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مدير التحرير: د. محمد محسن أبيش
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البريد الإلكتروني

journalofphil@uomustansiriyah.edu.iq



العدد الثامن والعشرون

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إلكترونية

مجلة الفلسفة

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والجمال والفن والأدب والسياسة والفنون ...) ، ومجال
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والأدهار الحضاري المعيز .



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بالتزامن مع انعقاد مؤتمر العراق الفلسفي الحادي عشر (في كلية الآداب الجامعة المستنصرية) ، والذي ستقوم (مجلة الفلسفة) بنشر بحوثه ، يصدر هذا العدد الـ (٢٩) ليؤكد مجدداً على الحضور المتميز للفلسفة في صيرورة اهتمامات مجتمعنا ومثقفينا . ومن لوازم إقامة حضور هذا النوع من الفكر، آتني للفلسفة، التثاقف الأبحائي، بل قل الجدلي بالأحرى، بين الخطاب الفلسفي المحض ، التلمسي، المقام على التنوع الإنساني، أو السباتي كما يعييب الفيلسوف البند (كانب) أن يقول ، وبين الخطاب الفلسفي التطبيقي الذي ينظر في قضايا اشغالات الناس وقيماً تكمن من أفكار في عقولهم ، أو فيما يتنا بسببه : الثقافة التداوية (ولكن من منظور فلسفي كما لا يخفى) .

إن من طبيعة الثقافة التداوية أن تكون اجتماعية ، وعلى صلة بالتراث ، التراث النبطي كما هو الحال في زماننا، ومن هنا سيطلع القارئ الكريم ، في هذا العدد ، على نماذج من المقاربات لبيان هذه الصلة من خلال البحث في : أصل الإنسان والوجود استناداً إلى النص النبطي ، والمرتبة والعبودية بين العصر الوسيط ومشارف عصر النهضة، والعدالة الإلهية كما تجسدت في الفكر الإسلامي - الإسلامي، والموقف من المرأة في الشرق والغرب ، من خلا بحثين ؛ وتحليلاتها في نماذج من الأدب الروائي the feminist identity الأول عن الهوية النسوية والثاني في الفكر الغربي المعاصر (بيردريو المونجا)

أما الخطاب الفلسفي المحض فلنبدأ منه في هذا العدد بحثان الأول يرصد المتعقبات التاريخية في معنى الوجود العام (الكينونة) من المنظور الأنطولوجي المعاصر؛ ويبدو أن أرسطو كان محقاً ، فالسؤال الذي حير الناس وما زال يُريكهم .. هو سؤال الوجود (ما الوجود ؟) ...

والبحث الثاني في فلسفة المسال والأخلاق وذلك خلال التوليف عند العمل المبين بين الواجب والتميل ، عبر مقارنة بين أطروحتي كانط ودافيس في هذا الصدد .

وفي محور قراءة في نص فلسفي لدينا نصان الأول فريد عن " نهج البلاغة من التفكير إلى الحكمة " ، والحكمة هي القضية الأولى ، والثاني قراءة في كتاب (التلمذة الفلسفية لغادالير سبيرة صبرة)

وفي محور النصوص المترجمة لدينا نص (عن الفرنسية) يدور حول " تاريخ الفلسفة " وهل ينطوي بشكل دوري ، ونحن (عن الإنجليزية) حول : " ما نحتاجه قبل قراءة النصوص الكلاسيكية " .

ونرجو من هذا النوع في الموضوعات ، والتعدد في المقاربات ، والتباين في المنظورات الفلسفية ، في مجلتكم (مجلة الفلسفة) المحكّمة ، أن يساهم مجتداً في تبين أبعادها من نشر الثقافة الفلسفية وشاعة الوعي الفكري عبر تنمية العقول وسفل المواعيد والابتعاد عن التوكيدات التي تسببت على الكثير من العقول والثقافات والمثبات...

وليس التحرير

Feminist Identity and Its Manifestation in Tanushree Podder's *Escape from Harem*, R. K. Narayan's *The Guide* and Dipika Rai's *Someone Else's Garden*

Zeena Mohammad Tahir

ABSTRACT

This study examines the complexities of identity in Tanushree Podder's *Escape from Harem* (۲۰۱۲), Dipika Rai's *Someone Else's Garden* (۲۰۱۰), and R. K. Narayan's *The Guide* (۱۹۶۵). The study will mainly rely on the concept of identity throughout the discussion. It is tackled from different social and cultural points of view. The concept of identity has another breakthrough implication of cultural matters. Therefore, it is politics which is exerted against certain human ethnicity for the sake of subjugation and suppression in political studies. Colonialism, furthermore, would be the background for any issues related to identity. The purpose of this study, therefore, is to apply the concept of identity in

the light of social and feminist perspectives. In a specific way, it will look into identity through the lens of feminist issues in the selected novels. In discussing the feminist issues, the study will refer to Julia Kristeva's arguments about the concept of identity to interpret the main female characters of the selected novels.

Keywords: Colonialism, Ethnicity, Feminism, Identity, Politics

۱. Introduction

Identity is one of the most striking socio-cultural phenomena in the world due to its vitality in representing social groups and their cultural traits. The issue of identity is a crucial in different fields of humanities. Critical scholars tried their hands to accentuate the importance of studying identity in order to cope

with new socio-cultural insights regarding many ethnicities (Bailey ١٤). The concept of identity occupies distinctive cultural significance since it provides scholars with the appropriate ethical tools to discern the peculiarities of many human communities. Therefore, the concept of identity is of paramount importance because it has some interdisciplinary relations with other critical fields. It is associated with the field of anthropology which "constructs the decisive improvement of the literary characters' lives" (Abu Jweid, ٢٠١١: ٢٠). The concept of identity, when viewed from different textual points of view, offers genuine meanings about the behaviors of people in their national communities.

The concept of identity is also associated with psychoanalysis. Studying the ethical identity of certain communities paves the way for different and various types of human psyches. In this way, scholars would explore new ideas and themes concerning the

importance of identity in literary works (Gallois ٢٨). Being so, literary works become vital tools to discover the latent meanings of identity in communities. Furthermore, the concept of identity is a key factor to the cultural implications of human behavior tackled in the field of psychoanalysis. Consequently, it provides psychoanalysts with the psychic clues leading to the discovery of collective unconsciousness to "project the places, peoples, cultures, and ethnicity to work through the ethical, political, and affective conceptualization of ambivalent identities" (Abu Jweid, ٢٠٢١a: ٦). For this reason, the concept of identity enhances psychoanalytic interpretations of the human psyche and its pertinent complexities.

The significance of the concept of identity corresponds to the fact that ethnic groups could be grasped in terms of their identity features (Marks ٢٥). The study of any ethnic group, furthermore, leads directly to the

understanding of its people, culture, tradition, manner and so forth. In this respect, the concept of identity is an implicative conceptualization of any community because "ethnic levels of hierarchal communities reject a unified power and, consequently, the colonial agenda has ramifications" (Abu Jweid, 2011: 20). Therefore, the purpose of this study is to examine the complexities in identity and its effects on the characters in Tanushree Podder's *Escape from Harem* (2013), R. K. Narayan's *The Guide* (1958) and Dipika Rai's *Someone Else's Garden* (2010). First, it will study the conceptualization of identity in *Escape from Harem* (2013). In this novel, the notions of identity will be elaborated in relation to feminism. Second, it will apply the concept of identity in terms of the main character's life in *The Guide* (1958). Third, it will discuss women poor conditions in *Someone Else's Garden* (2010) in order to identify the author's depiction of

gender autonomy as a way of gaining identity in the novels.

2. Literature Review

Tanushree Podder's *Escape from Harem* (2013) has been studied from different critical perspectives. Diren Ashok Khandhar and Manimangai Mani tackles the social and cultural attributes of the novel. They claim that any novel has an intrinsic value concerning the promotion of the cultural background in which it is written. Consequently, culture is the core of their study is the duality of culture and society as the two inextricable dominating factors the shape the ultimate features of the novel's plot and characters. On the one hand, the plot reflects the events and incidents that represent the integral parts of the whole novel and its function to deal with society and culture. On the other hand, the characters are the representative literary figures that convey the essence society and its pertinent cultural peculiarities: "culture and society plays the essence in a novel as it

constructs these main ideas in engaging the interest of a reader and also extends the intended message of the particular writer" (١٤). In this sense, the concomitant relationship between culture and society is appropriated with the scope of the novel. Such relationship is reinforced by the dual affinity between the text and the readers who perceive the novel's message.

As for R. K. Narayan's *The Guide* (١٩٥٨), Santanu Panda, furthermore, explores the affinity between the Western and native Indian culture by applying the concept of cultural juxtaposition. Panda argues that the novel is an obtrusive example on how cultural assimilation could result in the mixing of the native Indian traditions and the Western ones. He interprets the novel as a combination of reality and myth in order to discover the author's obsession with the Western assimilation in the Indian society. The role of cultural juxtaposition, therefore, is inferred by the

novel's narrative episodes, especially the first and the third narrative points of view: "the first person narrative is Raju's recollection of past life to Velan. The novel *The Guide* has myth and reality blended in the plot" (٩٨). These narrative perspectives reflect the author's deliberate conceptualization of the cultural mixture in India. Panda, accordingly, interprets the two narrative points of view to deduce the inherent relationship between the Indian culture and its preservation of the inherited traditions despite the advent of the Western culture.

Subhadrika Sen approaches the thematic aspects of *Someone Else's Garden* (٢٠١٠). The most recurrent theme in the selected novel is the view of females in male-dominated society and feminist inferiority. These themes are considered as basic premise for treating any subject within the limits of colonial issues. In essence, feminism provides new insights of how females are oppressed in the patriarchal

societies. Rai, similarly, provides a live panoramic picture of how females are oppressed in their societies. In this regard, the sense of deprivation comes out. As a matter of fact, deprivation, in feminist discourses, refers to women's loss of certain primary essentials in their lives, such as equality. Therefore, the lack of equality between males and females leads to the disintegration of female identity in the feminist discourses. Rai, accordingly, is an advocate of this feminist trend. This is due to the fact that her *Someone Else's Garden* (٢٠١٠) exemplifies the fantasy of females: "Rai tries to incorporate a very thought provoking issue in the minds of the people in the society- that of gender bias and its outcome. She shows the strong character of a woman who can fight against all odds and earn respect and success in the eyes of the society" (٢٥). Such literary fantasy is created by the absence of mere equality. The protagonist, Mamta suffers from deprivation and paternal

negligence. As such, this leads her to live in wishful thinking. She aspires to marry an ideal husband. Yet she fails as she marries a common man from her society. This marriage is an indication of the patriarchal dominance of her character. That is she does not have any control over her life.

٧. Tanushree Podder's *Escape from Harem*

At the beginning of the actions in Podder *Escape from Harem* (٢٠١٢), females appear as if they were deeply marginalized by men. Podder's writing style is very rich with thematic and textual insights. She provides the reader with the comprehensive panoramic view on contemporary issues that stormed in her country (Ganguly ١١). She is primarily dedicated to the Indian problems that took place in different historical epochs. Critics have almost a united consensus on her writings as real portrayals of the experiences undergone by Indian people during intermittent. In

general, Podder's writing style is precise presenting critical themes via erudite narrative expressions. In so doing, she copes with the cultural requirements regarding the contemporary literary vogues. Her writing precision renders her novels a special literary sense that could be decoded by applying different critical approaches "to unfold directly through the thoughts and comments of the central character" (Abu Jweid, ٢٠١٠: ٦). More specifically, she conveys this through the notions of identity, namely, female identity in the patriarchal society. This is true to the whimsical marriage of Jahangir: "*the entire city was agog with excitement. Jahangir was marrying the woman he had been pursuing for the past four years*" (١١). This marital scene embodies the feminist identity lacked in the Indian traditional society.

Podder portrays the plights of women plights in the patriarchal society where women seem to be deprived of their basic needs as

human being. This is because there is no social equilibrium between men and women. As a result, the ordeals of women intensify and they become prone to bias. In other cases, she deals with the complexities of the interaction between man and nature in order to strengthen the necessity of natural awareness. She also tackles feminist problems at the expense of the fictional narrative technique for the sake of providing remedial solutions to the poor positions of women in societies (Perera ٢٣). However, the most apparent style in her novels is the treatment of identity crisis through semi-experiential plots. Podder's reader might feel that he/she is reading the exact life of Podder's family, or at least the historical recounts of her ancestors. Literary critics have explored several themes concerning the influence of colonialism upon the lives of people and individuals. She appropriates identity to the contemporary cultural crisis as a way of grasping the bitter

realities of societies to large extents. In *Escape from Harem* (٢٠١٣), Podder deals with this issue precisely; she carries out such notion through Jahanara's characterization: "As for Jahanara, she was entrusted with the duties of running the harem and supervising all the work. It was a job generally assigned to dowagers, or the chief queen" (١١٢).

Reading Podder's writing style, therefore, is of paramount importance since it gives us a picture of Indian people during different diachronic historical phases. The significance of tracing these styles, presumably, would illustrate the way by which Podder tells the stories of real events and people in a fictional plot. Moreover, understanding these styles might explain the diverse facades of Podder's narrative techniques that could lead to important interpretations to construct some hypotheses about the essence of man's existence since the "text presents a mutual relationship between the

author and the reader" (Abu Jweid and Sasa, ٢٠١٤: ١٦٧). Podder's writing styles are not limited to one study. The academic as well as the scholarly investigations of her fictional traits may be various; and critics might come up with original ideas about the manifestation of identity in her *Escape from Harem* (٢٠١٣). Once we grasp the sense of her writing, we could live of her fictional charters and enjoying discovering some facts that have ever eluded us. At this point, the study of her writing styles can facilitate the process of reading her fiction in a critical manner concerning identity. Such manner is evident in women who seek their identity midst several problems: "From dawn to dusk, the girl dealt with different kinds of problems" (١١٢).

The issue of identity is considered a distinctive theme in Podder's writings because identity matters are a token of the social schism between women and their female counterparts is created by making women devoid

of dignity through suppression (Hoq ١٦). In *Escape from Harem* (٢٠١٣), Shahjahan exemplifies the feminist suppression. She does not feel independent. Instead, she is dependent on other people in her life. She is exploited for patriarchal purposes in her society: "Shahjahan depended on her sagacity and consulted her on many state matters" (١١٧). Consequently, Podder portrays the complexes of female identity in the Indian traditional society. She tries to make identity a means of empowering females' position in their society. Yet, she uses characters, like Shahjahan, who extremely suffer from exploitation and marginalization. From this point, identity gets into cultural complexities as there is not equality between males and females in such a traditional society. Therefore, the novel becomes a way of perceiving these feminist poor conditions in the eyes of patriarchal narrative depiction.

In *Escape from Harem* (٢٠١٣), the masters are males who suppress and harness females for their own interests. Females, on the other hand, hold some responsibilities as they serve their masters. Shahjahan, for example, is assigned to undertake many responsibilities because she is female: "At an age when she should have led a carefree life, she was burdened with enormous responsibilities" (١١٧). These "enormous responsibilities" make Shahjahan tired and fed up with her position in society. She seems to be profoundly persecuted by her male oppressors. Consequently, she could not be able to gain her identity as a female being.

The masters have a complete control over the suppressed (Khasnabish ٢٤). Colonial identity represents the exploitation of women in this way indicates the harsh position of women in their society due to the controlling masculine mainstream that does not consider the suffering of women.

Moreover, women are the victims of this exploitation since they are marginalized (Khader ٨١). Podder looks into this experience through the dynasty that was influenced by the oriental culture to some extent. Being so, the novels offers a mere vivid portrayal of how women undergo bitter experience during the reign of this dynasty. Consequently, the superior masters could exploit the suppressed; and they could deal with the suppressed people in whatever way because they have a colonial power. Colonial identity also involves the master's hegemony over the persecuted people's families. The result is that the suppressed people could not obtain their identity as a human being. In *Escape from Harem* (١٠١٢), similarly, women are marginalized in an extreme way. However, they attempt to oppose men because they treat them in a negative way: "blinding was a common punishment for these men who managed to lay their eyes on the harem women" (١٠١٢). In this quotation, men, who

investigate women by looking at them, must be punished. The act of punishment is a way of seeking female identity.

١. R. K. Narayan's *The Guide*

The novel revolves around the main character Raju and his gradual change in society. His identity is shaped by the social atmosphere around him. His social position incarnates Raju's loss of identity through which he seeks stability in his life. In this sense, he seeks refuge from arbitrary life which he attempts to get rid of. In fact, this scattered life refers to the essence of lack Raju's identity. In addition, suffers from social restrictions impose upon him by people around him. As such, defies people by searching distinctive life. In so doing, he establishes his own identity because identity involves relations among different people of the same social circumstances (Kalant ١١٢).

In some cases, Raju keeps repeating, "Not a bad place"

(١٦); referring to the jail, "I am not so great as you imagine. I am just ordinary" (١٧). This relation lays the premise of Raju's search for identity in a seemingly disturbed society since obtaining identity comes out of human relations. Therefore, this cultural encounter is an indication of Raju's ethnical identity that is "met with some socio-cultural obstacles" (Thieme ١٧). It resembles his encounter with Rosie. This is due to the fact that he is from an Indian background. At this point, he feels nostalgic for the past that embodies his need for personal identity.

After the wedding celebration, the girl considers Raju as her support; and she informs everybody about him, "He doesn't speak to anyone, but if he looks at you, you are changed" (١٨). In this respect, his freedom is an allusion to his desired identity. This is because "he is a big man, he may go anywhere, he may have a thousand things to do" (١٩). Another man said, "Yogis can travel to the

Himalayas just by a thought" (٢٠). Raju and Velan develops rapidly. They are introduced to other characters. They meet a mop of people on the banks of Sarayu. Raju, for example, meets the villagers; and he begins to know about Velan's sister and her cousin. Raju's father still does not move. Raju just keeps remembering him. We do not see any actions related to the father who is depicted in a static mode. Most interestingly, Raju becomes more dynamic than before. This is because he is the protagonist of the novel.

Here, Raju meets new characters. This indicates his character's dynamism. He develops persistently because Narayan renders him the feature of dynamic interaction with other characters, such as his father, the stationmaster, and the porter who do not develop in the plot. He also undergoes significant inner change as described by Narayan. His remembrance of father embodies his inner dynamic development; and such

development is an embodiment of his longing for individual identity. At this situation, he is divided between loyalty to conventional traditions and his own need for a stable identity.

Raju keeps interacting with other people from the same society. He adheres to good social discourses as an indication of his personality: "Give a discourse, Sir" (١١). He says, "All things have to wait their hour" (١٢). Consequently, he becomes alone. He begins to recognize his own personality due to this harsh experience. Therefore, Raju says, "Mother, she is a good girl, not a snake-worshipper. She is a dancer" (١٤). Therefore, Raju becomes more aware for his social peripheries; which means that he is about to gain a distinctive personal identity.

This situation, furthermore, depicts the downward deterioration of Raju's life. He is taken again to the jail. Most importantly, he becomes a model prisoner. This is an apparent allusion to the dynamic

development of his character. Mani, who has been a minor character, becomes dynamic a little bit since she visits Raju and Rosie. The development of Raju's character is an indication of his strenuous quest for personal identity. He interacts with so many people who influence his personality and finally get an independent identity.

This social background incarnates Raju's development through different phases, especially when he interacts with Velan who asked Raju, "I don't know why you tell me this, entire Swami" (١١). Yet, he calmly told Swami about things are going to be confidential; then he went to the village. This chapter is a whole documentation of Raju's life. He narrates his past with passion. This refers to his conspicuous actions. He has been a dynamic character throughout the plot even after his release from the jail. Raju and Velan appear in this chapter. That is because they remain dynamic in

the events. They are not like the other characters who do not play any effective role in the story. Consequently, this bitter experience, alongside personal interactions with people in the same society, paves the way for Raju's independent and mature personality.

2. Dipika Rai's *Someone Else's Garden*

Dipika Rai is an Indian author. She began her career life as a journalist. Her freelance work enabled her to write about many issues in all over the world. She specifically focuses on Indian issues as well as the affairs of her Island Bali. Her fictional writing treats the national affairs, like the treatment of women and their position in society. She has another fictional characteristic i.e., she writes about natural issues. Therefore, nature is a distinctive motif in her fictional writings. She is a devoted feminist author as she writes about women's problems and their crisis whether in their

societies or their psychological complications (Guttman¹⁶). Her debut novel is *Someone Else's Garden* (2010).

The novel hinges on the harsh conditions of women in India. The novel's female protagonist, Mamta, is the archetypal representation of such conditions in the traditional Indian society. Women are treated in an inferior position. This inferiority is told through the depiction of the female protagonist Mamta, the protagonist, suffers from physiological discrimination because she has a birthmark. She is taunted for this mark which stands for ugliness. Accordingly, she becomes a victim of her inferiority complex.

He does not take care of her, and he, consequently, only asks her mother to provide her with food to save her life. The social poor traditions of marriage makes girls marry at the age eight. She longs for marrying a prince-like husband. To her disappointment, she marries a man from her own

rural life. Accordingly, the novel is about the lives of poverty-stricken conditions of poor women. They are dominated by masculine society.

Rai uses her female protagonist, Mamta, as a tool for patriarchal nuckraking. To explain, she tries to expose the defects of the traditional patriarchal system in India. In this sense, Mamta becomes the allegorical symbol of women oppression in the novel. Rai uses an erudite style to deal with this intricate issue since the Indian community is changing in a consistent way. In so doing, Rai copes with the new social insights regarding women in the Indian society as a whole. Mamta, accordingly, carries out this authorial obsession with the conditions of females in the Indian society and its possible future. She is a fictional replica of the reality of Indian women in traditional societies. At this point, the plot simulates the authentic meaning of social bias against women. Thus, Rai offers a universal theme concerning

women that might be applied to grasp the bitter reality of women in any world society. Therefore, the discussion will tackle the treatment of women in Rai *Someone Else's Garden* (٢٠١٠).

In *The Creation of Patriarchy* (١٩٨٦), Gerda Lerner defines the concept of patriarchy as the dominance of male in society, the social structure "ruled by males instead of females" (٨٢). Mamta's father represents the notion of patriarchy. He hates his daughter and deprives her of care. He also neglects her: "Mamta's father was too hasty with her. He is determined to marry her off soon after the baby is born: as soon as Lata Bai can look after the marriage preparations, is how he puts it. Almost twenty, so old and still unmarried, Mamta's very presence serves as a reminder of his failure" (١). In this sense, the female (Mamta) is treated negatively in a patriarchal home.

In *Someone Else's Garden* (٢٠١٠), Rai portrays Mamta's

father who works strenuously to afford the living for his family. However, she neglects his sisters and he does not take care of them. He practices his superior power over them. He only decides their future. He forces Mamta's sister to marry. As a result, she commits suicide because she is utterly controlled by her father: "My father was one of the farmers interested in forming a panchayat regulate things like repayments and interest on loans My eldest sister was to be married one week later she killed herself". The bandit's eyes are red and burning" (٢٠٢). These bandits embody the notion of fraud in feminist discourses. In this respect, she believes that she could obtain her gender autonomy could be sustained. She could not gain it by any way.

Mamta, furthermore, responds to the treatment of her father in a whimsical way. She goes out and lives for a while in the garden. Obviously, her healthy state is not stable. She throws up and

feels pain through her body. The quotation below illustrates her poor health state:

She bunches her hands round the mustard plants. They come up with their roots. She would never have pulled out mustard plants by their roots on any other day. She turns to one side, her knees pressed into her chest. She vomits. A bit of grey slime trickles into her ears. Her turns her head. The trickle climbs out of her ear and runs into her field. There is no white now, only pain. She is on one knee, then the other. She sits back on her heels, her bulbous belly slung low over her thighs. She can see it quiver. She takes her lumpy belly in her hands. She can feel her baby struggling to live inside. (٥)

Mamta's gender autonomy state is understood in her physiological reactions. She vomits and she suffers from pain. All this refers to her unstable state. This instability, to use Kristeva's

words, embodies her gender autonomy position in her patriarchal society. Mamta's gender autonomy reaction, therefore, includes the unhealthy responses. She vomits. She also very tired and feels painful. All these symptomatic responses carry out her gender autonomy state. She unfairly rated by her father. He neglects her and asks her mother to take care of her instead of him. Consequently, she loses her right disposition as a woman who needs equality like men. In this way, the father incarnates the patriarchal archetype since is completely controls the life of his daughter. Furthermore, he does not attend to her needs as a human being. He forces her to obey his rules. The result is gender autonomy i.e., a negative response to her state.

In *Rai Someone Else's Garden* (٢٠١٠), Mamta becomes fright when her marriage and new life gets closer. Lata Bai describes her agitated psychological state when is frightened and feels painful:

"Lata Bai looks into Mamta's eyes ringed with lashes, two bright big moons of excitement. What should I say? It was frightening ... painful it snatched my childhood from me" (١١). These conspicuous feelings (fright and pain) are authentic indications of Mamta's gender autonomy reactions. She responds negatively to her forthcoming marital life. She, furthermore, begins to ask her mother about the position of a woman after giving birth to children. She asks her mother anxiously about her future with children.

Lata Bai meticulously describes Mamta's anxious response: "What, Anna? Tell me ...". Mamta puts her arms around her mother's waist" (١١). Mamta's inquiries about having children refer to her explicit response her new life after marriage. Such response is the blatant representation of the concept of gender autonomy. Lata Bai continues describing Mamta's gender autonomy

response: "No more of this hugging baby business," says Lata Bai in exactly the same tone her own mother had used on her, unlocking her arms and making distance between them. "You are a woman now. Soon you will have your own children to look after, you won't be able to keep running home to me" (11). Therefore, this future is the cause of her repulsion of marriage because she does not want to comply with traditional marriage regulations (Kristeva 66).

In Rai *Someone Else's Garden* (2010), is very pleased when she works alone. She works hard. At this moment, she seriously obtains her freedom as a woman; the narrator recounts her happy states in the absence of her husband even she works hard: "Mamta wraps her new sari pallav across her face ... wheat fields and wet mud. She smiles into the blue fabric and starts on the walls. Three hours later she is done. The stairwell has exacted its toll: the skin feels raw on her hands. But what does she care"

She is free, clothed in fitness, she would scrub a hundred such stairwells if it kept her away from her husband" (119). Thus, such freedom is the culmination of her gender autonomy, which is an ultimate manifestation of feminist identity Kristeva (66). She projects her happiness to her independence of her husband. Such independence exemplifies her rejection of conventional marriage rules in masculine societies which is thoroughly reneged by Rai.

5. Conclusion

This essay has discussed has discussed the concept of identity in Podder's *Escape from Harem* (2012), Narayan's *The Guide* (1966) and Rai's *Someone Else's Garden* (2010). The study has highlighted the representation of identity in these works. The concept of identity has been applied in order to explore the complexities of identity in the course of the novels' plots. In fact, the concept of identity has a close affinity with different critical approaches. However,

this essay has applied the concept of identity from different critical perspectives. One of the most recurrent implications of the concept of identity reveals the complex relationship between the master and the suppressed minorities.

This relationship has been identified in Podder's *Escape from Harem* (١٩١٧), whereby women are treated in a marginalized way. They are deprived of their human peculiarities. Therefore, the study has tackled their search for identity in a patriarchal society. Another factor of the concept of identity has been accentuated in the light of the character development in the course of the fictional plot. In this respect, Narayan's *The Guide* (١٩٥٨) has been brought into light. The narrative aspects of the novels parade the gradual development of the main character. Therefore, the main character has been discussed for the sake of clarifying the notion of identity in the context of the novel.

The concept of identity has also been applied to discover the development of characters in Narayan's *The Guide* (١٩٥٨) is followed by another representation of the concept of identity. The concept has been used to examine gender autonomy in Rai's *Someone Else's Garden* (٢٠١٠). As a rule of thumb, the concept of identity has nothing to do with the narrative features of the text. However, the concept has been used together with the notions of fictional discourse. In this regard, the concept of identity has been used to unravel the author's voice that is directed towards the fictional discourses regarding the poor conditions of women portrayed in the course of the plot. Such discourse reveals the women's identity emancipation itself. Thus, the concept of identity has been applied differently in the selected novels to pursue specific literary topics.

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