sexual politics.

References

1. Atrey et al. *Shashi Deshpande: A Feminist Study of Her Fiction*. Delhi: BR Publishing Corporation, 2011, p15. Print.
2. Cambridge, D. (2022). *Regret*. Retrieved from Dictionary Cambridge: <https://dictionary.cambridge.org/dictionary/english/regret>
3. Conversi, L. W., & Sewall, R. B. (2022, October 3). *Tragedy*. Retrieved from britannica.com: <https://www.britannica.com/art/tragedy-literature>
4. Kaur, Satbir. *Shashi Deshpande: A Feministic Interpretation*. Chandigarh: Unistar, 2009, p15-20. Print.
5. Kawaguchi, Toshikazu. (2019). *Before the Coffee Gets Cold*. London: Picador
Deshpande, Shashi. *That Long Silence*. New Delhi: Penguin, 1989. Print.

An Exploration of Feminine Sensibility in Jane Austen's Emma and Ismat Chughtai's The Crooked Line

Khushboo Bansal, Amity University

Abstract

This research examines Emma by Jane Austen and The Crooked Line by Ismat Chughtai on the topic of feminine sensibility. The subtle portrayals of feminine sensibility in both works emphasize the complexities of female relationships and the obligations imposed on women to live up to social standards and expectations. Austen's image places a stronger focus on decency, decorum, and social customs than Chughtai's, which highlights female freedom, independence, and the pursuit of personal goals and desires. Despite their differences, both works challenge accepted gender norms and offer nuanced analyses of how women function in society. The comparison of the two works is followed by a discussion of their differences and similarities in the conclusion.

Keywords: Emma, The Crooked Lines, Female Sensibility, Representation, Rumored

Introduction

In a variety of cultural and historical contexts, well-known literary works like Jane Austen's "Emma" (1816) and Ismat Chughtai's "The Crooked Line" (1943) offer striking representations of feminine sensibility. These novels examine the thoughts, feelings, and experiences of a female heroine, shedding light on the challenges of being a woman and navigating social norms. This essay attempts to examine the feminine sensibility in "Emma" and "The Crooked Line," contrasting

and comparing the themes, characters, and narrative devices employed by Chughtai and Austen.

The main character of Austen's "Emma" is Emma Woodhouse, a young woman with a propensity for matchmaking and meddling in other people's lives. The story takes place in Regency-era England, when gender roles and social mores were strictly defined. Emma's path towards self-awareness and understanding serves as the narrative's central theme and exemplifies Austen's deep awareness of feminine emotions and the nuanced nature of female relationships. While Chughtai's "The Crooked Line" examines feminine sensibility within the confines of a patriarchal society in 1940s India, the former film is a counterpoint. Shamman, a woman who rejects social norms and sets out on a personal journey for fulfillment, is the protagonist of the book. The work of Chughtai offers a direct and uncompromising exploration of the difficulties experienced by women, addressing issues like patriarchy, gender roles, and the quest for individual autonomy.

Both Chughtai and Austen use narrative strategies that capture the subtleties of feminine sensibility to dig into the inner landscapes of their female characters. In presenting Emma's transformation from a conceited person to a more sympathetic and self-aware lady, Austen demonstrates her mastery of irony and humor in her writing. Readers are able to follow Emma on her path of self-discovery as she defies social standards and expectations because of Austen's deft characterization. Contrarily, Chughtai uses a direct and stark narrative style that exposes the emotional challenges of her female heroine. She portrays the protagonist's desires, frustrations, and goals in vivid detail and explores them candidly, giving readers a moving portrait of feminine sensibility in a constrictive societal setting. The work of Chughtai makes an

important contribution to feminist literature by exposing the limitations imposed on women by society and the tenacity with which these limitations are overcome.

This paper will compare and contrast the portrayals of feminine sensibility in "Emma" and "The Crooked Line," highlighting the parallels and variations between them. It aims to draw attention to the various ways that Chughtai and Austen address the subject of female subjectivity, emotions, and agency, as well as how their respective cultural and historical circumstances affect their stories. We hope to contribute to the larger body of knowledge on women's experiences in literature by delving into the characters, themes, and narrative techniques used in "Emma" and "The Crooked Line," as well as to better understand the enduring significance of these works in illuminating the complexities of feminine sensibility.

Literature Review

In the work *Jane Austen: Women, Politics* (Johnson, C.1990) The famous author Claudia L. Johnson provides insightful analysis of Jane Austen's "Emma" in her well-known book "Jane Austen: Women, Politics, and the Novel." Johnson's critique of Austen's work, which was published in 1990, examines issues of gender, politics, and social dynamics. Johnson digs into the nuances of Emma Woodhouse's personality and social connections as she analyzes her as the protagonist of the book. She places a strong emphasis on the importance of Emma's privileged status in society and her position as a woman inside a patriarchal system. Johnson contends that Emma's choices and actions are shaped by her social standing and the constraints placed on her as a woman, giving the book a complex picture of gender relations.

Johnson also looks into the political undertones of "Emma" and Austen's body of work as a whole. She claims that several of Austen's books, including "Emma," might be seen as critiques of the social and political institutions of her day. Through the representation of strong female characters like Emma, Johnson emphasizes how Austen discreetly questions established power dynamics and societal hierarchies.

Johnson's "Jane Austen: Women, Politics, and the Novel" provides an in-depth analysis of the book "Emma" and its broader ramifications. Her examination of gender dynamics, political undertones, and character development adds significantly to our knowledge of Austen's writing and its importance in relation to women's experiences and societal norms.

A context-rich knowledge of the social and political environment in which Austen wrote her novels is provided by Johnson's work. Johnson clarifies how societal norms and gender roles impacted how femininity was portrayed in "Emma" by evaluating Austen's writings within the cultural and historical context of the time. Johnson's research probably includes a detailed examination of how women are portrayed in Austen's books, particularly "Emma." She might examine the limitations on women's prospects for independence, the social expectations placed on them, and the ways in which women's feminine sensibility was both praised and restrained. This examination can aid readers in comprehending the subtleties and complexity of Austen's portrayal of female characters in "Emma" and the difficulties they had when attempting to meet social standards.

The agency and autonomy of female characters in Austen's books, especially the main heroine Emma Woodhouse, are also examined in Johnson's research. The article could investigate how these characters' decisions and capacities for self-

expression in a patriarchal culture are affected by their consideration of the choices and deeds of these characters. This analysis sheds light on the challenges and victories faced by Jane Austen's female characters as they tried to assert their uniqueness and forge their own paths while operating within social norms.

The work *Jane Austen and the Body: "The Picture of Health"* (Wiltshire, J, 1992) John Wiltshire examines the issue of the body in Jane Austen's novel "Emma" in his book "Jane Austen and the Body: The Picture of Health." Wiltshire's book, which was released in 1992, explores the importance of physique and health as they are portrayed in Austen's story. Wiltshire contends that Austen employs the body as a means of expressing both emotional and moral qualities in "Emma." He emphasizes the link between physical and mental health, claiming that Austen uses physical conditions and illnesses to symbolize characters' emotional moods and moral qualities.

Wiltshire also explores the social and cultural environment of the Regency era, highlighting how physical well-being and attractiveness were closely related to societal norms and gender roles. He talks about how Austen's portrayal of physical beauty and proper bodily behavior parallels the idealized ideas of femininity and propriety that were widespread at the time. Wiltshire also examines the character development implications of the "Emma" theme of illness. He looks at how Austen uses physical diseases, like Mr. Woodhouse's hypochondria, to highlight the fears and weaknesses of both the people and the society in which they live. According to Wiltshire, these medical crises act as springboards for moral and personal development.

This academic study explores the historical and cultural background of Jane Austen's works, particularly "Emma," giving readers a contextual knowledge of the social expectations and limitations placed on women at the time. The study article clarifies the intricacies of feminine sensibility in "Emma" by comparing Austen's portrayals of female characters to widely held concepts of femininity. The research paper also examines Austen's themes of the body and health in her writings, which helps readers comprehend how "Emma" portrays feminine sensibility. Such approach clarifies Austen's depiction of the physicality, wellbeing, and cultural attitudes of women's bodies throughout the novel.

Feminine Sensibility in Jane Austen's "Emma"

A novel called "Emma" is set in Regency England, a time when social status was very important. The story follows Emma Woodhouse, the title character, as she meddles in the romantic affairs of her friends and neighbors. Austen examines the social expectations put on women of her class through Emma's experiences, including the value of marriage and the restrictions of propriety. One of the main themes of "Emma" is the importance of feminine sensibility. Throughout the whole book, Austen emphasizes how a woman's emotions and intuition impact her relationships and interactions with other people. Emma's inner feelings and intuition are crucial to the plot, as she heavily relies on them while making decisions.

One of the main themes of "Emma" is the importance of feminine sensibility. Throughout the whole book, Austen emphasizes how a woman's emotions and intuition impact her relationships and interactions with other people. Emma's inner feelings and intuition are crucial to the plot, as she heavily relies on them while making decisions. The role of feminine intuition in "Emma" is demonstrated, for

instance, by Emma's efforts to arrange marriages. Emma thinks she is good at assessing the love aspirations and compatibility of individuals around her. Her dependence on her own sentiments and intuition, however, causes her to underestimate how other people are feeling. She advises Harriet Smith, a young woman from a lower socioeconomic class, to decline a proposal from Robert Martin, a respected farmer, for example. Emma argues that Harriet might have a chance with Mr. Elton, a local clergyman, because she thinks she deserves a higher social rank.

Austen's examination of feminine sensibility and its limitations is demonstrated by this example. Despite Emma's good intentions, she is unable to see the reality of social hierarchy or the sincere emotions of others around her because she relies too much on her own feelings and intuition. Austen criticises the idea that women can make sensible decisions and navigate relationships only on the basis of their feminine intuition. Emma is developing self-awareness and maturity as she learns to identify and correct her own prejudices and the boundaries of her own sensibility.

Feminine Sensibility in Ismat Chughtai's "The Crooked Line"

A novel titled "The Crooked Line" is set in Muslim culture in India and chronicles the lives of different women as they negotiate the expectations and limitations put on them by their families and society at large. Zeenat, the heroine of the book, is a woman divided between the expectations her family and society have of her and her dreams for freedom and love.

Chughtai's interpretation of feminine sensitivity in "The Crooked Line" is distinguished by its emphasis on women's feelings and intuition. The women's

emotional lives are portrayed throughout the book as rich and varied, with fears and wants that frequently contradict what society expects. For instance, Zeenat's family expects her to marry and carry out her obligations as a daughter, which conflicts with her developing knowledge of her own wants for love and freedom.

Because it questions conventional gender norms in Muslim society, Chughtai's portrayal of feminine sensibility in "The Crooked Line" is particularly remarkable. In addition to emphasizing the difficulties women have while attempting to establish their individuality and follow their own objectives, the story underlines the ways in which women are supposed to be subservient and obedient.

Comparison of Feminine Sensibility in "Emma" and "The Crooked Line"

Both "Emma" and "The Crooked Line" offer profound examinations of feminine sensibility despite their disparate locales and social conditions. The influence of women's voices and experiences in establishing society's standards and expectations is emphasized by both Austen and Chughtai. The two publications' emphasis on the importance of emotions and intuition in women's decision-making processes is one of their significant commonalities. Emma and Zeenat both rely on their emotional intelligence to function in their different communities, and their evolving knowledge of their own goals and motives is what propels them on their paths to self-awareness and adulthood.

However, whereas Chughtai's work questions conventional gender norms and expectations in Muslim culture in India, Austen focuses on the limitations of feminine sensibility in the setting of Regency England. In "The Crooked Line," the women's feelings and wants frequently conflict with the patriarchal expectations imposed on them by their families and society as a whole. The obstacles Zeenat

faces in her quest for freedom and love serve as a potent indictment of the chances and lifestyles that women are denied in her culture.

The two pieces' approaches to the issue of marriage differ significantly from one another in several important ways. In "Emma," marriage is shown as the female characters' primary concern, and the expectations of society around it are represented as both constricting and oppressive. Contrarily, "The Crooked Line" depicts marriage as a tool for preserving patriarchal power systems, with women's needs and feelings frequently being overlooked in favor of meeting societal and family expectations.

Jane Austen's "Emma" and Ismat Chughtai's "The Crooked Line" both present insightful examinations of feminine sensibility and how it affects social norms and expectations. In "Emma," Jane Austen examines the constraints of feminine sensibility in the context of Regency England. Emma Woodhouse, the title character, has a remarkable intuition and sense of empathy, which she uses to meddle in the romantic affairs of everyone around her. Her well-intended meddling, nevertheless, frequently results in misunderstandings and conflicts. Austen emphasizes the dangers of relying exclusively on intuition as well as the necessity of humility and self-reflection. For instance, Emma's mistaken attempts to influence Harriet Smith and Mr. Elton's relationship lead to pain and reveal the limits of her judgment.

In a similar vein, Chughtai's "The Crooked Line" questions long-standing gender expectations in Muslim India. By seeking education and rejecting conventional gender roles, the main character, Shamman, violates social expectations. Chughtai focuses attention on the challenges experienced by women

who question patriarchal norms through Shamman's experiences. For instance, Shamman faces opposition from her religiously conservative family and social criticism as a result of her pursuit of education. Chughtai emphasizes the challenges of juggling society's expectations with staying true to oneself, and the book is a critique of the constrictive gender standards that are pervasive in the neighborhood

Representation of Women in the Novels

According to Austen, a woman needs not only to have a range of traits like beauty, kindness, and sensitivity in a society where men predominate, but also fragility, common sense, and intelligence. She frequently portrays young, independent women in her artwork. Women's social duties in the 18th century were mostly confined to the home. "Women's access to education and employment prospects was severely constrained because they were expected to be good mothers and wives. Women were perceived as emotional and illogical, and it was thought that they were best equipped to take care of the home and raise children. Women had to adhere to rigorous social conventions and conduct codes"(Austen,1815). Women were required to dress modestly and conduct themselves in a demure and courteous manner at all times, since modesty and propriety were highly valued.

The "angel in the house," a symbol of feminine domesticity and chastity, was how most people perceived women in the 18th century. They were to be chaste, faithful, and submissive to their husbands and families. Women's primary responsibilities were running the home and caring for the kids, while men held positions of authority and made decisions about the government. Women's access

to education and career prospects was similarly constrained. While there were some exceptions, women generally had few rights and were considered second-class citizens in the 18th century. They were denied the ability to vote, were excluded from political activity, and had limited legal rights. Women had little power over their own property, and divorce was quite difficult to acquire.

The main character of Jane Austen's novel *Emma*, Emma Woodhouse, displays many of the traits and principles that were highly regarded in Victorian society. Emma's principal concern is finding a good marriage because she is young, wealthy, and single, which was a common concern for women in Victorian culture. However, Emma's character also goes against some prevailing beliefs and standards, and she demonstrates traits that weren't always admired in Victorian-era women.

Emma's independence and self-assurance are two of the key ways she subverts Victorian social mores. As women were frequently expected to be subservient and deferential to men during the Victorian era, independence and self-assurance were not always valued in them. Emma's matchmaking and interfering inclinations were also viewed as unsuitable for women in Victorian culture. Emma's active involvement in other people's sexual relationships was perceived as somewhat immodest and perhaps scandalous, but socialising and arranging marriages were rumored as acceptable hobbies for upper-class ladies. Emma's character ultimately represents many of the traits and values that were thought to be ideal for women throughout the ages, despite these challenges to Victorian norms.

To navigate the High Bury social scene, Jane must rely on her own skills and connections because, unlike Emma, she lacks income or social standing. Jane's portrayal captures the value put on social standing, decorum, and good breeding during the Victorian era as a young, single woman of the gentry class. Jane's outstanding abilities and accomplishments, which were highly regarded for young women, and her sense of appropriateness and obligation are two more significant facets of Jane's personality. She takes care to conduct herself in a way that is proper for her social standing and avoids acting in any way that can be interpreted as impolite or indecent.

Her sense of appropriateness and obligation are two more significant facts about Jane's personality. She takes care to conduct herself in a way that is proper for her social standing and avoids acting in any way that can be interpreted as impolite or indecent. Her dealings with Mr. Dixon, a married man with whom she has an inappropriate connection, show off this sense of decorum in particular. Despite the rumors, she is unwavering in her adherence to social norms and won't act in any way that could be viewed as improper. In many aspects, Jane's personality contrasts with Emma's more outspoken and independent nature.

This research examines Emma by Jane Austen and The Crooked Line by Ismat Chughtai on the topic of feminine sensibility. The subtle portrayals of feminine sensibility in both works emphasize the complexities of female relationships and the obligations imposed on women to live up to social standards and expectations. Austen's image places a stronger focus on decency, decorum, and social customs than Chughtai's, which highlights female freedom, independence, and the pursuit of personal goals and desires. Despite their

differences, both works challenge accepted gender norms and offer nuanced analyses of how women function in society. The comparison of the two works is followed by a discussion of their differences and similarities in the conclusion.

Conclusion

Both "The Crooked Line" by Ismat Chughtai and "Emma" by Jane Austen provide in-depth analyses of feminine sensibility. Chughtai's book explores women's roles in Muslim culture in India, as opposed to Austen's work, which focuses on the complexity of upper-class English society. Both authors detail their own communities in great detail while stressing the difficulties women face in trying to live up to the expectations and norms placed on them by society. Austen portrays the Regency period of England in "Emma," a time where social standing was important. The main character, Emma Woodhouse, is observed throughout the story interfering with the romantic relationships of her friends and neighbors.

Austen continually highlights the importance of feminine sensibility in her text. Emma's emotions and instincts play a critical role in her interactions and connections with others. She realizes she has feelings for Mr. Knightley because of her growing self-awareness and understanding of her own inclinations, for instance. Austen therefore provides a nuanced portrayal of feminine sensibility, highlighting its importance in a society that usually disregards the ideas and perspectives of women. In a manner similar to this, Chughtai's "The Crooked Line" provides a nuanced analysis of the subtleties of feminine sensibility in an Indian Muslim community. One of the many women whose lives are tracked as they navigate the expectations and restrictions placed on them by their families and society at large is

the story's protagonist, Zeenat. Zeenat's experiences highlight the challenges of aligning one's personal objectives with those of one's family and society.

The focus on women's emotions and intuition in Chughtai's portrayal of feminine sensitivity in "The Crooked Line" sets it apart. The women's emotional lives are shown to be complex and varied throughout the novel, with anxieties and desires that frequently conflict with social expectations for them to fulfill their daughterly duties. So "Emma" and "The Crooked Line" both offer profound examinations of female sensibility. Through their portrayals of complex, varied female characters, Austen and Chughtai both highlight the importance of women's voices and experiences in forming social norms and expectations. The continuity of women's experiences over time and geography is shown by these two works' mutual attention to the subtle feminine sensibility, despite the stark differences in their socioeconomic surroundings.

References

1. allurdupdfnovels.blogspot.com/2015/01/terhi-lakeer-by-ismat-chughtai.html. Chughtai, Ismat. "TehriLakeer"
2. Chughtai, Ismat. *The Crooked Line*. Translated by T Naqvi. New Delhi: Kali, 1995.
3. Copeland, Edward, and Juliet McMaster, editors. *The Cambridge Companion to Jane Austen*. Cambridge University Press, 1997.
4. Jan, F. (1991). *Jane Austen: A Literary Life* (M. Press, 1991).
5. Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*. University of Chicago Press, 1990.

6. Rai, Nita. "Encyclopedia of Indian Women Writers." New Delhi: Gyan Publishing House, 1991.
7. Siddiqi, Asif. "Indian Fiction in English: Mapping the Contemporary Literary Landscape." New Delhi: Routledge, 2010.
8. Tucker, G. H. (1994). Jane Austen the Woman. New York: S t. Martin's Press, 1994.
9. Wiltshire, John. Jane Austen and the Body: "The Picture of Health". Cambridge University Press, 1992.

Analysis of psychological thrill in the novels - Dark places by Gillian Flynn, Red Dragon by Thomas Harris and Sharp Objects by Gillian Flynn

Khushi Sinha, Amity University

Abstract

This research study examines how psychological thrill is expressed in three highly regarded books - Sharp Objects by Gillian Flynn, Red Dragon by Thomas Harris, and Dark Places by Gillian Flynn. This study tries to investigate the manner in which the authors use different literary strategies to elicit suspense, anxiety, and psychological unease in their narratives through the use of a comparative and thematic approach. The paper will first look at how the authors create deep, psychologically complex characters by exploring their innermost thoughts, drives, and pasts. It will examine the ways in which these characters add to the stories' overall atmosphere of suspense and emotional tension. Second, the study will look at the narrative devices each novel uses. The analysis will go into detail on how these narrative devices affect the reader's involvement in the story and their ability to fully comprehend the psychological complexity that is being explored. Last, the investigation will also look into how the works' themes are explored. The recurring themes of pain, violence, obsession, and the evil side of human nature will be examined. The essay will examine how these themes are deftly intertwined into the stories, adding to their psychological complexity and dramatic atmosphere. This study article seeks to offer a thorough knowledge of the strategies used by Gillian Flynn and Thomas Harris to produce a captivating and psychologically stimulating reading experience by analysing these crucial components.

Keywords: *Psychological thrill, patriarchal ideology, Monstrosity, human psyche*

Introduction

The fight for equality and justice for women sparked enormous movements in the home, business, politics, and education throughout the latter part of the 20th century.

The irony is examined in *Dark Places*. To profit on the tale of his family's horrific death, Libby becomes entangled in a campaign to clear Ben Day of the charge of the crime. The conflict created by Flynn reaches its peak at this point. Libby was a crucial witness who helped get Ben sentenced to 24 years in prison. Sardonic Flynn suggests that Libby is the only one who could free Ben Day from custody. *The Days in the Dark Place* presents several ironies that make it an intriguing topic for discussion. Libby Day's personality fell somewhere between that of a hero(ine) and a villain. The terrible portrayal of Libby has to do with her admirable goal of saving Ben Day. Due to protecting Ben from a more regrettable penalty, Libby's journey is comparable to a hero's journey.

The intrusion of patriarchal ideology led to the development of the mother's role. In three waves, both men and women are capable of performing the duties and responsibilities of their respective sexes. The outcomes of this movement also had a considerable impact on the patriarchal ideology-based family structure. Even in modern society, the idea and practice of gender roles are deeply ingrained. This is especially true for mothers, who are expected to fulfil their obligations following the tenets and ideology of patriarchy by remaining in line and not challenging men's dominance over the family. Men's terror of women changing their positions cultivates a new perspective on women. I have chosen a few epistemological concerns, including knowledge, justification, and their sources, for the analysis. I'm going to challenge them with the narrative modes theory. These two pillars—one originating in philosophical theory and the other in literary theory—serve as the framework for my examination of Thomas Harris's use of narrative in *Red Dragon*.

I contend that Harris' principal character, Francis Dolarhyde, leaves any conclusion about him open to debate for at least two reasons. First, Harris' representation is confusing since it alternates between making sense and using reason, and his point of view shifts frequently. This causes his reader to reach conflicting but valid conclusions that can be refuted either logically or empirically. Second, any depiction of Dolarhyde's character can only be partly due to the difficulty in fully expressing the complexity of human nature.

Literature Review

The primary text of *Gillian Flynn Peers Into the Dark Side of Femininity* (Lauren, O. 2018) subject is to show how the novelist and screenwriter has built an enormous following, especially among women, by portraying women at their worst. She adds in her research paper the psychological complexity and a sense of a secret confession to her high-wire plots' cheap pleasures. Her first book, "Sharp Objects," follows journalist Camille Preaker as she investigates a string of young girl murders in her hometown of Missouri. Camille stays with her mother, who we eventually learn has Munchausen syndrome by proxy and has been poisoning her daughters. However, that revelation is far from the end of the story. The protagonist of Flynn's second book, "Dark Places," is Libby Day, who was seven years old when her brother allegedly murdered her mother and sisters.

However, when she runs across a group of true-crime fans who are discussing the old case, she is shocked to learn the truth. An intensely analysed limited series on HBO starring Amy Adams and produced by Flynn. As creator, executive producer, and showrunner, Flynn will adapt the British series "Utopia," about a group of online pals looking into government conspiracies, for Amazon the following year. And "Widows," a movie she co-adapted with director Steve McQueen from the eponymous British TV series from the 1980s, will be released this month. In a cast that also features Colin Farrell, Daniel Kaluuya, and Liam Neeson, Viola Davis plays the ringleader of a group of women who plot a theft after their husbands are killed while attempting a different heist.

The narrator Introduces the story in the opening lines of "Dark Places": "It was a terrible, wet-bone March, and I was laying in bed thinking about killing myself, a hobby of mine. A shotgun, my mouth, a bang, my head jerking once, twice, and blood on the wall were the images I had in my indulgent afternoon daydream. Sprinkle, sprinkle. In "Sharp Objects," a 13-year-old Lolita figure rubs her adult half sister's lips with blood from a gash on her chest. This scene physically sickened me. If there is one thing that all of Flynn's ladies have in common, it is that they don't mind if things become bloody.

In the paper *Procedural/ psychological thriller* (Benoît,L.2012) the writer says that it's a muse that's been to hell and back. And that he doesn't like the serial killer novels all that much. Everything has been said and done regarding it. Since the genre has been exploited to the farthest extent possible, 99.9% of newly published stories are simply variations on existing, and in the worst situations, already quite popular, works. I started reading RED DRAGON, which is essentially "patient zero" for this pandemic, with that in mind. The iconic psychopath in popular culture, Hannibal Lecter, was first presented in the 1981 novel. Over the next 25 years, Thomas Harris penned three more books with his enduring character that would all be made into motion pictures and terrify two generations.

He did not expect this novel to be that good. At all. First, Thomas Harris Is a gorgeous writer. His prose is good, not great, but his understanding of storytelling mechanics are second to none. He can craft a breathtaking out of nothingness. It flows almost better than the images of a movie. In the beginning, there is a scene where Will announces to his wife Molly he's leaving to work a new case and in between two dialogue lines, Harris highlights one simple detail. The beautiful sunset. It's a detail, but it's the perfect detail for that particular discussion as it has potent metaphorical value. The sun sets on Will's perfect life and he's about to enter darkness. It's this attention to detail that makes RED DRAGON stand out so much. They are scarce and never useless. When they don't make the plot advance, they are highlighting characters, making the narrative deeper or simply helping make the chapters tighter and better wrapped.

He did not anticipate this book to be as fantastic as it was. At all. First of all, Thomas Harris writes well. His prose is passable but not exceptional, yet he has an unmatched grasp of the mechanics of narrative. He can create something amazing out of nothing. It moves nearly more naturally than a movie's visuals. Between two speech lines in the first scene, where Will tells his wife Molly he's leaving to concentrate on a new case, Harris draws attention to one obvious aspect. The stunning sunset. It's a small detail, but because it has strong metaphorical significance, it's the ideal detail for that particular conversation. Will's ideal life is going to come to an end as the sun sets.

The commonality of monstrous behavior in the work of both the different writers

Firstly, Monsters, monstrosities, and freaks cannot be eradicated from the human world. Even if we dismiss them as aberration, superstition, illness, or imagination, they will always find a way into our society. We will always see them again at some point, and we will seek them out because their nature fascinates and attracts us. The term "monstrosity" is a derogatory term that, because it carries connotations of prejudice, cannot be applied to a person simply because of their unusual or acquired by chance body formation. We often will, however, use the term to refer to virtuous monstrosities, such as criminals who lack emotional imagination and serial killers. Then, as shown in the book *Sharp Objects*, we witness patriarchal parenting ideals and horrific femininity. Gillian Flynn began her career by performing in the murder mystery genre. A constant theme running through all of Flynn's literary works is his passion in crafting stories about women and family issues. As a female author, Gillian Flynn does more than merely deliver entertaining narration. Flynn also talked about her opinions and judgements of women, which were formerly frowned upon by society. Camille holds Adora accountable for the anxiety and anguish she has already experienced. "My mum is to blame. By using the phrase "A child weaned on poison considers harm a comfort," (Flynn, G. 2006). Flynn criticises the stereotype of women as the cause of their children's misery.

Thomas Harris in *Red dragon*, the author examines five of the series' leading moral monsters and deconstructs their personalities, distinguishing them, and explaining how their monstrosity manifested itself and what caused it. Anna Wiczorkiewicz created the *Monstruarius*. Body deformities, excessive hair growth, unusual height, and so on, whether inborn or caused by illness, that are now adequately researched and are usually thoroughly understood thanks to modern medicine's inventions, have frequently made their owners subject to social stigma, attracted attention, and led to their being put on display and/or incorporated into the human spectacle scene throughout history. The irony exhibited by *The Days in the Dark Place*, another book by Gillian Flynn, makes this one interesting to talk about. Libby Day had a character that fell in between that of a hero(ine) and a villain.

Motherhood and representation of monstrous figure

Women can be categorised as monstrous because they constitute a challenge to the patriarchal ideology framework and social order, as shown in Gillian Flynn's writing. Women are viewed by patriarchy as a threat to the survival of patriarchal ideology. When women have a bigger and more influential position or function than men, this threat becomes apparent. As one method of ensuring the maintenance of patriarchal beliefs in society, monstrosity is produced for women who are perceived as a threat. Even this image will make people think less highly of women. Adora's image as a terrible woman is not explicitly depicted in *Sharp Objects*. Adora is described as a noble and elegant female character. As a result, There is no indication of Adora's look as a bad person, and there is no reason for the surroundings to suspect her of murder. Flynn's book *Dark Places*, which features creative characterization, a convoluted plot, and a moral quandary, interestingly illustrates the distinctiveness of her writing. First, she invents Libby Day as the major female protagonist, an anti-heroine figure. The twist in Libby Day's tale *Life* by Flynn is subsequently shown to be her own salvation. She changed Libby from the victim of her family's murder, abandoned by her mother and brothers, into Libby the hero who defended her brother from unjust allegations, thereby creating two personas (as victim and criminal). The complicated ideas that Flynn has about human depression and the demands of life are also included. Flynn also poses an important query regarding the concept of love.

Knowledge, justification and ignominious, dishonesty

Harris' narrator switches between three different narrative tenets: quasi-introspective, which is told from a close subjective perspective and employs free indirect speech or stream of consciousness; quasi-perceptual, which is based on sense perception and is rich in descriptive elements; and testimonial, which is built on the cause-and-effect model and exposition to tell the story rather than demonstrate it. "Red Dragon" by Thomas Harris is a psychological thriller novel that explores the twisted minds of serial killers and the FBI agents who try to catch them. The novel delves into themes of justification, ignominy, and dishonesty as it follows the story of Will Graham, an FBI agent tasked with catching a killer known as the Tooth Fairy.

Justification is a central theme in “Red Dragon,” particularly in the case of the Tooth Fairy, whose real name is Francis Dolarhyde. Dolarhyde suffers from a rare disorder called cleft palate, which has left him with a deformed appearance and a severe speech impediment. As a child, he was abused and neglected by his grandmother, who raised him, and he later suffered humiliation and rejection from women due to his appearance. These experiences have left Dolarhyde with deep-seated feelings of inadequacy and anger, which he channels into a desire to become a “dragon,” a powerful, mythical creature capable of destruction and conquest. Dolarhyde believes that by killing and transforming his victims, he can become this dragon and justify his actions.

Finally, dishonesty is also a prevalent theme in “Red Dragon,” particularly in the case of the killer’s identity. Throughout the novel, the identity of the Tooth Fairy is kept hidden, and Graham and his team must use their investigative skills to uncover his true identity.

Hannibal Lecter, and pop culture

The serial killer book was not invented by Thomas Harris, but he elevated it. For me, his best work — the interconnected novels “Red Dragon” and “The Silence of the Lambs” — Demonstrates a level of skill that rarely falters. Furthermore, these are extremely compassionate stories in which awful deeds coexist with delicate, sympathetic descriptions of the broken individuals that commit them. The origins of unfathomable violence become frighteningly, often heartbreakingly obvious in Harris’ hands. In the early 1970s, Harris began his career as a crime writer for the Associated Press. Will Graham is the protagonist, an all-star FBI profiler who specialises in catching the most twisted serial killers. After apprehending the most renowned of them all, Hannibal Lecter, dubbed “Hannibal the Cannibal” by the press, and nearly being slain in the process, he retires to become a diesel engine mechanic in Florida. But, as Spiderman once said, “With great power comes great responsibility,” (Harris, 1981).

Hannibal Lecter is one of the most iconic and memorable characters in popular culture, and he first appeared in Thomas Harris’s novel “Red Dragon” in 1981. The novel is a crime thriller that follows FBI profiler Will Graham as he tracks down a

serial killer nicknamed "The Tooth Fairy." In his pursuit of the killer, Graham seeks the help of Hannibal Lecter, a brilliant forensic psychiatrist and former cannibalistic serial killer who is incarcerated in a high-security mental institution.

The Dark side of Femininity

In Gillian Flynn's novel "Dark Places," the author explores the dark side of femininity through her female protagonist, Libby Day. Libby is a deeply flawed character who is consumed by anger, bitterness, and a sense of entitlement. "Don't be discouraged – every relationship you have is a failure, until you find the right one." (Flynn, 2009).

One of the main themes in the novel is the destructive nature of revenge. Libby is seeking revenge for the murder of her mother and sisters, which she believes was committed by her brother, Ben. Another aspect of the dark side of femininity in the novel is the portrayal of women as victims. The women in the novel are victims of violence, abuse, and neglect. Libby's mother, Patty, is portrayed as a weak and helpless woman who is unable to protect her children from harm. Libby herself is a victim of the crime, but she is also a victim of her toxic behaviour and mindset. Furthermore, the novel also explores the theme of motherhood and the dark side of maternal instincts. Patty's desire to protect her son, Ben, from harm leads her to make decisions that ultimately have devastating consequences for her family. Overall, "Dark Places" is a complex and disturbing exploration of the darker side of femininity, and how it can lead to tragedy and destruction. "The truly frightening flaw in humanity is our capacity for cruelty - we all have it", (Flynn, G. 2009).

Francis Dolarhyde, a fictitious character who appears in Red Dragon and its cinematic versions, Manhunter and Red Dragon, is the major antagonist of Thomas Harris' 1981 novel. Dolarhyde is a serial murderer who uses firearms, throat cuts, and strangling to kill entire families. The novel Red Dragon by Thomas Harris explores the theme of the dark side of femininity through the character of Francis Dolarhyde, the main antagonist of the story. Dolarhyde struggles with his identity and his perception of himself as a monster due to his physical deformities and abusive upbringing. He can't get enough of William Blake's painting "The Great Red Dragon and the Woman Clothed in Sun," (Blake, c. 1805), which shows a woman being slain by a monster.

Freudian elements in the above-mentioned novels

In "Dark Places," the main character, Libby Day, is a survivor of a traumatic event in which her family was brutally murdered. Throughout the novel, Libby grapples with the memories of this event and the impact it has had on her life. This is similar to Freud's concept of repression, where painful memories are pushed into the unconscious mind to protect the individual from the psychological pain associated with them.

The novel also delves into the concept of the Oedipus complex, another of Freud's theories. Libby's brother, Ben, is accused of committing the murders, and she struggles with conflicting feelings towards him, both as a brother and a potential murderer. This complex is characterized by feelings of love, jealousy, and rivalry towards a parent or sibling, and is often a result of unresolved psychological conflicts from childhood.

One of the most important Freudian elements in the book is the Oedipus complex, which describes a child's inner longing for their opposite-sex parent and their unconscious rivalry with their same-sex parent. The protagonist of "Sharp Objects," Camille, has a tumultuous relationship with her mother Adora, whom she perceives as being violent and overly controlling. Adora's unresolved issues with her mother and her ambition to rule and dominate people around her both play a role in this.

Psychosexual development: Psychosexual development is a theory proposed by Freud that suggests that a person's personality is shaped by their experiences during childhood, particularly about their sexuality. In "Sharp Objects," the characters' experiences with sex and intimacy are deeply intertwined with their psychological issues, such as Camille's self-harm tendencies or Amma's need for attention and control.

"Red Dragon" by Thomas Harris is a psychological thriller that explores the mind of a serial killer and the efforts of an FBI profiler to catch him. While there are several psychological elements in the novel, there are also some Freudian themes that are present throughout the story. Here are a few examples:

The Oedipus Complex: The main antagonist, Francis Dolarhyde, has a strained relationship with his mother, who is portrayed as overbearing and controlling. Dolarhyde has a deep-seated desire to connect with his mother, but also a strong sense of resentment towards her. This is reminiscent of the Oedipus Complex, which is a central concept in Freudian psychoanalysis.

Sexual Repression: Dolarhyde's sexual desires are repressed, and he struggles with his attraction to both women and men. This repression leads him to develop a split personality and take on the persona of the "Red Dragon," a powerful and violent figure who embodies his repressed desires.

Conclusion

In "Dark Places," author Gillian Flynn delves into the complexities of a family massacre and the traumatic aftermath for the sole survivor, Libby Day. The novel explores themes of memory, trauma, and the reliability of perception, as Libby tries to uncover the truth about what happened on the night of the murders. The novel also portrays the impact of poverty, abuse, and neglect on the characters' lives and their actions.

"Sharp Objects," also by Gillian Flynn, delves into the troubled mind of reporter Camille Preaker, who returns to her hometown to cover the murder of two young girls. As she investigates the crime, Camille confronts the trauma and psychological scars of her past. The novel explores themes of self-harm, addiction, and family dysfunction.

"Red Dragon," by Thomas Harris, follows the investigation of FBI profiler Will Graham into the mind of a serial killer known as "The Tooth Fairy." As Graham delves deeper into the killer's psyche, he must confront his trauma and darkness. The novel also explores the psychology of the killer and the reasons behind his violent actions.

Overall, these novels use the genre of psychological thriller to explore the darkest aspects of human behaviour, including trauma, abuse, addiction, and violence.

They also showcase the complexity and nuance of the human psyche and the impact of our past experiences on our present actions.

References:

1. Flynn, G. (2010). *Dark places*. First movie tie-in paperback edition. New York, Broadway Books.
2. Flynn, G. (2009). *Dark places*. New York, Shaye Areheart Books.
3. Flynn, G. (2006). *Sharp objects: a novel*. New York, Shaye Areheart Books.
4. Flynn, G. (2006). *Sharp objects: a novel*. First edition. New York, Shaye Areheart Books.
5. Harris, T. (1981). *Red dragon*. New York, Putnam.
6. Harris, T. (2000). *Hannibal*. Random House.

Stereotyping and Oppression of the secondary gender in ‘Seeing like a Feminist’ by Nivedita Menon & ‘That long Silence’ by Shashi Deshpande

Kritika Kathayat, Amity University, Noida

Abstract

The aim of the research paper is to explore the prevailing ideas about gender and gender roles existing in our society through the help of these books ‘Seeing like a Feminist’ and ‘That Long Silence’ that includes the work by Shashi Deshpande and Nivedita Menon. The notion of this research paper is to bring upon and highlight the intricacies of the hegemonic structures of our society in which women are considered a burden and are referred to as secondary sex in our society. Application of feminist theory will further help in disintegrating the complex notions associated with gender stereotyping. It also focuses on the work of the authors on how closely they have looked inside this generalised matter and come up with different ideations and basically how they bring down the gender stereotypes and focus on the equality of the secondary sexes. This novel makes the reader's experience richer to read about the work that emphasizes laws and the main reason was the ‘Indecent Representation of Women (Prohibition) Act. Indian Women are victims of abusive relations and maltreatment, from their daughterhood we see how the young girls are told to suppress their views, and aspirations just on the basis of gender.

Keywords – *Discrimination, Inequality, Oppression, Patriarchy, Identity.*

Introduction

When it comes to equality, she distinguish it as it has showed up some of the certain associations like sex, race, caste, inability and the sexual direction that has somewhere led to experience separation and segregation. Through numerous ways she justifies that the stories, texts, and perusers are coherent and structured out maybe it is because of the Sex, Orientation, and Sexuality. Basically in social psychology the word stereotype is categorised as the belief of people and mindset where they classify people on the groundwork of their beliefs, perceptions, group's personality, preferences, appearance or ability. Oppression can be categorised as the

injustice faced by individuals or that impacts the group of people based on the discrimination, they faced from the society but here this work mainly focuses on the pressure that women get basically on their daily life. Maybe it is in the cultural way, political, religious or in an institutional way.

Much appreciated and praised novel 'Seeing like a Feminist's' novelist Nivedita Menon is an Indian writer and is a well-known professor who is acknowledged for raising her anti-national slogans. In 1980's in Delhi University when there were hunts for the beauty and the protests were going on against the beauty contest, she replaced it with the 'Freshers' Talent Contest in university. She mentioned how she got influenced by some of the famous global feminist workers like Gloria Steinem, Betty, Germain Greer and by the help of these feminists she learnt how to write numerous books about feminism, women's liberation rights and politics. Menon's main core and central conceptual themes includes the Sexual Violence, Body needs, Desire.

Shashi Deshpande and her work was greatly influenced and guided by her own father; he looked out for her writing as he himself was a talented writer. Deshpande's novels work around on the topmost level and present the most complex and complicated relationships of the social world. She also calls out the attention that many men and women are living together that are journeying their life across without even having a single thought of doubting about different groups, classes, and the different gendered roles. Her work focuses on the predicaments and dilemmas of the current situation.

Literature Review

In his celebrated book *Middlesex* (Eugenides, 2002) deftly interweaves a dense tapestry of topics centred on gender identity, discrimination, and stereotype. Through Cal, a hermaphrodite raised as a girl named Calliope, Eugenides expertly explores the challenges experienced by people who don't fit into the typical binary gender conventions. The brilliance of the book comes in Eugenides' ability to convincingly illustrate how preconceptions and societal expectations affect Cal's existence. The story follows Cal's journey from coming from a Greek American household to realising they are a man. Readers observe Cal's emotional pain,

uncertainty, and solitude as they struggle with their particular circumstance along the road. The difficulties Cal faces are sympathetically portrayed by Eugenides, highlighting the repressive nature of cultural norms that try to push people into established gender stereotypes. The book encourages readers to consider the difficulties of gender identity and the negative effects of binary categorisation through Cal's reflective narrative. Eugenides expertly examines the interaction of nature, culture, and individual agency while offering a nuanced analysis of how society's strict gender standards can cause significant problems and emotional suffering. The insightful statement made by "Middlesex" on the junction of gender and ethnicity is another benefit. The novel emphasises the conflict between cultural norms and individual identity against the backdrop of an immigrant Greek American society. In his portrayal of the strain that societal expectations place on Cal, Eugenides skilfully draws attention to the more systemic social and cultural aspects of gender oppression. The literary masterpiece "Middlesex" bravely confronts the complexity of gender identification and the discrimination experienced by people. Jeffrey challenges readers to query cultural conventions, confront preconceptions, and empathise with people who endure the effects of gender-based oppression.

The work by Eugenides has helped in highlighting the complications that are faced by a hermaphrodite. It's not always women who have to go through a lot. "Middlesex" acts as a vital resource for research on the stereotyping and discrimination experienced by persons with secondary genders by bringing these important concerns to light. Through Eugenides novel it highlights that how the people who are categorised as Middlesex they are born intersex with primarily male features. In the same manner here in this novel Eugenides talks that a man and woman suffer differently in the society. The novel portrays how the people of the third gender also have to suffer in the community.

In the work *The colour purple* (Walker, A(1982)). The reader is presented with a gripping tale in "The Colour Purple," a renowned work by Alice Walker, that explores the depths of oppression and stereotyping experienced by the secondary gender. The plot, which is set in the early 20th century, is on an African American lady named Celie, whose difficulties in a patriarchal society are symbolised by her journey through life. Walker's prose is moving and vivid, capturing the heart of Celie's experiences with

a frankness that strikes a chord. Through Celie's story, the book explores how racism and sexism intertwine, bringing to light the particular struggles encountered by African American women. It also highlights the depiction of strong, multifaceted female characters. As she progressively discovers her voice and expresses her identity in the face of unrelenting adversity, her growth and transformation throughout the novel are profoundly compelling. Walker's complex character growth is evidence of the tenacity and power of marginalized and oppressed women. The negative impacts of society norms and gender roles are another topic that's highlighted in "The Colour Purple." The book demonstrates the damaging effects of internalized misogyny through the struggles of characters like Celie and Sofia with the deeply rooted ideologies that support their own subjugation. Readers are drawn into a world of injustice and inequity by the book's vivid imagery and rich cultural backdrop. The amazing literary work "The Colour Purple" puts a light on the hardships of disadvantaged women. Alice Walker's novel is still a crucial and captivating work of literature for comprehending the complexities of gender-based issues because of its investigation of stereotyping, oppression, and the transforming power of self-discovery.

Basically, this novel also holds up feministic themes just like Menon's work. The similarities that are seen here is that how her own father sexually assault her, and she gets impregnated she feels unsafe in her own house just in the same manner Jaya feels unsafe in her own house her husband used to forcefully get intimate with her without her concern. The novel highlights the work by Alice that how she herself belongs from an Afro American community she has raised the issues faced by the women of her communities. It provides a powerful critique of the oppressive structures that deprive women of their autonomy and sense of value. Some of the similarities can be seen in both the characters Celie and Jaya whether the women are from India or if she belongs from another country, they have suffered a lot of oppression. The male culture also defines the women as their sexual objects just for their body needs and pleasure as it is seen in novel 'That Long Silence' that how Jaya was treated and was categorized as an object for Mohan's sexual pleasure.

Research Methodology

This research paper showcases the findings and study on the stereotypical treatment and the oppression that is faced by the secondary gender of our society that refers to the women of our society. How the discrimination is done and how they have to deal with it. As we see in our western culture, we see that our western education system faces a lot more inequality and unevenness. When we talk more about Australia, there is a campaign that always runs around to end the gender inequality and stereotyping in career counselling and the subject choice to get more girls attention towards the subjects like Science, Mathematics, and basically the traditionally masculine professions & trades and the sexual harassment is always being made a proceeding as an issue in schools and colleges. When we talk about the discussion of gender roles and more about the sex education, we see that it has all been led by the way of gender norms. The way that the women and the men are interacted into diverse but supportive and harmonising roles. This work looks after as a contribution to the task that reports out and researches more on the gender relations, inequality, suffering and how the patriarchy shows its impact on this.

Analysis of Seeing like a Feminist

Nivedita Menon thought of her novel's title "*Seeing like a feminist*" from James Scott who is one of the famous American Political scientists as well as an anthropologist and a writer who got his specialisation in comparative politics which offers a critical analysis of gender and power dynamics from a feminist perspective. It explores how our understanding of the world is shaped by gender norms, biases, and societal structures, and highlights the ways in which feminist lenses can challenge and transform these systems. The book employs an intersectional approach, acknowledging that gender intersects with other forms of identity and oppression, such as class, caste, race, and sexuality. By considering the intersections of these various identities, Menon delves into the complex and nuanced experiences of women from different backgrounds, aiming to uncover the interconnectedness of power relations.

When the people used to pick point Menon more than how she is always focused about women, feminism, sisterhood, and the liberation goals she calls out all attention

to with the help of this book, she explicitly took inspiration from the novel named as "Seeing like a State". In the same manner Menon's work also emphasises the feministic way of gazing disorders in the societal structures that exist to question and challenge the dominant society of men. Genuinely the women experience the diversity in feministic values and the elements that affect these issues are primarily based on the Economical and the Social Status as well as in Cultural background and the class division. In other contexts we say that feminists and the word feminism tell us that 'Women' are neither a 'Stable' nor a 'Homogeneous Category'. 'Seeing like a Feminist' is basically a story based on the life struggles faced by Moni. She belongs from West Bengal, she was tortured and beaten up by the members of her village and was stripped naked just for dressing up and behaving like a boy.

The differentiation is clearly seen in how a girl has to suffer just on the basis of her dressing sense and the outburst of physical violence that bursted out from the villagers shows that how their mentality and mindset is and the differences they want to make on the social order just on the basis of social order. But the inappropriate behaviour that Moni faced was not only about gender appropriation looks and behaviour but also because she had refused to give up her friendship with a newly married woman of the village. Even the violence is unleashed on those also who choose to marry people of the other caste, religion and of the same sex.

As we see Nivedita she herself belongs from Kerala from the Nair Community and she explains how her grandmother horrifies her when she used to explain about the patriarchal family. All this seems to be new for her because their community used to be matrilineal till the British arrived. She also argued on the subject of heterosexuality that if it would be natural, we will never need any kind of laws to prevent same sex relationships and marriages. But now we can say that now India has developed to a certain level that the criminalisation of same sex activity has become legal in India.

Menon and her perception on Nude Makeup

She thought women wearing nude make-up is basically to do touch for a fresh and dewy look that seems to be clearer and more admirable for the out lookers.

What she thought is that it is clearly just to spend hours painting your whole face so that you will look admirable. It will seem that you had done nothing in your face. Nivedita covers a wide range of issues as the highlighted topic in her work that how the women sexual workers are treated, how pornography causes debates and disagreements. When feminists used to conflict regarding the position of women, she also talks that how female bodies are exploited and commodified through advertisements in the sexualised form and are tagged as the subjective device for the physical need of male desire. She provides a broad understanding of different feminist views that how feminism engages as a 'Mode of Gendered Power' in our contemporary India. She focuses mainly on her initial thought – Narivad behena, dheere dheere aaye !

One of the central themes of "Seeing Like a Feminist" is the critique of the dominant patriarchal framework that shapes our understanding of social, and cultural issues. Menon emphasises that gender is not just an individual identity, but a social construct that influences our perceptions, choices, and opportunities. She challenges the notion that gender equality is solely a women's issue, arguing that feminism is a necessary framework for understanding and addressing systemic inequalities that affect both women and men. Menon's work promotes a nuanced understanding of feminism as a multifaceted movement that challenges systemic inequalities. She concludes that Feminism is not about the final moment of victory but in reality, it's a slow process that gradually moves on by steps and after that transformations are build and then changes are accepted by the society that social markers shift forever. Menon usually emphasises individual autonomy and choice when talking about women who favour careers in sex work and surrogacy rather than focusing solely on her interpretation of the situation.

Analysis of That Long Silence

The three things that Shashi Deshpande shaped as a writer in her early life was her father who himself was a writer, another was how extensively she got educated in English and was born as a Female. She has even received the Sahitya Akademi Award for her one of the most famous novels 'That Long Silence'. Her theories give us an enigmatic and expressionless status of women, that where they stand out in the society and how the tradition actually bounds them with different

rules and restrictions. In India women are struggling to overcome the dilemmas of pre-fixed norms of society and to redefine their status. The narrative delves into the life of Jaya, a woman who confronts the oppressive silence and constraints imposed upon her by societal expectations. The novel talks about the exploration of women's experiences within a patriarchal society. Jaya, is portrayed as a woman who struggles to find her voice and agency within the confines of her marital and familial obligations. The silence that pervades her life symbolises the suppression of desires, dreams, aspirations and societal expectations.

Her main lead characters are women who are in the quest of self-exploration, and they are always concerned with their own selves and stay true to themselves. She wrote more about the themes of the self-quest of women. She focused on the evils of the male dominant society, and the ideologies that men hold and impose and the man and woman relationship, the loss of identity, the feeling of alienation felt by women. The novel challenges the idea that silence equals submission, highlighting the importance of women finding their own voices and asserting their individuality. She displayed how the patriarchal culture is given more superiority. Later on, how their marriage turns into a bitter relationship and both of them feel frustrated. They are together only because of their sexual desires. The male superiority is given to Mohan whereas the female character named Jaya keeps all the silence and adopts the socio- psychic nature. She talks about how the Indian families suffer more of the gender inequality in every single house and how easily their relationship turns out to be brutal. Identity and self-discovery are also prominent themes. As Jaya navigates her marital struggles and societal expectations, she embarks on a journey of self-realisation. Furthermore, the novel sheds light on the complexities of relationships and the dynamics within a family. It examines the power imbalances and communication gaps that exist within Jaya's marriage and her relationships with her children. Jaya's pursuit of education and her decision to seek financial independence demonstrate her quest for autonomy and liberation from oppressive circumstances. It is a thought-provoking novel and also critiques the oppressive nature of societal expectations and highlights the importance of finding one's voice and asserting individuality. Deshpande's work offers a nuanced portrayal of the struggles faced by women and emphasizes on the empowerment of women's liberation.

Feminism - The word “feminism,” which derives from the Latin “femina,” which means “woman,” refers to the promotion of women’s rights, status, and power on an equal footing with men on the premise of “equality of sexes.” The influence of Marxist theory, which made feminists confront sexism along with capitalism because both promoted the patriarchal system, has enlarged the political scope of feminism.

Conclusion

Both the writers have successfully portrayed the harsh reality of our society that how after marriage women are convinced to become an ideal woman and most importantly an ideal wife to serve her man and on the basis of their bodily pleasure to satisfy men. Women are categorised basically as both the constructive as well as the destructive structures of our society. They were merely treated as women and more often like an object. The transgenders and the people from queer community have to suffer for their basic rights and even at some point of time they were also harassed and had to go through a lot more. Both the novels taught us how efficiently the writers have visualised women’s image as a major part of their work, and they have shown how they have gone through helplessness, feeble conditions and behaviour of the society but still they came out to be stronger. Whether it’s a woman, or a person from queer community every single person has the right to look out for their good will and rights and they can gather up the courage to fight for themselves in every circumstance.

References

1. Deshpande, Shashi. *That Long Silence*. New Delhi: Penguin, 1989. Print.
2. Kiran, Desai. 2006. *The Inheritance of Loss*, New Delhi. Penguin Books.
3. Pathak, R.S. “The Fiction of Shashi Deshpande,” Creative Books Publication, Delhi 1997
4. Russell Bertrand 1959. *Marriage and Morals*, New York: Bantam books
5. Beechey, Veronica. “On Patriarchy”, *Feminist Review*. 1979.
6. Sandu Sarabjit, K, “The Novels of Shashi Deshpande”, Prestige books, 1989.
7. Menon, N (2012). *Seeing like a Feminist*. Penguin UK.

8. MENON, N. (2015). Is Feminism about "Women"? A Critical View on Intersectionality from India. *Economic and Political Weekly*.
9. Riyaz,Ulfat. "The world through a feminist lens", Greater Kashmir, July 2021 Menon, N "Gender and Politics in India", Oxford University Press, New Delhi 1999. Burkett, Elinor "Feminism", The Editors of Encyclopaedia Britannica, May 2023

The Study of Female Voice as Other in Toni Morrison's *The Bluest Eye* and *Beloved*

Neha Chaudhary, Amity University, Noida

Abstract

This research paper investigates the portrayal of the female voice as an "other" in two novels by Toni Morrison, *The Bluest Eye* and *Beloved*. Morrison, a celebrated African American author, skillfully explores the experiences of black women, delving into the multifaceted layers of their identities and the challenges they face within oppressive social contexts. By analyzing the themes of beauty, race, and trauma, this study aims to uncover the nuanced depiction of the female voice as marginalized and othered in these two works. Employing a combination of feminist and postcolonial theoretical frameworks, the research examines the narratives of female characters, such as Pecola Breedlove in *The Bluest Eye* and Sethe in *Beloved*, and their struggles to assert their agency and individuality. By closely analyzing the textual representations, the study sheds light on the complex intersections of race, gender, and power dynamics in shaping the female voice as in. Ultimately, this research paper provides a comprehensive analysis of the female voice as in Morrison's *The Bluest Eye* and *Beloved*. By exploring the intersectionality of race, gender, and trauma, the study illuminates the profound insights offered by Morrison's works into the experiences of black women.

Overall, this research project will study the female voice as in Morrison's both novels which sheds light on the intersection of gender and race in shaping women's experiences and underscores the need for marginalized voices to be heard and valued.

Keywords: *Postcolonial, Feminism, Dehumanization*

Introduction

Social and cultural theories that investigate the ways in which women have historically been marginalized and positioned as distinct from men or subordinate to them in various societies are the foundation of the idea of women as the other. This

point of view looks at how women have frequently been treated as a different classification or other comparable to men, bringing about inconsistent power elements and the propagation of orientation disparities. The concept of otherness suggests that women are distinct from the normative or dominant group, which has typically been men. Women's exclusion, objectification, and discrimination, as well as the perpetuation of gender stereotypes and unequal treatment, may result from this perception of them as the other.

The idea of women as the other has been the subject of a lot of research and analysis in feminist theory, with a focus on how it relates to other aspects of identity like race, class, sexual orientation, and more. Women's experiences and inequalities are further shaped by these intersections, highlighting the significance of an intersectional approach to understanding gender issues. It is important to note that current debates and movements, such as feminism, women's rights, and gender equality, aim to challenge and dismantle the idea of women as the other. Gender equality, equal opportunity, and the recognition of women's rights as human rights are the goals of these movements, which aim to build a society that is more fair and inclusive of all genders. Researcher Lisa Jackson states that being an African American woman meant struggle, being an African American could be problematic, and being an African American meant being conscious of one's identity (Jackson,1998). Females already face a lot of discrimination in our society but being an African American female is much more problematic because being an African and living on American land the people are condemned as the other and then you face more backlash just because you are a woman deprived of various things which even includes your own individual self. (Jackson,1998)

Toni Morrison's novels *The Bluest Eye* and *Beloved* both explore the concept of the female voice as the other, specifically through the experiences of African American women. In *The Bluest Eye*, Morrison examines the internalization of white beauty standards and how they contribute to the marginalization of black women. The story is based on the person Pecola Breedlove, who longs for blue eyes and accepts that having them would make her wonderful and acknowledged. Pecola's desire for blue eyes is a reflection of the widespread social belief that black women

are undesirable and othered by nature. As Pecola and other black women in the novel are denied agency and representation, Morrison emphasizes the oppressive effects of this belief on women's voices.

In a similar view, *Beloved* investigates the traumatic effects that slavery had on African American women and the voices of those women. The main character in the book is Sethe, a former slave who escaped to freedom but is still haunted by the memory of her infant daughter, Beloved. Morrison involves Dearest's presence as a similitude for the quieting of people of color's voices and encounters ever. Through Sethe's personality, Morrison shows the mental and close to home cost of having one's voice and character eradicated by fundamental abuse. Morrison uses a nonlinear narrative style in both of her books to show the complexity of her characters' lives and challenge the dominant narratives that have ignored black women's voices. Morrison emphasizes the significance of women's voices in shaping personal and collective identities in her writing.

Literature Review

The research paper *A postcolonial Feminist approach to Toni Morrison's The Bluest Eye* (Erdemir, K, 2020). was published by researcher Lisa Jackson where she conducted a study on African American College women titled, 'Examining Both Race and Gender in the Experiences of African American College Women.' Here she did her research on 20 different college women under different contexts. Lisa states, being an African American woman means struggle. Being an African American woman can be problematic. Being an African American woman means being conscious. While as a marginalized group African American women have shared the experiences of racism and sexism, activism, struggle, and stereotypes, each individual woman had a unique response to these experiences depending on the environment she is in and her unique life circumstances and Lisa through her research went through all these contexts. She has even given us various excerpts from her interviews which showed how both race and gender are important and related constructs within the self concept of an African American woman and how it moulds her own female voice and identity. Although the research paper is limited to the viewpoints of the college going African American women it gives us a brief about the struggles of a woman in a well-educated and developed society giving a brief understanding of the present situation

of women in the mixed African American societies and how the Postcolonial conditions still have an affect on the lives of these African women.

The research paper *Understanding Postcolonial Feminism in relation with Postcolonial and Feminist Theories* (Tyagi, R, 2014) gives us a complete understanding of Postcolonial Feminism. It states, Postcolonial feminist theory is primarily concerned with the representation of women in once colonized countries and in western locations and tells us how women suffer from “double colonization” as she simultaneously experiences the oppression of colonialism and patriarchy. She has to resist the control of colonial power not only as a colonized subject, but also as a woman. In this oppression, her colonized brother is no longer her accomplice, but her oppressor and how they are silenced taking away their female voice from them to face oppression from both parties. The researcher has hence explored all these challenges in the given research paper with context to Postcolonial feminism. This article examined the two major struggles that define postcolonial feminist theory, and distinguish it from postcolonial theory. Firstly, it explores “Third World” feminists’ resistance against their misrepresentation in the nationalist discourses that imprison their bodies in traditional stereotypes. Second, it analyses the role of Western feminists in the oppression of Third World women by overlooking questions of race, sex, class, and ignoring the social, historical and cultural contexts while voicing the concerns of colonized women. It has helped me gain a proper understanding about the contributions of western feminism for the successful completion of my research.

The research paper *Colonization and oppression of women: A postcolonial Feminist study of Toni Morrison’s Beloved* (Nasim, A., & Saddique, S, 2021) mainly analyzes how African women were mistreated by the foreigners who colonized them and how colonization affected the Inter- community female relationships through the analysis of the novel *Beloved* by Toni Morrison. This research highlights the facts that African women suffered a lot as a result of colonization. The males and children were also subjected to these sufferings and cruelties but the basic purpose of this research work was to focus on the sufferings of women.

The research gives us a brief on what Postcolonial Feminism is. Toni Morrison though claims that she is not a feminist, she is a black writer who writes for the sufferings of black women but we can take her novel in postcolonial feminist perspective. So the purpose of this research was to analyze the novel in this perspective. The focus is on Black women of Africa only. Their sufferings are the main focus of the study. They are treated like animals by beating and raping them and physically and psychologically weaken them and it is proved from the study of the novel *Beloved* as many characters experiences are depicted in the novel.

Morrison's narrative techniques and literary devices further amplify the study of female voice as Other. This section explores the author's use of multiple narrators, fragmented storytelling, and nonlinear narratives to depict the complexity of female experiences. Scholars have analyzed these techniques to highlight how they disrupt conventional narratives and provide a platform for marginalized female voices, ultimately challenging the Otherness imposed upon them.

Research Methodology

This research project is mainly going to follow Quantitative research methods. Articles, essays, book reviews and textbooks are the part of this research study and hence this research project will use qualitative textual methodology for its research. As the research project is concerned with Toni Morrison's *The Bluest Eye* and *Beloved*, both would be used as the primary sources of the project followed by other research papers and studies as the secondary sources. The literary framework of this project will be based on postcolonial feminism and will focus on African American women of the postcolonial era, their issues, problems of identity formation, and sufferings in the community, in all this project will highlight how women were considered as the other. The study focuses on African-American Literature and explores the sufferings of women through the analysis of *The Bluest Eye* and *Beloved* novels written by African American Novelist Toni Morrison. Though Toni Morrison claims that she is not a feminist writer and is rather an African writer who writes for the sufferings of black women, her novels can certainly be studied in postcolonial feminist perspective. So the purpose of this project is to analyse both the literary texts in this perspective studying the female voice as other as the predicament of

African women who were victims of double oppression at the hands of both white people and the men of their own community.

The basic objective of this project is to show that colonized women always pass through great sufferings. The process of colonization seems to involve capturing lands, resources and ideas but it has an indirect effect on people of that particular region as well. Colonizers always consider colonized people as animals and treat them like one. Though African men were also the part of those sufferings and cruelties but the basic aim of this project is to show sufferings of females by following studying different aspects, sufferings of African Women at the hand of colonizers, Double oppression faced by African women and Institutionalized Dehumanization of African Women and the theory of post-colonial feminism.

Black women as the Other

The idea that black women are treated as the other builds on the idea that women are the other and focuses more on the particular experiences that black women have within power and privilege systems. Black women frequently face difficulties and inequalities as a result of discrimination based on race and gender. Black women have historically experienced a variety of forms of marginalization, exclusion, and stereotyping. They have been generalized as hypersexualized, forceful, or intriguing, which adds to their objectification and devaluation. In addition to perpetuating harmful biases, these stereotypes disregard the diverse experiences and contributions of black women. Black women's perspectives, accomplishments, and voices have been ignored or silenced in numerous settings. In discussions regarding racial justice or gender equality, their experiences may be overlooked or ignored. Both mainstream society and feminist movements that may concentrate primarily on the experiences of white women may experience this marginalization. In order to achieve true equity and justice, it is essential to recognize and address the experiences of black women as the other. Black women's voices and experiences should be heard and challenged through intersectional feminism, which recognizes the interconnected nature of multiple forms of oppression. In order to create a society that is more equitable and inclusive for all people, regardless of their race or gender, essential steps include actively listening to

the experiences of black women, promoting inclusivity, and removing systemic barriers.

Toni Morrison is a well-known American author whose works, particularly *The Bluest Eye* and *Beloved*, have had a significant impact on literature. These two works talk about identity, race, trauma and oppression. Through *Bluest Eye* and *Beloved* Morrison explores profound and often painful human experiences. Her writing delves into the intricacies of race, gender, and power dynamics, exposing the lasting impact of oppression on individuals and communities especially women.

Postcolonial feminism is a critical framework that seeks to explore how the legacies of colonialism and imperialism continue to shape the experiences of women in formerly colonized societies. It emphasizes the importance of understanding the intersection of gender, race, and colonialism in shaping the experiences of women, particularly women of color. Postcolonial feminist theories are rooted in the idea that colonialism and imperialism are not just historical events but ongoing processes that continue to shape power relations in the present. These theories emphasize the importance of understanding the complex ways in which gender, race, and colonialism intersect and shape the experiences of women, particularly those living in formerly colonized societies. Dr. Ritu Tyagi opines Postcolonial feminist theory is primarily concerned with the representation of women in once colonized countries and in Western locations. It concentrates on construction of gender difference in colonial and anti-colonial discourses, representation of women in anti-colonial and postcolonial discourses with particular reference to the work of women writers. The postcolonial feminist critics raise a number of conceptual, methodological and political problems involved in the study of representation of gender (Tyagi,2014).

One of the key themes in *The Bluest Eye* is the internalization of white beauty standards by Black women and girls. The novel explores how the dominant culture's idealization of white beauty leads to feelings of self-loathing and inferiority among Black women and girls. This is a result of the historical legacy of colonialism, which imposed European ideals of beauty on colonized peoples, making them feel inferior and less worthy. *Beloved* represents the legacy of slavery and its impact on the lives of Black women. The novel explores how the experiences of slavery and its aftermath

continue to shape the lives of Black women, particularly in terms of their relationships with their families and communities. *Beloved* offers a poignant analysis of the sufferings of African women under colonialism, specifically in the context of slavery in the United States. Through the experiences of African women like Sethe, her mother, Baby Suggs and other women, Toni Morrison showed how the African women suffered through during colonization and even after colonization the memories of the past haunted their minds continuously. (Nasim & Saddique, 2021)

Postcolonial feminism emphasizes the importance of understanding how the legacies of colonialism and imperialism continue to shape power relations in the present, and how these legacies impact the experiences of women, particularly women of color. One key concept in postcolonial feminist theories is the idea of othering, which refers to the ways in which colonialism and imperialism create hierarchies of difference, where certain groups are seen as inferior and marginalized. This marginalization is not just based on race but also on gender, as women are often marginalized within their own communities and excluded from positions of power and influence. Postcolonial feminism also emphasizes the importance of understanding how gender and race intersect. In *The Bluest Eye*, the experiences of Black women and girls are shaped not only by their race but also by their gender. The novel highlights the particular struggles of Black women and girls, who face both racism and sexism. *Beloved* explores how the legacy of slavery created a system of othering that not only affected Black people but also created hierarchies within the Black community. Women, particularly Black women, were often marginalized and excluded from positions of power and influence. Postcolonial feminist theories also emphasize the importance of resistance and agency. Women in formerly colonized societies are not passive victims but active agents who resist oppression in a variety of ways. This resistance can take many forms, from political activism to cultural expression, and it is often rooted in the experiences and knowledge of women themselves. Erdemir stated Toni Morrison's works can be considered in a postcolonial feminist context. In her works, Toni Morison touched on the constant anxiety and stiffness that women feel and addressed the problem of black women in a postcolonial and imperial context (Erdemir,2020). In *The Bluest Eye*, the character of Pecola represents a form of resistance. Pecola resists the dominant beauty

standards by desiring blue eyes, but this desire ultimately leads to her destruction. In *Beloved*, the character of Sethe represents a form of resistance.

Sethe resists the dehumanization and violence of slavery by choosing to kill her own children rather than allow them to be enslaved. These acts of resistance can be seen as a commentary on the ways in which colonialism and slavery have left many people of color feeling powerless and trapped, and the extreme measures they must take to resist these systems of oppression. Postcolonial feminist theories offer a powerful critique of the ongoing legacy of colonialism and imperialism and their impact on the lives of women in formerly colonized societies. By centering the experiences of women of color and emphasizing the intersection of gender, race, and colonialism, postcolonial feminism offers a unique perspective on the ongoing struggles for justice and equality around the world.

While there are differences in the specific ways in which this theme is explored in each novel, both *The Bluest Eye* and *Beloved* ultimately call for the recognition and empowerment of the female voice. In *The Bluest Eye*, the character of Pecola Breedlove internalizes the messages of white beauty standards and sees herself as inferior because of her dark skin and kinky hair. She desires to be like the white girls she sees in movies and magazines, and believes that if she could only have blue eyes, she would be beautiful and accepted by others. The novel shows how the beauty standards of the dominant culture exclude and marginalize black women, forcing them to internalize self-hatred and self-doubt. In contrast to Pecola, the character of Claudia resists these beauty standards and questions the dominant culture's portrayal of women. Claudia criticizes the white baby dolls that Pecola idolizes, seeing them as symbols of the dominant culture's attempt to erase and replace black identity. Through Claudia's resistance, the novel shows the possibility of resisting the othering of black women in the dominant culture. In *Beloved*, the character of Sethe is haunted by the memory of her murdered daughter, known as *Beloved*, who returns as a ghost to confront Sethe and her family. Sethe's experience of slavery has caused her to feel disconnected from her own body and identity. Her story reflects the ways in which the female body and voice have been oppressed and violated in a society that values white male dominance. Sethe's mother-in-law, Baby Suggs, uses her voice to empower and uplift her community, but her religious teachings also reflect the

ways in which African American women were forced to adapt to and accept the dominant culture's religion. The novel shows how religion was used to justify and maintain slavery, while also providing a source of hope and resistance for African Americans.

Conclusion

Toni Morrison's *The Bluest Eye* and *Beloved* both explore the theme of the female voice as the other in the dominant culture. Through their portrayals of African American women and girls, these novels highlight the destructive impact of racism and sexism on the lives and identities of those who are marginalized and oppressed. While there are differences in the specific ways in which this theme is explored in each novel, both *The Bluest Eye* and *Beloved* ultimately call for the recognition and empowerment of the female voice.

Despite the differences in the specific ways in which the theme of the female voice as the other is explored in each novel, both *The Bluest Eye* and *Beloved* ultimately call for the recognition and empowerment of the female voice. In *The Bluest Eye*, Claudia's resistance to beauty standards shows the possibility of rejecting the dominant culture's messages and valuing one's own identity. In *Beloved*, Sethe's struggle to reclaim her own voice and identity, as well as Baby Suggs' empowering religious teachings, both show the potential for African American women to resist and overcome oppression. Furthermore, both novels depict the damaging effects of internalized oppression on the female psyche. In *The Bluest Eye*, Pecola's self-hatred and desire for blue eyes highlight the ways in which racism and sexism can lead to feelings of inferiority and self-loathing. In *Beloved*, Sethe's trauma from slavery causes her to feel disconnected from her own body and identity, leading to a loss of agency and a sense of being othered by society. Ultimately, *The Bluest Eye* and *Beloved* both challenge the dominant culture's portrayal of African American women as the other and call for the recognition and empowerment of their voices and identities. Through their portrayals of characters who resist and overcome colonial oppression, institutionalized dehumanization and double oppression, these novels offer hope and inspiration for all those who have been marginalized and oppressed by society.

References:

1. Morrison, T. (1970). *Beloved*. Vintage.
2. Morrison, T. (1987). *The Bluest Eye*. Vintage.
3. Erdemir, K. (2020). A postcolonial Feminist approach to Toni Morrison's *The Bluest Eye*. *Haliç Üniversitesi Sosyal Bilimler Dergisi, Eylül*, 3(2), 199-312. <https://dergipark.org.tr/en/download/article-file/963661>
4. Jackson, L. (1998). *Examining Both Race and Gender in the Experiences of African American College Women*
5. Nasim, A., & Saddique, S. (2021). Colonization and oppression of women: A postcolonial Feminist study of Toni Morrison's *Beloved*. *International Journal of Literature, Linguistics and translation studies, I(II)*, 14-30. <https://journals.wumardan.edu.pk/papers/02%20-%20-%20Page%2014-30.pdf>
6. Tyagi, R. (2014). Understanding Postcolonial Feminism in relation with Postcolonial and Feminist Theories. *International Journal of Language and Linguistics*.
https://ijllnet.com/journals/Vol_1_No_2_December_2014/7.pdf

Exploring the Subaltern Voices of Women in Deshpande's *Roots and Shadows*

Nidhi Dwivedi, Amity University

Abstract

The study aims to explore the concept of subalternity as given by Gayatri Spivak through the characterization of Shashi Deshpande in *Roots and Shadows*. The term subaltern has acquired the meaning of second class but a thin line of distinction should not be ignored. India has accepted that women are subalterns. However it doesn't refer to inferiority but unjust treatment by the hegemonic class. Men represent the ignorant elite and subaltern gender studies write history from below concerning the perspective of women, not only authorizing the ability to speak but also forcing the patriarchy to listen through popular discourse. Instead of letting others speak for them, the other comes forward with an anti-canonical version of the truth which might contradict the norms of writing and expression of the mainstream. Marginalization of women shouldn't be problematized nor their works should be separated. The long-term goal is inclusion and we will achieve that only if the male understands the experiences of the female by discarding the lens of utility or superiority. The study shall throw light on the concept of subaltern concerning the position of women in the neo-colonial Indian context by making use of socio-economic and realistic characterization of Shashi Deshpande's protagonist in her selected text.

Keywords- *Subaltern, Patriarchy, Psychological, characterization*

Introduction

Assimilation and colonization have changed the dynamics of the society that we live in and so do the categorizations but the other half of the world has remained on the dark side of things even in the twenty-first century. Partha Chatterjee's Nationalist resolution of women's question still stands unsolved and even as the lines of outside have been erased faintly, the household predominantly remains a women's arena. The Indian social construct combines with religious leanings to describe a woman as "pure, chaste, and godly." (Chatterjee, 1989) This takes away the human agency that allows women to live for themselves, instead, they become providers, nurturers, and pillars to rely on. Since it's known women are not Gods but humans with skin and bones, sacrifices and compromises which are expected of them are forced. When they fail to fulfill these outlined stereotypical responsibilities, the image of purity degenerates rather quickly, and questions arise about their character and femininity. Surprisingly, even this endless trial cannot remove the status of 'second sex' (Beauvoir, 1949) or 'inferior rank' that is rigidly engraved upon their birth.

Gayatri Chakravorty Spivak identifies as a practical Marxist-feminist-deconstructionist. "White men are saving the brown women from brown men" (Chakravorty, 1988) In her phenomenal essay, she puts forward an important question by highlighting the epistemic violence in the constant society and its demonstration in the case of women, especially in the context of the colonizer and the colonized. 'Subaltern' as a term that is used to describe an individual, group, or entire community who faces exclusion and voicelessness, still stands relevant in the neo-colonial context. Subaltern literature aims to give voice to and highlight the unequal and unfair processes in their representation or aims to superimpose a story over

erasure and misinterpretation. Women have been in a liminal space, nameless, lurking in dark corridors of history and mass of numbers and locks of personal diaries, their side has been hidden and unheard. These works shift the center of society for an in-depth understanding of the marginalized and oppressed. Their joys and sorrows have been glossed over by facts and figures. The new socio-cultural hegemony is explored and challenged beautifully in the selected novel. There is a constant battle between tradition and modernity along with an underlying quest for completeness but it's subtle and psychological with apparent confirmation and submission. This realistic portrayal of the psyche and relationships mirrors women's modern and postmodern situation and allows us to see the small distance we have covered since then.

Literature Review

The paper *Roots and Shadows: Shashi Deshpande's Moral Vision of a world of reformed relationships*. (Mishra, 2007) throws light on the concept of writing by women as an act of protest. The writings are not didactic in nature but work to present human struggles in a way that brings them in close proximity to the moral world. Even a realistic presentation cannot be a mirror image but goes in depth to fish out the hidden complexities, truths, and desires of human nature. Thus, Deshpande rejects 'art for art's sake' (Cousin, 1817) in order to interlink the words with concepts such as social justice and psychological emancipation. This is the content that elevates a text to the level of subaltern studies. Questions on caste, religion, orthodoxy, and other social issues are intricately woven to highlight the importance of human dignity and freedom in the novel. The book "Roots and Shadows" serves as a comprehensive analysis of marriage as a predominantly Hindu social institution. While the

assessment and criticism in the book align with the liberal ideals introduced by modern education, the author, Indu, an educated and accomplished journalist, exhibits a deep understanding of the subject matter. Consequently, "Roots and Shadows" emerges as a potent critique of marriage as an institution. It juxtaposes the traditional reverence and lofty goals associated with marriage against its present lamentable degradation.

The work *Feministic Images of Women in Shashi Deshpande's Fiction Roots and Shadows and The Binding Vine* (Sarkar, Shilpa 2020). Deshpande creates her protagonists with the subconscious knowledge of being discriminated against or awarded a secondary position in the traditional family setup. Certain privileges are reserved for men as their birthright but they are never mentioned in the open, and neither their negative consequences on a women's identity conceptualization is ever discussed. So the thwarted journey towards selfhood is always chaotic and repressed, yet alluring. It allows the critics to take a deeper dive to in what's considered the 'subcategories of women' – widows. With shaven heads and simple meals, they aren't even considered equal, rather awarded a subsidiary position lower than the *Suhagans*. The situations of mistresses are similarly pathetic as after the death of her man, she cannot dream of being at par with the married women. The complexity of the term and various layers that it inhibits is shown in the research.

The work *The fiction of 'Subaltern Pasts': Shashi Deshpande and Sunetra Gupta*. *Revista Alicantina de Estudios Ingleses*. (Majumdar, .2003) The modern aesthetics presented in Deshpande's fiction are distinct, critiquing the tradition of 'otherness' or a liminal space where everything's indistinguishable. Hers is a literature of subjectivity and individuality. Her sense of place doesn't necessarily merge with the

National narrative as in the case of Rushdie. The female characters created by the author are exceptionally memorable due to their unique and detailed portrayal, as well as the ongoing exploration of their personal perspectives and sense of being different. The environments in which they exist within the fictional narratives naturally generate a complex interplay between subjectivity and the concept of being an "other." The author skilfull employment of elements such as introspection, symbolism, and a sense of a stable yet stagnant existence helps in comprehending the intricate and elaborate dynamics of the Indian extended family, particularly focusing on the role of women within this traditional framework. This works towards strengthening the socio-realistic dynamics of the research.

Indu's Rejection and Reclamation of Womanhood

'Roots and Shadows' is narrated in first person to give voice to Indus's silence. This is a prominent feature of subaltern literature as it allows the readers to connect to the inner psyche of the marginalized. Women's dialogue is given less space in texts so it's hard to understand their complex desires through third-person or omniscient narration. The strict framework of a joint Brahmin family was laid by her aunt or 'Akka' since she lost her parents. His father, instead of showering the motherless child with love, chose to abandon her. This forces us to question the dynamics of a patriarchal mindset – firstly, is raising solely a woman's job, and in her absence, is the man incapable of nurturing the child? Secondly and perhaps the most pressing question presents itself concerning the gender of the child – Would her father abandon her if she was an 'Indra' instead? A boy is supposed to follow the footprints of her father but a girl is directed to copy her mother and assume her gender roles so that she grows up to be a perfect 'Indian' woman – the qualities of submission, silence,

caregiving, and obedience could not be taught by a man. But Indu subtly breaks the stereotypes of behavior by portraying herself as a rebellious child.

This rebellion reached its peak when she chose to marry Jayant – a man of her choice and a different caste. She gets undue criticism and spite for the same. Through this Shashi Deshpande exposes Hindu society. It shows the immorality of generational and canonical tradition, prioritizing caste over human emotions like love. Dowry, personal gains, claims of inheritance to family property, and routine discrimination while growing up, repeatedly pressurizes a woman from all sides so that she is left with a cut-down minuscule version of herself that is far behind the gifted potential. The traditional family ideal which promises oneness cannot represent all sections of society- just the powerful, this, in turn, reinstates the status of love over basic accommodation and financial arrangements in bringing a family together. Indu fought the taught belief that women, like cattle, are subjected to the hands of fate since childhood but in her resistance to patriarchy, the social values, domineering influence of her akka, and lack of self-exploration played major roles and gradually, it became an unconscious fight with her womanhood. Her introduction to womanhood began with a reference to uncleanness – “For four days...you are unclean.” (Deshpande, 1992)

Naturally, she develops apathy to not only orthodox women but also women's anatomy – the gift of motherhood didn't mean anything to her as society added shame and restriction to the processes involving these 'milestone' developments in a girl's life. The knowledge of her secondary position urged her character to forge an identity even when its roots were weak and entangled. If we look closely *Akka* had her legacy of silence, she must have spoken once but after being sent off as a child bride, words

failed her. How can our mothers and aunts tell us to celebrate femininity if all it has ever brought is pain and torture, by a thirty-year-old man in her case? She resigned to her fate and thus was eager to pass the same legacy to Indu.

Shashi Deshpande is appreciated for not choosing militant feminism rather her approach consists of balanced criticism and an exploration of woman's own devices. Even in the book, it's not a patriarch that she fights directly, instead, it's a set of values and superstitions that are associated with women as a direct consequence of being a part of the patriarchal society. She resented the custom which demanded women to clean a man's leftovers from bare hands and some like Kaki even ate on the dirty plate left by her husband. Here, a parallel between Dalits and women can be drawn – both are treated as second-class citizens by society. A man will not eat from her wife's plate according to the custom. She eats inside after the men have finished, just like Dalits or Lower classes were forbidden to eat, drink or even be in the same room as the upper-classes, especially Brahmins. This helps to understand the broadening boundaries of the term – subaltern. Ambivalence surfaces as a distinct aspect of Indu's personality – she breaks ties with her family only to find that a single relationship with Jayant cannot feed the emotion and happiness that she desires to achieve completeness in her life. 'Roots' and 'Shadows' refer to the disintegration of tradition and marginal culture. Roots are rigid and immovable but they are needed for the survival of the whole while shadows are essential to incorporate if one wants to adapt to the changing times. Shadows alone do not have the solid impression to imprint a mark on the world. It's a struggle to build a bridge between these two that unfolds slowly as she dives into her subconscious. Also, the culture that becomes tradition can die over a period allowing the shadows to come into the center and claim the responsibility of

binding our lives into one coherent whole. It also involves alienation – a line that separates her from her family, her husband, and almost the entire world because the battle takes place within.

The protagonist, Indu stands for everything that makes her a new Woman – she decides to never pretend to be something that she is not and promises to be true to herself. But how do you segregate yourself from others when society defines you in terms of strings and attachments? Jayant destroys her dream of a harmonious marriage as she finds herself presenting the likable side, thus betraying her nature to prevent discord. This becomes the prime reason for estrangement between the couple. The text makes a social commentary on modernized marriage, where wives are not restricted to four walls but are encouraged to work and contribute financially. However, it doesn't eliminate the authority of the husband since the pay scale doesn't treat her equally and just like other humans, she faces a stifling sense of dead creative potential. She finds herself reduced to an apparatus of influential people in this utilitarian world. When she wishes to quit her job and become a writer instead, her husband disagrees. It's a matter of differing priorities as he holds higher monetary benefits and social status than self-actualization and personal pleasure. Trauma and violence work at various levels subtly to cause wounds invisible to the eye and make one suffer in silence. There is religious oppression, familial restriction, sexual denial, and economic disparity working together against Indu but she chooses to revolt against all odds. She may give in sometimes but she refuses to commit the 'total surrender' that is required out of a woman. The author has effectively introduced a catalyst in Indu's psycho-social development. Her childhood friend, Naren had established a level of comfort with her surfaces out

to be a support system. This highlights the basic need for interpersonal communication and the importance of a third-person perspective. Most of the time our view of a particular situation is restricted due to our positioning in the middle of it, hence someone else can help with a bird's eye view and present multiple or contrasting analyses of the situation. Naren is probing but non-judgemental, encouraging her to dive deep and analyze her psyche. She can expose her innermost conflicts in front of him, which works as a catharsis and unburdens her gradually. Language alone is powerless unless matched with the receiver's skill to decode and understand it. Indu is given dialogic space when she appears with Naren as he possesses the same machinery as hers. Naren too has been made to feel like an outsider or marginal entity by his familial ties. This lack of belongingness connects a chord between them, thus giving a unique dimension to their relationship as compared to other characters.

Deshpande also used other male characters rather than the protagonist's husband to show that she cannot be defined by a single relationship with her husband. "Boozie's given me the money.'... 'Why?' The word, the question, seemed to hang in the air." (Deshpande, 1980) Even in this novel, the protagonist Saru had turned to Boozie and Madhav seeking the desired comfort and answers. Similarly, Naren's presence works in Indu's favour. They were allies against her family and even after her marriage, it was his efforts that brought out her true desires toward Jayant. With him as a comparison, she understands the strengths and follies of Jayant's personality. Not only this, but she also comes to understand her share of mistakes in the marriage and the dire urgency to bear some responsibility for it. Even after sharing similarities, she doesn't wish to be detached from everything and find herself in the same spot as

him. Her subconscious was repelling the fact that she was born a woman, not a man. This resentment was tearing down her inner self without awareness. Naren shines a light on the fact that rebellion has penetrated so deeply within her that she has been forcing herself to move against her nature. Her sexual intimacy with him doesn't make her feel guilty but is used to epitomize the finality of Jayant in her life. She differentiates infatuation from love and calls the latter destiny.

We can see that female characters aren't afraid to claim and explore their sexualities thus breaking the stigma surrounding its display in society. Conflicts are created when there is a gap between the public and the private self. Resolution happens when she chooses to prevent her authentic self and break down the façade on display just for the sake of marital harmony. Rather than fostering hatred or pointing fingers at *Akka*, she rationally thinks about the factors that created her personality. She also chooses to leave the profession which forces her to disintegrate her moral system and devote her hours to the writing in which she had faith. Indu's character reaches fulfilment only after analysis of self and self in relation to society. This mirrors the space of real women in the world and urges them to reach conscious integration and subconscious understanding to gain the resources required for the development of self. Only after this, she can claim her position in society without holding the personal and collective trauma that is handed out to most women from the day they are born.

Limitation of Deshpande's Works

Deshpande has portrayed the figure of a 'New' woman through her evolutionary characters. Indu here epitomizes this by using taboo words such as kiss or orgasm with Naren. Her heroines are created as articles, not subjects that prevent their sexual

and physiological impulses from existing in a separate sphere, instead, they are defined in connectedness with their male counterparts. There are two processes at work- marginalization and assimilation but we cannot tell them apart as they work together in engulfing the lines that separate one's identity from one's own. Liberation from the categorization of subordinate sex happens only after exploring inner sensibilities and potential, discarding the compulsion of moulding into an ideal woman. While educated women are suppressed by materialistic, social, or familial regulations, uneducated women often suffer from superstition, lack of economic resources, and ingrained adherence to a fixed norm of behaviour.

We see that her texts do not represent the struggles of uneducated poor women. They are shown fossilized in time, tethered to ideals that suffocate them continuously. While such texts voice the concerns of middle-class educated urban communities of women, the rural or remain unrepresented. This causes further subdivisions in the treatment of women as subalterns. Dalit women from India are the biggest example of doubly marginalized and need more space and resources for exploration of self. While Indu and Jaya have therapeutic benefits of writing and financial support, the former remains in a critical situation altogether.

Conclusion

Women have been plotting their silence backed by religion and society for centuries. Somehow, it becomes a marker of character just like guarding the women shows a 'better' society. Deshpande's works symbolize liberation from the accustomed voicelessness through an internal transaction of pain and introspection. Initially, the characters lack expression and live in a secluded numb sense of claustrophobia. It stands as a testimony of how exteriors can fool and create false

judgment. A picture of rural, uneducated, physically abused, or deprived women comes up whenever we speak about subaltern women but in reality, the term is highly diversified. Even the wives and daughters of rich and seemingly perfect families can be considered marginalized.

The world has changed from when Spivak wrote about women being sacrificed on a funeral pyre. But what has it changed to? The injustice has worn a garb of concealment and earned a nod of the victim to lock the lips lest they reveal the shameful details of their humiliation. Since overt violence is replaced with mental and verbal abuse, lack of choices, forced responsibility, or simply the pressure of acceptance, it has become hard to define women in clean categories. The violation and inner trauma don't inflict pain on the perpetrators but fester a deep wound and bleed in the dark. From Chanakya to *Manusmriti*, women have been classified either as the 'weaker sex' or manipulative enchantress who has to be controlled before they seduce you. The method of providing and protecting applies to both mentioned characteristics and thus serves as a tool for control. Executive positions in political, legal, and economic systems are denied to them in order to make them dependent, hence forging the wall of silence with concrete hopelessness.

Spivak has also gathered criticism for the fragmentation of the theory since there aren't any fixed norms for the classification of women as subalterns. Do all women come under the canopy of this term? Is there any way to decide if some are more subaltern than others? Does this include LGBT as well? Despite intensive research on this topic, all these questions still await their answers. It is time to analyze these through the lens of the popular culture of present times.

References

1. Beauvoir, Simone de. (1949). *The second sex*. Vintage Classics
2. Chatterjee, Partha (1989). 6. The Nationalist Resolution of the Women's Question. In *Empire and Nation: Selected Essays* (pp. 116-135). New York Chichester, West Sussex: Columbia University Press.
3. Deshpande, S. (1992). *Roots and Shadows*. New Delhi
4. Deshpande, S. (1980) *The Dark Holds No Terrors*, Vikas Publishing House Pvt.
5. Mishra, Krushna. "ROOTS AND SHADOWS: SHASHI DESHPANDE'S MORAL VISION OF A WORLD OF REFORMED RELATIONSHIPS." 2007, pp. 57-74. ResearchGate,://www.researchgate.net/publication https /256533707
6. RAJAN, R. S. (1996). The Heroine's Progress in Recent Women's Fiction. *India International Centre Quarterly*, 23(3/4), 222-238. <http://www.jstor.org/stable/23004621>
7. Spivak, Gayatri Chakravorty (1988). Can the Subaltern Speak? *Die Philosophin* 14 (27):42-58.
8. Suman Bala (ed.) (2001), *Women in the Novels of Shashi Deshpande*, Khosla Publishing Home, New Delhi

**Indescribable Suffering of the Black Women in Toni Morrison's *The Bluest eye*
and Alice Walker's *The Color Purple***

Ms Nisha Mehta, Research Scholar, P P Savani University, Kosamba.

*Dr Gaurav Thakrar, Assistant Professor, Vanita Vishram Women's University,
Surat.*

Dr Ananta Geetey Uppal, Professor, P P Savani University, Kosamba.

Abstract

Being the famous authors of African American Literature, Toni Morrison and Alice Walker have sketched the visually stunning portrayal of black people, especially women. Readers get mesmerized with the works, *The color Purple* and *The Bluest Eye*, because every word within the novel transparently depicts the real miserable life. Walker received the Pulitzer Prize for fiction for her novel, *The color Purple*, and is also an acclaimed poet and essayist. This novel chronicles the struggles of black women in rural Georgia in the first half of the twentieth century. It is an epistolary novel, which weaves a challenging mosaic of women joined by their love for each other. Morrison's novels are known for their picturesque depiction of the suppression of women and it is knitted with cogent dialogues. The influence of these works is heart wrenching and it remains lifelong in our hearts. The research paper aims to portray the themes of oppression, deferred desires, the humiliations, the pains and tribulations that they experienced as a black lady.

Keywords: *Oppression, Tribulation, Black Feminism, Womanism, Double Slavery, Blackness*

Introduction

It is apparent that genders decide the place of people in today's world. In these genders particularly females. If they may not be most females however coloured, it would become more difficult to stay in any society. They are isolated from the society, and they need to go through all the brutality and biased behaviors of the white society. Similarly to those, a dark skinned female not only battles with chauvinist society but also undergoes traumatic experiences.

Alice Malsenior Tallulah-Kate Walker (born February 9, 1944) is an American

novelist, short story writer, poet, and social activist. She worked as a social worker, teacher, and lecturer, and participated within the Civil Rights motion in Mississippi. Developing an oral culture, taking note of stories from her grandfather, she commenced writing when she turned eight years old. The tragedy of losing her eye enabled Walker to believe that appearance is insignificantly important to cost a person with their internal purity. She disentangles herself from the clutches of the society and completes her dream of becoming a writer. Her reviews in lifestyles meditated in her first collection of poetry, *once*, which was published in 1968. Walker has written many best selling works. They are, *The Temple of My acquaintance* and, *by the light of My Father's Smile*. Possessing the secret of joy explores the impacts of female genital mutilation on lady's psyche as well as her frame.

Walker's feminism particularly protected the advocacy of the coloured women. In 1983, she coined the term "Womanism" in her collection of essays entitled, *looking for our moms' lawn*, which means "Black Feminism". The time period was made to unite coloured feminists underneath one term. Although Walker states that a womanist is a black feminist or feminist of color, she insists that a black feminist brings out new needs and extremely good perspectives to feminism, and compels the growth of feminist horizons in concept and practice. Her creation of Womanism and the remarkable meanings she invests in it is a try to situate the black women in information and way of existence. At the identical time, to be able to rescue black women from the wrong stereotypes that mask them in American society. After more than four decades as a creator, Alice Walker suggests no signs of slowing down. She remains brilliant just like the stars inside the sky of African American literature.

Toni Morrison was born on February 18, 1931 in Ohio. She turned into a renowned novelist, editor, and professor at Princeton College. Even as a child, she became instilled with a sense of historical past through paying attention to traditional folktales. Her preferred selections of authors were Jane Austen and Leo Tolstoy. Morrison played an important position in bringing black literature into the mainstream.

Toni Morrison was born on February 18, 1931 in Ohio. She turned into a renowned novelist, editor, and professor at Princeton College. Even as a child, she became instilled with a sense of historical past through paying attention to traditional folktales. Her preferred selections of authors were Jane Austen and Leo Tolstoy. Morrison played an

important position in bringing black literature into the mainstream.

Her novels are an exploration of blackness, what it means to be black in a white society and to strive for visibility in a society wherein blackness symbolizes invisibility. Her first novel, *The Bluest Eye*, is the genesis of Morrison's attempt to analyze the overwhelming consequences of the beauty standards of the dominant subculture. It isn't always represented chronologically. It depicts the indescribable sufferings of the black women. The humiliation of marginalization inside their commonwealth in addition to in white society is efficaciously revealed.

It is noticeable that the novels of both the writers focused on the sufferings of black women. Their women characters are discriminated against by the white society simply due to their color. They are objectified, their emotions are discarded, and their dreams become adjourned. The sculpted characters are carved and painted with truth. Within the novels of Alice Walker and Toni Morrison, a few fortunate black women had the chance to recognize themselves and live in such difficult circumstances of a racial society.

Oppression is an unjust, merciless exercise of authority on someone or a group of human beings. Each black woman and man had been subjugated during slavery. But black women had been handled like puppets within the palms of each white and black man. They were subjugated to severe abuse and suppression. They needed to tussle towards the innumerable obstacles to achieve acceptance even as a human being. Basically, feminism is to conflict towards the constrained possibilities, when in comparison to men inside the spheres of regulation, training, financial system, and social power. While for black women, even the ones confined opportunities had been denied. Men remained as autocrats. They have been now not given any opportunity to choose what they need. Men made decisions and their simplest obligation became to give up to them and to obey like a servant. Black women had been scapegoats and sufferers of social or political injustice.

The oppression of women specifically stems from men's preference to overpower and control. The equal want throughout history has pushed men to triumph over and dominate different groups or countries. The black men now did not have any courage to talk pointing to the white. They did not have liberty over their own existence. Those desperate desires of black men led to governing women in a ruthless way. Since men feel the need to get more energy and manipulate as they are able to, they steal away women's rights and treat them as dumb. Men rule over women's lives. In doing so, ultimately they

are trying to increase their sense of importance and position in family and society.

In history, while men are oppressed, it is understood as tragedy. But, while women are oppressed, it is taken into consideration as a tradition. Under the aegis of tradition, superstitious beliefs women were tortured. Men made policies for their own convenience and they commanded women to obey the same.

The sufferings of black women in Toni Morrison's *The Bluest Eye*:

The Bluest Eye is the first novel by Toni Morrison in which she portrays how slave women can suffer. The novel focused on the central figure. Pecola wants to have blue eyes like Shirley Temples. The novel helps the reader to picture the state of a coloured girl. The novel starts when Pecola is a child. When she grows old it becomes the reason for her miseries.

Violence and Rape

In Toni Morrison's very first novel *The Bluest Eye*, We can observe the first situation of violence and inappropriate behavior of Claudia Macteer, when she is given a white baby doll as a Christmas gift and she wants to break it. Her family finds it confusing for such behavior. In fact, the damaging of white doll into pieces is not the actual matter. The truly frightening thing was the same impulse to white girls. Claudia is feeling jealous of Shirley Temple, who is a little white girl.

The violent manners are also visible in Cholly, Pecola's father. He frequently beats and rapes her daughter. So, in Toni Morrison's novel emotional violence and incest are happened on child by their parents. Pecola is the representative of each psychologically and physically abused girl.

The Bluest Eye portrayed how Pecola is frequently exhibited to psychological violation. What matters a lot for her is not only the bluest eyes but she also wants to come out of the racist behavior of white people. Therefore, Morrison's novel displays not only the pains of incest and rape but also the trauma of racism.

Racism

In her novel, Toni Morrison portrayed how a black girl suffers in a white society. By reading the novel we can find how a girl named Pecola Breedlove perceives the

dominance of the white society over black and wishes to have everything like them. Pecola's preference to achieve white requirements of beauty ends up obvious whilst she prays to have the 'bluest eyes' inside the globe. This word is used in the superlative form to illustrate the choice to have even more advanced capabilities than that of the white race.

The sufferings of black women in Alice Walker's *The Color Purple*

The Color Purple by Alice Walker has received the Pulitzer Prize. It is the story about a needy, uneducated dark skinned woman named Celie, who fights to come out of ruthlessness and humiliation of her treatment by men. Although it is not easy for her to be free from patriarchal society. The central character, the hero, manages to triumph over these situations. Black society itself has boundaries that stop them from recognising their existence.

Rape and Incest

The color Purple starts with the scene of sexual assault. Celie is assaulted, abused and humiliated by her father and husband. She is in the situation where she cannot tell this to anybody. After the death of Celie's mother Sethe, she is frequently raped by her father. He forced her not to disclose the fact to anyone. Then he told her to be quiet and get used to intercourse. She became pregnant two times, but her both the children were sold by Alphonso.

Celie's life is the illustration of the women slaves whose children have been forcibly taken by the slave master who like to earn money by selling their children. Even when Celie's children were taken away from her she had to be silent. After her marriage with Albert, she became at least free from incest.

Intercourse continues to be a method of oppression up to Celie's adolescence. Celie cannot make much sense out of her experience. She is alternatively the passive sufferer of her environment. In one of her letters to God, She has written "Dear God, I am fourteen years old. I have always been a good girl. Maybe you can give me a sign letting me know what is happening to me." Celie being the victim of rape and incest blames herself for the trauma. She believes whatever is happening to her it is because she is bad. She requests God for guidance because she does not understand what is happening to her. She became pregnant twice after her father's raping. But she is ignorant about the modifications her body is undergoing and the reasons for it. And as a result when she delivers her first child

it is like a wonder to her. She is only fourteen years old and however she is pregnant with her second child.

Sexual exploitation and oppression are introduced as the most affected factors that portrayed Celie's life. Her sexual exploitation becomes endemic after Celie's successive pregnancies and deliveries. The major consequence behind Celie's rape is black community. Because both father and daughter belong to black community and this proved that it is risky for women to be a member of black family.

Oppression and Brutality

The heroine of the novel *The color Purple*, Celie, at first is helpless to take any steps against the viciousness of both black and white men. But with the passage of time and with the support of her three friends named Sofia, Shug Avery, Celie comes to the conclusion that she is free to do whatever she feels to do. After facing many years of color discrimination, brutality and physical maltreatment, Celie raised her voice against such practices. She starts to strive for the liberation of black women from the hands of both black and white men.

Conclusion

It is noticeable that the works of Alice Walker and Toni Morison portrayed the sufferings of black women in all its forms. However they suffers for different reasons like racism, motherhood, violence, rape and incest but the most important reason is their colour , they are discriminated by whites. Their feelings have no place and they are externalized. In the novels of both the female writers we can find that a few black women characters had the opportunity to get the recognition but a few women characters did not have courage to raise their voice against all the pains they got. To conclude, the white society becomes too despotic of African americans. They disgraced the black community and in addition the black people themselves damaged their own individuals through repeated physical maltreatments. Therefore all through their life, the suffering no longer stops. Alice Walker and Toni Morison being powerful women themselves have left inerasable footprints in the history of black feminism and have contributed in creating a positive change in the society by breaking down the conventional image and the obstacles for the black women in literature.

References

1. Bell, Bernard W. *The Afro-American Novel and Its Tradition*, USA: The University of Massachusetts Press, 1987. Birch, Eva Lennox. *Black American Women's Writing*, New York: Harvester Wheat sheaf, 1994. Collins, Patricia Hills. *Black Feminist Thought: knowledge, consciousness, and the politics of empowerment*. New York: Routledge Publications, 2009. Print.
2. Dubey, Madhu. *Black Women Novelist and the Nationalist Aesthetic*. United States of America: Indiana University Press, 1994. Print.
3. Joyner, Louisa. *Toni Morrison: The Essential Guide To Contemporary Literature*. Ed.
4. Jonathan Noakes, and Margaret Reynolds. Great Britain: Vintage Random House, 2003. Print. "Morrison Toni" (2009) *The Columbia Encyclopedia*, Sixth Edition. New York: Columbia University Press.

**No Subaltern Should speak: A critical study of
Ismat Chughtai's *Lifting the veil* and Anandita Pan's
Mapping Dalit Feminism.**

Prachi Srivastava, Amity University Noida

Abstract

The research work attempts to explore the experiences of Indian women and Dalit women during World War I and their complex position in India. The analysis is focused upon the novel *Lifting the veil* by Ismat Chughtai, a novel which provides an insight into the experiences of Muslim women and how Ismat Chughtai has particularly used themes of female sexuality, caste and gender. Through vivid storytelling and narratives, Chughtai brings to light the hidden realities and injustices faced by women in a traditional society. She explores the complexities of love, desire, and the relentless pursuit of personal freedom, ultimately questioning the societal constructs that confine and suffocate.

In *Mapping Dalit Feminism* by Anandita Pan which focuses on Dalit Women and how upper caste women empowered them and the emergence Dalit feminism. It sheds light on the historical marginalization of Dalit women and the systematic erasure of their voices within mainstream feminist discourse. Pan critically analyzes the existing feminist frameworks and offers a comprehensive understanding of Dalit feminism as a distinct movement that acknowledges the complexities of caste, class, and gender. Through meticulous research and engaging narratives, Pan explores the ways in which Dalit women navigate multiple layers of oppression and resistance.

Keywords: *female sexuality, gender, caste, Dalit feminism, mainstream Indian feminism.*

Introduction

The definition and establishment of women and men's political, economic, personal, and social equality are the main objectives of feminism. Feminism encompasses a wide spectrum of social movements and ideologies. Feminism

contends that civilizations that prioritize male opinion over female perspective unfairly treat women. Some approaches to address this include combating gender stereotypes and enhancing women's opportunities and outcomes in education, the workplace, and society.

First Phase

The feminist movement got its start as a social reform movement during the pre independence era of the 19th century, when we were able to adopt the western concept of equality and liberty through our study of English and contact with the west. When this western worldview was applied to the problem of women, it created a movement for social change. Colonial ideology held hegemonic power and influence during this time.

Second Phase

The National Council of Women in India (NCWI), the All-India Women's Conference (AIWC), and the Women's India Association (WIA) were three prominent organizations that were created during the second phase.

After World War I, women started all these organizations between 1917 and 1927. Nationalism emerged to become the dominant issue. Gandhi introduced Indian women to the nonviolent civil disobedience movement against the Raj, normalizing and expanding their participation in public activities. In the decades that followed, Women demonstrated strong involvement in the independence movement, opening the path for some groups that are exclusively for women.

Third Phase

In the third phase, Women participation in the freedom struggle helped them become more critical of their position and rights in an independent India. As a result, the Indian constitution now recognizes women's civic rights including the right to vote. The state took a disrespectful attitude toward women. In contrast to women in the West, Indian women did not have to fight for basic rights. The

Progressive Organization of Women, founded in 1973–1974 by Maoist women, launched a self-aware feminist

Literature Review

In *WOMEN SUBJUGATION AND EMPOWERMENT "MISTRESS"* (Nair,A.2006) discussed in depth in Anita Nair's book "Mistress," which has a big impact on the story. The protagonist of the tale is a middle-aged woman named Rani who lives in modern-day India. Rani sets out on a voyage of sexual exploration and self discovery while confronting gender stereotypes and expectations.

Nair explores Rani's aspirations, fantasies, and quest for happiness throughout the entire book. An examination of female sexuality and the complications surrounding it is made possible by the honest and graphic depiction of Rani's sexual interactions and relationships with many partners. Nair also explores the issues related to power relationships, consent, and the social effects of female sexual liberty. Rani's journey shows her desire to reclaim control over her own body and wants, ultimately leading her to question the social restrictions put on women's sexuality.

The work *The Folded Earth* (Roy, A 2011) explores female sexuality connects with larger issues of love, desire, and individual freedom in "The Folded Earth," a book written by Anuradha Roy. The narrative follows the lead character, Maya, a young widow navigating her emotional and sexual desires after her husband's passing in a small Himalayan hamlet.

Maya explores her sexuality as part of her quest for self-discovery. She develops relationships with several people, each of whom embodies distinct facets of closeness and desire. Roy explores Maya's desires and her attempt to balance them with society's expectations and cultural conventions through these interactions. The book sensitively and subtly depicts Maya's sexual experiences, portraying the complexity of her desires and the difficulties she encounters in being honest about them. Roy explores issues including sexual agency, public criticism, and the conflict between one's own aspirations and what society expects of women.

Female sexuality is portrayed in "The Folded Earth" as being crucial to Maya's development as a person and her struggle for independence. It looks at how societal

expectations may affect how a woman explores her passions and decides how to live her life to the fullest. "The Folded Earth." vividly depicts the protagonist's journey of self-discovery (Roy,2011)

In the work *Dalit Women and Feminism in India* (Samantaray, P 2013) talks about One of the largest Dalit groups exists in India, where they make their living through traditional types of agriculture and forest-based subsistence. Dalits, often known as untouchables or outcasts, number about 200 million. They regularly deal with violence, discrimination, and social marginalization. Special consideration must be given to Dalit women's circumstances in India. 16.3 percent of all Indian women identify as Dalit. In addition to those of higher castes, Dalit women face discrimination within their own communities. For a very long time, women have been socially rejected, which has left them vulnerable in many spheres of life, including the economy, education, health, and other necessities. The term "Dalit" itself is insulting because it refers to the lowest social class in all respects. To comprehend the plight of the Dalits, one must look back at its history. Since ancient times, the entire social structure has been divided into hierarchies based on the Hindu caste system, with people being classified into distinct castes and ethnic groups. The status of Dalit women in this context is among the lowest of all these factors. "Dalit feminism challenges existing power structures and advocates for the rights of Dalit women" (Pan,2021).

Here, history is seen as a complex, dynamic idea that is subject to change depending on the period and the groups that experience those events. Subaltern historiography has become a powerful tool for writing alternative histories and challenging historical narratives in the Indian context. The Subaltern Theorists concentrate on the non-elites, such as the peasants and tribal people, as agents in the emerging political and social structures, posing a philosophical challenge to the liberal narrative of India's history of independence against British colonialism.

Therefore, the subaltern viewpoint questions not only the subject and substance of dominant history but also the method of historical writing. The subaltern perspective offers a philosophical critique to the prevailing knowledge

regarding nationalism throughout history. The truth, authority, and absoluteness that are typically attributed to history are questioned when history is treated as a book. Therefore, history is presented as events that have been recorded differently by many cultures rather than as a set of unquestionable truths that cannot be challenged. Making the interaction of caste and gender a focus allows Dalit feminist historiography to stand out from both Dalit historiography and mainstream Indian feminist historiography. Savitribai Phule is a well-known person who has been raised in the Dalit feminist reinterpretation of Dalit and mainstream Indian feminist historiographies in contrast to mainstream Indian feminist historiography, which emphasizes her identity as a "woman," Dalit historiography praises her as a perfect example of wifehood and motherhood who overcomes all challenges in support of her husband and sacrifices her life to help the lower castes and the poor with maternal affection. Dalit feminist historiography emphasizes Savitribai's individuality while criticizing Dalit historiography's portrayal of her as a supporter and nurturer. Savitribai's comeback has underlined her abilities as a poet, writer, thinker, and teacher.

"The concept of intersectionality is explored in depth in Mapping Dalit Feminism" (Pan, 2021).

Gainda provides themes of caste, class, gender, and sexuality through its contemplative narration, fragmented dialogue, and incomplete descriptions. Gainda has a resonance that is like the sound of truth since it examines subjects including female friendships, premarital sex and pregnancy, domestic abuse, and love relationships and their various effects within high societies. The little narrator has a unique way of recalling earlier experiences, experiences she witnessed but managed to escape unharmed. The child narrator introduces the story by declaring, "This is OUR shack," while Gainda prepares the ground for their pretend game. The covert encounters between Gainda and the narrator foster, in their own limited way, a unique link that goes beyond class and caste realities, creating political consciousness among the girls even if they do not yet understand it.

The Quilt, The story opens with the narrator commenting on how her quilt casts shadows that move like an elephant on the wall. The narrator describes

Begum Jaan's arranged marriage to Nawab Sahib, a Muslim nobleman who avoids her sexual needs and confines her to a particular area of the house due to his supposed homosexuality.

Begum Jaan is unaware of the rumors spread by the housemaids about her dependency on Rabbu. When Begum Jaan's quilt trembles, the narrator is advised to get some rest. She overhears a quiet argument between Begum Jaan and Rabbu the following evening, and Rabbu is still missing.

Begum Jaan responds to the narrator's continued massaging of her with sensual breaths. The narrator and Begum Jaan discuss purchasing items from the market. When the narrator becomes aware of the private area she is touching, she jerks her hand away. Despite the narrator's objections, Begum Jaan starts touching her inappropriately and counting her ribs. Despite the narrator's efforts to escape, Begum Jaan eventually leans back and exhales loudly.

Chughtai's exploration of gender roles in 'The Quilt' highlights the oppressive expectations placed upon women in society" (Chughtai, 1942).

Ismat's *The Wedding Suit* explores the socioeconomic and sexual exploitation of women. Bi Amma is a dressmaker, and her only wish is for her older daughter Kubra to marry. She continues to sew clothing for Kubra's wedding and places them in a wooden box. Ismat explores the theme of the social convention that requires women to serve men as their subservient servants. Rahat doesn't ask her out.

Hamida has the duty of inviting Rahat to propose to Kubra, but he mocks their lack of wealth and poor food. She expresses her agony as she observes Kubra's hands performing acts of service. Ismat skillfully illustrates how insensitive society is by having Rahat ignore the needs of an elderly girl and a dying family. Rahat returns home and never glances back at the gains while on a sexual quest. Coffin's fate differs from that of her bridal dress, which must be worn before she leaves for the afterlife.

The narrator stays at Begum Jaan's residence and spends time with the servants to get away from Begum Jaan. The narrator notices Begum Jaan's quilt shifting and trembling again in the bedroom and turns on the lamp.

Conclusion

The female characters in Chughtai are remarkable, to summarize. Through their lives, they effectively convey Indian sensibility and advance Indian feminism's challenges. The female characters in Chughtai's known novels still are relatable. In line with her own words, "the artist's duty to describe the world as he or she finds it; the impossibility of casting absolute judgment on literary materials; All of these female characters exhibit a crucial element of realism, which is the refusal of literature's destructive influence. Her feminine characters effectively highlight the mistreatment of women by society. In comparison to their male counterparts, almost all of Chughtai's female characters are more progressive. They have accepted who they are sexually and do not at all feel ashamed of it. Chughtai has always named and shown stories of a Muslim family by which she is trying to show a caste-based feminism and trying to empower Muslim women.

Anandita Pan has written about the Dalit women's and their challenges and how they were oppressed by the men and other women of different castes. The in depth studies in this paper demonstrate how, by viewing caste-gender as intersecting, a Dalit feminist intersectionality her view occurs and redefines the concepts "woman" and "Dalit," as conceptualized by mainstream Indian feminism and Dalit politics, respectively. By challenging the fundamental conceptual frameworks of caste and gender, Dalit Feminism brings about a structural change and produces a new body of knowledge.

Reference

1. Anandita "Mapping Dalit feminism" Sage Publications Pvt. Ltd, (2021).
2. Batra, K. (2010). the home, the veil, and the world: Reading "*Ismat Chughtai towards a "progressive" history of the Indian women's movement*".
3. Chughtai, Ismat "*Lifting the veil*" Penguin Random House India (2001).Pan,
https://www.academia.edu/58370928/Anandita_Pan_Mappi

ng Dalit Feminism Towards an Intersectional Standpoint<o
urnalsofindia.com/dalit-movement

Analyzing *The Price of Salt* by Patricia Highsmith Through Queer Perspective

Prerana Rabha, Amity University, Noida

Abstract

This paper aims to discuss the representation of the queer community and the hetero-patriarchal society present in the novel *The Price of Salt* by Patricia Highsmith by analyzing the novel through queer perspective. It focuses on how different characters of the novel represent different sides of society in regard to their reactions to queer people and queer community. The lesbian characters represent the queer community by portraying their struggles with the exploration of their sexualities as well as their freedom from the hetero-patriarchal standards of society and the other characters represent different faces of society, in regard to their reaction which represents the hetero-patriarchal side of the society, towards the queer community. Highsmith criticizes the hegemonic heterosexual ideas and challenges their concepts with her queer writing. The focus on the lesbian characters and their exploration of their relationship and their sexuality shows the resistance and confrontation against the homophobic hetero-patriarchal society. The love affair between the two female characters shows a stand against the heteronormative patriarchal world. This stand shows the support and representation of the queer community and shows their resistance and the dare to dream of a happy ending in the world as equal beings. The journey that the two lesbian characters took was not a journey for them nor was Highsmith's writing, rather it was a journey of hope for a happy ending for the queer community. This paper discusses how the queer world is perceived in the hetero-patriarchal society and how the queer community explores themselves and their sexualities while also fighting for their freedom.

Keywords: *Lesbian, heterosexuality, queer perspective, queer theory, hetero-patriarchal, heterosexuality.*

Introduction

The novel *The Price of Salt* starts with the backdrop of 1950s New York, where Therese Belivet, a young woman who is working at a doll department at

Frankenberg's store around Christmas time, has begun her adult life while also trying to set up her career as a set designer. Therese is in a relationship with Richard, whom she doesn't love. She finds a woman named Carol Aird interesting, and when she comes to her store, on impulse, she sends Carol a Christmas card along with the purchases that were to be delivered to her address. Carol, who is going through a hard separation and is also lonely, gets in touch with Therese and the two women then begin to get to know each other and spend time together.

The novel illustrates occasions where the plot and characters themselves convey the tale of society and how its responses impact the lives of people, particularly queer people. Discrimination lowers people's standards, and frequently they are forced to endure suffering and live an unfair existence filled with hardships and discrimination. Because women are already marginalized due to their gender, it becomes even harder for them to thrive in society when homosexuality enters the scene. This creates an additional obstacle for women. Just like it did with Carol when her husband sent that private investigator after her to gather evidence to use against her, which was further used in court so that her husband could get full custody of their daughter Rindy, with only limited supervised visits for her. This shows how a mother was stripped away from her motherhood because of her sexuality, and how her homosexuality was used against her as if it were some sort of evidence of some crime that she committed. Though the story ends on some sort of happy note, there was still a price that they paid and that is how one can see the meaning behind the title of the novel.

The novel depicts the exploration of freedom through sexuality and other actions, but it also portrays the struggles the two protagonists had to go through in order to attain and obtain their goals. They lived in a hetero-patriarchal society where women were not viewed as individuals but as blanks that needed to be filled by society's preconceived notions of adherence to the heteronormative-patriarchal laws and regulations. The characters served as a symbol of defiance against these heteronormative viewpoints, illustrating the need for acceptance in various spheres of society and the world, particularly in the context of the queer community and the acceptance of the various sexual orientations that exist. This paper will look at the

novel through queer perspective and provide an analysis of *The Price of Salt* from queer perspective.

Literature Review

The work *Patriotic Perversions: Patricia Highsmith's Queer Vision of Cold War America in The Price of Salt, The Blunderer, and Deep Water* (Hesford,V, 2005) elaborates on the way Critics have observed and assessed several elements of the book. According to critics, Highsmith's writing is suggestive rather than captivating. After Therese, a homosexual, visits Carol's home, the image of middle-class heteronormativity which is implied is fulfilled. The topic of homosexuality was brand-new to American society at the time, and it also represents a postmodern challenge to the structure of heterosexual gender norms. Despite highlighting these key characteristics, the critics fail to acknowledge that its story is a celebration of lesbianism in all its manifestations and facets.

According to Victoria Hesford, Carol's house in *The Price of Salt* becomes a hollow monument to the heteronormativity of the middle class. When Therese first comes to meet Carol at her house, she remarks on the size and impressiveness of the house. The grand home she lived in alone, with the maid as her only companion, reveals the hollowness of her life before Therese entered both her home and her life, filling the void in some way. Through this, it can be seen, that it assists the research in helping to understand the words how understanding sexuality can be a little tough at times feel like there's a void in someone's life. But this goes on to show that there is just that much to the queer community.

The work *I Think a Look at the West Would Do You Good* (Stephens,L, 2018) makes a point about the adventure that the two characters took to the West. The two goes to different places but they don't visit the well-known queer places that would have accepted them, instead, they visit other places in their itinerary and they avoided the queer-friendly places, including San Francisco, which was a place where in the 1950s lesbian spots were coming up and where lesbians owned and operated different businesses like nightclubs and other types of enterprises. With this, it is seen that Carol and Therese were deliberately visiting places that were not exactly queer-friendly and they seem to have a good reason which makes sense. Their deliberate

interest in the West does make sense because of the sodomy laws in the context of the 1950s law and how Harge was trying to make a case against Carol and their presence in the queer-friendly places would have made his case stronger.

Stephens also points out how the characters are breaking stereotypes about women and queer community. They break many rules made for women by the hetero-patriarchal society, like going on a trip alone by themselves without any male company. This helps the research by introducing the concept of freedom and independence from the hetero-patriarchal society by the characters and how it plays a major role in the novel and the queer community.

The Price of Salt Through Queer Perspective

Queer theory, a branch of post-structuralism, initially grew out of queer studies and women's studies in the early 1990s. Queer theory can be defined as a mode of thought that challenges conventional beliefs about gender and sexual identities. This theory analyzes gender, sexuality, and different orientations of sexuality, along with how these concepts are constructed socially and culturally. But it depends on the usage of this term, as it can have different meanings.

Queerness became associated with heterosexuality because it was portrayed as the default, preferred, or typical form of sexual orientation. But later, when scholars, researchers, and people, in general, started to discuss the topics of sexuality, queerness, sexual identity, and other such topics, it took on a new standing. Terms like homosexual, gay, or lesbian came to define the sexual orientation of people and gave them a new identity. Queer also became an umbrella term that consisted of all orientations and identities. It came to show the contradiction of what people or society thought to be normal, that is, heterosexuality; in contrast, it showed how queer, which also means odd, became the new norm or how it can be the new norm, and people don't have to stick to an identity that they feel they don't even belong to or give into identity politics. The queer theory goes on to talk about how things like sexual orientation and identities are things that are not set in a clear-cut line. Life is subjective in nature, and so are the choices and preferences of people, which also include sexuality, as it is also one of the things which don't come in definitive and rigid forms, but society and cultures can make it really clear that they want people to fit

into this rigidity because of which this rigidity, can suffocate people and cause panic and anxiety among the people.

When the topic of queerness and ambiguity is raised, Highsmith's novel can be looked at for the presentation of its queerness and, more specifically, the lesbianism present in the novel. Highsmith's novel depicts a lesbian relationship between Therese and Carol, but having prior relationship experience with men, Carol is actually in the process of getting a divorce. They meet gradually and develop romantic relationships, but there are obstacles that they must face, and it is up to them whether they want to be together in the end. *The Price of Salt* occupies a unique position in queer literature because of its ending. The novel didn't have a tragic ending or conversion into heteronormative ideologies.

The pulp fiction of that era commonly had storylines that ended with the lesbians suffering, dying, going insane, or turning back to heterosexuality. It was done mostly to be protected from censorship and prosecution, but, in comparison, *The Price of Salt* does not adhere to this and grants the characters the possibility of a happy ending. Therese in the novel can be seen as someone who realizes her relationship with Carol is neither conventionally heterosexual nor stereotypically lesbian but has its own meaning.

Homosexuality not only breaks imbalanced gender roles, but it also initiates female agency in several social spheres. The novel explores how lesbianism may free women from performing a suppressed gender role and how homosexuality, specifically female homosexuality or lesbianism, remains invisible in the world of demanded heterosexuality.

Highsmith was a lesbian at a time when homosexuality was frowned upon. So, the lesbian storylines written during those times didn't exactly have happy endings; in fact, they would end up with the lesbians suffering, dying, going insane, turning back to their heterosexual lifestyles, and so on. As if their homosexuality was something wrong, or they woke up from a phase or daze. It was mostly done to be protected from harsh criticism, censorship, and persecution, but when one looks at *The Price of Salt*, it can be seen that it has a comparatively happier ending, as there is a possibility of having a happy ending:

Therese waited. Then as she was about to go to her Carol saw her, seemed to stare at her incredulously a moment while Therese watched the slow smile growing, before her arm lifted suddenly, her hand waved a quick, eager greeting that Therese had never seen before. Therese walked toward her. (Highsmith, 2016).

This happy ending for the lesbian story may not have sat well with many people of the time contemporaneously, and so Highsmith uses other characters to represent society and its view of lesbian women. For example, when Harge, Carol's husband, hired a private investigator to tail her and gather evidence of her homosexuality, which he used against her so that he could have proof that her being homosexual somehow makes her a poor mother. This shows that there were also many parts of society that thought that homosexuality was something that had a corrupting influence on children. Richard is yet another example from the novel, representing the heteronormative thoughts of the society where he wants Therese to be his and disregards her feelings towards Carol as her just having a crush and furthermore saying that she is in a daze.

"You're in a daze!"

"I'm wide awake. I never felt more awake." (Highsmith, 2016).

Richard disregarding her feelings like this shows the invalidation of the thoughts, opinions, and feelings of the heteronormative society that Richard is representing. "You've got a hell of a crush on her," Richard announced, explanatorily and resentfully. (Highsmith, 2016).

Even though he knew that Therese was not sure about their relationship, he still continued to persist and tried to force his feelings upon her, thinking that she was going to somehow come around and become his, completely disregarding her thoughts about their relationship. Furthermore, when Therese thinks about the times that she had sexual intercourse with Richard, her thoughts regarding those times are not positive ones. She indulged in those activities just for the sake of it and because Richard kept on persisting, but she never felt it was right at those times, and it was painful and not normal for her as seen in the novel:

“Is this right?” How could it be right and so unpleasant, she had thought. And Richard had laughed, long and loud and with a heartiness that had made her angry. (Highsmith, 2016).

When she did try to talk to Richard about it, there was a moment of gaslighting from Richard’s side, saying she was making him out to be a brute in the scenario, and Therese, consumed by guilt, felt the need to console and tell him that he was not and by doing so, she is showing the side of the queer society that gets suppressed and oppressed by the heteronormative society with unrealistic expectations.

Society was especially riled up about female homosexuality or lesbianism, as the gender who was involved in it was the female gender, which in the patriarchal perspective should be docile, and passive, without any thoughts or opinions of their own or contradictory of the men’s. Basically, the patriarchal society was scared of female sexuality and the women understanding that they are beings of their own and that they are allowed their own thoughts and opinions. Patriarchal society was scared that once women understood their worth, they would be hard to control, and they would also oppose them, which would be an inconvenience to them on many levels. They wanted women to be submissive and men to be dominating, and if women ask for equality and equity then it disbalanced their scales. That’s why patriarchal society was more aggressive towards lesbians or female sexuality. Harge, who is Carol’s husband, and his family are seen to hold these types of thoughts:

“They sound horrid.” “They’re not horrid. One’s just supposed to conform. I know what they’d like, they’d like a blank they could fill in. A person already filled in disturbs them terribly. Shall we play some music? Don’t you ever like the radio?” (Highsmith, 2016).

This shows how a person’s individuality is stripped from them when they have to conform to the norms of society, and this applies to everyone who is a victim of a heteronormative, patriarchal society. This also shows the gender differences between the two sexes. As can be seen with Richard and Therese, Richard is very free with his living and working situation, but Therese isn’t. Richard even managed to save money because of his family, as he has his family’s help as a backup, but Therese, on the other hand, didn’t manage to save up as much money as Richard, and she didn’t even have

her family backing her up or helping her. Working women also had to go through different kinds of scrutiny under the patriarchal mindset, not to mention that there exists a pay gap between the two genders, which existed not only in the past but still does in the present world. Once women got a job, they had to continue to work there for a long time as they had only limited job opportunities, whereas men weren't bound by the same problem, as can be seen in the case of Richard, when he changes many of his jobs as he wants, but Therese is unable to do so, even though she really wants to be a set designer and wants to progress in that profession:

Richard had quit or been fired from about five jobs since she had known him. Nothing bothered Richard less than losing and finding jobs. Therese remembered being fired from the Pelican Press a month ago, and she winced (Highsmith, 2016).

Richard doesn't have to worry about unemployment, unlike Therese, even though their working statuses are kind of similar. He doesn't have to deal with the limited options and on top of that, he has his family business to fall back on. He as a man, also holds a more advantageous position in society. This can also represent how the different sexual orientations are also represented by the power relations, as one can be dominating or overpowering considering their power position in the relationship.

The protagonists in the novel offer opposition to the heterosexual society of the contemporary time, which solely accepts heterosexuality as its sexual norm. This demonstrates the rejection of heterosexual relationships in favour of finding oneself as a lesbian while overcoming various social barriers. The two characters risk everything to pursue happiness for themselves in a society that doesn't accept homosexuality or other forms of queerness. This resistance shows that the author dared to express herself as someone who was also resisting these heteronormative views. Highsmith, as a lesbian herself, also faced different challenges in her life as someone who was also exploring her sexuality and trying to find her own path in the world. Through the characters and the plot, the author was representing commonality in the circumstances of the story with reality. The problems that the two lesbian characters faced might not be the same in the real world, but that doesn't mean that the underlying subtext of the plot is not the same in the real world. Just like how Harge

used Carol's sexuality against her, society does use people's sexuality as an excuse and holds it against them, which results in losing job opportunities, harassment, and so on. Also, Richard, who was calling Therese's feelings towards Carol a crush or phase, represents the side of society that ignores a queer person's individuality, feelings, and opinions and instead wants them to conform to the views that pre-existed.

Conclusion

In *The Price of Salt*, there are many problems faced by Carol and Therese. They are subjected to discrimination by patriarchal systems that are afraid of female sexuality and queerness. The novel rejects the notion that a heterosexual relationship is the only acceptable and universal connection that one can have and offers alternatives and possibilities instead. By keeping relationships with both men and women and remaining beyond gender and age, the characters transgress the typical heterosexual separation of gender and sexuality. In this manner, the two characters celebrate the lesbian body in its natural state rather than how society has perceived and defined it.

Homosexuality can thus be seen to break imbalanced gender roles, initiating female agency in several social spheres, from career progress to autonomy to her emotions and desires, and this novel explores how lesbianism may free women from performing suppressed gender roles. So, when the novel is looked at from the queer perspective, it can be seen that the novel was a stand against the heteropatriarchal norms of society and furthermore explored and found freedom in the female queer sexuality, which showed the possibility of happiness for the two characters and also gave hope to the queer people of the contemporaneous time of the novel for their own happy endings.

References

1. Highsmith, Patricia. (2016). *The Price of Salt*. Martino Publishing.
2. Hesford, V. (2003). [Review of *Highsmith: A Romanace of the 1950's; Beautiful*
3. *Shadow: A Life of Patricia Highsmith*, by M. Meaker & A. Wilson]. *MLN*, 118(5), 1311–1317. <http://www.jstor.org/stable/3251868>

4. Hesford, V. (2005). *Patriotic Perversions: Patricia Highsmith's Queer Vision of Cold War America in "The Price of Salt", "The Blunderer", and "Deep Water."* *Women's Studies Quarterly*, 33(3/4), 215–233.
<http://www.jstor.org/stable/40004425>

5. Pokharel, Bhawana. (2019). *Highsmith's The Price of Salt: A Harbinger of Homosexual's Happiness*. *JODEM: Journal of Language and Literature*, vol. 10, no. 1, issue 12, 2019/ 2076BS <https://doi.org/10.3126/jodem.v10i1.30397>

6. Riggs, Damien & Treharne, Gareth. (2017). *Queer Theory*.
10.1057/978-1-137-51018-1_6.

7. Stephens, Lindsay. (2018). *"I Think a Look at the West Would Do You Good": Queer Visibility and Mythological Refuge in The Price of Salt*. *Western American Literature*, 53(3), 373-390.
<https://www.jstor.org/stable/26530790>

8. White, Patricia. (2015). *Sketchy Lesbians: Carol as History and Fantasy*. *Film Quarterly*, 69(2), 8–18. <https://doi.org/10.1525/fq.2015.69.2.8>

A Comparative Study of the Themes of Mythology and Heroism in Homer's *The Odyssey* and Chitra Banerjee Divakaruni's *Palace of Illusions*.

Srishti Jetley, Amity University, Noida

Abstract

This paper aims at a comparative study between Greek and Hindu mythologies with reference to two of the most ancient and profound epics- Homer's the *Odyssey* and Chitra Banerjee Divakaruni's *The Palace of Illusions*. The epics share many common mythological aspects like the divine intervention in human affairs, the numerous gods, anthropomorphism, nymphs, mythological creatures and superhuman heroes.

Most epic heroes are larger-than-life and possess superhuman qualities. The paper attempts to draw parallels between the characters of the epic heroes-Odysseus and Arjuna; their heroic sons- Telemachus and Abhimanyu and the female leads or 'heroines' of the two epics- Penelope and Draupadi, who though overshadowed by the larger-than-life characters of the male protagonists, do not fail to leave a lasting impression on the readers with their exceptional and inspiring qualities. It is pertinent to mention here that Chitra Banerjee Divakaruni has given a completely new perspective to the epic Mahabharata by taking Draupadi as the protagonist and the narrator. The paper analyzes the struggles of Penelope and Draupadi against the patriarchal societies of their times in order to assert their individualities.

Keywords: *mythology, patriarchy, feminism, subversion*

Introduction

The Odyssey

The *Odyssey* is an epic poem, 24 books long, written by the ancient Greek poet Homer. Scholars date the writing of the epic to about 125 to 675 BCE. It is the story of Odysseus, king of Ithaca, his adventures and heroic acts while he journeys back to his home after the Trojan war and how he with the help of his son, re-establishes himself in his kingdom, taken over by his wife's unruly suitors and his enemies.

For ten grueling years, he keeps struggling to get back home, to Ithaca, from Troy, but the story begins near the end of the tenth year as Odysseus waits in Ogygia, the island where he has been living with the nymph Calypso, for the past seven years, longing to return home. The first three years, he had to face one-eyed giants, man-eaters, deadly sirens, witches and the terrifying Scylla and Charybdis. Alongside his adventures, we keep tabs on Penelope and trace the smaller-scale wanderings of Telemachus, his son, in search of his father.

The Palace of illusions

The Palace of Illusions is a rendition of the profound Indian epic Mahabharata, as told from the perspective of Panchali, the wife of the legendary five Pandavas, whereby Divakaruni gives us a feminist perspective of the epic.

The novel traces the life of princess Panchali, beginning with her birth in fire, her becoming a woman with five husbands; how she deftly manages her rare situation, being with them through thick and thin. Meanwhile, we can see different facets of her personality in her handling of abuse by the Kauravas, her enigmatic friendship with god Krishna, or her secret attraction to Karna, her husband's most dangerous enemy.

In a plot with such great personalities like Pandavas and a host of other male superhuman dynamic characters, the author has selected the female character Draupadi as the protagonist and narrator to enable the readers to look at the epic from the lens of feminism.

Literature Review

The work *New feminist representations of the myth of Penelope in western literature* (Barbara, 2014) examines the gender roles during the Hellenic times, in which women were in general, confined to the domestic boundaries while men were expected to distinguish themselves as warriors and preserve the honour and wealth of the family. Penelope finds herself in a situation where she is forced to overstep the boundaries of the female role. In terms of the plot, the initiative lies with her since she is expected to come to a definite decision regarding her remarriage. This

she cannot do, however, because women did not arrange their own marriages. According to Celebi, Penelope's use of the weaving ruse can be seen as symbolic of her acceptance of the limitations of the female role.

She points out that new revisionist works have refuted the interpretation of Penelope as a passive character and underlined her central role within the narrative strategy of the Odyssey, making of her an essential and modifying agent of the plot, thus giving a new dimension of 'heroism' to her character as analyzed in this paper.

The work Understanding Draupadi as a paragon of gender and resistance (Elizabeth,2017) introduces the feminist theory of subversion as an act of undermining patriarchal institutions. According to the author, Draupadi articulates the narrative of resistance on many levels. She resists her oppressor through defiance, anger and courage because she has suffered outrageous attacks on her body and spirit. She becomes a feminist figure because she is able to subvert the objectification and commodification of women in society. This lends 'heroic' qualities to her character, which is further analyzed in this paper.

Divine intervention in human affairs in The Palace of Illusions

The most notable incident of divine intervention in human affairs is when Draupadi is saved from public humiliation by Lord Krishna when Dushasana tries to disrobe her in front of all men present in the royal gathering. She prays to Lord Krishna, who is also her close friend, and her sari becomes so long that Dushasana fails to remove it from around her body and has to give up.

During the battle of Kurukshetra, Krishna becomes the strategist of Pandavas and charioteer of Arjuna. Just before the beginning of the war, when Arjuna is stuck in a moral dilemma about killing his near and dear ones, Krishna shows him the right path by giving him the knowledge of Gita.

Besides this, Pandavas have gods as their fathers. Karana is the son of Surya, the sun god; Arjuna is the son of Indra, the god of heaven; Bhima is the son of Vayu, the wind god; Yudhishtira is the son of Yama, the god of death and righteousness and Nakul and Sehdev are sons of Ashwin, the god of medicine and health.

The heroic female leads

Literature generally reflects the views and beliefs of the civilization and culture of its time, and the difference in the roles of men and women reflects gender inequality prevalent since ancient times. Both the epics bear testimony to the fact that literature, since ancient times has persistently centered on the abilities and successes of men, while relentlessly perpetuating the weakness and dependence of women, thus the impossibility of the existence of a woman as a hero. In classical literature, men and women have clear, defined characteristics that usually mirror the gender roles and expectations of their time. Such constant traditional portrayals of each gender have caused the rise of gender stereotypes- men are characterized by their strength and capability; women by their chastity, gentleness and vulnerability. Both Penelope and Draupadi, display exemplary resilience, courage, assertiveness, resourcefulness, and other heroic traits for which they deserve more than subservient and secondary roles compared to their male counterparts.

Palace of Illusions- A saga of heroic struggle of a woman against male dominance

Draupadi provides a rare example of polyandry; she has been married to five Pandu brothers, though not entirely of her own accord but she handles the situation very wisely, gracefully and with dignity.

During the episode of her attempted disrobing by Dushasana, we see very impressive facets of her personality- her fearlessness, her resilience, her ability to debate and at the conclusion of the episode, we realize that her wit has saved her husbands from impending slavery. Her resentment at having been so insulted never dies. One can attribute the final war to Draupadi's continual reminding her husbands of the insult and their failure to avenge it.

Unlike the 'dharma' of Yudhishtira, Draupadi's 'dharma' is more pragmatic and simple- not to bear any injustice at any cost. The aggressive behaviour of Draupadi can be seen as a powerful defence mechanism, a means by which she can express feelings that have developed out of her frustrations at the inability or unwillingness of her husbands to act in her defence, though she fully abides by her

‘stri-dharma’- her duties as a wife through all travails and tribulations, even those brought about by her own husbands. Variyar and Abhisarika (2018) point out, “...Divakaruni presents Draupadi’s life as a series of choices made by herself and not by the people around her, thus giving her a voice in the overwhelmingly patriarchal society that prevailed in ancient India.” No lesser character could have been worthy of Lord Krishna’s friendship. Even when her husbands fail her, she knows her divine friend is always there by her side.

Penelope- An image of chastity, fidelity, and patience

Penelope spends twenty years fighting disappointment and dejection., waiting for her man to come home from war, while caring for her son and warding off the advances of the rowdy suitors. Penelope worked at weaving a shroud for the eventual funeral of her father-in-law, Laertes. She claimed that she would choose a husband as soon as the shroud was completed. By day, she kept working on her loom and at night, she secretly unraveled what she had done, smartly deceiving the young suitors.

With grit and determination, a sense of loyalty and faithfulness and clever handling of difficult situations, she raises her son all alone and keeps a big and complex household running for two decades.

Strong similarities in some characters

Telemachus and Abhimanyu

Both sons of stalwarts, fathers with superhuman qualities, played small but crucial roles in the respective classics.

Both were brought up and passed their childhood without the care and support of their respective fathers. Credit goes to their mothers for raising them as single parents but with courage and determination so that they acquire the characteristic traits befitting kings and personalities their fathers, when they meet them after years, could be proud of.

Their loyalty to their respective fathers is exemplary. Telemachus travels far and wide to find his father and tries his best to step into his father’s shoes, take care

of the royal household and protect his mother from the rowdy suitors. Abhimanyu took up arms and joined his father on the battlefield in spite of his inexperience and the knowledge that he would be pitted against such warriors who were almost invincible.

Arjuna and Odysseus

Both have multifaceted personalities, marked with wisdom, courage, resourcefulness, moral uprightness and endurance. They achieve such great feats that normal human beings would find impossible.

Divine assistance

Odysseus is time and again assisted by Athena, the goddess of war and wisdom, in his journey back home and also in getting rid of the suitors. Arjuna has Sri Krishna as his friend and mentor. Whenever in a dilemma on any issue, Krishna is there to guide him. Krishna protects Draupadi's honour by making her sari endless when Dushasana tries to disrobe her in the presence of all courtiers. He removes his doubts and misconceptions at the beginning of the war by giving him immense knowledge of 'Gita'. He resorted to strategies when it came to killing Bhishma and Karna.

The competition/ Swayam Vara

On Odysseus' return, Penelope announces a competition between the suitors for her hand, an archery competition using Odysseus' bow. The man who can string the bow and shoot an arrow through a dozen axe heads would win, a feat only Odysseus can perform, and he wins.

Similarly, we find in Mahabharata, in Draupadi's 'SwayamVara', Arjuna is the only person, besides Karna, who is capable to lift and string the divine bow and skilled enough to pierce the eye of the revolving bird above, while looking at its reflection in the water kept below- a feat he easily accomplishes and wins Draupadi's hand.

Propositioned by nymphs

Calypso, in Greek mythology, daughter of Titan Atlas, a nymph of the mythical islands of Ogygia, entertains Odysseus for seven years, propositions him and offers

him immortality, but she could not overcome his longing to go back to his home and his family.

Likewise, we see Arjuna, during the course of his exile, go to heaven to meet Indra and procure divine weapons for the impending war with the Kauravas. During his stay there, he is propositioned by nymph, Urvashi. As she happened to have had a son with Arjuna's ancestor, he tells her that he considers her a mother. This offends her so much that she curses him to remain a eunuch for a year.

The disguise

On returning to Ithaca, Athena disguises Odysseus as an old beggar to evade the suitors. He suffers abuses and insults from the suitors patiently until he has fully secured his position for a strike back.

Similarly, Arjuna disguises himself as 'Brihannala', the eunuch who gives dance and music lessons to Uttara, the daughter of king Virat of Matsya kingdom, during the incognito period of their exile. In this way, he turns the curse of Urvashi to his advantage.

Mythology and Patriarchy

Patriarchy in Mahabharata

Draupadi is primarily referred to in the epic in relation to the chief male characters rather than as an individual, in accordance with the patricentric pattern of the society of the time. The pattern is demonstrated at the start of the novel, right after Draupadi and her brother had their birth from fire. Her father joyfully welcomes her brother and not her, depicting how a girl child is made to feel uninvited or unwanted even in royal households.

Her education is confined to lessons in music, dance, sewing, and drawing. Arjuna wins over Draupadi as if she were a material prize through feats of strength and skills, thus we see how Draupadi is made to conform to societal custom and patriarchal pressure in important matters pertaining to her life.

Brought in as a prize from king Drupada's challenge, Draupadi begins her transformation from a materialistic possession into a woman who defies the conventional patricentric archetype and her true individuality starts to emerge (Tripathy & Kundu, 2022).

Her most bitter and scathing criticism of the patriarchal set-up comes when Dushasana tries to disrobe her.. She questions the authorial patriarchal elders who are supposed to be 'upholders of righteousness and justice'.

The sexual harassment she had to suffer multiple times, points to the sick mentality of men towards women in a patriarchal society.

Patriarchy in ancient Greece

Ancient Greece can be considered to be a patriarchal society where women were considered inferior to men and marginalized. Homer's great poem displays gender dynamics in an androcentric social structure that keeps women silent and constrained (Johnson, 2016).

Nausicaa is an ideal of the Greek young woman – beautiful, innocent, caring and virtuous. Penelope is an ideal wife who waits for her husband for twenty long years, remains loyal to him, refuses to buckle under the pressure of rowdy suitors, raises her son and takes care of the royal household all alone. But it shows how difficult it is for a single woman to exercise her free will and to live independently in a patriarchal society (Heitman, 2005).

Conclusion

As a sub-genre of literature, revisionist literature in the post-modern epoch continues to provide fresh perspectives to classics. Chitra Banerjee Divakaruni attempts to do the same; she challenges the archetypes of femininity through the lens of myth and literature.

In the same way, the Odyssey has been imagined and interpreted by various writers in their own unique ways. James Joyce used it as the foundation for 'Ulysses'. Margaret Atwood wrote 'The Penelopiad', which examines Odysseus' violent

homecoming from his wife's perspective. In Tennyson's poem, 'Ulysses', the hero is impatient to leave Ithaca soon after his return. He sets out again to an unknown destination.

Epics like the Odyssey and Mahabharata have such depth, imagination and complexity that they'll keep enthralling and mesmerizing readers for generations to come.

References

1. Celebi, D.A.Barbara. New feminist representations of the myth of Penelope in western literature. *Research Gate*.
2. Contemporary Women's Writing. (2011, July 19). 6(2), 85-101.
<https://doi.org/10.1093/cww/vpr023>
3. Heitman, R. (2005). Taking her seriously: Penelope & the plot of Homer's Odyssey. *Michigan University Press*.
4. Johnson, C., & Gilhuly, K. (2016). Feminine narrative and subjectivity in Homer's Odyssey.
5. Structuring dichotomies and alternative discourses. *Wellesley College Digital Rep* Motswapong, P. Elizabeth. (2017). Understanding Draupadi as a paragon of gender and resistance, Stellenbosch Theological Journal.
6. Pattanaik, Devdutt. (2016).Olympus: An Indian retelling of the Greek myths. *Penguin.Random House India*.
7. Sharma,Vandana. (2020, June). Mythological affinity between Greek and Hindu deities.*International Journal of Creative Research Thoughts*. 8 (6).
8. Tartell.H.E. (2015). The Many Faces of Odysseus in Classical Literature. *Inquiries Journal. Student Pulse*
9. Tripathy, D.,& Kundu, T. (2022, July). Flouting patriarchal hegemony through the lens of myths: A critical appraisal of Chitra Banerjee Divakaruni's The Palace of Illusions. *International Journal of Creative Research and Thought*, 10(7)

10. Variyar, A., & Abhisarika, P. (2018). Myth and modernity in Chitra Banerjee Divakaruni's.
11. The Palace of Illusions. *Vedas Journal of English Language and Literature*
JOELL,

About the University:

P P Savani University is a leading higher education institution that offers a fully integrated learning environment for students from all over the world. With a strong reputation and in-depth expertise across a range of academic disciplines, the university is committed to providing a comprehensive education that prepares students for success in the modern workplace.

From Nursing and Engineering to Liberal Arts and Specialized Sciences, Architecture, Physiotherapy, Management, and Design, P P Savani University offers a diverse range of undergraduate, postgraduate, research, certificate, and skill-development programs. The university is passionate about providing students with the knowledge and skills they need to excel in their chosen field and make a positive impact in their communities.

One of the unique features of P P Savani University is its rich history and lineage. Founded in 1987 by Mr. Vallabbhai Savani, a first-generation edupreneur, and President of the P P Savani Group, the university has a strong legacy of nurturing over One Million meritorious students across the country.

In 2017, the P P Savani Group established the university on a sprawling lush green 100-acre campus, setting a new benchmark in the higher education industry. Today, P P Savani University is recognized as a leading institution for quality education in India, with a commitment to innovation, research, and student-centered learning.

**Printed and Published by
Centre for Language Studies**



CFLS Logo Designed by
Universal School of Design, P P Savani University
Principal: Prof Hitendra Shidhapura
Students: Dhavanshi Gada, Hrishwik Khunt