

I. Feminist Issue in William Somerset Maugham's *The Painted Veil*

This research entitled "Women's quest for Independence in Maugham's *The Painted Veil*" deals with the issue of women's education and their proper upbringing as the base for the achievement of their liberation. It incorporates the themes and issues of domination of women by patriarchy and revolt against it by women. Kitty's relation with her husband is always in conflict. She could not hide or suppress her sentiment and desire. Her husband Walter takes her to Mei-Tan-Fu, the fact that Walter intended Kitty's death as punishment for her adultery. But she is not frightened with death and goes with him. Contrary to his intention she survived and has an opportunity to educate herself better. In that place she learned her worth, realized her follies and found a purpose to her life. But his husband died by the attack of cholera. Finally she got independence, without help of any male partner she wants to raise and educate her daughter completely in different environment.

The main contention of this thesis is to explore how the theme of women empowerment is raised and how the issue of women's identity as independent beings is handled skeptically in this so called modern but highly patriarchal society as portrayed in *The Painted Veil*. Kitty Fane is taught by her mother to be beautiful and look for a man who is rich and marry at the young age. She does not get the right education that would uplift her life standard. Kitty's mother imposed her unfulfilled, patriarchal and negative dreams upon her. She was misled; she somehow breached the patriarchal roots. Women's are continuously suffering and are being paralyzed by patriarchy. Almost all the female character of the novel are paralyzed and helpless at the hand of patriarchy. In patriarchal society why is a women given wrong upbringing and why they are deprived by education.

The study also shows how *The Painted Veil* stressed the need to liberation and awakened women from the clutch and domination of patriarchy. It highlighted women's education and upbringing is more important to become independence. Kitty's quest let allegorizes her inner quest for self-awakening and self power. The relation with her husband shows ongoing struggle between male and female. Her extra-marital affair shows not only passion to acquire physical need but revolt against male dominated society. When she reaches to Mei-Tan-Fu she knows about true suffering of life and she saw the sacrifice job of nun. She begins to change when she starts to work with the nun, taking care of orphans. She starts to see the world from different perspective and she knows her worth. But it is not only by the nun she starts to change, it is also due to the presence of death. Because of the cholera people were dying like flies and this terrified Kitty at first, but this is just the beginning of the process. Finally she awakened and got chance to educate herself. In that place she realized her follies, she start to respect other and had purpose to her life. She is alive in the cholera affected land means women's victory over patriarchy. Her husband death shows the end of patriarchy.

William Somerset Maugham, born on 25 January 1874 was a popular British novelist, playwright and a short story writer. He was among the most popular writers of his era and the highest paid author in the world in 1930s. He graduated in 1897 from St. Thomas' Medical School and became a qualified doctor, but he gave up his career in medicine after the success of his initial novels and plays. His literary career is hugely influenced by his personal and his works by his own life time events and incidents. Maugham carried on in the tradition of both the classic writers as well as contemporary writers such as Christopher Marlowe, Ben Johnson and Daniel Defoe and Ted Allbeury, John Dickson Carr and Graham Greene respectively. Though

Maugham was successful as an author, his relationships were always a subject of concern and speculation.

Maugham was born to mother, Edith Mary and father, Robert Ormond Maugham in British embassy in Paris. By the time he was ten, both his parents had died and he was sent to live with his uncle at Whitstalble, Kent. Maugham was left traumatized by the early death of his mother and he used to have his mother's picture by his bedside.

Maugham has written and published many novels like *Of Human Bondage*, *The Moon and Sixpence*, *Cakes and Ale*, *The Painted Veil*, his last major novel *The Razor's Edge* are some of his most famous novels. Similarly, his most memorable short stories are *Rain*, *Foot Prints in the Jungle*, *The Outstation*. Many critics have compared Maugham's skill in handling plot to that of Guy de Maupassant. Mostly, the surroundings or locations of Maugham's novels are international and the stories are elaborated and told in a clear, economical style with a cynical or resigned undertone.

The writer's life allowed Maugham to travel and visit many places such as Spain and Capri, which widened Maugham's knowledge of places and different settings. Though his career in medicine was a dead end, as many critics pointed out, Maugham himself thought it was equally educating and full of experience. He saw how men died, how they tolerated and bore pain, and he got to see hope, fear and relief through patient's eyes. All these experiences contributed to his work and writing style.

Maugham's writings are specially influenced by the people from different walks of life, their characteristics, settings and mostly, the main plot is hugely influenced by what he met and saw in the everyday life. *The Painted Veil* is one of the examples in

which he has taken the characters and setting from the real life. He wrote in the preface of the novel, "The characters were constructed from persons I had long known in different circumstances". He has sharply sketched the characters like Kitty Fane, Walter Fane, Charles Townsend, Dorothy and so on. He further writes how the hero and heroine of the novel were called 'Lane' and not 'Fane'; it was only when people with the same name in Hong Kong sued him and won the lawsuit, he changed it to Fane.

Maugham was one of the most significant travel writers of the interwar years. His fine works of this genre include *The Gentleman in the Parlour*, dealing with a journey mostly through Burma, Siam, Vietnam and Cambodia. Maugham was a knowing and a worldly story teller, interested above all in characters and in the texture of their social relations, but he was also fascinated by people who were ready to renounce the world in quest of something better. If there were a prize for authors who have had the most of the movies made from their work, Maugham would be at or near the top of the list (McGrath, 2010). According to Jeffrey Meyers, 48 movies were made based on his book and that is excluding those made for TV movies or foreign films. Maugham's *The Painted Veil* was made into a movie for three times and similar is the case with *Of Human Bondage*, a semi auto-biographical novel by him.

Patriarchy is the manifestation and institutionalization of male dominance over women inside the family and in the society. Since male domination over women have been continuing with the development of civilization, it has been established as institution and recognized both by religion and culture. Women, in the past were bound to kneel down in front of males which kept on running from generation to generation and hence it seemed natural in the long run. Therefore, our society has internalized male supremacy or chauvinism as if it were a natural phenomenon.

According to the mechanisms and ideologies of patriarchy, women are regarded inferior, meek, docile, dependent and product of sin. Women are regarded incompatible with men; they do not even exist as human beings for men but as objects for utilization. Maugham seems to internalize some of the norms and values of patriarchy as its effects can be seen and felt in his writings.

Patriarchy functions only when women are psychologically, mentally and economically weak. Therefore, patriarchy refrains women from education and makes them completely dependent on the male members who financially support the family, and thus maintain its existence. It feeds human brain with wrong information that women are inherently inferior and thus submissive and servile to men. Similarly, Maugham seems to be fed and influenced by the same kind of patriarchal construct about women as he has sketched very negative and wrong picture of women in his novels. Though, he has written women centered novels, his characterization about women seems to be highly patriarchal. As patriarchy is a concept which promotes inequalities of power between men and women, it is obvious that women who are unemployed and housewives, deprived of equal power, largely become the victim of male violence and domination, for instance, Kitty, Dorothy and Manchu woman in the novel *The Painted Veil*.

Women are continuously suffering and are being paralyzed by patriarchy. Almost all the female characters of the novel are paralyzed and helpless at the hands of patriarchy. One must believe in the existence of a person in order to recognize the authenticity of her sufferings. We can see the male characters of the novel, indifferent towards female characters' suffering and pain, regardless of their relation to them. Domestic violence is one of the worst pictures of patriarchy where a woman is physically, sexually and emotionally abused. Kitty is subjected to domestic violence

and she opts to remain silent due to fear, shame and stress. Patriarchy does not believe in the existence of women as significant beings. She is erased, her identity is nullified and the meaning of her life is lost. The experience of the female suffering is buried in the name of culture and religion. Benevolent men and women also exercise patriarchy but without having to practice their power with force.

Maugham's *The Painted Veil*, is a woman centered novel, however, if viewed from a feminist perspective, it has failed to glorify a woman. Maugham may not have written it from a patriarchal perspective but nor has he written it from a feminist perspective; he rather wrote it with a plot in his mind. He has mostly degraded the female characters of his novels and has sharply portrayed them as sex symbols. He has portrayed women as helpless, meek and immoral beings.

Maugham sketched Kitty as a shallow character who does not know her worth and nor does she have a purpose in her life other than getting married to a famous and rich man. Similar is the case with Mrs. Garstin. Another character, Miss Price, from Maugham's semi-autobiographical novel, *Of Human Bondage*, has also been portrayed very negatively. She is a spinster, who is very immoral, preposterous and has many sexual partners. She is sketched as very helpless, amorous and obsessive and has dirty hands and bedraggled hair.

All the women characters are hugely inspired, influenced and confined by the patriarchal norms and value. However, it is Kitty who revolts against the patriarchal norms and values by having an affair with a married man which is considered taboo in the patriarchal society. Her husband intended to punish her by taking her to a place affected by cholera epidemic but contrary to his wish that she would suffer and die, she learned her worth, realized her follies and found a purpose to her life. Hence,

Maugham has been patriarchal in portraying women in his novels as immoral, helpless and as sex objects.

British author William Somerset Maugham's novel *The Painted Veil* (1925) is a story of love, betrayal, growth and forgiveness. He has written many important novels among them *The Painted Veil* is a different story and popular and widely loved and criticized novel. It is unusual because it tells a story about a married couple who never really share the same love for each other. Indeed Maugham was inspired by Dante. The title of the novel is taken from the Percy Bysshe Shelley's sonnet stated in epigraph "Lift not *The Painted Veil* which those who live call life."

Maugham takes the title of his novel from Shelley's sonnet shows that he must have had a purpose in using it. By definition a veil hides something, and in this case it prevents one from seeing reality of life clearly, or seeing things you do not want to see. In this novel it means hiding reality and truth and even death. Life is made out of illusion; even people's ideas of death are illusion, and that is why death, as well as life, is covered by veil.

Maugham went to Italy when he was twenty, there he learned Italian from a woman named Ersilia, and at that period of his life he was told the story of Pia. The story caught his imagination and he used to brood over it for days. But, after many years of this event, he travelled to China and came up with this story. He said this is the only novel he had written. It was the first time he started writing from a story instead of from character. Therefore, the characters were chosen to fit the story and they were constructed from persons he had long known in different circumstances. Maugham writes that the story of this novel was suggested by the Dante's "Purgatorio" expression Pia's remarks upon her husband's accusation of and

subsequent punishment for adultery: "Prey, when you are return to the world, and rested from the long journey," followed the third spirit on the second, "remember me, who am Pia. Siena made me, Maremma unmade me: this he knows who after betrothal espoused me with his ring"(3).

This section of the "Purgatorio" tells a tragic love story about a husband and wife Pia. The husband suspects that Pia is unfaithful and decides to kill her. He brings her to his castle in Maremma and hopes that its noxious fumes will kill her, but she takes too long to die so he throws her out of a window. Maugham was inspired by the main plot of the "Purgatorio" Both Walter and Pia's husband want to kill their wives. They have both been deceived and therefore fell betrayed. And, they both choose an unusually discrete method to kill their wives. The husband in Dante's story hopes that the tainted fumes will kill his wife Pia, while Walter's intentions are that Kitty will be infected with cholera and thereafter die a painful death. In both texts, the husbands take their wives some place else to kill them: Pia's husband takes her to Maremma, and Walter takes Kitty to Mei-Tan-Fu. Finally, both unhappy married women go through a moral development.

The Painted Veil is shorter and more constricted than the novels for which Maugham is well known. However it contains most of the ingredients due to which it was picturize for three times. It is set in an exotic locate. The novel portrays the character as strong but alienated, everyone is in search of a purpose and everyone wants to be lived, though they do not get the love they deserve or wish for.

Kitty Garstin, a very pretty upper middle class lady, the heroine of the novel *The Painted Veil*, spend her early youth amusing herself at cotillions and social event during which her domineering mother attempts to arrange a "brilliant match" for her.

Apart from Kitty's mother, Walter Fane and Charlie Townsend are the major male character, who dictates her fate. Though not the main character, Kitty's mother Mrs. Garstin plays a major role in shaping her career. She tries to get her two daughters married to wealthy and successful men. Their personalities are not important, only their status and connection.

There seems to be lack of emotion and thoughtfulness and the only thing left is a great deal of shallowness and selfishness. Kitty's father Mr. Garstine, another minor character, with whom Kitty and rest of the family members do not have a significantly close relationship, rather they treat him as a mere bread winner. The mother and two daughters take the advantage of the old man. By age of 25, had flirted with, and decline the marriage proposal of dozen of suitor. Her mother's fears that she has "lost her market" and prepare her younger daughter to get married.

Kitty cannot bear the embarrassment and, rather chooses to marry Walter Fane, a Bacteriologist, so that she could get away from her mother, sister and the whole society itself. She moves to Hong Kong with her husband. Coming to Hong Kong, Kitty had found it hard to reconcile herself to her husband's lowly and boring position as a bacteriologist and within three months of marriage, she had known that she had made a mistake. When her husband finds himself overwhelmed with his office work, Kitty bored by the stifling climate, lands up at a situation, where in she has an affair with an Assistant Colonial Secretary, Charles Townsend. She falls madly in love with Townsend and believes that Townsend feels the same.

When Walter discovers her infidelity, Kitty rather than being afraid, is happy and bold that it would have to happen, and that now she will get rid of him and Townsend will divorce his wife and sacrifice his career to marry her. However,

Townsend demurs and Kitty sinks into sadness. Thus, she half heartedly agrees to travel to Mei-Tan-Fu, as Walter had given her an ultimatum that either Townsend divorces his wife and remarries Kitty or she must accompany Walter to a cholera epidemic place Mei-Tan-Fu, or he will divorce her. In contrast, it's in that cholera infested land, Kitty indeed gets awakened. Kitty's journey to Mei-Tan-Fu can be regarded as her journey to self awakening. She meets Waddington, a British deputy commissioner, French nuns and sick and orphaned children, and there she understands love, selfless service and respect for others. Moreover, she gets a chance to understand herself and Walter, though she doesn't love him but start to respect his service and sacrifice for other people.

Throughout the story, we can see Kitty struggling with her family, society and even with her conjugal life. She desperately wants to get away from her mother (blindfolded by patriarchy) as Mrs. Garstine had focused her ambitions, disappointed by his husband, on her daughter. Therefore, Kitty ends up making a mistake of marrying a man whom she does not love. Similarly, another character, Townsend a male chauvinist, a phony and shallow person, flatters Kitty with his jovial character and does everything possible to gain her attention. He is a passion driven character who maintains dual personalities; he pretends to be a rich and gentleman on the outside but inside he is a beast of passion.

Since Kitty was given the wrong upbringing; patriarchal acculturated and deprived of rational education, she could not see his true color and fell in love with a man that Townsend actually was not but pretended to be. Ultimately, upon realization of his selfishness, she goes back to her husband who, unlike her expectation, takes her to a cholera-infested place to live in, so that she might die there. There are a great many people in Mei-Tan-Fu dying of the cholera like flies: nuns, doctor and ordinary

town's people. The death toll is about a hundred a day. His way of killing his wife perhaps does not make him murderer, since it is the disease that will kill her. His plan of revenge is even worse than Kitty's betrayal. But it turns out that at the end it is not Kitty but the cunning bacteriologist husband himself who succumbs to cholera.

Contrary to all the actions, Kitty learns changes and growth in the cholera infested land. The nuns do help Kitty lift her own veil. They are the reason why she sees the truth about her own shallow and selfish lifestyle. When she meets the nuns she sees all the goal they do and want to the same. After that she knows about life and death. She has to work hard to change her old habits and ways. She not only learns to love and respect others but also starts to understand herself. After Walter's death, Kitty is sent back to London where she meets her mother on her death bed and reconciles with his father. Kitty now has a purpose in her life, to give birth and raise her own daughter, in a completely different way and environment that she was raised up in. She realizes her mistake and hopes to protect her daughter from the life she lived and left behind.

The novel's major conflict opens up with Walter discovering Kitty and Townsend in the act of love making. He doesn't intervene, rather stays quiet due to his shyness but Kitty senses weirdness in his action. Finally, when he confronts Kitty, he remarks, "I'm afraid you have thought me a bigger fool than I am" (64), which suggests that even Walter considers himself a fool. He makes a fool of himself when he marries Kitty even after knowing her purpose behind agreeing to marry him; he clearly knows that she is not at all in love with him.

Coulehan compares Walter with Chekov's character, Dr. Dymov in *The Grasshopper*. Dymov is cuckolded by his wife, who considers him a boring and

unimportant person. Subsequently, Walter takes risk with his work (treating cholera) as a result of his broken heart and this ultimately proves fatal to him, as he dies. Only when it is too late does Dymov's wife Olga (like Kitty) realize his moral worth.

Similarly, Kitty is reminiscent of Chekov's another character, for instance. Sonia in *Uncle Vanya* and Olga in *Three Sisters* who developed insight during the course of the story, but who will surely face continued suffering and conflict in her life.

Annotating the novel, Jack Coulehan writes:

This novel was evidently not very successful when first published, but in recent decades it has achieved renown as a proto-feminist story describing the heroine's spiritual growth. Kitty is a striking character whose interior monologues present the reader with a record of her emotional struggles her gradual realization of her shallowness and her intense desire to discover spiritual meaning in her life. (Literature, Arts and Medicine Database)

The Painted Veil, written in a third-person perspective follows mostly the thoughts and actions of Kitty. For instance, the characters are elaborately described but the way they have been sketched, we can feel that, they are seen and judged from Kitty's perspective. For example, in chapter 7, Kitty's mother is sketched in the following way, "Mrs. Garstin was a hard, cruel, managing, ambitious, parsimonious, and stupid woman" (19). Thus, it can be said that the descriptions are often colored to match Kitty's judgments. Apart from technical success, this novel is also wonderful work of art. Commenting on the style, technicality and irony, J D Scott writes:

The Painted Veil is certainly a technical triumph. Is it 'no more than a technical triumph'? It seems to me that it is a good deal more, and

especially the later part of it, the story of Kitty's belated growing-up; of her husband's death, her growing understanding, her sharpening perceptions, her lost illusions, her final reconciliation with the father she had exploited and neglected. This, with its sadness, its moral tension, its irony and compassion, its biting evocations of lust and terror and remorse, is a work of art. (443)

While *The Painted Veil* is best known as a story about marriage and betrayal, love and adultery, it is, in fact, a story about family and about self. We may understand the novel in the literal sense as a story of an unsuccessful marriage or of a woman who is a failure; but on the deeper level, it projects the complexities in human bonding and communication. Since Kitty's whole family lacks connection and good communication, they fail to understand each other. The only member of the family with whom Kitty communicates to, is her mother and who instead of teaching her to learn and to develop any skills to form her individual identity, taught her to be beautiful and to attract a potential man. Commenting on Kitty's wrong upbringing George Claxton writes:

Much of Kitty Fane's character is shaped by her relationship to her mother and father. She is damaged because she is misled, as a youth, to believe that she has no worth of her own, only that of her beauty and its potential to attract a mate. She is given no genuine encouragement to develop any skill of her own, or to cultivate any interests, thus she has no individuality, no identity, no feelings or self-worth. The book says much about how we come to learn about ourselves through our interaction with others and how important and necessary it is to have

an identity of one's own before it can be possible to respect or appreciate anyone else. (75)

Kitty was given wrong upbringing, patriarchy deprive rational education, which took woman as an object. After married she followed the same path. When his husband was not much interested with her, she has a extramarital relation with Charlie because he was attracted to her physical beauty not inner beauty. When his husband knows about her extra- marital relation, he brings her Me- Tan- Fu, cholera epidemic place as a punishment of a adultery, where she might die. But she learns about change in that cholera infected land. The nun functions turning point to the Kitty's life. Their selfless service, taking care of orphans and sacrifice of their life is a main source to change Kitty's life. She wants to do the same. It is not only nun she starts to change but also presence of death, because people are dying like a flies, a hundred a day. She knows about life and death. This is a place of her moral development. According to Sjoberg:

She begins to change when she start to work with nuns, taking care of the orphans. She starts to see that there is more to life than going to parties and having great time, and loves the feeling of being needed.

But it is not only thanks to the nun she starts to change, it is also to the presence of death. Because of the cholera, people are dying everywhere and this terrifies Kitty at first. But this is just the beginning of the process she has to go through in order to be purified. She has to work hard to change her old habit and ways. (3-4)

Kitty's mother imposed her unfulfilled, patriarchal and negative dreams upon Kitty, which Kitty inherited as a heritage from her mother. She could neither be happy in her marital life nor with herself. Though Kitty was misled, she somehow breached the

patriarchal roots and headed towards a direction that would shape her own identity. By the end of the story, Kitty has learned self-worth and, while not entirely redeemed, we can begin to believe that she is on her way to awakening.

The novel *The Painted Veil* is interpreted by different critics in different ways and styles. They have remarked the novel in their own way. Some have interpreted it on the basis of anti-colonial while some from eco-criticism perspective, or even on style, technicality and irony. In spite of the fact that different critics have interpreted the text from different perspective the issue of quest for independent is ignored. Having taken this fact into consideration, this thesis attempts to study from feminist perspective. The quest for one's identity, subjectivity and existence is closely related to the feminist issue. This research focuses on identifying truth about oneself and change for the better through moral development.

To justify the claim of the research I have used feminist perspective and gender issue as a tool for analysis. This research is mainly concerned on the issue of feminism for revealing a strong and determined women's quest for freedom, identity and existence surpassing the boundaries created by patriarchy. The first chapter of the research consists of introduction of Maugham and his literary career, providing his details along with the book. The second chapter consists of the textual analysis as well as theoretical modality of feminism in order to reveal identity, subectivity and quest for spirituality . This chapter with the support of feminist critics proves Painted veil is female quest for identity and revolt against patriarchy. The third and last chapter consists of projection of independence in *The Painted Veil*. This chapter also provokes women for involving themselves in search of something not imagined by patriarchy. At the end of the thesis, works cited is also included.

II. Quest for Women's Identity and Revolt Against Patriarchy in *The Painted Veil*

William Somerset Maugham's novel *The Painted Veil* is an anthology on female quest for true identity and existence through revolt against patriarchy and self-awakening which aims to reach to the stage of womanhood. Maugham uses different writers and their works as subtext in his novel *The Painted Veil*. The traditional mythology interiorizes women from several perspectives. First woman is supposed to be guided by emotion and sentiment lacking the virtuous quality like reasoning, rationality and decision making power and secondly women is supposed to be born out of Adam's rib.

This novel foregrounds women's identity and presents women as strong who is succeeded to achieve her purpose. Representative character Kitty in the novel *The Painted Veil* stands for women's identity, existence, power, self reasoning and self independence whereas Walter and Mrs. Garstin representative of patriarchal society, power prestige, reason and boldness. As a woman of essence Kitty gradually learns lesson from different phases of life and transfers herself as an independent women.

The major concern of this research is to prove into the problem of Kitty in patriarchal society and her revolt against this patriarchal society for freedom. This research justifies that there is not only the domination and exploitation of women rather there is also revolt of women against domination and they are struggling for social justice, equality and independence. Similarly the novel carries the theme of sexuality, alienation and also the traces of problems in family relationship. Kitty Fane protagonist of the novel, *The Painted Veil* is taught by her mother to be beautiful and look for a man who is rich and marry at a young age. She does not get the right

education that would uplift her life standard. Though not clearly mentioned in the novel, we can say that she does not have the ownership of any kind of property and she entirely depends on her husband for her financial needs. She stays whole day at her cabin and does nothing productive because this is how she is being brought up to be beautiful and to allure her husband.

Patriarchy is the oldest and most deeply entrenched system of oppression. It has been legitimized by religion, politics, economics, science, and basically every other institution that has been put in place in human history. Patriarchy uses men to oppress women with whom women are so closely tied to, for instance, father, brother, husband, and son. While it is well understood that Patriarchy uses men to oppress women, there is little realization on how Patriarchy uses women to oppress women, the example of which can be seen the novel *The Painted Veil*.

Mrs. Garstin is the daughter of a solicitor in Liverpool. She married Bernard Garstin then, because he seemed a young man of promise and her father said that he would go far, though he hadn't. Since she was married to Bernard expecting from him a prosperous and wealthy future which, he could not stand up to, she despised him all her life. All their life Mrs. Garstin kept expecting and Bernard tried to meet her expectation and they could never be happy together. Had she been educated and given right perception to life, this would not have happened and she rather than treating her husband as a sole bread winner or the one who is responsible for all the lodging and boarding, she would have equally helped him and taken the responsibility of the house.

If studied carefully, we can see that it's actually not her fault, rather it's how she was brought up by her family. Her father had decided to get married to a man

expecting that he would provide for her for the rest of her life. Grown up as someone entirely dependent on others, she could not do any better in her life or could not do anything to make it better when her husband could not fulfill her dreams. She was not taught to make her own dreams and change them to reality, so all her life she kept on relying on others. Her father chose her a husband and her husband was supposed to provide for her for the rest of her life. Since her dreams could not meet the daylight, she could have nothing but the same upbringing to her daughters as well.

It is a patriarchy who wants women to be submissive to the patriarchal norms and values. The nature of teaching is primarily patriarchal in nature. Mary Wollstonecraft's, in "A Vindication of the Right of women" 1792, has mainly highlighted the need for women's education and has attacked the patriarchal education system that demands not only meekness and submissive but also coquetry from a woman rather than educating her towards an independent existence. Criticizing and complaining against the patriarchal driven education system, she says:

To do everything in an orderly manner is a most important percept which women, who, generally speaking, receive only a disorderly kind of education, seldom attend to with the degree of exactness that men, who from their infancy are broken into method, observe. This negligent kind of guess work – for what other epithet can be used to point out the random exertion of a sort of instinctive common-sense never brought to the test of reason – prevents their generalizing matter of fact: so they do to-day what they did yesterday merely because they did it yesterday. (94)

Wollstonecraft had the bitter experience of the patriarchal education system that deliberately made women servile inferior by coaxing an emotional sentimental kinds of text. Therefore she has hugely emphasized women education in her work. She claims that the association of our ideas is either habitual or instantaneous, where by formal being an habitual association of ideas that grows “with our growth” which has a great effect of the moral character of mankind, an by which a turn is given to the mind that commonly remains throughout life. This habitual slavery rather has “baneful effect” (395) on the female than the male character. Commenting on the habitual knowledge that women receives Wollstonecraft remarks:

Everything that they see or hear serves to fix impressions, call forth emotions, and associates ideas, that give a sexual character to the mind. False notion of beauty and delicacy stop the growth of their limbs and produce sickly soreness, rather than delicacy of organs; and thus weakened by being employed in unfolding instead of examining the first associations, forced on them by every surrounding object, how can they attain the vigour necessary to enable them to through off their factitious character? (395)

Since women are not a swarm of ephemeron triflers, they should not be kept in ignorance, in the name of innocence, and men should not attempt to keep them always in a state of childhood as innocence is to childhood but when that epithet is applied to women, it is but a civil term of weakness. Consequently, in her opinion, the most perfect education is practice of an exercise of the understanding as is based calculated strengthen the body and form the heart. Female mind should be strengthened by enlarging it so as to put an end to blind obedience. Therefore, women should receive rational education so that, they could take a more comprehensive view of things.

As mentioned above, patriarchy also uses women to oppress women. Mrs. Garstin raised her daughter to obey and abide by the patriarchal norms, values and stereotypes. Mrs. Garstin had already internalized the ideologies of Patriarchy which makes patriarchal system rule much effectively. Mrs. Garstin, as her father taught her, taught her daughters to find a suitable husband who would provide them with a board and lodging. She could not breach the patriarchal norms and values as she had already internalized them and hence passed them upon her daughters as a habitual knowledge as Wollstonecraft had mentioned. Mrs. Garstin taught her daughters to be beautiful all the time and to get married in the 'first flush of their maidenhood'. The personality that Kitty possessed is described as something affectionately charming. Consider, for instance, the following lines:

When she came out she was dazzling: her skin was still her greatest beauty, but her eyes with their long lashes were so starry and yet so melting that it gave you a catch at the heart to look into them. She had a charming gaiety and a desire to please. Mrs. Garstin bestowed upon her all the affection, a harsh, competent, calculating affection of, which she was capable; she dreamed ambitious dreams; it was not a good marriage she aimed at for her daughter, but brilliant one. (23)

These lines from the novel are one of the indications that the patriarchal society does not value a woman for anything beyond her physicality. As a woman is considered as beautiful and charming, but such charm and beauty is seized by male. It rather treats her as a show piece or as an object of entertainment who is always there to please. She is married (sold) at the cost of her beauty, and not for her intellect. Well cultivated is this idea in her mind that Mrs. Garstin favors her elder daughter who is beautiful than her younger daughter. She took Kitty to dances and parties so that she will be seen by

as many men as possible. The portrayal of a Manchu woman in the novel is very docile, weak, poor and servile. Since she has nobody of her own, she becomes homeless and helpless, and chooses to be Waddington's mistress. Her characterization is very patriarchal, she has been regarded as the most unwanted object in the world, she does not have her identity and she has to take a refuge with a male for her survival.

The fact that Kitty is taken to cotillions to be demonstrated or be exposed to, is ironical and humorous. The women are defined not in terms of rationality, rather she is described as beautiful and sometimes ugly that depends on how useful she becomes to patriarchy. Women are treated like animals, who are taken to a market to be demonstrated and a buyer will buy the one which is beautiful, pleasing and desirous to him. However, when Kitty stays unmarried till she is twenty-five, her mother comments that she has missed her market. In spite of encouraging Kitty to a bright future, she pushes her to a dungeon designed by patriarchy for women. She gives Kitty a piece of her very unpleasant mind all the time and asks her how much longer she has expected her father to support her.

On the one hand she is considered as weak who could not resist but her father who belongs to patriarchy is powerful. Treatment to Kitty is no more than the extreme forms of exploitation by the patriarchy. Finding Kitty weak Townsend seduces her physically and her husband also treats and punishes her in very harsh way, because, they are of opinion that women are physically, intellectually and psychologically weak. This statement is problematic because it suggests that women are considered nothing but burden. In patriarchal society women are taken as physically, intellectually and psychologically weak. This very consideration of patriarchy is

quoted in Shila Ruth's "Issue in Feminism" which posits female stereotype created by patriarchy and its effect as:

They all say that women as human beings are sub standard: less intelligent; less moral; less competent; less able physically, psychologically, and spiritually; small of body, mind and character; often bad or destructive. These and other stereotypical images of women are destructive to us. In their negative, deprecature and ugly aspect, they flourish in the mind of women, who are forced to leave them. The tragedy of female stereotype is that it impels women not only to appear substandard, but to become substandard; it moves to form us into the loathed monster. If the work of the stereotype be done, we are reduced to the weak, helpless creature. Life and personhood defined within such patriarchal constraints must be distorted. (96)

Female are stereotyped as unintelligent, incompetent, physically weak to men. This stereotypical image forces women to become substandard, weak and helpless creatures. Female stereotype is the patriarchal definition that is to be broken apart. Since, Kitty is not employed and totally depends on her parents for her economic needs; she is nagged every time, when she proves a failure to her mother's ambition. Thus, Kitty, sick of people's chitchat about her so-called failure, finally gives up and marries a person, whom she is not in love with. Had she been independent, she wouldn't have to surrender, which brought complete turnover in her life.

According to patriarchal norms and values, a woman moves along with her husband regardless of her wishes and desires. Similarly, Kitty moves to Hong Kong a completely new and different setting. On the way Kitty suffers more by heat and

becomes tired. Her sweating exhausted body is due to long journey. Kitty suffers more and does not change her mentally and journey towards the revelation of female identity, subjectivity and self. It is true that she is chocked by patriarchy and she even does not get help in her search because it is against the will of patriarchy. She could neither love Walter nor the place. His husband's indifference towards Kitty is no other than the indifference of patriarchy towards women. They want to enjoy women chocked, troubled and helpless.

Kitty also does not ask for help, she walks alone. She does not even find them understandable-neither Walter nor that disease-infested place. She does nothing productive rather stays home all day. Walter is silent, rather shy, and he treats Kitty as though she were a fellow guest in a country house. Walter's silence disconcerted her. For instance, if it was raining and she said: "It's raining cats and dogs,"(35) he would remain silent rather than uttering something like "Yes, isn't it?" Walter didn't speak because he had nothing to say, but Kitty felt, if nobody spoke unless he had something to say, the human race would very soon lose the use of speech. It was not Kitty's fault that Walter was a bore, he bored her to death. She could not feel at home with him.

Kitty is one cheerful and love seeking woman, which she does not get from her husband but Townsend, a perfect epitome of a patriarchy, entraps Kitty with his jovial character. Kitty falls in love with Townsend; apparently Townsend does not love her but pretends all the time to do so that he could use her for his sexual pleasure and nothing more. Townsend visualizes Kitty as a sex object and dominates her as the other sex. Kitty is one of the victims of patriarchy who becomes helpless among the males. The exploitation of Kitty suggests the exploitation of females. Not only that, after sexual exploitation, Townsend wanted her to be silent about their relation and

said Kitty that, “You know, darling, whatever happens we must keep Dorothy out of this” (74).

This shows how patriarchy wants women to be silent about patriarchal domination. In this context, Carol Gilligan posits how patriarchy wants adolescent girls to be silent after being raped, “From the cultural silence imposed upon adolescent girls, women have kept and still kept silent about sexual harassment” (116). It is also evident that, males exploit women sexually, but they do not want women protest against such exploitation. So, the need to continue to struggle against the silencing effect of domination, construction of gender, race, class and sexuality is apparent.

On the other hand when Walter finds out about his wife’s relationship, he plans to punish her and he punishes her too. Walter, although a shy and hesitant character, could not hesitate to punish a woman; he could not think being in Kitty’s shoes and he could not think of forgiving her. He being a man, powerful man and the owner of the house, decided on his own to punish a woman whom he provides with board and lodging. Towards the end of the novel, Walter admits that he anticipated Kitty’s death by taking her to the Cholera infested land. The fact that Walter intended Kitty’s death as punishment for her adultery, and that, contrary to his intention, she survived and took this episode as an opportunity to educate herself better, is revealed when she suddenly asked him:

Kitty: When you insisted on my coming here did you want it to kill me?

Walter: At first.

Kitty: It was a terrible risk you were taking. With your sensitive conscience I wonder I you could ever have forgiven yourself if I had died.

Walter: Well, you haven't. You've thrived on it.

Kitty: I've never felt better in my life. (164-165)

The above conversation held between Kitty and Walter, reveals a man's cruelty and wickedness in punishing a fellow human being. However, Townsend, a male character, goes unpunished. Therefore, this is another example of the discrimination, the patriarchal society is doing upon women. Whenever a woman commits mistake, she is severely punished but a man remains untouched for the same crime. In this novel, Kitty is punished by her husband but Dorothy, Townsend's wife, can do nothing other than ignoring his multiple affairs. She knows that he will never get serious with any of the women, so there is no real harm. She allows him to have "innocent" affair because she does not see the women as a threat. When Kitty asks Waddington if Dorothy takes Charlie's flirtation seriously, he answers:

Oh, no, she knows they don't go very far. She says she'd like to be able to make friends of the poor little things who fall to Charlie; but they're always so common. She says it's really not very flattering to her that the women who fall in love with her husband are so uncommonly second-rate. (101-102)

Again, it is a woman who is at loss; Dorothy, despite knowing her husband's immorality, cannot do anything because this male dominated society does not allow a woman to speak for herself, or raise a voice against her husband. Dorothy becomes

good girl for society, whereas Kitty becomes bad girl by violating the traditional gender role by having extra marital affair and she was punished most horrible way possible. Lois Tyson explores how patriarchy defines good girl and bad girls. We can see the image of 'good girl' and 'bad girl' in Lois Tyson's word as:

According to a patriarchal ideology, 'bad girl' violates patriarchal norms in some way; they are sexually forward in appearance or behavior, or they have multiple sexual partners. The 'good girl' is rewarded for her 'good' behavior by being placed on a pedestal by patriarchal culture. She is attributed all the virtues associated with patriarchal femininity and domesticity; she is modest, unassuming, self sacrificing, and nurturing. She has no needs of her own, for she is completely satisfied by serving her family. (89)

The 'good girls' obey the patriarchal norms whereas 'bad girls' violate it. The good girl has to remain uninterested in sexual activity, except for the purpose of legitimate procreation, because it is believed in patriarchy unnatural for women to have sexual desire. The 'good women' is expected to find sex frightening or disgusting. She does not want her own self autonomy in the society. She only knows about the traditional rules. But the 'bad women' who are power seeking always want newness in the society. They do not limit themselves within the boundary which is drawn by the patriarchy. They have strong feminist idea and they are hard and bold enough that they can do what males do. So, they want their self autonomy.

Men consider themselves superior and all in all, they regard themselves as respectable being. On the contrary, they treat women as inferior and one who should obey, respect and please the so called superior being. Considering and taking profit of

women's physical, mental shamed not the man regardless of the reason of the divorce. Society neglects such women and considers a taboo. So, most women with this fear prefer to stay with the tormentor than to get divorced. Considering and taking profit of women physical, mental and psychological weakness, constructed by the patriarchy itself, they are not given position in decision making within the household and the society as well. They intimidate them in every possible way. The example of such intimidation can be seen in the following dialogue between Kitty and her husband where he threatens Kitty of filing petition if she denies to go to Mi-Tan-Fu with him:

Kitty: It's absurd. If you think you ought to go it's your own lookout.

But really you can't expect me to. I hate illness. A cholera epidemic. I don't pretend to be very brave and I don't mind telling you that I haven't pluck for that. I shall stay here until it's time for me to go to Japan.

Walter: I should have thought that you would want to accompany me when I am about to set out on a dangerous expedition.

Kitty: I don't think anyone could reasonably blame me for refusing to go to a dangerous place where I had no business or where I could be of no use.

Walter: You could be of the greatest use; you could cheer and comfort me.

Kitty: I don't understand what you're talking about.

Walter: I shouldn't have thought it needed more than average intelligence.

Kitty: I'm not going, Walter. It's monstrous to ask me.

Walter: Then I shall not go either. I shall immediately file my petition.

(63)

Women have been fighting and surviving age long suffering of patriarchal operation and domination, though the true sense of freedom have not yet been achieved.

Women have raised their voice against patriarchy against implicitly and explicitly.

Some women activists have waged political revolution whereas, others have raised

social and cultural issue. Feminist critics, Maries Mies asserts, "Feminist are those

who dare to brake the conspiracy of silence about the oppressive, unequal man

women relationship and who want to change it," (6). She talks in favor of women

autonomy, and views that feminists are against oppressive male ideology and unequal

treatment of women which imposed upon them to be silent.

Nonetheless, the revolution against patriarchy is about the rights and freedom of women of every race and society. *The Painted Veil* also incorporates the themes and issues of domination of patriarchy and revolution against patriarchy. Though none of the female character in the novel seems to raise a voice against the patriarchal domination due mainly to traditional social grooming, Kitty breaches the patriarchal norms and values which can be taken as a protest against patriarchy. Kitty initially, pits her individual free will against the dominating and unjust laws of patriarchy, but, later on she grows and appears to be a resolute and heroic female protagonist. Kitty, not only remains unmarried till 25- an age where she is supposed to have lost her market. She even after getting married does not find anything to nurture love or respect her husband. Kitty's initial revolt against patriarchy can be observed with conversation with Walter as:

It was a mistake that I ever married you, I never should have done it, I was a fool. I never cared for you. We never have anything in common. I don't like the people you like and I am bored by the things that interested you. (65)

This very fact of quest for freedom is supported by Katering Tomaseukie. She considers that female task is to struggle for the achievement of women's equality and freedom. She asserts, "The present day feminist is a struggle and achievement of women equality, dignity and freedom of choice to control our lives and bodies within and outside the home" (34)

Kitty revolts against patriarchy by staying unmarried till she becomes 25, by when a woman is considered too old and hence not 'sellable'. Allegorically speaking, people go to market and buy brand new goods not the old ones regardless of its importance. Likewise, a man seeks a young and beautiful girl to marry regardless of her intellect and talent. If a woman stays single for long, people start to believe that she has some kind of physical or mental defect. Though Kitty revolts against this rule, set by patriarchy she cannot stand her ground when her family does not support her and finally gives in. Kitty marries Walter who happens to have fallen in love with her beauty and so proposes her for marriage. Despite knowing the fact that Kitty is not in love with him, Walter betroths Kitty. Walter presumes that Kitty like other women, will soon start to love and respect him as her husband. The fact that Kitty is not in love with Walter can be testified from the following dialogue that takes place between them:

Walter: Do you know why I married you?

Because you wanted to be married before your sister Doris.

I had no illusions about you. I knew you were silly and frivolous and empty-headed. But I loved you..... I never expected you to love me, I didn't see any reason that you should, I never thought myself very lovable. What most husband expect as a right I was prepared to receive as a favor.

Kitty: If a man hasn't what's necessary to make a woman love him, it's his fault, not hers.

Walter: Evidently.

Kitty: I'm sorry if I haven't been all that you expected me to be. Unfortunately I always found you physically repulsive. You can hardly blame me for that. (66-67)

A woman must obey, respect and love her husband like a worshipper to a god, another rule set by patriarchy. However Kitty disregards and disobeys this idea of patriarchy. She neither loves Walter nor obeys or respects him. Kitty after years of her marriage still cannot fall in love with her husband; he rather bores her. She cannot pretend false love and affection for Walter. Kitty, for the sake of their happy married life could have sacrificed and pretended to have been in love with Walter but she chooses otherwise. She could not hide or suppress her sentiments and desires. A woman usually suppresses her own desires and ambition for the sake of the success of her marriage, and she is praised for doing so. Patriarchy dominates women with false praise and appreciation and thus dominates effectively. On the contrary, a man carries on with his usual routine, he is not asked to sacrifice his wishes and dreams.

Townsend continues his affairs and flirtations but Dorothy remains quite faithful to her husband and kids. She even ignores his immorality for the sake of the family and honor. However, it's Kitty who completely disregards the idea of giving up one's desires and emotions in the name of false honor and prestige. She could not pretend to be in love with a man with whom she was not at all in love with. Though she tried to work the relation, it took a whole new turn when she decided to give her emotions and desires a way out. More, she further revolted against the domination by having an affair with a married man. Kitty fell in love with Townsend because he made her feel comfortable and she felt at home with him on their first conversation which she never felt with her husband. The comfort she felt on their first meeting is indirectly reflected in the following dialogue:

Townsend: I am to have the privilege of sitting next to you.

I shan't be able to eat any dinner, and if I know Dorothy the dinner's damned good.

Kitty: Why not?

Townsend: I ought to have been told. Someone really ought to have warned me.

Kitty: What about?

Townsend: No one said a word. How was I to know that I was going to meet a raging beauty?

Kitty: Now what am I to say to that?

Townsend: Nothing. Leave me to do the talking. And I'll say it over and over Again. (38)

Kitty started her life fulfilling the role of an obedient daughter prescribed by society but later on she continued it with variations by both obeying and disobeying the roles prescribed by the society for a woman. She reluctantly fulfilled some of the meekness demanded by patriarchy but hugely urged and inspired by the quest for her own freedom and identity; she violated the norms and values of patriarchy. Kitty opts for extramarital relationship, when she does not get to feel the husband-wife relationship with Walter. She violates the greatest taboo ever composed by the patriarchal society. She not only despises Walter but also falls in love with Charlie, a married man. When revealed her adultery, she also accepts the punishment given by her husband and walks to a cholera infested land. She is not frightened with death, the courage for going to Mei-Tan-fu suggests the struggle with patriarchy. The patriarchal treats women as a helpless creature. It suggests the degeneration of value of women in the society.

Initially, Kitty felt lost and estranged but she found hope and courage among hardship, illness and people providing selfless service to the suffering ones. She understood herself, and the meaning and purpose of life; that life was not only about physical beauty and life was not only about finding a husband who would provide for but it was for some deeper, divine and spiritual quest, it was for the search of meaning and purpose which would grant us our own individuality and freedom. She used to be attracted to people's outer look, how well dressed they were and how charming their looks were but gradually she recognizes the importance of the people's inner beauty. As Waddington mentioned about the ultimate monotony of mere outer charm in a person and about the selfish attitude of Townsend:

Charm and nothing but charm at last grows a little tiresome, I think. It's a relief then to deal with a man who isn't quite so delightful but a little more sincere. I've known Charlie for a good many years and once or twice I've caught him with the mask off- you see, I never mattered, just a subordinate official in the customs-and I know that he doesn't in his heart give a damn for anyone in the world but himself. (100)

Notwithstanding the romantic affairs that she once had with him, Kitty loathes Charlie as she has seen him without the mask, the mask that he uses to charm people around him for his own selfish reasons. Townsend's charm has now grown tiresome to Kitty because he did not care a thing about Kitty when she was in trouble because of him. Now she becomes aware that Charlie uses women for his benefit and later throws in garbage. This act of use and throw suggests the selfishness of males like Charlie. Women are supposed to be providing sensual pleasure to the males. The only intention of males is to take women do whatever they want. For that males try to persuade at first and they try to hypnotize, if not they fulfill their desire by hook and crook. Charlie makes Kitty his lover and fulfill his sexual desire later on he indifference towards her. It is suggests that women are victimized by males.

Walter takes Kitty to Mei-Tan-Fu, as a punishment for her mistake. Kitty takes the punishment and is not scared to die. It's a Cholera infested land and yet she does not hesitate to eat raw salad because she does not have a purpose to live for, hence does not fear to die. Waddington convinces Kitty that it's not a place for women and will help Kitty to get out of it but Kitty refuses boldly saying that if he is not scared then why she should. Kitty's remark, "I should have thought under the circumstances a wife's place was by her husband's side" (107) is quite ironical because it highlights patriarchal concept that demands a wife at husband's service at any moment of her life

regardless of any other conditions. Though, Kitty, boldly takes her punishment but after landing in Mei-Tan-Fu she realizes that she has nothing to do. She sees everybody, from her husband to the nuns of the convent, doing something to help fight cholera and she deeply realizes the need for her active participation. She is in the process of self awakening, she starts listening to her heart. She realizes that she is in search of something that needs challenges.

In the male dominated society women are voiceless. They have no identity. They are limited in certain area. Under the patriarchal structure, women manners, ideas were modified by the masculine standard. Commenting on the state of women, Juliet Mitchell observes: “Economically, women are the most highly exploited group; they are also the most physically determined as inferior. This is, of course, their position within each race or class. But as a sex, despite national, racial or class differences, they share the overall inferiorization which is total” (67).

When Kitty is told that it's not a place for women, she feels humiliated and asks the Mother Superior:

I have nothing whatever to do from morning till night, I feel that there is so much to be done that I cannot bear to think that I am idle. I don't want to make nuisance of myself, and I know that I've no claim either on your kindness or on your time, but I mean what I say and it would be a charity that you were doing me if you would let me be of some help to you. (136)

By analyzing, above said lines, we can say that Kitty does not want to stay idle rather wants to do something productive. Unlike other women who stay at home and serve their husband, Kitty wants to serve people, she wants to heal people's wound and

suffering. She wants to help people in their hard times because she has been through it and there was none for her help. She also wants to revolutionize the old thought that women are most suited inside the house. She requests the nuns to let her work and serve the needy people. She knows and believes that if Walter can do it then she can do it for sure. Therefore, she sheds the dogmatic role prescribed by the patriarchy for women and heads ahead to do something innovative and satisfying that she had never done before. Now she is becoming capable of doing something and challenging the old system, norms and values of patriarchy. She also knows that there is risk of her life in doing so.

Kitty, after a long time, felt good working in the convent; she found the work a refreshment to her spirit. She made it a habit of going to the convent, every morning as the sun rose and returned just before sunset. Mother Superior did not want Kitty to work under any kind of pressure and she frequently advised Kitty that she didn't have to do the stifling work as her husband. Walter had already done so much for them. Mother Superior laid her hands on Kitty's and said, "You know, my dear child, that one cannot find peace in work or in pleasure, in the world in a convent, but only in one's soul"(138). However, Kitty was very grateful towards the Mother Superior for granting her the opportunity to work with them. Kitty was assigned to watch and assist the smaller children and she apart from watching and nursing, taught them to stitch.

On the one hand, Kitty was helping and teaching the orphaned, unwanted and alienated girls in the convent, on the other, she herself was learning and growing. The nuns always baptized the suffering children who were brought to the convent and provided them with food, care and education. Similarly, Kitty was also being transformed in that situation into a whole new being, she learned so much from the

nuns, Mother Superior and the place and its people. She got along with the girls and they used to like her. She learned few Chinese words and used to play and laugh with the children. The following lines verify that Kitty was growing happy, strong and awakened:

Kitty had a queer feeling that she was growing. The constant occupation distracted her mind and the glimpses she had of other lives and other outlooks awakened her imagination. She began to regain her spirits; she felt better and stronger. It had seem to her that she could do nothing now but weep; but to her surprise, and not a little to her confusion she caught herself laughing at this and other. (146)

Kitty felt light hearted and cured after a long time and she did not even realize that her past deeds and miseries were out of her head for so long. It occurred to her that she had forgotten Townsend, neither his thought nor his dream came to her. She does not love him anymore or feels anything for him. When Townsend disappointed Kitty, she thought, that was the end of the life and it had nothing to offer to her but misery. Contrary to it, she was laughing and enjoying life; she felt relieved and liberated. "She was free, free at last, free! She could hardly prevent herself from laughing aloud"(147). She used to watch after the playing children and now in her high spirits, she felt as young as any of them and joined the game. She grew happy and excited with the children, she leaped into the air with happiness and joy.

Kitty, in the convent, in Mei-Tan-Fu, was in a learning spirit and she felt much better in the children's company. Mother Superior was watching Kitty and her activities closely and when she saw Kitty and the children happy in each other's company, she felt happy for both of them. She said, "It does the heart good to look at

you. No wonder these children adore you"(148). Kitty blushed and her eyes filled with tears, hid her face behind her palms. Mother Superior made Kitty smile again with her words of wisdom and gently patted her soft cheeks as if she were a child too and said: "Come, do not be silly. Beauty is also a gift of god, one of the most rare and precious, and we should be thankful if we are happy enough to possess it and thankful, if we are not, that others possess it for our pleasure" (148).

Kitty learned from every person around her and she could feel the light of knowledge kindling inside her mind and soul. Even Waddington's company taught her so much, that she felt kind of ease in conversation with him. more, Waddington's discourse revealed Townsend's immoral behavior to Kitty. Though Kitty already knew Townsend's degraded and conceited behavior, conversation with Waddington made it even crystal clear to her that:

He has his little flirtations, but they are not serious. He's much too cunning to let them go to such lengths as might cause him inconvenience. And of course he isn't a passionate man; he is only a vain one. He likes admiration. He's fat and forty now, he does himself too well, but he was very good-looking when he first come to the colony. I've often heard his wife chaff him about his conquests. (101)

As Waddington mentioned to Kitty, Townsend is a selfish person who uses people for his own reason. He manipulated Kitty and made her believe that he is madly in love with her and will do anything for her. However, Kitty, now has a new perspective in her life, especially when she knows that she is with a child, she feels totally new and excited. She feels like she has so much to learn and that her learning process has just started. Kitty, in her conversation with Waddington tells him that:

I don't understand anything. Life is so strange. I feel like someone who's lived all his life by a duck-pond and is suddenly shown in the sea. It makes me a little breathless, and yet it fills me with elation. I don't want to die, I want to live. I'm beginning to feel a new courage. I feel like one of those old sailors who set sail for undiscovered seas and I think my soul hankers for the unknown. (153)

Kitty, in the beginning, had no reason to live or die for; she had nowhere to go but now as she has seen a part of the world, her query for the rest grows restless. She wants and meet and know every new person and discover the undiscovered from them.

Though Walter is Kitty's husband, they never had a relationship like that of a married couple. Even in Mei-Tan-Fu, Walter does not talk to Kitty unless it's something very important. Kitty feels, they are like the drops of water in the river and they flow on, each very close to the other and yet so far apart. When, Kitty revealed the news of her pregnancy to Walter, there was no expression or gesture in his face and body, he was motionless. If a husband and wife love each other then at such occasions, they would be the happiest, contrary to it Walter was quiet and all he could utter was "Am I the father?" (159). Kitty's answer to the question was the deciding factor of their fate. If she said yes, she could give him an excuse that would touch his heart and he could have forgotten everything. She needed to say yes because she was in urgent need of love, sympathy and consolation as she was with the child and alone.

She had already lied and she could have lied again; it was easy to say 'yes' but she could not. Had she answered positively, then perhaps Walter could have forgiven her and they could have lived happily together but she just could not. All the

hardships she had gone through during those bitter weeks; dying people and the company of the nuns and even Waddington, they all seemed to have changed her soul and her answer was, she did not know. She could not build a happy relationship on the basis of a lie, she rather chose to tell the truth and be free.

Kitty realized that it was the hardest of all wound to heal for a man because men attached so much importance to their wives' faithfulness. Kitty thought men were silly to make preposterous claims towards the child just because of their momentary connection. It was the woman who carried the child through long months of uneasiness and bore it with pain. She realized that they had been silly to sulk on each other like children, therefore she asked Walter to kiss and be friends. She wondered there was no reason why they should not be friends just because they were not lovers. Kitty's new found thoughts and ideas make us realize the change and growth of her insight. If a couple goes through divorce, it's a woman who is shamed and dishonored and this fear pushes women to servility. However, Kitty no more fears this construct of patriarchy and asks Walter:

Kitty: Do you still want to divorce me? I don't think I care anymore.

Walter: You must know that by bringing you here I've condoned the offence.

Kitty: I didn't know. You see, I haven't made a study of infidelity.

What are we going to do then when we leave here? Are we going on living together?

Walter: Oh, don't you think we can let the future take care of itself?

(167)

Kitty has not developed the ability to deconstruct this construct of patriarchy and hence is immune to it. Unfortunately, Kitty saw people dying of Cholera, either old people or kids, and when they died they had nothing to claim for. She knew that the human world is transitory and she asked herself, when everything in this world is transitory then why do people get attached to trivial and petty things and make themselves and the others around them unhappy.

Unlike Walter, Kitty learned that there is no point getting attached to any person or object because nothing lasts forever and all this attachment brings is sorrow and misery. For instance, Walter punished Kitty for her misdeed but despite of what he did to feel good or to bring justice, he could never be happy. They were like the two little drops in the river that flowed silently towards the unknown; two little drops that to themselves had so much individuality and to the onlooker were but an undistinguishable part of the water. Neither Kitty nor Walter himself became happy and content of that decision, rather his decision of pushing his wife gradually pulled him towards his grave. This is to say that, Walter is the one who ends up dead instead, and not Kitty. Before he dies of the cholera he quotes a line from a poem by Goldsmith "The dog it was that died" (191).

In this novel it is a Walter who is a dog and kitty the man. The similarities between the "Elegy" and the novel are that Walter and Kitty, just like the man and dog, start of being friend. After Kitty's betrayal, however, Walter takes her to the cholera infected village and everyone thinks that he is insane to move with his wife to such a dangerous place. Waddington one day says to Kitty "I've asked myself if you're both here to commit suicide" (120).

At the beginning of the novel Walter thinks that he is above everything and everybody, but after find out Kitty's adultery he is full of hatred and anger that revenge is all he can think about. His way of killing of his wife perhaps does not make him a murderer; it is a disease that will kill her. His plan of revenge is even worse than Kitty betrayal. She later figures out what is intentions are when she asks him about their future together and gets answer, "Oh, don't you think we can let the future take care of itself?"(167). After listening to her husband's comment, Kitty thinks to herself: "There was the weariness of death in his voice" (167). Kitty asks him if he despises her, and he answers, "No.[...] I despise myself"(131) for having allowed himself to love her. Despising himself for acting like a fool, he wants to see her suffer. Unfortunately for him, his evil plan does not work and he is the one who dies instead of his wife. This is stated by Kitty when she tells Waddington that Walter died of a 'broken heart' (198) because he did not believe he could change his situation and therefore gave up. Both Walter and the Dog want to take the life of Kitty and the man, but they both fail and die themselves.

Kitty fought against every hurdle possible on her way to her freedom and the search for her shadowed identity. That is her own identity nothing like borrowed or given. She embraced the punishment which anticipated her death, and which was meted out to her by her own husband and survived till the end. Kitty's survival and death of Walter, suggests Kitty's victory over Patriarchy. Kitty felt bad for Walter but she could not start to love him because love does not grow and exist in a relationship that is based upon coercion and domination. Triumphant Kitty went back to London and found her mother, another symbol of patriarchy lying dead. Kitty could not feel sad for her mother's death; she rather felt nothing because all her life, she bred Kitty with patriarchal norms and values; she restricted, constrained, dominated and

shadowed her existence. Thus she revolted and struggled till the end, where she downfall of patriarchy can be assumed with the death of Walter and Mrs. Garstin.

Kitty lifts her veil, and realizing the empty life she has been living, she also feels guilty. She realizes the way she has been treating her father. When she returns home to England after Walter death, she apologizes and tries to make amends with father:

Kitty knew too well that she had done nothing to beget her father's affection, he had never counted in the house and had been taken for granted, the bread-winner who was a little despised because he could provide no more luxuriously for his family; but she had taken for granted that he loved her just because he was her father, and it was a shock to discover that his heart was empty of feeling for her. (241)

Kitty's mother imposed her unfulfilled, patriarchal and negative dreams upon her, which she does not want to be inherited as a heritage to her daughter. Unlike her mother, she will educate her daughter and make her an independent being who will afford her own board and lodging, rather than preparing her to be a male puppet. She also reveals her 'self' when she feels as if she is the breeder of child. It is the women who bear and rears the child. Thus, she is the mother of the child. She does not want her daughter to live a life of a puppet whose strings are pulled by someone else. Kitty expresses her awakened self, for instance, in the following words advocating girl education and self dependence:

I want a girl because I want to bring her up so that she shan't make mistakes I've made. When I look back upon the girl I was I hate myself. But I never had chance. I'm going to bring up my daughter so

that she's free and can stand on her own feet. I'm not going to bring a child into the world, and love her, and bring her up; just so that some man may want to sleep with her so much that he is willing to provide her with board and lodging for the rest of her life. (247)

The above mentioned lines explicitly make us realize the change and growth inside Kitty. It also suggest that when women recognized their self, subjectivity and quest for identity they are no more incapable, emotional and subjugated but much strong and powerful than males. Her conversation with her father shows the realization of her past and her commitment to a emancipated existence:

Kitty: Let me be frank just this once, father. I've been foolish and wicked and hateful. I've been terribly punished. I'm determined to save my daughter from all that. I want her to be a person, independent of others because she is possessed of herself, and I want her to take life like a free man and make a better job of it than I have.

Mr. Garstin: Why, my love, you talk as though you were fifty. You've got all your life before you. You mustn't be down-hearted.

Kitty: I'm not. I have hope and courage. (245)

We can say that Kitty fought the battle against patriarchy and she somehow succeeded to assert her own freedom and individuality. Everybody around her who had internalized patriarchy left no chance to pull her behind but contrary to their wish she took every step ahead with hope, a hope for better tomorrow, if not for her but

perhaps for her unborn daughter. Kitty's hope for her unborn daughter can be regarded as a symbol for women of all races or all the girl child yet to be born.

By the end of the novel, we see different personality in Kitty. She has grown, learned and changed. In short, we can say, she has been awakened into a whole new being. Kitty could not love Walter as a husband but she started to respect his work and help for the suffering ones. Death of Walter and Mrs. Garstin symbolizes the downfall of patriarchy. Finally, Kitty won her battle and got rewarded in the form of her awakening. We can further see her new persona when she says to her father, "I have hope and courage" (245).

This sufficiently brings us to a conclusion that Kitty is going to live her life with hope and courage and not a life of a parasite, with pseudo identity. She realizes the importance of self-improvement, and the roles in life that can make her life independent and meaningful. In other words, she also realizes the utility of false and dependent identity, covered under *The Painted Veil* and works her best, learning through trial and error, to come out in the open, with her own independent identity.

III. Projection of Independence in *The Painted Veil*

This research comes to the conclusion that the luminous picture of patriarchal domination upon female and the struggle for self identity- women question about their position and search their existence in patriarchal society. Domination, frustration, death and degeneration brought women struggle against patriarchy. It gives clear picture of domination and also gives courage to women to fight against all sorts of social, cultural and religious domination in the society. The central focus of the novel revolves around the theme of recognition of the self. The major character of the novel, Kitty passes from the state of unknown to the known, identity less to identity and objectivity to subjectivity.

Mrs. Garstin, on the outer level seems to be a strong and dominating character who dictates not only her daughter but also her husband's life, but on the deeper level she is totally captivated by the patriarchal discourse and practice. As patriarchy is totally against women's education and rationalization, Mrs. Garstin didn't educate her daughters, rather prepared them to be beautiful and well groomed all the time so that they could find a very rich and handsome groom. Mrs. Garstin taught her daughters what her elders taught her and this is exactly how patriarchy is practiced effectively and efficiently in the society. Similarly, Mrs. Garstin had no financial source of her own and she had to depend firstly on her father and after getting married, on her husband. Likewise Kitty also was in the same condition. Since, they are economically dependent on male members of the house, women have to obey and respect them and they can never revolt against them.

Therefore patriarchy intentionally deprives women from financial empowerment. Dorothy is another female character who has internalized patriarchy as

a natural phenomenon. She despite knowing her husband's multiple affairs could not do anything but neglect them, whereas Walter, a bacteriologist who claimed to be madly in love with his wife Kitty, gave her an anticipated death punishment for the same crime that Townsend did and Dorothy had to act deaf to it. Since Dorothy had already internalized patriarchy, she could afford to neglect her husband's immoral behavior but Walter, himself a representation of patriarchy could not accept the mistake of his wife, hence treated her brutally. So, it clearly depicts the inhuman treatment that women go through in the patriarchal society and most of the time they do not even realize it.

Kitty's mother taught her to get fully immersed in the patriarchal construct. As she grew up, she revolted against the norms and values set by patriarchy. Whereas, other women accepted the construct, Kitty felt neglected and alienated, thus she revolted for her freedom and identity. In *Mei-Tan-Fu*, when Kitty asks the nun to let her see the orphaned and sick children in the convent, they ask her whether she has her husband's permission. Kitty could not find her true identity as it was shadowed by the patriarchy because patriarchy determines a woman's identity through her husband. During childhood, a woman's identity is associated with her father, when she gets married, she is known by her husband's identity and sometimes even by her son's identity. Therefore, a woman lives by a false identity in the patriarchal society till she dies. Kitty could not accept this false and borrowed identity which hindered her self-awakening. She could not love her husband; she felt suffocated in her marital life and had affection for another man, which is the greatest sin in a patriarchal society.

Kitty has been given a negative personality in the initial part of the novel. She seems to be carefree, flirtatious and not a very considerate person. She doesn't have a very good relationship with her family members and she is envious of the news of her

younger sister getting married before her, which is regarded as a huge insult.

Maugham has either intentionally or unintentionally portrayed her as a selfish and mean person who marries only for her benefit. She does not love anybody and she hardly likes anyone. But the writer and some critics themselves have forgotten to analyze Kitty who has been given wrong patriarchal upbringing and is deprived of rational education. Maugham has done some injustice in the portrayal of Kitty's character in the novel.

The family bonding of Kitty, her mother, father and sister was never a good one, it was a confused one. Though they were family members, they could not understand each other. Kitty's mother despised her husband all her life and even Kitty and her sister treated their father as nothing more than a bread winner. More, Kitty was mostly attached with her mother but they didn't understand each other. All Kitty learned from her mother was to find a suitable husband who would look after her and protect her. But this formula completely failed when Kitty broke the rules of patriarchy; and her husband punished and despised her rather than protecting her. Both Walter and Kitty could not mend their relationship, but Kitty started to respect what Walter did for the suffering people of Mei-Tan-Fu. Kitty was determined to find her awakening and she did it in the middle of chaos and suffering. She kept fighting and struggling till the end. Conversely, Walter and Mrs. Garstin died at the end of the novel, two other followers and preachers of patriarchy, which suggests Kitty's victory over patriarchy.

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