

Chapter I

Hailey and His Literary World

Arthur Hailey's eminent novel *Hotel* is the story of an independent New Orleans hotel, the St. Gregory, and its management's struggle to regain profitability and avoid being assimilated into the O'Keefe chain of hotels. The St. Gregory is supposedly based on the Roosevelt Hotel, although the old St. Charles Hotel is also cited as the basis for the novel. The novel features multiple unfolding plot lines which take place over a period of five weekdays, Monday through Friday. Some days feature self-contained episodes exploring particular elements of the routine of a large hotel in detail.

Curtis O'Keefe, the one who owns a large hotel chains plans to buy St. Gregory hotel in New Orleans as the O'Keefe chain did not have a hotel here. They had offered to pay the two million mortgages due and one million dollar and living accommodation to Warren Trent as well. However Warren did not want to lose the hotel which he had nurtured for so long. Warren Trent meanwhile decided to mark a deal with Journey man Union who wanted to enter the hotel Industry for long. Royall Edwards of St. Gregory had been appointed by Warren Trent to study and work with the two officers, if required all night, so that they could complete the whole of study. However upset with the denial of entry to Negro man in the hotel, which became the headline of newspapers, Journeyman Union broke the deal. Warren Trent had no option but to give in to Curtis O'Keefe. Christine is the secretary to Warren Trent in the novel. The story moves around Peter and her. They have a liking for each other. They share many things in common and feel they could be happy together. Christine is loving and caring by her nature.

Arthur Hailey is known for his in depth research of the topic at hand. He

usually chooses one field to base his story on and does an in-depth study of the same. This makes reading his books a very entertaining as well as informative activity. The story moves around one of the city hotel which is facing its financial crisis and how they manage to put it back in the business. The novel also pictures the problem and prospect of contemporary socio-economy. The characters are portrayed in such a manner that it comes alive while reading the book.

Hotel presents the defiance of male created society by the multiple female characters in this novel. Characters like Christine Francis, the Duchess of Croydon and Marsha Prescott seem regularly crossing the threshold created by the male society. They defy such rules of dos and don'ts and follow their own conscious way of rules and abhors the male norms. The female characters of this novel do not fall into the circumstances as is designated by male characters in order to sustain their struggle in self-hood and contestation with male dominated social inhabitation.

Christine Francis is shown as a woman of caliber, who has the quality to walk step by step with her male counterpart in her job. She is shown as a character which subverts the popular belief of a woman i.e. of a passive and demure persona; rather she is an active lady who knows how to compete with her male counterpart in this cut throat period of age. She even takes the pattern of the male designed life and subverts the rigid regime of the society. She even shows least hesitation to light a cigarette in front of her boss.

Duchess of Croydon is shown as a haughty and strong character, she rather places orders to her husband and her husband instead follows her rule. She is shown a character who defies the female character of being emotional and rather impulsive, the traits which are associated with the feminine gender. She is unlike the weak sex; rather she shows prudence in any tough situation. She is not instantaneous rather she

is shown as a calm woman who makes effective and wise decision, instead of taking any hasty decision. Even in the death of her husband in the accident, she seems unmoved and instead of suffering from a melancholy and deep distress, she is shown as character of enduring such female anxiety.

The third important character in this novel Marsha Prescott though belonging to an aristocratic family defies her father's reputation and sets out with her male friends to an unknown hotel. She is shown as a bold character that withstands such an attempted rape and moves on with enthusiasm in her life. Though being a victim, she is shown valiant enough to meet the people who have tried to spoil her life.

From the very publication of *Hotel* by Arthur Hailey in 1965, the work has received tremendous amount of criticism for portraying such bold characters. The female characters in this novel try to subvert the male created boundaries and are confident to search and create their own identities. Patriarchal theory is not always as single-sided as the belief that all men always benefit from the oppression of all women. Peter Savage writes:

Hailey's heroes and heroines are people who are not in conflict with their society. They are the cowboys of organizational life, conscious of but not swayed by the moral plexities of their times, who ultimately win out if they hold on long enough. (185)

The character like Christine Francis in the novel *Hotel* doesn't count with Peter's view. That is why a genuine research from the theoretical tool needs to be carried out. Patriarchy always imposes curtailment or a boundary towards women's freedom. Peter further in his article views:

Hailey may be simplistic about his characters but he is surely knowledgeable about the working of the organizations in which he sets

them. Thus the potential pay-off with Hailey comes from his ability to take the reader behind the scenes for the inside information about the organizations in which his characters, large and small, play out their destinies. And while they are doing this, they tell you what it is like on the inside and how things work. In this way Hailey tries to tell it like it is by giving the reader the inside story with a smoothness that teases the appetite. (186)

Hailey is still not for us despite this particular virtuosity. The superficiality, suited to his purpose, gets in our way again. While he may engage our emotions momentarily as he describes, Christine Francis is not the one to mess with in the novel, she asks for the detail report for this misconduct to the manager of the hotel. Turning to Peter she snapped, “I insist on a full report being made to Mr. Trent, and you may inform him that I expect a personal apology” (18). Though the idea of feminism itself seeks to study the existence of women in the patriarchal society, Simone de Beauvoir raises this issue regarding woman who has been essentialized in the society with certain stereotypes like woman as a ‘flesh’, ‘related to nature’, ‘vale of blood’, and ‘open rose’. Beauvoir’s central attack is on the attitude of the scholars and writers towards woman’s position. In *Of Women Born*, Adrienne Rich exemplifies the idea of patriarchy explicitly and views as:

Under patriarchy, I may live in purdah or drive a truck; I may rise my children in a kibbutz, or be the sole breadwinner for a fatherless family... I may serve my husband his early-morning coffee within the clay walls of barber village or march in an academic procession; whatever my status or situation, my derived economic class or my sexual preference, I live under the power of the fathers, and have a

access only to so much of privilege or influence as the patriarchy is willing to accede to me, and only for so long as I will pay the price for male approval. (58)

They especially concern the patriarchal theory maintains that the primary element of patriarchy is the relationship of dominance. Christine Francis is not the one to mess with in the novel, she is meticulous about her environment and she is shown not to allow any misconduct to her. Regarding feminism, it is divided into two waves: First wave feminism which is also known as liberal feminism and the second wave Feminism also known as radical feminism. Anna Snitow in “A Gender Diary: Conflicts in Feminism.” argues that “Women as subject; on equal pay for equal work on the necessity for women to be better representer in political life, the media, history books etc” (18). Moreover Liberal feminism had an emancipator Orientation. As Chris Beasley notes:

On compensatory reversal which masculine bias was exposed and women's theorizing and objectives were rescued from obscurity. The aim for the most part was to emancipate women from their past neglect and marginalization, to make women part of the social landscape, to assimilate women into society, which would necessarily transform that society. (19)

Here, Beasley argues that the first wave feminism rebels against the marginalization of women and demands access to positions that require knowledge and confer power. Furthermore liberal feminist asserts a commonality between men and women which requires women to become the same as men.

In *Sexual Politics* a modern feminist Kate Millet’s signifies a significant stage in ‘political’ feminist writing on literature. Millet’s use of the term “patriarchy” (9)

described the cause of women's oppression. Men enjoy power through constraint women. The feminist analysis of politics, therefore, rose from the fact that women have been excluded from the exercise of political power. There in the novel, Christine Francis's condition is exactly like those who are still under represented in decision making bodies worldwide.

Thus we can say that these above review of the novel and ideologies regarding Radical Feminism and the condition of being a radical feminist suits to the lady protagonist, Christine Francis as a lady ready to walk neck to neck with male members of society which is the valiant part of the novel. Even, we can assume by this valiant move of the female protagonist in *Hotel* that she demands equality in male dominated society. Radical feminism in simpler forms also indicates that women are not docile and they are not going to tolerate any misbehaving from the male society. Equality is what their demand is. So if they are treated badly then sudden outcry of protest is what we witness. We can see the same situation in this novel.

Hotel, presents the story of three main characters who are the female protagonists in the novel, Christine Francis, Duchess of Croydon and Marsha Prescott, who throughout the novel seems subverting the male norms and value, the male construction of a female identity i.e. of a docile and submissive female persona is defied time and again by these three female characters throughout the novel. The other character as Peter McDermott is suppressed by the owner of the hotel, who is his boss.

The first chapter shows the major characters in the novel along with the portrayal of the hypothesis and the statement of problem, which the dissertation is concerned with. Then it shows the writer's introduction and his works and literature review. The tool or the theoretical modality is kept as a mixture in the textual

analysis, in the second chapter, likewise the third and the final is the conclusion of the dissertation.

Chapter II

Gender Studies and Gender Construction: An Overview

It is a field of interdisciplinary study which analyzes the phenomenon of gender. A gender study is sometimes related to studies of class, race, ethnicity, sexuality and location. Gender is a term referred to the parallel and socially unequal division into femininity and masculinity. The socially constructed aspect of differences between women and women are the concerns of gender studies. Gender studies deal mainly with the social differences between men and women created by the society, which is learned, is changeable over time and varies within and between cultures. Gender studies not only concerned to the individual and personality differences but as the symbolic level to cultural ideals and stereotypes of masculinity and femininity and at the structural level to sexual division of labor in institution and organization..The philosopher Simone de Beauvoir said: “One is not born a woman, one becomes one” (13). In gender studies the term "gender" is used to refer to the social and cultural constructions of masculinities and femininities. It does not refer to biological difference, but rather cultural difference. As a constructivist endeavor, gender studies examine how gender is less determined by nature than it is by culture.

Feminism is the movement of the 1960s concerned with an awareness of women about male-dominated socio-cultural tendency to rule over women unanimously. After the feminist movement of the 1960s the issues of women's rights and their recognition spread world-widely in intellectual domain. On the one hand, feminist theories and critical practices, unfolded the marginal socio-economic status of women, and on the other, they extended enormous consciousness in women to launch collective activities for the equality and freedom of women in the society. Since feminism focuses on manifold areas and issues regarding the situation of

women, it has feature of multiple dimension. By exposing women's marginalization, subordination and deprivation in the diverse domains like political, educational and literary, feminism discloses the long-established hierarchy between men and women in the patriarchal social milieu.

Though there is not such natural rule and characteristics to prove hierarchy between men and women, culturally fabricated normativity of the society from ancient to the present, viewed woman as the "other" of man's "self". Male supremacist ideology taught and directed women to internalize gender-biased assumption that they are of less value and they are genuinely inferior and unequal to men. The permanent male prejudiced ideology denied the women rights as human beings. The definition of women by men didn't value women as human beings rather they defined them as objects and commodities to fulfill masculine desires.

Feminist critics argued and analyzed how women have been misrepresented, misinterpreted and undervalued by the whole human history. Hence the whole so called "civilized" human history is the male history. From the ancient Holy books to the modernist and postmodernist writings of the twentieth century, the role of women has been denied, controlled and negatively manipulated. They have been blamed for lacking responsibility and intelligence for they are supposed to cause all the troubles in the world. Feminists, so, term such philosophy as Phallogocentric philosophy. The Holy Bible explicitly conveys that Eve insisted Adam to eat the apple from the forbidden fruit, and thereby causing the downfall of human beings. Pandora's opening of the box led to the spreading of the troubles in the human world. God's creation of Eve out of the ribs of Adam also supports to prove the fact that women were given subordinate role in the masculine supremacist world. Feminists have, so, charged that Christianity and Judaism are the sexist religions that valorized and legitimized men by

denigrating and degrading women.

In the male centered ideology, discourse and social reality, the women were supposed as body and men were esteemed as 'soul.' In Platonic term 'soul' transcends everything, whereas body is immanent, temporary and sensual, hence is valueless. So Elizabeth V. Spelman regrets:

What philosophers have had to say about women typically has been nasty, brutish and short. [. . .] Because philosophers have not said much about women, and when they have, it has usually been in short essays or chatty addenda which have not been considered to be part of the central body of their work, it is tempting to regard their expressed views about women as systematic: their remarks on women are unofficial asides which are unrelated to the heart of their philosophical doctrines. (367)

Women have been excluded from the public arenas. The philosophers have marginalized women from their philosophical discourse, for they have not said much about women. In stead of saying something for the women, they sketched women in a derogatory way.

In the classical times, Aristotle, the Greek philosopher asserted antifeminist ideas. Aristotle held that men are superior to women. Jostein Gaarder refers Aristotle who claimed, "A woman is 'an unfinished man'. In reproduction woman is passive and receptive whilst man is active and productive; for the child inherits only the male characteristics, [. . .]" (116). The stereotypical representation that Aristotle and others did, established the hierarchy between man and woman. Such long-standing hierarchy showed men as the leaders, who imposed authority over female. The history of humans has been for the sake of males that caused to establish patriarchal norms,

values and systems.

St Thomas Aquinas, in the middle Ages, stated that men were superior and godlike, and their intellectual ability easily impressed women. Gaarder explains Aquinas's views on women, "He also thought that children only inherit the father's characteristics, since a woman was passive and receptive while the man was active and creative" (135). Aquinas' words also echo with the Biblical myth of creation of Eve. The feminists revise all such views since the beginning of western civilization to the crucial historical periods as pervasively patriarchal. There are organized thoughts to perpetuate the subordination of women in diverse cultural domains.

Feminist literary criticism redraws the earlier boundaries that patriarchy created to valorize and privilege men over women. The process of denigration and degradation of women didn't start from a particular historical period. The mythical description also reinforces the idea that the subordination of women was always there. For example, Apollo is worshipped as the symbol of knowledge and supremacy; Eros is considered to be symbol of jealousy and sensuality; and Venus is the symbol of beauty. The position of women remained flexible and subordinated, and is reflected as stereotypical, faithful and devoted wife.

Hence from time to time in the history of so-called western civilization, the males are made superior and grandeur whereas the women are stereotyped and undervalued. Such patriarchal bias could also be found from Sigmund Freud's psychoanalytic theory to some of the selected passages by D.H. Lawrence, Henry Miller, Norman Mailer and Jean Janet, who "in their fictional fantasies, aggrandize their aggressive phallic selves and degrade women as submissive sexual objects" (Abrams 88). Such anti-feminist authors and their views are attacked due to the growing consciousness in the women in the twentieth century.

Since feminism was the product of the women's liberation movement of the 1960s, its original nature was political. For Toril Moi, feminist criticism "is a kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism"(204). Out of the women's movement, feminist theory emerged and was extended to diverse disciplines including anthropology, sociology, economics, women's studies, psychoanalysis, philosophy, literary criticism and so on. As the inequalities between men and women for long hurt women emotionally and intellectually, the study of gender inequality and discrimination, stereotyping, objectification, oppression, patriarchy remain at the center. It studied women's stereotyping and misrepresentations in the great books of literature. Peter Barry in *Beginning Theory* analyzes, "The movement was, in important ways, literary from the start in the sense that it realized the significance of the images of women promulgated by literature, and saw it as vital to combat them and question their authority and their coherence" (121).

Hence feminism and feminist literary criticism focus upon the issues of who are placed at the margin in a patriarchal culture in which males play the role of authority by limiting females in diverse fields of human life. They study sexual, social, economic, political issues of women which were once thought to be outside the study of literature. Wilfred L. Guerin and others hold:

Indeed feminism and feminist literary criticism are often defined as a matter of what is absent rather than what is present. [. . .] feminist literary criticism is often an attack upon other modes of criticism and theory, and its social orientation moves beyond traditional literary criticism. In its diversity feminism is concerned with the marginalization of all women: that is, with their being relegated to a

secondary position. (196)

After all, feminism attacks the cultural discrimination created by patriarchal prominence which only organized and analyzed the things as per the male interests. But feminist criticism analyzes the things that are not represented, rather than what are done. Hence the inequalities existing in the socio-cultural scenario are the butts reflected and defied by such feminist theorists. Since feminists examine the experiences of women in all races, classes and cultures, multiple forms have been introduced.

The feminist critics seek a way out by challenging such cultural framework dominated by patriarchy. Toril Moi scrutinizes further that all female tradition in literature or criticism can't be a feminist. For her, it is the "political commitment to struggle against all forms of patriarchy and sexism" (206). Hence all the books written by women and on women writers can't always be anti-patriarchal commitment and for women.

Feminists have argued variously. Some of the feminists during 1980s sought to form a distinctly feminist theory of knowledge. Such kind of thinking has been questioned for its validity, too. In feminist epistemology, as Thomas Mautner defines "some hold that the traditional concepts and ideals of truth, objectivity and value-neutrality are to be rejected on the ground that they are used for the male domination" (148). For such writers and critics, whatever males held as truth was circulated as truth for all. And against such circulation of truth as power, the mass rejection from females is necessary which can only secure their lives.

Speaking on feminist criticism, Rosemarie Tong comes to the conclusion that there can't be single theory or perspective. Instead, there are multiple dimensions in such field. In her own words:

[. . .] feminist theory is not one, but many, theories or perspectives and that each feminist theory or perspective attempts to describe women's oppression, to explain its causes and consequences, and to prescribe strategies for women's liberation. The more skillfully a feminist theory can combine description, explanation, and prescription, the better that theory is. (1)

Tong's own analysis explains that feminism is a theory that unfolds the age long oppression and exploitation of women by patriarchal socio-cultural framework. Along with explaining the plights, suffering and other physical and psychological plights the women have been facing, feminism goes on explaining the ways of getting liberation out of such tides and tensions.

Hazard Adams introduces feminism as the most successful of the political movements. For him feminism digs out that women endured double exclusion. On the one hand, many women writings were excluded from the so-called literary canon. On the other hand, the writings of males also excluded and neglected women perspective in their works. In his own words:

Feminism has recovered and revered the writings of many women excluded from the so-called literary canon and raised many voices against the canon's sexual (and racial) exclusiveness. It has shown how male writing has excluded female perspective and even actively opposed or disdained women and so-called female values. (7)

Feminism hence opposes the earlier treatment done to women by patriarchy. The various theoretical positions that feminists hold in diverse fields, commonly work out to raise voice against the so-called canonical perspective. They have campaigned to reveal the actual causes and the processes that disdained women.

Feminism flourished with the women's struggle for the political enfranchisement in the USA. So, originally the nature of the feminist movement was political. Such women's movement appeared in different waves in different historical periods. As the first wave feminism that burgeoned in the 1920s had the goal of attaining the women's rights to vote, the goal of the second wave feminism in the 1960s was to gain sexual equality. The second wave of feminism involved issues of reproductive rights like abortion and birth control. So it was referred to as women's liberation. The third wave that tentatively starts from 1990s aims and continues for the similar rights in the second wave.

However, the feminist movement of the twentieth century was backed and heavily influenced by the works of Mary Wollstonecraft, the British feminist writer, whose "*A Vindication of the Rights of Women* (1792) well deserved its rank as the first feminist work" (Adams 394). It was the first women's text with feminine spirit. With the introduction of this book, the women writers started exploring their experiences through books but they have been frequently marginalized by male literary canon.

Wollstonecraft advocated educational and social equalities for women. For her, mind doesn't know the sex but women have been limited within the domesticity and are considered to be docile and emotional by patriarchy. She regrets and attacks the sentimental novels of her time, "Another instance of that feminine weakness of character often produced by a confined education, is a romantic thrust of the mind, which has been very popularly termed sentimental"(398). Women were imprisoned by denying any opportunities to study the proper books; rather they were given the sentimental novels to shape the mind of the women. Hence she attacks those sentimental novels of her time for their harmful effects on women's intellectual

development.

After *A Vindication of Rights of Women* (1792), Virginia Woolf's *A Room of One's Own* (1929) revolutionized the women's consciousness in the twentieth century. This led to other significant books that expose the female voices. Such books are Simon de Beauvoir's *The Second Sex* (1949), Kate Millet's *Sexual Politics* (1970), Elaine Showalter's *A Literature of Their Own* (1977), Mary Ellman's *Thinking About Women* (1968), Sandra M. Gilbert and Susan Gubar's *The Madwomen in the Attic* (1979) and so on, which represented a new era not only in the women's consciousness, but in the whole intellectual circle, too.

In this way feminism can be broadly defined as a politics directed at changing existing power relations between men and women. The growing consciousness in women, after the 1960s, sought to break men's hold over women by giving vent to "feminisms", distinct feminist positions.

There are various categorizations of feminism. Some of which are according to the national boundaries. For instance, British feminist criticism has always been Marxist in its emphasis on class and politics. American feminist criticism typically has strong political implications because it has focused on the distinctive experience of women echoing that the personal is political. Similarly, French feminist criticism has more inclination towards psychoanalysis. In other words, apart from categorization of feminism according to national boundaries, one can locate diverse dimensions like liberal, radical, Marxist, socialist, psychoanalytic, black, postcolonial, lesbian feminisms and others.

Liberal feminism is concerned with increasing women's equality without radically changing social and political systems. So, the job of a liberal feminist is to stress women's choice and challenge the social division of labor. Liberal feminism

that was popular in the 1950s and 1960s, along with the civil rights movement, viewed that all people, both men and women are created equal by God and deserve equal rights. Liberal feminists believe that oppression in society exists because of the socialization of men and women in patriarchy. Patriarchy denies equality to women, as men are in power position. But, as liberal feminists claim, women are as equally capable as the men are. Neither they argue that the women should be given superior roles and positions nor the vice versa. The thought influenced by J.S. Mill's *Subjection of Women* (1869) focuses on welfare liberalism. It appeals for the collective responsibility for the reformation and advancement in a liberal society with the help of both men and women. Unlike radical, liberal feminists focus on the reformation of society rather than revolutionary changes.

Radical feminists such as Adrienne Rich are concerned with creating a new social order, separate from that of men. So a radical feminist considers sex and motherhood as forced slavery. In opposition to liberal, radical feminism holds the view that society must be restructured in order to dissolve the patriarchy. Rather than limiting themselves with the issues of equal opportunities and the liberal society, they demand the revolution by overthrowing the male-centered norms, values and the systems. For them oppression against women had been practiced throughout the "civilized" human history by patriarchal structure. And the way to free women of different races, ethnicities, cultures and classes is to subvert and disrupt such patriarchal establishment. The radical feminists demand all women to wage a war against men, patriarchy and the gender system. For them, the rigid social roles are to be rejected and the women should appear different from the men. Their individual feelings, experiences and relationships are to be highlighted by excluding males. It encourages some degree of separatism from men because it recommends putting

women first making them a primary concern.

Marxist feminism is a sub-type of feminism which challenges both capitalism and ideology of patriarchy. Marxist feminists combine the study of the feminist issues with the political, economical and social. In other words, they observe the oppression of women and quest for the solution from the point of view of Marxism. For that they attack male based capitalist social structure that caused economic inequality, dependency, political confusion and so on. They realized that the root cause of oppression and exploitation of women is the capitalist social structure which is to be dismantled. As the Marxist feminists go to the point of defining the position of women in terms of socio-economic basis, they see women as proletariat and men as bourgeois. Such situation instigated the feminists to wage a war against that unequal distribution of capitalism. They try to debunk the existing socio-economic structure for the sake of equal opportunity to both the sexes and thereby dismantling economic hierarchy.

Socialist feminism emerged as a combination of Marxist and radical feminisms with a social analysis of patriarchy and capitalism. In other words, socialist feminism connects the oppression of women with the ideas like exploitation, oppression and labor. Socialist feminists see women as being held down as a result of their unequal standing in both the workplace and the domestic sphere. They focus their energies on broad change that affects society as a whole, and not just on an individual basis.

In *Feminist Thought* Rosemarie Tong picks the socio-cultural perspective as decisive factor of unequal treatment to female vis-à-vis male in society. She says there are multiple dimensions in this vision, she says:

[. . .] theories or perspectives and that each feminist theory or

perspective attempts to describe women's oppression, to explain its causes and consequences, and to prescribe strategies for women's liberation. The more skillfully a feminist theory can combine description, explanation, and prescription, the better that theory is. (1)

Feminism is a theory that unfolds the age long oppression and exploitation of women by patriarchal socio-cultural framework. Feminism goes on explaining the multiple ways to get rid of oppression of male made notions in society.

Black feminism demands the end of sexism, classism and racism. It emerged after the early feminist movements which were led by white middle class women. As Black feminists hold, the white-middle class women sought and advocated social changes such as women's enfranchisement, but they were never for the racial class oppression. Black feminists argue that even if there is no discrimination between the sexes and the classes, it still causes discrimination against many people until there is racial discrimination. Hence for such feminists, liberation of black women necessitates freedom for all. That's why sexism, classism and racism, at once, are to be rejected and ended.

Psychoanalytic feminism attacks both notions of psychoanalytic theories propounded by Sigmund Freud and Jacques Lacan. For Freud, there are fundamental differences in the dream images seen by men and women. Freud finds men's dreams as egoist and ambitious whereas erotic dreams are related to women. Furthermore, Freud claims that woman's such destiny is an outcome of biology. But the feminists pour a reaction against his belief and analyze the formation of identities and stress the prior importance of women. Raman Seldon says, "Feminists have reacted bitterly to a view of woman as passive, narcissistic, masochistic and penis-envying" (146). Feminists call Freud's analysis as phallogocentrism and phallogocentrism.

Postcolonial feminism is concerned particularly with the oppression and the marginalization of women because of race, class and ethnicity in the postcolonial societies. Hence they question the notion that gender oppression is the primary force of patriarchy. Post colonial feminism finds loopholes in the portrayals of women in the western and non-western societies, for whereas women in western societies are described as modern, educated and empowered, the women in non-western societies are represented as passive and voiceless. So, postcolonial feminists basically react against universalization of female experience as put forward by liberal and radical feminists.

Feminist Subversion against Patriarchy

The emergence of feminist theories as female voice in the 1960s and its chronological evolution as counter discourse to the existing patriarchal discourse create an environment of feminist subversion against patriarchy. Feminism introduced the marginal or unequal status of women in the patriarchal design of the society and it also made women conscious of their degraded and subjugated position in all spheres of life. In fact, feminist critics and scholars vigorously questioned the dominating conventions, myths and values of that society that restricted women's freedom and blocked their individual development. The tradition, norms and ethos of the western society were men-centered to perpetuate men's rule over the women. Intellectual practices of feminist critics began subverting the hierarchy between male and female which was immeasurably rooted in the human world since the beginning of human civilization. Broadly speaking, feminism refers to the tendency of asserting women's rights, independence and authority. More explicitly, it is a conscious movement of women who united themselves to reject the long-standing passivity and oppression. The aim of feminism is to reject the cultural "othering" of women by men and to

empower women for their participation in all spheres for the establishment of their equality as men. Patriarchal framework of the society long denied the rights of women which was challenged and subverted after the breakthrough of feminist theories and academic practices.

The deeply rooted patriarchal cultural foundations of the society were systematically questioned with the birth of female voices. Feminist theorists and critics subverted the existing discrepancy between the sexes--male as privileged and female as unprivileged--to maintain co-existence of women with men in the society. Patriarchy creates a boundary towards women's freedom. Adrienne Rich in *Of Woman Born* explicitly puts lights on the position of women in society. She says:

Under patriarchy, I may live in purdah or drive a truck; I may rise my children in a kibbutz, or be the sole breadwinner for a fatherless family... I may serve my husband his early-morning coffee within the clay walls of barber village or march in an academic procession; [. . .] I live under the power of the fathers, [. . .] I will pay the price for male approval. (58)

If anything like such occurs she instantly comes in a belligerent mood to defend her identity. Female voice emerges as alternative to male voice for upbringing of the women, who were long silenced in the patriarchy. The presupposed men centered ethos of the society was challenged after the feminist subversion against patriarchy. The unfathomably grounded men-centered patterns got deconstructed by the feminist movement of the 1960s. Conventionally omnipresent male values of the society, which restricted women within certain limitations, were challenged to establish the recognition of women as human beings. Similarly feminism played pivotal role to redraw the boundary between men and women which were drawn unanimously by

men to oppress the women in diverse aspects of human life. Hence, such redrawing the boundary of male-dominated social patterning resulted into feminist subversion against patriarchy to provide an equal position to women as men.

Valerie Bryson's words echo that feminist thinking "seeks to understand society in order to challenge and change it"(1). Such female awakening as Bryson and others opine got impetus from the ideas of feminist critics like Mary Wollstonecraft, Kate Millet, Elaine Showalter, Virginia Woolf, Simon de Beauvoir, Sandra M. Gilbert and Susan Gubar, and so on. It further suggests the women's conscious coming out from the earlier boundaries created by male domination. Identifying their exploited situation within male culture and values, such feminists have attempted to break such traditions to reshape and reconstruct them. They have challenged earlier male-dominated psyche and practice of society by upbringing the marginalized women into center. Hence M.H. Abrams analyzes:

The often-asserted goal of feminist critics has been to enlarge and reorder, or in radical instances entirely to displace, the literary canon—that is, the set of works which, by a cumulative consensus, have come to be considered "Major" and to serve as the chief subjects of literary history, criticism, scholarship and teaching. (91-92)

Such rebellious nature of the feminist practices against the dominant culture, social norms and institutions aims to replace the earlier canons with the marginalized women. Rather than giving same space to the mainstream considered history, criticism, scholarship, the feminist critics center their study on what were absent about women in such practices.

Feminism believes that men and women are inherently equal, but discrimination was always there in the cultural, political, economic practices. And so

a band of feminists appeared to question the conventionally supposed beliefs for the harmonious environment in the society. Chris Beasley argues, "the point of view of feminist writers is that the western thought is 'male stream' and thus its authority needs to be questioned "(3). For Beasley, feminism aims to eliminate the subordination of and oppression upon women forever. It raises voices to exterminate all kinds of wrong social treatments with women.

However, the contribution to revision the male-centered system was initially made by *A Vindication of Rights of Women* (1792), the work by Mary Wollstonecraft. Wollstonecraft opposed the system of education of her time, for the system provided women to study sentimental novels. She argued for sexual equality and "put special emphasis on education protesting against a system that kept women in a state of ignorance" (qtd. in Mautner 456-57). Wollstonecraft particularly refuted the ideas of the philosopher Rousseau who differentiated between the natures and abilities of men and women, and such defined roles placed men as citizens and women as the wives and mothers. Bryson in *Feminist Political Theory* discloses that Wollstonecraft opposes Rousseau's male-dominated ideology in four ways. For Bryson, "she refused to accept that women were less capable of reason than men" (22). Secondly she demands a woman to be "an independent being who is both capable of and entitled to a rational education". Hence a woman is not made for men's delight. In her third disagreement, she asserts that as men and women are given equal and shared possession by God, "virtue must be the same for both sexes "(23). By challenging the old established male ideas, Wollstonecraft, in her fourth disagreement with Rousseau, advocated for women's suffrage, legal rights, and equal participation with men in the worlds of politics and paid employment. Such ideas, of course, were rebellious in her time and so they taught values of identifying, rejecting, questioning, protesting and so

on to the feminists and feminist literary critics in the twentieth century. So she can be taken as the first feminist with subversive nature.

Rosemarie Tong also finds Wollstonecraft as a pioneering female heroine challenging male birth right, advocating women's equality and rationality. For Tong, she became able to liberate women from male violence and oppression by arguing against. Tong says:

[. . .] Wollstonecraft did present a vision of a woman strong in mind and body who is not slave to her passions, her husbands or children.

For Wollstonecraft, the ideal woman is interested in fulfilling herself it by self-fulfillment is meant any sort of pondering to duty distracting desires than in exercising self-control. (16)

Wollstonecraft never believed that women possess emotional, fragile and submissive nature only. For her, they can equally perform the reason. As patriarchy doesn't show sincerity in thinking, in turn, degrades and subjugates women, Wollstonecraft pours challenging anger.

After Wollstonecraft in the nineteenth century, female voices spread abundantly for the rights and equality of the women in public sphere. The women began forming their organization and commission with the demand of same amount of payment as the male counterparts in the job of public importance. Such step also rescued situation in the time of industrial revolution. Similarly some of the novelists of the time, Jane Austen, George Eliot, Bronte Sisters extended awareness through their novels regarding the coexistence of women with that of men in the society.

Mainly the twentieth century remained landmark phase to deal the manifold concerns of the position of women in all spheres of life--social, political, cultural, economic. To raise the status of women rescuing them from their long remaining

peripheral location determined by patriarchy, twentieth century feminist critics and scholars contributed greatly. By exposing the age-old binary between male and female in all aspects of humanity and by subverting these binaries considering them as not natural, but mere construction of the society and civilization, the feminist critics like Virginia Woolf, Simon de Beauvoir, Elaine Showalter, Mary Ellman, Kate Millet, and others played crucial role.

Virginia Woolf, in her critical work *A Room of One's Own* (1929), advocates for the equality of the women with men in the society asserting the existing socio-cultural values as sexually discriminatory. Questioning the dominant male literary traditions since ancient to the present, Woolf puts forward alternative literary conventions in which men and women get equal space to develop their literary creativity and potentiality. By challenging the prevalent norms and showing the alternative ways for the women's possibility of creativity, Woolf argues:

[. . .] when they come to set their thoughts on paper--that is that they had no tradition behind them, or one so short and partial that it was of little help. For we think back through our mothers if we are women. It is useless to go to the great men writers for help, however much one may go to them for pleasure. Lamb, Browne, Thackeray, Newman, Sterne, Dickens, De Quincey--whoever it may be--never helped a women yet [. . .]. (824)

With her radical feminist thought, Woolf awakens the female writers to be self-reliant and self-dependent. She is clear in her remark that if women writers knock the doors of male writers for help, male writers in stead of helping them, limit them within male ideology for the perpetuation of male normativity in literary activities. Debunking such tradition in literature, Woolf makes an announcement for the women writers to

found their own literary space to liberate themselves as independent beings in the arena of literary endeavors. Hence Woolf wants to reconfigure the systems and values that were unanimously drawn and free from the perspectives of male.

Simon de Beauvoir, in her book *The Second Sex* (1949), has emphatically subverted the existing hierarchy between men and women. She defies the male conviction of othering women as not a natural fact but as a cultural construction. The definition of women as "other" and "the second sex" are mere fabrications of dominant patriarchal socio-cultural viewpoint. She resists, "One is not born, but rather becomes man"(7). Through this line she tends to dismantle the long-standing dichotomy prevalent between men and women. The degraded or the "othered" woman is not what she is in real sense, but what she is at present is ideologically modulated. Beauvoir intends to say the predicament of present woman as "other" is due to the omni-present patriarchal biases of the civilization which the conscious women should discard to exist themselves as independent human beings.

Similarly, Beauvoir, in her most quoted work *The Second Sex*, heavily challenges the socially constructed myths. Myths always valorize patriarchy subjugating women. They create verticality between men and women. Man is primarily one and the woman is other. Man is subject, active and practical whereas woman is passive, object and impractical. She attacks the patriarchal myths of women presuming the female essence. In her own words, "the myth must not be confused with recognition of significance" (997). Beauvoir makes a staunch appeal to falsify the male dominated myths. They are false; they hinder the way to transcendence to women and validate that they should remain silent and serve men. That's why, such culturally patterned myths should be deconstructed to rescue women from their male-designed peripheral location.

Elaine Showalter through her often quoted work *A Literature of their Own* (1977) encourages women to create their own independent ideology so that women can free themselves from patriarchal oppression. Showalter's revision of women writers of the Victorian period adds new bricks to defy the existing male monopoly in literature. Her categorization of women writers into three phases asserts to dissect the position of women in the contemporary time. The first phase is the feminine phase (1840-1880) in which female writers imitate and internalize the existing male literary conventions. To Showalter, these female writers --George Eliot and Bronte Sisters saw the possibility of women welfare in the existing male canon. The second phase, she termed, is feminist phase(1880-1920) in which the feminists of the time are called radical who protested against the male values, cultures, literatures and other standards that oppressed the women in multiple ways. Actually, this phase determined the efforts for political and social equality and the women's literature was able to advocate minority rights and protested against unjust treatment of women. Elizabeth Gaskell and Francis Trollope exemplified the feminist literature. The third phase (1920 onwards) is female phase, which rejected both imitation and protest, and turned to female experience as the source of women's autonomous art. The writers of this phase envisioned separate female aesthetics, contemplated the possibility of distinct female language, celebrated the internal experience and consciousness. In this way, Showalter's proposition of the women's independent position subverts the traditional binary between men and women.

Mary Ellman, in her work *Thinking about Women* raised the feminist issues of oppression in patriarchal framework. Her work, the modern American criticism, brings out the derogatory stereotypes of women in male created literature. With her subversive point of view, she opposes such stereotypical representation of women

considering them as mere constructions.

Kate Millet boldly questions the power holding role of patriarchy in her book *Sexual Politics*. She opposed the direct or indirect oppression of women by the male power. For her, 'sex' is a biological phenomenon, but gender is a concept which is culturally acquired sexual identity. She regrets all such cultural constructs. Raman Seldon analyzes, "Millet and other feminists have attacked social scientists who treat the culturally learned 'female' characteristics (passivity, etc) as natural, [. . .]. Sex 'roles' as perpetuated in society are in her view repressive" (138). For her, one can't create hierarchy between men and women in the lines of society that the culture has drawn. Rather the imposed epithets are to be exposed as spurious. Wilfred L. Guerin and others overview, "[. . .] her reading of D.H. Lawrence, Norman Mailer, Henry Miller, and Jean Janet offered a powerful challenge to traditional social values of capitalism, violence against women, crude sexuality, and male power in general, while it also assaulted the reigning formalism in literary criticism of her day"(199). As the writers argue, women endured more severe treatment than other kinds of discriminations. Her identification of degrading representation of women marked the repudiation of the patriarchy, its ideology and culture.

Feminism, as a political movement, awakened women to bring a change in the society for women's right of liberty, equality, property, education and so on. This female awareness movement helped to change the condition of women. In a patriarchy, women were constrained by society and culture. But female awareness movement encouraged women to challenge what it means to be female in a male governed society. It tried to dismantle the conventional pattern to establish nonsexist ones. The issues like identity, self individuality and freedom became the common features for feminists to awaken women.

Female Masculinity

Female Masculinity came in to being in direct opposition to a more generalized discussion of masculinity with in cultural; studies that seems intent on insisting that masculinity remain the property of male bodies. It is a full-on attack on the idea that masculinity is exclusively or even primarily the property of men. On the contrary, women have been practicing their own, alternative, masculinities for at least two hundred years. Female Masculinity aims to help restore a sense of butch pride, and to validate the entitlement of women to their own masculinity. There is s much to debate and disagree with in Female Masculinity. While talking about female masculinity, rebellious attitude of women who openly dare to challenge the monolithically charged patriarchy and its material effects in the life of women by dismantling the so-called traditional roles assigned to women. They not only pour their wrath against the patriarchy but also carry out such activities which were exclusively regarded as of males.

In *Female Masculinity* Judith Halberstam takes aim at the protected status of male masculinity and shows that female masculinity has offered a distinct alternative to it for well over two hundred years. Providing the first full-length study on this subject, Halberstam catalogs the diversity of gender expressions among masculine women from nineteenth-century pre-lesbian practices to contemporary drag king performances. Through detailed textual readings as well as empirical research, Halberstam uncovers a hidden history of female masculinities while arguing for a more nuanced understanding of gender categories that would incorporate rather than pathologize them. She rereads Anne Lister's diaries and Radclyffe Hall's *The Well of Loneliness* as foundational assertions of “female masculine identity” (13). She considers the enigma of the stone butch and the politics surrounding butch/femme

roles within lesbian communities. She also explores issues of transsexuality among "transgender dykes"-lesbians who pass as men-and female-to-male transsexuals who may find the label of "lesbian" a temporary refuge. Halberstam also tackles such topics as women and boxing, butches in Hollywood and independent cinema, and the phenomenon of male impersonators.

Female Masculinity signals a new understanding of masculine behaviors and identities, and a new direction in interdisciplinary queer scholarship. Illustrated with nearly forty photographs, including portraits, film stills, and drag king performance shots, this book provides an extensive record of the wide range of female masculinities. And as Halberstam clearly “demonstrates, female masculinity is not some bad imitation of virility, but a lively and dramatic staging of hybrid and minority genders” (17).

Halberstam makes a compelling argument for a more flexible taxonomy of masculinity, including not only men, who have historically held the power in society, but also women who embody qualities that are usually associated with maleness, such as strength, authority, and independence. Fleshing out her argument by drawing on a variety of sources--fiction, films, court documents, and diaries--Halberstam calls for society to acknowledge masculine lesbian women and value them.

Female Masculinity strives and aspires to subvert the monolithically emerged male masculinity. As subversion refers to an attempt to overthrow structures of authority, as in the case of feminists, it is an overturning or uprooting the power structure of patriarchy. As feminist writers have prescribed a very broad form of subversion which is not, directly, the governing realm which should be subverted in their view, but the predominant cultural forces, such as patriarchy, and male masculinity.

Chapter III

Christine Francis as a Challenge for Patriarchal System in *Hotel*

Hotel depicts the defiance of female characters against the male imposed norms and values. It shows the female tendency to revolt against the male created society. The female characters in this novel seem to disobey the male rigid norms and live their life in their own way. Threatening their male imposed values and tries to subvert all the methods which are used for the domination of the weak sex. The novel shows the submission of female by the male; it also cleverly portrays the head male dominating the minor males. In a way it could be seen the tendency of Radical Feminism hatching in the story. It is crystal clear by the regular defiance of three important characters: the Duchess of Croydon, Christine Francis and Marsha Prescott that they are hell-bent to take their stand and to fight for their self female identity.

One can sense in the opening page of the novel that Catherine Francis is such kind of character, who will stamp over the male created norms of etiquette. She subverts the norm that only male persona's are subjected to smoking. I can see her haughtiness and courage to accept the cigarette from Peter McDermott as the novel goes forward like, "Coming forward, she accepted a cigarette and McDermott lit it, and then did the same for himself. He watched as she inhaled" (7).

Women in every sector, who were earlier dominated and kept into restrictions by male domain, asked for their identity and equality. The term "Feminist" came into use in English during the 1880s, indicating support for women's equal legal and political rights vis-à-vis to men. Radical feminism was first fully articulated in the late 1960s and it argues that men's patriarchal power over women is the primary power relationship in human society. Radical feminists in Western society believe that the root cause of all other inequalities is the oppression of women; some radical feminists

acknowledge the simultaneous and intersecting effect of other independent categories of oppression as well.

These other categories of oppression may include, but are not limited to, oppression based on gender identity, race, social class, perceived attractiveness, sexuality, sexual orientation, and ability. Patriarchal theory is not always as single-handed as the belief that all men always benefit from the oppression of all women. Patriarchal theory maintains that the primary element of patriarchy is the relationship of dominance, where one party is dominant and exploits the other party for the benefit of the former. Radical feminists have often claimed that men use social systems and other methods of control to keep non-dominant men and women suppressed.

Radical feminists believe that eliminating patriarchy, and other systems which perpetuate the domination of one group over another, will liberate everyone from an unjust society. The influence of Radical Feminism can be seen in the adoption of these “personal” issues by even liberal-feminist.

Radical feminism in simpler forms also indicates that women are not docile and they are not going to tolerate any misbehaving from the male society. Equality is what their demand is. So if they are treated badly then sudden outcry of protest is what we witness. Same situation can be noticed in this novel. When a small accident occurs in the hotel, when a waiter over talks with the Duchess of Croydon, she came out with a sharp protest against this misconduct:

Our entire evening has been ruined,’ the Duchess insisted.

My husband and I decided to enjoy a quiet evening in our suite here, by ourselves. We were out for a few moments only, to take a walk around the block and we returned to supper- and this! (17)

Patriarchy always imposes curtailment or a boundary towards women's freedom.

Thus, for example Adrienne Rich's account of patriarchy in *Of Woman Born*

explicitly abstracts the position of women from any social context. She says:

Under patriarchy, I may live in purdah or drive a truck; I may rise my children in a kibbutz, or be the sole breadwinner for a fatherless family... I may serve my husband his early-morning coffee within the clay walls of barber village or march in an academic procession; whatever my status or situation, my derived economic class or my sexual preference, I live under the power of the fathers, and have a access only to so much of privilege or influence as the patriarchy is willing to accede to me, and only for so long as I will pay the price for male approval. (58)

She is not the one to mess with, she is meticulous about her environment and she is shown not to allow any misconduct, if anything like such occurs she instantly comes in a belligerent mood to defend her identity. As I can see in the novel she asks for the detail report for this misconduct to the manager of that hotel. "Turning to Peter, she snapped, 'I insist on a full report being made to Mr. Trent, and you may inform him that I expect a personal apology.'" (18)

So it senses the strength in the character of the Duchess. She behaves in a routine manner and she won't tolerate any misbehaving from any persona. She is out there to defend her stand. By nature she is not submissive towards the male needs and ready to battle any situation. Further, when Duchess protests against her husband that she takes the full control over her husband's life and she even engages herself in a conflict with him by scolding her bitterly:

You must have been insane,' the Duchess of Croydon protested.

‘Absolutely, abysmally insane.’ I was doing the best I could. The very best, after your incredible folly, to establish that both of us spent a quiet evening in the hotel. I even invented a walk that we went for in case anyone saw us come in. And then crassly, stupidly, you blunder in to announce you left you cigarettes in the car. (31)

The Duke seems suddenly in the back foot and apologizes for his drunken behavior and immediately asks for sorry for his folly. (30) The Duke is drunk and in his drunken rage tries to entice the Duchess and moves his hands towards her with some obscene words, but suddenly the Duchess burst into rage and protests his move and replies him: “Stop it! Stop it! You . . . you lecher!’ Her face was white, her voice high pitched. ‘I don’t care if the police catch you hope they do! I hope you get ten years!’ (31). This lines proves that she don’t have any sympathy for her husband and she is not kind of women who will tolerate her husband, who is drunk all the time and asks a lot from her wife. She is beautiful but rather robust from within and she lacks the emotional quality of the weaker sex. She is such kind of female character who will take her own moral stand and fight even with her husband.

In the novel her husband is involved in an accident. By this incident both the Duke and Duchess are in grave trouble but she is shown as calm character who in any situation knows to maintain her composure. As these lines from the novel portrays her masculine character: “Even in moments of crisis the Duchess was accustomed to breakfasting well. It was a habit carried over from childhood at her family’s country seat of Falling brook Abbey where breakfast had always consisted of a hearty meal of several courses, often after a brisk cross-country gallop.” (104)

Further it is shown in the novel that she dominates even her brother Geoffrey, as when he puts forward that it will take a weeks to settle the accident issue, she

erupts:

We simply cannot wait weeks,' the duchess insisted. You'll have to take my word, Geoffrey, it would be a ghastly mistake not to make an effort now.' What I'm asking is for the family's sake as well as our own. Surely you can accept my assurance on that. (106)

The Duchess is shown to have complete control over her husband and she never hesitates to participate in his habit of drinking and she too in the mid part of the novel is seen enjoying drinking with her husband, drinking which is said to be a complete male activity is completely ignored by the Duchess in the latter part of the novel.

(108)

As her husband is involved in a car accident, she tries to negotiate the person who blackmails her regarding this accident by paying the asked sum, but she is seen more masculine in this negotiation too. Her husband is rather shown as a feminine character and doesn't talk much. The blackmailer Ogilvie has a habit of smoking cigar, so when he smokes in front of the Duke and the Duchess, she instantly points at the half-burned cigar in the fat man's mouth. "My husband and I find strong smoke offensive. Would you kindly put that out" (126).

Her husband tries to give his opinion in this matter which she disregards by saying:

You have completed your hysterical outburst, there was no answer, and she continued, 'May I remind you that you've needed remarkably little persuasion to act precisely as you have. Had you wished or intended to do otherwise, no opinion of mine need have mattered in the least. As for leprosy, I doubt you'll contract it since you've carefully stood aside, leaving all that had to be done with that man, to be done by me.

(188)

She is such kind of woman, who knows how to keep her husband's health in order, if he drinks excessively then she will even throw her husband's liquor in the bathroom sink. And she orders him to have no more of drinks. (295)

The Duchess is shown as a strong character, who is not even scared with the state of the police as when Peter McDermott accuses her husband of being involved in the murder she retorts by saying:

Accusations are your business. You appear to specialize in them. I will, however, make one to the effect that this hotel has proved disgracefully incompetent in protecting the property of its guests. I assure you that you will hear a great deal more of this" (337)

Thus researcher can say that Duchess of Croydon is shown as a role model for the disapproval of male hegemony and exploitation, she is the role model to carry the torch of Radical feminism. Radical feminists believe that eliminating patriarchy, and other systems which perpetuate the domination of one group over another, will liberate everyone from an unjust society. As a form of practice, radical feminists introduced the use of consciousness raising groups. These groups brought together intellectuals, workers and middle class women in developed Western countries to discuss their experiences. During these discussions, women noted a shared and repressive system regardless of their political affiliation or social class.

In the novel other female characters too are shown defying the male code of conduct as Christine Francis is a bold character who copies the male way of living by getting into the male proclaimed activity, she smokes make love with her office senior and she doesn't hesitate to dine with a old person, who is rich and for some time she seems totally engrossed with the thought of this old man and starts to love him. She

contemplates that she might be supposed to be a call girl by her fellow bell boy Herbie Chandler, in the hotel and she is flattered by this thought in the novel. (20)

She has a relationship with her senior Peter McDermott and mostly it's Christine herself who ignites him and starts the love making in their relationship. She is an active persona in this novel, who is a challenge towards her male counterpart. She plays the role of a seductress in this novel, which is never into two minds of playing games with any male persona. She is outright and straight forward to keep her words of passion and love, whenever necessary. Mostly she is the driving force in this novel. Her thoughts in the novel rather give us a vivid description of her character in the novel:

It isn't fair,' Christine objected. 'All we've talked about is me.' She was conscious of Peter's masculinity. And yet, she thought, there was a gentleness about him too. She had seen something of it tonight in the way that he had picked up Albert Wells and carried him to other room.

She found herself wondering what it would be like to be carried in his arms. (61)

Her such thoughts presents that she is not a demure kind of woman rather she is an action oriented woman. She believes in the symbol and she is sheepish regarding the respect a woman must get in any kind of job. She makes notes and check whether a woman is exploited in the office or not.

Modern feminist, Kate Millet's *Sexual Politics* (1977) signifies a significant stage in 'political' feminist writing on literature. Millet's use of the term 'patriarchy' described the cause of women's oppression. Men enjoy power through constraint women. The feminist analysis of politics, therefore, rose from the fact that women have been excluded from the exercise of political power.

Women are still under represented in formal political institutions and decision making bodies worldwide. Millet devotes a large section of her book to ‘deconstructing’ the portrayal of sex in the work of four major twentieth-century writers (D.H. Lawrence, Henry Miller, Norman Mailer and Jean Genet) so as to reveal the crude sexual domination involved. Love, too, can be but a confidence trick, part of a patriarchal ideology designed to hide the realities of power; not until patriarchy has been overthrown and sexuality radically transformed can men and women relate in any ways as equal human beings.

Christine instead in this novel seems deconstructing the male norms. When Peter talks about a girl, fumbling in her handbag for the key to her apartment. She says that “It’s a dual symbol, the apartment shows woman’s independence, but losing the key proves she’s still feminine. Here! – I’ve found it” (151).

She is a woman, who is not docile rather she knows better how to get a man and rather being a recipient like other woman, she is the first to make love with Peter. She doesn’t wait for his love or his favor rather it is she who makes the first move as:

His arms reached out and she came to him, at first plainly, then with mounting, fierce excitement. Her lips formed eager, incoherent sounds and discretion fled, the reservations of a moment earlier dissolved. Trembling, and to the pounding of her heart, she told herself: whatever was to happen must take its course; neither doubt nor reasoning would divert it now. She could hear Peter’s quickened breathing. She closed her eyes. She felt herself kissed gently. He whispered, ‘You were right. Let’s give it time. (153)

These lines show that she is rather active and igniting force in the love making scenario. She is shown as a woman of substance, who walks step by step with the

male society.

Though the idea of feminism itself seeks to study the existence of women in the patriarchal society, existentialist feminism founded and elaborated by Simone de Beauvoir primarily focuses on Sartrean notion of existentialism: existence precedes the essence. Beauvoir raises this issue regarding woman who has been essentialized in the society with certain stereotypes like woman as a flesh, related to nature, vale of blood, open rose, siren, the curve of hill, the fertile soil, the sap, the material beauty and the soul of the world. Several essentialist thinkers believe that the woman is doomed to eminence but has a passivity to bestow peace and harmony. Beauvoir's central attack is on the attitude of the scholars and writers towards woman's position. According to them, woman is a 'privileged other'.

Her work *The Second Sex* is the narrative of women's existential otherness. A mark of otherness is one's inability to shape one's psychological, social and cultural identity. Men believe that women cannot transcend because transcendence is a spiritual sublimity which can only be attend by men. They project women as inherently demure creature and man powerful and virile so that the later can achieve transcendence. Some male critics attribute mystical to woman.

But Christine is shown as a brave character in the novel that will fight back any wrong deed from his male counter part; she even uses words of irony, when she suspects Peter two-timing her with Marsha Prescott. She lambasts him by:

Well, I can understand that. Who wouldn't be confused with so many woman under foot? I hope you have a delightful evening. Speaking as a woman let me advice you that little Miss Prescott bears as much resemblance to a child as a kitten to a tiger. But it would be fun I should think – for a man – to be eaten up. (179)

The above paragraph shows that she is possessive regarding her man, though she is intelligent and asks him to be careful for the pitfalls with the next woman. Her clairvoyance towards Peter shows that she is not allowing giving her man easily to a third lady.

She is such kind of woman who dares to pay her own bills, it doesn't not matter however rich her male counterpart is the line portrays it well:

I have a friend, who likes dining-room service- an elderly Gentleman named Mr. Wells. We'll be in for dinner tonight. I want you to make sure that his bill is light, though not so small that he'll notice. The difference you can put on my account. (272)

When she is waiting for Peter and he comes late, she warns him, "Don't marry a hotel man, there's never an end to it. It's a timely warning, I hadn't told you, but I've a crush on that new sous-chef. The one who looks like Rock Hudson. Do we have more troubles?" (53).

Thus, it can be guessed from her statement that, she is not demure kind of woman rather she believes in making her own decision, paying her own bill and facing her male counterparts by her own intuition.

The third important character of this novel is a nineteen year old girl Marsha Prescott; she is the daughter of an aristocratic father. She is rebellious towards her father's regime and she has the tendency to revolt time and again against her father's strict rules. She is introduced in the novel by the writer as neither a girl who is neither a spoilt child nor a demure and passive girl. Rather she is adventurous. She sets out with her four friends into this St. Gregory hotel, where her friends try to rape her. But luckily she is saved by a black boy and later she took rests in Peter's room.

Later, one-sided relationship develops from her side. She is a bold character

who herself proposes Peter. Peter is rather passive in this relationship and she is the active force. The novel introduces her in such way: “It had been a mistake to come here. But as always, and rebelliously, she had sought something different, which was what Lyle Dumaire had promised, Lyle whom she had known for years and dated occasionally, and whose father was president of one of the city’s banks as well as a close friend of her own father” (36).

It is usual to assume that she is a girl who is seeking for company especially a male company. The writer further presents her character vividly to the reader as: Youth was a dull time, Marsha often thought, especially when you had to share it with others the same age as yourself. There were moments – and this was one – when she longed for companionship that was more mature. She is not a passive girl, rather she won’t succumb towards the male force that easily, when the foursome try to rape her, she takes the offense root rather by biting one of the boy’s hand fiercely. As she too felt her teeth go into flesh, meeting bone (42).

She is valiant in making her own decision, after what she suffered she is recovering in Peter’s room. Other day she is asked by Peter to left for her home. But she replies: “I’m sorry it took so long. So if you don’t mind, I thought I’d stay on for tonight, at least. I am not sure. Maybe it’s because I want to recover from what happened yesterday, and the best place to do it is here” (97).

But the real reason was that she was beginning to like Peter’s company, so her heart was saying to be there for another day or two. Later as the plot develops she calls Peter for a candle light dinner in her home and proposes her. When Peter suspects her sudden muteness in the dining table he asks her: “You’ve suddenly become quiet.’ I know. I was wondering how to say something.’ You might try directly. It often works. ‘All right. I’ve decided I want to marry you” (240).

These lines show that she is not waiting any action from Peter, rather she is conscious enough to propose herself, so that he might not get involve with someone else. She wants to cash him as soon as possible. When Peter seems in disarray i.e. her father would be a worried man by her decision, she convinces him by saying that:

He always listens to reason and I know I could convince him.

Besides, he'd like you. I know the kind of people he admires most, and you're one. There's something else. It isn't important to me, but it would be to him. You see, I know – and my father would too – that someday you'll be a big success with hotels, and maybe own your own. Not that I care about that. It's you I want. (242)

Researcher's assumption from the above line is that she is a cunning girl. She knows how to manipulate the words for her own benefit. She knows the trick of getting something for her. Though she is only nineteen years of age, yet she sounds so mature and diligent in this statement. Later it is revealed by the maid in her house that, she had fabricated a lot of things only to acquire Peter. Peter is shocked to hear such revelation. Yet Marsha is shown as a rebellion in this novel.

Inferior Male vs. Superior Male

Radical Feminism not only voices for the female agony and pain only of women, rather it notice and cares about the domination of inferior male too, by their counter parts, we could say superior male. Patriarchal theory is not always as single-sided as the belief that all men always benefit from the oppression of all women. Patriarchal theory maintains that the primary element of patriarchy is the relationship of dominance, where one party is dominant and exploits the other party for the benefit of the former. Radical feminists have claimed that men use social systems and other methods of control to keep non-dominant men and women suppressed.

As the submission by the head male towards their fellow weak males are also condemned by the radical feminist. There in the novel Peter McDermott is being subjected of domination by the owner of the hotel Warren Trent. Though Peter McDermott is a capable and well educated persona, he is paid meagerly and mostly dominated and kept mum by the owner. It can further be seen racial discrimination too in this novel, the superior whites dominating the blacks.

There in the novel that the case of superior male dominating the inferior is widely prevalent, as the novel unfolds. I see four white boys trying to rape a girl, and when a Negro boy comes to rescue her. He is been beaten badly by the whites. It is evident in the novel by the way Stanly Dixon address the black boy: "Take a look, fellas, Take a look at who's giving Orders. All right, nigger boy, you asked for it". (43) Even from Dixon statement that he was behaving the black boy like an animal. He has the attitude of being superior to the black boy so along with his four friends he beats the black boy very badly.

When the rape attempt is foiled by Peter McDermott and when finally the girl is saved from the savage, McDermott too accuses the black boy in the beginning, because in his view the boy is needlessly arrogant and supercilious, seeming to combine a distrust of any proffered friendliness with a perpetual chip on his shoulder. (45)

There is the domination of superior male towards the inferior being continued throughout the novel. Warren Trent dominates Peter McDermott throughout the novel. Even when McDermott simply asks for Ogilvie, the chief house officer of the hotel, Trent rebukes him with by saying with red face:

You heard what I said. Forget Ogilvie! It makes things difficult if there's something to be done. Curtis O'Keefe is checking in today. He

wants two adjoining suites and I've sent down instructions. You'd better make sure that everything's in order, and I want to be informed as soon as he arrives. (75)

it is sensed from this statement that Trent is in a sense exploiting McDermott to follow his every other, and he is like a marionette to follow him. Even slightest opinion of McDermott is not counted in front of the hotel owner.

The case of such domination prevalent in this novel, as when fortune fluctuates, Warren Trent is close to being a bankrupt. He is offered a hefty price by a rich tycoon of hotel business Curtis O'Keefe. So as Trent lose his position he too is seen addressed churlishly by O'Keefe: "In any event, Warren, it's time you were of the hotel business" (146).

The hotel rule is to not let Negro person any suite in the hotel. Dr. Ingram who is a Negro is denied any room by the hotel staff so he feels offended and had to live the hotel in hurry. Though Peter McDermott is aware of the situation, he too is helpless and he too can't change the rules with proper consent, anyone can understand with his statement:

What was said a moment ago is unfortunately true. A delegate to a convention in this hotel, with a confirmed reservation, was refused accommodation. He was a dentist – I understand, a distinguished and and incidentally a Negro. I regret to say that I was the one who turned him away. (372)

Thus it can be assumed that, domination of lower race was a rule of St. Gregory hotel. There was no law for the wellbeing of Negro people. They were doomed to face the unjust behavior and hatred by the whites and they were not allowed to take a room in this hotel, only for being black by birth.

Warren Trent is represented as a rich and bully persona in this novel, who is seen dominating and behaving very badly to his employee. He is shown as a cold-blooded business man, with no emotions for his employee Tom Earlishore, to whom he is friend of thirty years. In the latter part of the novel Trent is there to meet Earlishore in the bar where it is seen total disrespect for the old man and accuses him of stealing drinks from the bar and fires him:

It's the last drink you'll ever mix in my hotel. Don't con me, Tom,
You've cheated and you've stolen and like all cheats and thieves
you've left a trail behind you. You've done that long enough. Now get
out of the hotel and don't ever come here. (194)

This indicates that Trent could hire and fire his employee with his free will. Rather than judging a person from his good work, it's Trent's opinion to succumb to his own mood. I see a sheer dominance which does not fall under the judgment of fairness. Earlishore an old employee in that hotel deserves a fair treatment, which he is denied by Trent.

There the head of the chef a French nationalist, Andre Lemieux is guided under the tutelage of M. Hebrand. Though the former is a better chef in all the degree, a chef is required. He has been doomed to follow M. Hebrand's rules, though denied to think about the betterment of the hotel. It is seen in the latter part of the novel when Lemieux pours his gloomy thoughts to Peter McDermott:

I am a good chef; others would tell you. But it must be that a good chef
is happy at what he does or he is no longer good. Yes, monsieur, I
would make changes, many changes, better for the hotel, for M.
Hebrand, for others. But I am told -as if an infant – to change nothing.
(210)

Lemieux had been deprived from his work. He was not enjoying his work, of chef, which is a passion for a chef. He was been sidelined by the upper management. He aimed to change the rules of the hotel. But much to his chagrin, he was suffering from a mental anxiety due to the domination from his upper staff.

Curtis O'Keefe's remarks for his employee, when something is misplaced. He fumes with anger and forgets the social code of conduct and lambasts towards his staff, "Oh yes! Of course you'd see it that way. Disloyally! Stupidly! I'm surrounded by fools! Fools, fools, fools! You're a fool! It's why I'm getting rid of you. Replacing you with someone else" (288).

Reader assumes that Curtis O'Keefe is a character, who believes in use and throw rule. Whenever he likes some person, he took them as his employee and when mood swings he fires such person out from his company. Like this the story of three main characters who are the female protagonists in the novel, Christine Francis, Duke of Croydon and Marsha Prescott, who throughout the novel seems subverting the male norms and value, the male construction of a female identity i.e. of a docile and submissive female persona is defied time and again by these three female characters throughout the novel.

IV. Conclusion

Catherine Francis a Valiant Woman

Arthur Hailey in his novel *Hotel* presents the suppressed female characters and also the suppressed male characters with equal sympathy. He cleverly presents us the hidden domination imposed by the patriarchal society and the female character's defiance to obey such rules, gives us a trace of radical feminism. Domination and defiance both occupy the center stage of the novel. It is the domination of female characters like Catherine Francis, Duchess of Croydon or Marsha Prescott. The novel witnesses the continuous backlash from these lady characters in the novel, to ask their existence and identity in a male dominated society. The domination of Peter McDermott by the owner of the owner Warren Trent too suggests that, the former is waiting for an ideal opportunity to break through from this domination.

Female characters are presented in this novel as valiant women, who fight with the male society with determination in order to achieve their freedom. They are not like the women, who succumb easily with male values, rather they are presented as a fighter and as a determined character, which has the trace of masculinity in their character and they have the guts to walk step by step with the male dominated society. In short it can be said these three women's represents the new woman. Catherine Francis is shown as a character, who denies to submit with the male desire, rather she is such kind of woman who will keep her desire as the primary over the male desire. She chooses her partner with her on consent, rather than being passive spectator, she is ready to prance and make the first move towards her man.

Duchess of Croydon is shown as the character which consists of strength and etiquette. She is reluctant to take orders from her husband, Duke; rather her husband is shown as the docile and submissive character throughout the novel. She is seen

dominating each and every scene in this novel. Though initially one might mistaken her for being an arrogant aristocratic woman, who is hell bent to take her desirable thing by any means. But latter in the story I am forced to accept it that she is rather a shrewd woman, who knows the pros and cons of this male dominated society. She is shown as an unorthodox female character in the male dominated society. From feminist perspective I can say her rather as robust and shrewd character, who takes her own decision without her husband's consent.

Marsha Prescott is a teen character who is in the threshold from a child turning in to a woman. She is rather shown as an active character, who in order to get her desirable man, could go to any extent. She is fearless to hide the truth and tell lie to achieve her man. Thus to conclude, these three woman's are the main protagonist of the novel, they are shown as a quintessential figures to defy the male norms and set their own rules, whereas Peter McDermott is a character who is continuously dominated by the owner of the hotel in this novel, which vividly presents the domination of the inferior male by the superior.

Thus, the three female characters in this novel as valiant women, who fought with their male society with determination in order to achieve their freedom; unlike other women they are radical in their nature. They are not like women, who surrender easily to male values. These women are determined characters, who have the trace of masculinity in them and they have the guts to walk step by step in the male dominated society. Continuously they are counter the patriarchal norms, in another words they are the new women

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms*. Bangalore: Prism Books, 2004.
- Adams, Hazard. Introduction. *Critical Theory since Plato*. Ed. Adams. Orlando: Harcourt Brace Jovanovich College Publishers, 1992. 1-9.
- Barry, Peter. *Beginning Theory*. Manchester: Manchester University Press, 1995.
- Beasley, Chris. *What is Feminism?* Sydney: SAGE Publications, 1999.
- . *Gender and Sexuality: Critical Theories, Critical Thinkers*. London: Sage, 2005.
- Beauvoir, Simon de. "The Second Sex." *Critical Theory since Plato*. Ed. Hazard Adams. Orlando: Harcourt Brace Jovanovich College Publishers, 1992. 993-1000.
- Bryson, Valerie. *Feminist Political Theory*. New York: Paragon House, n.d.
- Figs, Eva. *The Patriarchal Attitudes*. London: Faber and Faber, 1970.
- Gaarder, Jostein. *Sophie's World*. London: Phoenix House, 1995.
- Guerin, Wilfred L., et.al eds. *A Handbook of Critical Approaches to Literature*. 4th ed. New York: OUP, 2004.
- Hailey, Arthur. *Hotel*. New Delhi: Rupa, 2005.
- Halberstam, Judith. *Female Masculinity*. Durham: Duke University Press, 1998.
- Mautner, Thomas. *A Dictionary of Philosophy*. Massachusetts: Blackwell Publishers, 2004.
- Millet, Kate. *Sexual Politics*, Chicago: Uillinois, 1968.
- Moi, Toril. "Feminist literary Criticism." *Modern Literary Theory*. Eds. Ann Jefferson and David Robey. London: B.T. Batsford Ltd, 1998. 204-21.
- Morgan, Robin. *Sisterhood is Powerful*. New York: Vintage, 1970.
- Rich, Adrienne. *Of Women Born*. London: Virgo, 1977.

- Savage, Peter. "Hailey's Commentaries." *Public Administration Review* 39.2 (Mar.-Apr., 1979): 184-87.
- Seldon, Raman. "Feminist Criticism." *A Reader's Guide to Contemporary Literary Theory.* 2nd Ed. London: Harvester Wheatsheaf, 1981. 134-54.
- Snitow, Ann. *A Gender Diary: Conflicts in Feminism.* Eds. Marianne Hirsch and Evelyn fox Keller. New York: Routledge, 1990. 10-26.
- Spelman, Elizabeth V. "Women as Body: Ancient and Contemporary Views." *Feminist Studies* 8.1 (Spring 1982): 367-76.
- Tong, Rosemarie. *Feminist Thought.* San Francisco: West View Press, 1989.
- Wollstonecraft, Mary. "A Vindication of the Rights of Women." in Adams 394-99.
- Woolf, Virginia. "A Room of One's Own". in Adams 817-25.