

Triubhuvan University

"Politics of Male Representation and Female Resistance in *Burmese Days*"

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Letter of Approval

This thesis titled "Politics of Male Representation and Female Resistance in *Burmese Days*" submitted to the Department of English, Ratna Rajya Laxmi Campus, by Bhagawati Pokhrel, has been approved by the undersigned members of the Research Committee.

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Abstract

This thesis deals with female resistance against male and patriarchal domination in Orwell's *Burmese Days*. The novel also presents devastating picture of both domestic corruption and British Colonial rule, where imperial forces dominate the native people as interesting but inferior. But the focus of this thesis is on the conflict between male and female characters and love-hate relations between them. I have used politics of male representation and female resistance as critical tool to analyze the text. Information has been collected through various resources including published books, essays and article as well as website reviews.

This fiction displays many instances of dominating mentality of characters who take females as weak, inferior, child-like and submissive characters. In the fiction male characters U Po Kyin, Mr. Flory and Mr. Verrall are shown as blind followers of patriarchal ideology who tend to dominate and confine women in one way or the other. However they are counterattacked by female characters eventually. So the love-hate relationship between males and females is well projected. The study concludes that even as women are initially shown as completely servile and subordinated towards the male, they ultimately resist and get victory over male domination.

Contents

| Page No. | |
|--|--|
| | Letter of Approval i |
| | Acknowledgements ii |
| | Abstract iii |
| | |
| Chapter 1: Introduction | |
| | Male Representation, Female Resistance and Politics 1 |
| | Literary Outputs 5 |
| | Historical Background 9 |
| | An Overview of the Novel 10 |
| | |
| Chapter 2: Theoretical Modality | |
| | Feminism 14 |
| | Third-word Feminism 22 |
| | Patriarchal Ideology 25 |
| | Politics of Male Representation and Female Resistance 30 |
| | |
| Chapter Three: Textual Analysis | |
| | Orwell's Protest against Patriarchy in Burmese Day 33 |
| | Impermanence of Patriarchal Dream 48 |
| | |
| Chapter Four: Conclusion | |
| | Females Defeat Patriarchal Dreams 51 |
| | |
| Works Cited | |

Chapter One: Introduction

Male Representation, Female Resistance and Politics

Society has long represented males as sterner sex compared to females. Male-Female relationship in society is largely influenced by the patriarchal norms and valued where females are regarded as weak and submissive.

The writers according to their patriarchal ideology try to present female as submissive, emotional, patient and inferior other than male they present female as the mysterious being but at the same time they explore their ideas by describing the same mysterious beings. According to Kristen Holst Petersen as discussed in his essay *First Things First*. "It would appear that in traditional wisdom behaving like a woman is to behave like an inferior being" (253). In this sense women were presented as weaker creature who had to behave as weaker one to prove their womanhood.

Even writers like D.H. Lawrence in his popular essay "Cocksure Women and Hensure Men" argued that women should not be very over smart in social front. In 1960s a revolutionary phase emerged in literary arena to counter the age old western philosophy and linguistics led by a French Philosopher Jacques Derrida. Taking advantage of the poststructuralist theory Feminist thinkers argued against male-centrism-male as centre and Female as margin. Some extremists started calling phallogocentrism to signify that men have dominated the world the way they like and thus they define women as subordinate and secondary.

Gender Discrimination is practiced even at the level of language use. A woman's socialization process teaches her a distinction between male and female in language. The linguistic feminists tend not only to discover the sexism in language

but also to attack the sexist aspects in the language where they find oppressive aspects for have paralyzed their gestures including their verbal gestures.

So, resistance took place after the long term oppression by the patriarchal society to subvert the politics of male's representation to fulfill their taste. Mary Wollstonecraft's

A Vindication of the Rights of Women (1792) is considered to be the first formal enhancement of feminist writing though many others had tried their hands before her too: Wollstonecraft in her book advocates for the political and social rights of women and argues that society never can retain women only in the role of convenient domestic slaves and alluring mistresses by denying their economic independence and encouraging them to be docile and attentive to their looks to the exclusion of all else. She stands as a whole against patriarchal society and its domination over female. She

views that "Patriarchal Society, traditional education system and the sentimental novels teach female to submissive, sentimental, emotional, which restrict them from power of judgment and power of reason" (397). Woolf voiced for radical change as women's freedom and for their suppressed values affecting the concept of power, family and social life that had been shaped by men in the past.

This study discusses how Orwell has projected the dominating mentality of his male characters who take females as weak, inferior, as the 'other' a commodity, a mere sexual object. The novel reflects the conflict between these two genders.

Through the presentation of the female characters resisting domination of patriarchal ideology, Orwell tries to project the picture of Burma during the 1920's. Women are presented as inferior and submissive characters who accept the patriarchal ideology but they resist and get victory over it at last. They are shown completely servile and subordinated towards the male but resist and conquer them at last. This political

representation of the females' and their resistance is characterized by the love-hate relationship between male and female. Orwell's *Burmese Days* textualizes male's politics in the representation of the female to serve their taste in Burma. It also textualizes the hatred of the male and female to each other. This study also helps to show how such representation of females gives birth to the resistance. It demonstrates their patriarchal ideology as well.

A host of critics have analyzed the novel from various perspectives but they have ignored the seemingly dominant aspect of the novel, i.e. love-hate relationship between the males and females. Gordon B Beadle and many other critics have criticized the novel differently, ignoring the dominant aspect like representation, marginalization and politicization of female representation and their resistance. One of the Orwell's critic Jeffrey Meyers opines *Burmese Days* as the symptomatic of the reaction against conventional portrayals of Burma. He writes, "In *Burmese Days*, George Orwell, is symptomatic of the reaction against conventional portrayals of Burma as a land of tinkling temple bells, gentle charming Burmans, and strong, silent Englishmen. The scene is Kyauktada District during the rebellion period, but there is nothing heroic about it"(462). According to Jefferson, this novel reacts against the conventional portrayal of Burma as most of the writers have presented Burma as a land of gentle, charming people.

In the similar way another critic, Hunter writes: "Orwell's methods as a novelist, however, were hardly at all fixed in the thirties. He was still in transition, still looking for an independent style, and still conscious of owing debt to older writers which he could repay only by imitation" (40). In this sense, Orwell includes the ideas of old writers to owe debt to them and even uses some modern ideas. So, his writing shows the transitional historical phase.

Similarly, one of the critics Philip internalizes the characters' economic condition in the novel. He writes: "All of Orwell's leading characters (with the exceptions of Flory in *Burmese Days*) are conscious of their poverty that puts them in touch with real poverty, the definitive experience of his heroes and one heroine, teaches the poverty of the new world"(49). With his sayings we can find the depiction of most of the characters in poor condition except the main character Mr. Flory which portrays the true picture of Burma after world war I, in Orwell's *Burmese Days*.

In the same manner another critic Fuller writes: "*Burmese Days*, is quite another story, a novel of much excellence which evidently is not a third person story. Though he is adroit and fluent at first- person narrative, he is better disciplined in the more objective form"(161). From his saying we can understand that *Burmese Days* is the novel written in a different technique, a third person narrative, from his other novels but this form makes him disciplined.

So, while reading the criticism of these critics, we see only the issues of politics, colonial mentality and poverty being raised but not of representation of female as patriarchal ideology and their resistance. So, this study is trying to research on the unexplored side of the novel and dig out the inner or hidden patriarchal ideology. Significance of this study is that it will enable the readers to comprehend how Orwell has expressed the mixed attitude of female's representation by the males and females' resistance against it. This study also intends readers to understand male ideology for the female and how they take female as other, submissive, marginalized, commodity to claim them superior, though many scholars have examined the different aspect of the novel. Yet this aspect of the novel is equally significant. So, it is important to explore this side of the novel to fully recognize Orwell as a feminist writer and *Burmese Days* as the outcome of his feministic mentality.

Literary outputs

George Orwell, pseudonym of Eric Blair (1903-1950), was born in Motihari, Bengal, the then British Colony of India, where his father, Richard, Worked for the opium Department of the Civil Service. He was sent to a small Anglican Parish School in Henley and won a scholarship to Eton. He was relatively happy at the Eton Collage. His academic performances at Eton played a vital role in moulding his awareness as regard to the financial gulf that separated him from the rest of his schoolmates.

He was influenced by his poverty stricken life so much that he thought it was better to take up some job rather than pursue his study. He was compelled to choose a different career altogether because of his aversion for study. As a result, he joined the imperial police in Burma. He did not develop any liking for his service because of his hatred of Imperialism although he served in Burma for five years. He was depressed by the idea that he belonged to a force engaged in oppression. He was now determined to be a writer, and adopted a pseudonym as one way of escaping from the position in which his birth and education had placed him.

He went to Paris to try to make a living by teaching after he resigned his job from Burma. He made his first attempt at writing after he joined a new job. His first book *Down and Out in Paris and London* (1933) recorded his experiences in Paris and in England. He wanted to learn the life of the poor at first hand; therefore he voluntarily made a trial of destitution. He learned from actual experience what is felt like to be unemployed and hungry. Orwell's selection of the theme of poverty as the initial outlet for his creative aspiration might also be viewed as a logical consequences of his early literary interests. Similarly, *A Clergyman's Daughter* (1935) describes a number of scenes of destitution in northern England.

“The Road to Wigan Pier” (1937) was the outcome of the couple of months that Orwell spent in the north of England. The book reveals a profound insight into the squalor and demoralization of the working class life that he saw there. In this reportage, he further explains his experiences with the unemployed people. He experiences the suffering of destitution himself with other poverty stricken people.

Orwell left for Spain at the close of 1936 to fight the Republican Cause. *Homage to Catalonia* (1938) describes his experiences during the Spanish Civil War. He went to Spain during the civil war of Spain as reporter but he stayed to fight for the loyalists. This book was also the outcome of what he saw of the communist in Spain. In it he described his admiration for the apparent absence of a class structure in the revolutionary areas of Spain he visited. He also depicted what he saw as the betrayal on that workers, revolution in Spain by the Spanish communist party, abetted by the Soviet Union and its Secret police after its militia attacked anarchists in Barcelona in May 1937. Along with this book the essay “Looking Back on the Spanish” was a personal discomfort and political disillusionment. George Orwell was a down-to Earth writer who chose to direct his intelligence and his literacy skill to some of the things that matter to ordinary people as well as to bookish people: problems of war and peace, work and pleasure, and the politics of the time he lived in. Orwell's works are directly connected to the events of his life. He wrote only about the things he had observed first hand. His works directly commented on the societies time in which he lived, and his strong feelings about social injustice and oppressions. These were the motivating forces behind all his writing. David Daiches makes the following remarks:

His autobiographical works, *Down and out in Paris and London*, *The Road to Wigan Pier*, and *Homage to Catalonia* cut through the sentimentalities of fashionable left wing reporting by stressing uncomfortable truths ignored by left as

well as by Right. There is an almost masochistic honesty in his works, for he insisted on living with ills he exposed before exposing them. (1169)

The threat of the coming war hung over his novel *Coming up for Air* (1939). By this time, Orwell saw himself primarily as a political writing, democratic socialist who avoided party label, hated totalitarianism, and was to become progressively disillusioned with the methods of communism. Orwell never wavered in his belief that the so-called socialism was a pre-version of socialism and a wicked tyranny. *Animal Farm* (1945) was the popular novel of Orwell. This was a political allegory. It is a story of struggle of animals against exploitation and dictatorship of human being. The animals of Manor Farm of Mr. Jones wear underfed the wise boar known as old major by his name calls the secret meeting of animals. They decide to revolt against their master. They formulate the seven commandments as the code of conduct. All of them start to work except the pigs that command and inspect the farm. At last the pigs start to disobey the commandments and take themselves as the leaders. So, It was an anti-Stalinist allegory. Orwell was widely as an early anticommunist after the publication of this novel.

Nineteen Eighty-Four (1949) is Orwell's prophetic vision of the results of totalitarianism. It is a reserve Utopia or a dystopia-a vision of the future as nightmare rather than paradise. Orwell saw the dangers of brainwashing, rigid social control and political bestiality, which had already been there in his contemporary situation. This book is both a prophecy and a warning of what life might be if individuals allow themselves to be coerced into conformity by the state. Orwell's concern over the power of language of the imaginary country of Oceania in his novel *Nineteen Eighty-Four*. All his sympathizes lay with common people, but he saw with complete clarify

how their sloth could lead to a welfare state from there to the horrors of regimentation he attacked in 1984.

After Orwell's death his major essays were collected and published as *Shooting an Elephant* (1950), *Such, Such were the Joys* (1953), *England your England*. His *collected Essays Journalism and Letters* (1968) appeared in four volumes. Jeffrey Meyres opines that Orwell's essays form five major groups: autobiographical, literary, political, sociological and cultural. Some of his autobiographical essays are *Such, Such were the Joys*, "*Shooting an Elephant*", "*A Hanging*", "*How the Poor Die*" (1946), "*Confession of a Book Reviewer*" (1946), "*Why I write*" (1946) The literary essays on novelists influenced him. The political essays concern literature and totalitarianism and are closely connected to *Nineteen Eight-four*. The essays like "*The prevention of Literature*", (1946) "*Politics and the English Language*" (1946) and "*looking Back on the Spanish war*" are his political essays. They are centered on the discussion of the political issues of different countries.

"*England your England*" (1941) "*The English People*" (1947) "*Notes on Nationalism*" (1945) are Orwell's sociology Essays. Likewise, his cultural essays included "*Coming Up for Air*" and "*Decline of the English Murder*" (1946).

Orwell wrote an essay on Charles Dickens, which is the longest of all his essays. This explores Dickens attitudes to Society, class, money, sex and politics. But the essay is also important for what it tells us about Orwell, for he says as much about what he is trying to do in his own works as about Dickens. "*Inside the Whale*" (1940) is another important essay in which he meant that writers should hide and write, they are always charged otherwise of encroaching into politician's area and thus may find themselves at stake. The writers should not textualize the political issues and

problems in their works. Orwell says that remaining inside the while and unaffected by tyranny and fear in the modern world is an attractive, comfortable declaration of irresponsibility.

Historical Background

Burmese Days was first published in the USA in 1934. It is a tale about the waning days of British Imperialism after World War I. Orwell spent five years from 1922 to 1927 as a police officer in the Indian Imperial Police force in Burma. Burma had become part of the British Empire during the nineteenth century as an adjunct of British India. Migrant workers from India and China supplemented the native Burmese population. Although Burma was the wealthiest country in Southeast Asia under British rule, as a colony it was seen very much as a backwater. Among its exports, the country produced 75% of the world's teak from the forests. Orwell served in a number of locations including Maymyo, Myaungmya, Twante Syriam, Insein, Moulmein and Kathar. Kathar with its luxuriant vegetation, described by Orwell with relish, provided the physical setting for the novel but not the plot. *Burmese Days* was several years in creation. Orwell was drafting it in Paris during the eighteen months he spent there in 1928 to 1929. He was still working on it in 1932 at Southwold while doing up the family home in the summer holidays. By December 1933 he had typed the final version, and in 1934 he delivered it by motorbike to his agent Leonardo Moore for publication by Victor Gollancz, who had published his previous book. Gollancz, smarting from fears of prosecution with regard to another author's work, turned it down because he was worried about libel action. Heinemann and Cape also turned it down for the same reasons. After demanding alterations, Harpers were prepared to publish it in the United States, where it made its debut in 1934. In the spring of 1935 Gollancz declared that he was prepared to publish *Burmese Days* when

Orwell was able to demonstrate it was not based on real people. Extensive checks were made in colonial lists that no British Individuals could be confused with the characters. Many of the main European names have since been identified in the Rangoon Gazette and U Po Kyin was the name of a Burmese officer with him at the police Training School in Mandalay. Gollancz published the work in July 1935.

Most of his works demonstrate the colonial nature of both colonizers and colonized. And he even expresses the hatred for Imperialism and orient people too.

An Overview of the Novel

Burmese Days is set in 1920s imperial Burma, in the fictional district of Kyaktada. As the story opens, U Po Kyin, a corrupt Burmese magistrate is planning to destroy the reputation of the Indian doctor- Dr, Veraswami. The Doctor's main protection is his friendship with James Flory who as a Pukka sahib (European White man), has higher prestige. U Po Kyin begins his campaign by sending anonymous letter with false stories about the doctor and he even sends a subtly threatening letters to Flory. While doing this his wife always tries to stop him but she is a submissive female whom U Po Kyin never listens to and keeps on working for his own ambition.

Flory has become disillusioned with his lifestyle, living in a tiresome expatriate community centred round the European Club in a remote part of the country. On the other hand he has become so embedded in Burma that it is impossible for him to leave and return to England. His dilemma seems to be answered when Elizabeth Lackersteen, the Orphaned niece of Mr. Lackersteen, the local timber firm manager arrives. She seems to be fascinated with the patriarchal ideology about the representation of female as she thinks that to live a happy life a girl must have a male partner, this is even the way of being secure for hers. Once, Flory saves her when she thinks that she is being attacked by small water buffalo. He is immediately taken with

her and they spend some time getting close, culminating in highly successful shooting expedition. Elizabeth scores a hit with almost her first shot, and Flory shoots a leopard, promising the skin to Elizabeth as a trophy. It seems a match made in heaven. Under the surface, however, Elizabeth is appalled by Flory's relatively egalitarian attitude towards the natives, seeing them as 'beastly' while Flory appreciates the virtues of their rich culture. Worst still are his interests in high art and literature. This reminds Elizabeth of her boondoggling mother who had died in disgrace in Paris, poisoned by her painting materials whilst masquerading as a bohemian artist. Despite these reservations, of which Flory is entirely unaware, she is willing to marry him to escape poverty, spinsterhood and the unwelcome advances of her perpetually inebriated uncle as he was trying to exploit his own niece by pinching in her body.

Flory is about to ask her to marry him, when they are interrupted by her aunt and secondly by an earthquake. Mrs. Lackersteen's interruption is deliberate because she has discovered that a military police lieutenant named Verrall is arriving in Kyauktada. As he comes from extremely good family, she sees him as a better prospect as a husband for Elizabeth. Mrs. Lackersteen tells Elizabeth that Flory is keeping a Burmese mistress as a deliberate ploy to send her to Verrall. Indeed, he had been keeping and exploiting Burmese girl, Ma Hla May as an animal but had dismissed her almost the moment Elizabeth had arrived. He had exploited Ma Hla May sexually and used to treat her as an animal and chased her out after satisfying himself. In the similar way, she has also devoted herself to him as a slave and his personal asset. Likewise, Elizabeth also falls for the politics of male's representation who has made the assumption that to live a happy and prosperous life a woman must have a good, wealthy husband. So, she falls at the first opportunity for Verrall, who is arrogant and ill-mannered to all except her. Flory on the other hand who had

dismissed innocent Ma Hla May was dismissed himself by Elizabeth. So, he is devastated and after a period of exile attempts to make amends by delivering to her the leopard skin but an inexpert curing process has left skin mangy and stinking and the gesture merely compounds his status as a poor suitor.

On the other side, U Po Kyin's campaign against Dr. Veraswami turns out to be intended simply to further his aim of becoming a member of the European Club in Kyakautada. The club has been put under pressure to elect a native member. Dr. Veraswami is the most likely candidate but U Po Kyin arranges the escape of a prisoner and plans a rebellion for which he intends that Dr. Veraswami should get the blame. The rebellion begins and is quickly put down, but a native rebel is killed by acting Divisional Forest Officer, Maxwell. A few days later, the body of Maxwell is brought back to the town. This creates a tension between the Burmese and the Europeans, exacerbated by a vicious attack on native children by the spiteful Ellis. A large riot begins and Flory becomes the hero for bringing it under control with some support of Dr. Veraswami. U Po Kyin tries to claim credit but is disbelieved and Dr. Veraswami's prestige is restored.

Verrall keeps the relation with Elizabeth and leaves Kyakautada without even saying goodbye to Elizabeth and she falls for Flory again. Now Flory is happy and plans to marry Elizabeth. However, Ma Hla May has already started to blackmail Flory and finally creates a scene in front of Elizabeth during the sermon of Sunday church. Flory is disgraced and Elizabeth refuses to have anything more to do with him. Overcome by the loss and seeing no future for him Flory commits suicide.

Dr. Veraswami is demoted and sent to different districts and U Po Kyin is elected to the club. U Po Kyin's plan has succeeded and he plans to redeem his life and cleanse his sins by financing pagodas. He dies of apoplexy before he can even

start on building the first pagoda and his servant envisages him returning to life as a frog or rat. Elizabeth eventually marries Macgregor, the Deputy Commissioner, who used to regard her as an intellectual girl and lives happily in contempt of the natives, who in turn live in fear of her.

For this sense all the male characters in the novel try to objectify the female and dominate but the females, who were observed submissive at first, resist to get their right at last. Where U Po Kyin's wife had a good argument with her husband and forced him to make pagodas for purification of his soul however he died before doing this. Similarly, after being kicked out, Ma Hla May started to blackmail Flory and finally succeeded to ruin him. Likewise Elizabeth did not remain submissive at all. In the beginning, she chose Mr. Flory as her lover and left him when she knew about his former Burmese mistress, Ma Hla May and chose lieutenant Verrall. But again she chose Flory after the departure of Mr. Verrall and again deserted Flory from her life as he had deceived her. This action of Elizabeth even forced Flory to commit suicide. Finally she got married with Macgregor, the Deputy commissioner who had the respect for her. The research observes the text, *Burmese Days* using Feminism explained by Virginia Woolf, Gordon B Beadle, Jeffrey Meyers, Mary Wollstonecraft and Orwell and Orwell himself moreover authentic reviews, journals, articles, and lectures available in the libraries and on the internet will support the critical reading of 'Burmese Days'.

Chapter Two : Theoretical Modality

Feminism

"Feminism" the term which has significantly occupied a space in Orwell's *Burmese Days* and which has been the main theme of the thesis, is generally a theoretical discourse advocating women's rights based on the belief in the equality of the sexes. It is a doctrine redefining women's activities and goals from a woman centered point of view and refusing to accept the cult of masculine chauvinism and superiority that reduces women to a sex object, and submissive to the males. It reflects various images and ideas regarding the women's issues. In spite of diversity, feminism is often represented as a single entity and somehow concentrated with gender equality and freedom.

Feminist thinkers regard feminism as somehow different from the mainstream- as innovative, inventive and rebellious. As quoted in Beasley Chris, *What is Feminism?*, E. Potter defines feminism as "a perspective that seeks to eliminate the subordination, oppression, inequalities and injustices, women suffer because of their sex" (27). In the same way R. Delmer, according to Beasley, says:

It is certainly possible to construct a baseline definition of feminism... Many should agree that at the very least a feminist is someone who holds that women suffer discrimination because of their sex, that they have specific needs which remain negated and unsatisfied, and that the satisfaction of these needs would require a radical change... in the social, economic and political order. (27-28)

More recently, feminism has been defined not simply as a particular framework set of ideas or social analysis or form of critical questioning around a focus on women and power, but also as representing a specific way of experience.

Thus it is clear that all feminists call for changes in women's life in the social, economic, political or cultural sectors to reduce and eventually overcome this discrimination against women. The bottom-line of all this subordination is the lack of freedom. Of course, several theorists, writers and scholars have underlined this issue from varied perspectives.

So, this term "Feminism" refers to the feminist social movement that seeks equal rights for women giving them equal status with men and freedom to decide about their own careers and life partners. It is the theory that makes the study of the women advocating for their right and justice in the society. It raises voice for those women who are either oppressed or suppressed or deprived of the freedom of personal expression. In fact, it refers to the principle of asserting women's rights, independence and authority in proportion to men. It further advocates the rights and claims of women. This clarifies the fact that women should enjoy similar legal, economic, social and political rights that men have been enjoying for a long time. Feminists are the true supporters of feminism. They always highlight on the theme of women's issues especially attacking those who treat women as "Second Sex", proving them to have a secondary position in the society as Simone de Beauvoir said. The main theme of feminist writing is to advocate the rights of women in proportion to men.

Feminism has its roots in early 20th century that struggled for women's emancipation which has been ranging from liberal attitude and the demand for equal rights for sexes to the radical one voicing out the extreme ideology that tends to theoretically turn the patriarchy upside down. While alongside them, other feminists have developed with their affiliation to certain theoretical backgrounds. They include political feminism, Marxist/socialist feminism, psychoanalytic feminism, French

feminism, bio-feminism, postmodernist/poststructuralist feminism, post colonial feminism and others.

In this sense, this concept has been popularized since the Women's Liberation Movement of 1960s in America. During this time, the feminists focused not only on women's rights of suffrage but also on women's equality in the areas of family, sexuality and work. In the United States, women were not given any franchise rights up to 1920, and the feminists had to launch several feminist movements for women's voting rights. The domination of men over women and their discriminating attitude to them had given birth to the feminists who started to revolt against men for the guarantee of women's rights and authorities. To revolt against male hegemony, feminist critics' theories on feminism during 1970s and 1980s helped immensely which is called Radical feminism and it usually presents a historically continuous clear-cut difference between men and women. This theory generally advocates a revolutionary model of social change. The agenda of radical feminist writings is to counter women's supposedly natural, biological inferiority and subordination within patriarchal society by asserting at least their equal or superior status in relation to men. A crucial aspect of that agenda is for women to gain control over their own bodies, biology and to value and celebrate women's bodies. So, the feminist revolutionary spirit implanted by Wollstonecraft was contributed greatly by Virginia Woolf and Simone de Beauvoir for the wide emergence of feminism in the first half of the 20th century. Woolf focuses on situation of woman authors throughout the history and their cultural, economic and educational disabilities within the patriarchal society which had prevented them from realizing their creative possibilities. The feminist trend of her time was concerned for “absolute equality and the erasure of differences” between the sexes (820). But Woolf voiced for radical change as women’s freedom

and for their suppressed values affecting the concept of power, family and social life that had been shaped by men in the past.

Therefore, Virginia Woolf's *A Room of One's Own* (1929), Kate Millett's *Sexual Politics* (1970), Elaine Showalter's *A Literature of Their Own* (1977) and Toril Moi's *Sexual Textual Politics* (1985) have added a new radical views in women's literature raising their voice for women. These feminist critics' views on women are different but the aim of each critic is to awake women and support them by attacking men. Simone De Beauvoir's *The Second Sex* (1949) undermines women as 'secondary' or 'other sex', while men to her is the first sex or self or autonomous being. Her main intention to call women as "other being " is to reflect the patriarchal society where women have been considered as negative to men. Elaine Showalter goes against Beauvoir for her treatment of women as second sex and claims for their right in her work *A Literature of Their Own* . Besides these feminist theories, the feminist novelists like Jane Austen , Emily Bronte, George Eliot, Willa Cather and Margaret Drabble have also contributed to the feminist literature through their women-centered novels. These novelists have presented their strong female characters with unique features in the novels just to revolt against the patriarchal society and to show that they are not weak beings as the male-dominated society thinks them to be.

As women are judged to be less reasonable than men, their literatures have also been devalued. To prove feminist critics' intelligence, skill and ability, they have produced many literary works challenging male supremacy. Wilfred L. Guerin et al. in *A Handbook of Critical Approaches to Literature* note:

Feminist critics generally agree that their goals are to expose patriarchal premises, resulting prejudices, to promote discovery and reevaluation of literature by women, and to examine social cultural and

psychosexual contexts of literature and literary criticism. Feminist critics therefore study sexual, social political issues once thought to be "outside" the study literature. (197)

Feminism has always been concerned in some way with women's participation or non-participation in paid employment. The activism of women in Nineteenth century radical and socialist movement was principally for women's right to work and to be treated fairly and paid equally to men. Karl Marx underlined that the consciousness is the product of being which is determined by the socio-economic realities. Feminism embracing Marxism was developed as Marxist feminism in the western world in the 1960s and 70s. These feminist thinkers saw the main reason of gender inequality in the unequal distribution of capital.

As quoted by Sajal Bhattarai in his *Gender Studies*, Friedrich Engels writes, "Early human societies were egalitarian. They existed a simple and functional division of labor, 'a pure and simple outgrowth of nature between men and women'" (18-19). Further he writes, "Each was master in his or her own field of activity: the men in the forest, and the women in the house...and often many families. Whatever was produced and in common and was common property" (19). So, the woman was at the center of the communistic household. But, things changed when human communities settled in one place for a long time. They produced more food, learnt to make and use tools, and began to practice animal husbandry, they had a range of goods at their disposal. Once the production of these goods accelerated, the communistic nature of society changed. As groups accumulated wealth the relationship between men and women changed, for all, the wealth was a result of production, essentially a male activity. Domestic work and the household, when women had wielded authority over men and the group in general, lost its significance.

The latter feminisms, social feminism has combined Marxist and radical feminism, a dual system of social analysis: patriarchy and capitalism which describes a unified system referred to as capitalist patriarchy and psychoanalytic feminism draws from Freudian and Lacanian argues against their depiction of woman psyche as neurotic, vulnerable to slightest stimulation and lacking rational faculty.

Psychoanalytic feminists analyze the formation of sex identities: masculinity and femininity. To oppose Freudian belief that the father shapes the psychic life of the child, they stress the prior importance of the mother. Such feminists examine the images in literature written by both male and female writers and claim that the male writers have a deep seated psychological bias against women characters that are thus represented as vile or psychologically inferior. Feminists call Freudian analysis a phallogocentrism and phallogocentrism. Many psychoanalytical feminists have adopted myth criticism and have transformed it for the purposes of feminist criticism. Feminist myth critics tend to center their discussion on the Great Mother and other female images and goddesses some of them being Medusa, Cassandra, and Isis. They even criticize Northrop Frye for ignoring gender in his classification of myths. These critics reject Greco- Roman myths as male constructed and want to go to the study of pre-Greek myths which have abundant examples of matriarchal norms and values in the societies. Feminist myth critics opine that myths have been formed for the welfare of men and with a view to dominating women.

Some physiological explanations pointed at a notion that women were physically as well as mentally poor, for their brain size was considered to be smaller than men's. So, women were thought to be fit for childbearing, breastfeeding and occupying themselves with domestic chores. But the bio-feminists, often called corporeal feminists raise the issue of women's body as an essential part of women's

writing because women for them have more biological experiences than men do. Experiences like menstruation, gestation, ovulation and childbirth are the mere women's and there lie several important things which are *terra incognita* (unexplored subject) for men. They believe that patriarchal thought has limited female biology to its own narrow specification and urge for the frank exposition of their body in their writing.

Feminism, in the most generic of definitions, is the theory of the political, economic, and social equality of the sexes, and organized activity on behalf of women's rights and common interests. There are many "feminist" and many different theories. However, feminism can be broken up into three waves; first-wave which spans from the nineteenth century to the early twentieth century, second-wave which spans from the early 1960's through the late 1980's, and the third-wave which started in the early 1990's, and is continuing through present time.

The first-wave of feminism began in the United Kingdom and the United States around the nineteenth century and lasted until the early twentieth century. The main focus of this movement at this time was on de jure inequalities, or officially mandated inequalities. There were many people during this time who were considered to be feminist, Mary Wollstonecraft, Susan B. Anthony, Lucy Stone, Olympia Brown, and Helen Pitts; there are countless more. Most people consider the first-wave to have ended when the nineteenth Amendment to the U. S. Constitution was passed, granting women the right to vote. This major victory of the movement also included reforms in education, in the workplace and professions, and in healthcare. There arose a feeling of unfinished business left in the air, thus leading to the need for another era.

The first-wave of feminism was monumental to the movement, however, without the continuing second-wave, there would be no hope for feminism in current times, for each wave is connected and dependent on the other's history. The second-wave of feminism refers to the period of feminism beginning in the 1960's and extending through the late 1980's. Unlike the first-wave, the second-wave's focus was on the de facto inequalities were inextricably linked issues that needed to be addressed together if there was ever going to be any hope of change. This wave encouraged women to understand aspects of their personal lives and deeply politicized, and reflective of a sexist structure of power. The key word of this wave was education of women and men.

This leads us to the third-wave of feminism which began in the early 1990's and is continuing today. Since there was this feeling of failure left throughout, the third-wave rose as a response to this feeling, and in full force. It is also believed that this wave was in response to the black face against initiative and movements that were unexpectedly created by the second-wave. Again, with either of the two waves, there are important people we must consider, such as, Judith Butler, Martha Davis, Betty Dodson, Miranda July, Sandra Oh and Molly Yard. Celebrity women have played a large role in informing the public, such as Sandra Oh, taking advantage of the fact that people look up her and therefore sharing her opinion and changing the minds of younger people.

In a nutshell, 'Feminism' covers a broader scope and embraces different aspects of humanity despite its focus on the entire issues of women, several dimensions ranging from liberal attitude and the demand for equal rights for sexes to the radical one voicing out the extreme ideology that tends to theoretically turn the patriarchy upside down.

Third-world Feminism

Feminism could make women aware of their right and fight for their identity but at the same time it brought alienation among third world women as they felt themselves isolated from first world women. In fact, the wave of feminism was overtly dominated by the first world women, who were theorizing and generalizing from the perspective of their own personal experience. Later, third world women claimed that the first world women had also overlooked them. Moreover, the feminist theories were typically based on Eurocentric values giving first preference to the first world women of Europe and North America. They ignored and overvalued the lives and experiences of women in the Third World. Eventually, third world women were determined to raise their voice for their own identity and they challenged the First World Women's ability and their pride of superiority. They even wanted to make their own literature that could identify themselves and their struggles in life to correct the west community. So post-colonial feminists are concerned with the 'double colonization' of third world women under the imperial ideology and native and foreign patriarchies. They are scheduled from the mainstream culture and suffered with their western sibling as well. Non-western woman suffer from a sense of isolation and have hard time to express their identity. They are trapped between two trends of dominations. Gayatri Spivak, as quoted in Gandhi's Post Colonial Theory, puts it as "...between patriarchy and imperialism, subject constitution and object formation. The figure of the woman disappears, not into a pristine nothingness, but a violent shuttling which is the displaced figuration of the 'third world woman' caught between tradition and modernization" (89). But it's no good to blame only the western women. Western males had been extremely exploiting the women from the third world community either by sexually exploiting them or by over using them in works.

These males had been using third world women as if they were their personal assets. They had always been used to please these men. They had been compelled to live such miserable life in the Eurocentric community that could make them feel alienated, frustrated and depressed. Owing to the homogenous and dangerous image created by the western feminism, third world feminism emerged in postcolonial scenario. In reality, the western feminism can not address the problem of the third world women. So, western feminism creates the singular image of third world women, it produces the image that the third world women are ignorant, uneducated, poor, family-oriented, tradition bound, domestic and victimized through their self representation as educated, modern, free to make their own decisions.

The groups of feminist theorists who acquired their views and took part in feminist politics in so-called third world countries are called third world feminists. These third world feminists criticize western feminism in the ground that it is ethnocentric and does not take into account the different experiences of women from third world countries. Chandra Talpade Monanty and Sarojini Sahoo criticize feminism on the ground that it is ethnocentric and do not take into account the existence of feminism indigenous to third world countries. This discourse is strongly related to African-feminism and postcolonial feminism.

Chandra Talpade Monanty defines third world geographically, the nation-states of Latin America, the Caribbean, Sub Sahara Africa, South and South East Asia, China, South Africa and Ocean constitutes the parameters of the non-European third world. In addition, Black Latin, Asian and indigenous people in U.S.A, Europe, Australia, some of whom have historic links with geographically defined third world. The use of the term "Third World World" by western feminism has been widely

critiqued. Mohanty uses the term interchangeably with "women of color". She argues that:

What we seem to constitute women of color or third world women as a viable oppositional alliance is a common context of struggle rather than color or racial identification. Similarly, it is third world women's oppositional political relation to sexist, racist and imperialistic structure that constitutes our political commonality.

(59)

Mohanty argues that western feminism appropriates the production of the third world women's singular monolithic subject 'for a discursive colonization'.

Furthermore, western feminism articulated a discursive colonization through the production of third world differences, a historical something that apparently oppresses most of, not all of the women in these countries and it is in the production of this "Third World Difference" that western feminism appropriates and colonizes the fundamental complexities and conflicts which characterize, the lives of women of different classes, religions, cultures, races and castes in these countries.

Third world feminists criticize that western feminism fails to take account adequately for experiences of the third world women. Western feminist's assumption that all the female are socially and culturally constructed as a homogenous group is criticized by the third world feminists. Third world feminist tries to give response to the problem faced by third world women, are domestic violence, dowry murders, early marriages, mismatched arrange marriages, discrimination which are totally different from the problem of Western countries.

Parents take their daughter as a burden of their family. Early marriage is in practice in third world countries where girl get married at their teenage. Patriarchal society thinks

that expenditure on education for daughter is waste of money and time as well. Instead of formal education from school, parents teach their daughter how to complete their household work after marriage. They send their daughter in the kitchen to learn cooking food, clean rooms and washing dishes etc. instead of sending school.

Mismatched arrange marriage is another problem which third world women have to face in their lives. They are not allowed to choose their life partner. Parents find out boy when they think their daughter is in her teenage and take decision about their daughter's marriage. Daughter can talk with her life partner only after her marriage. Even they cannot see the face of groom before marriage. Women are treated a only mute domestic animals that are to be saved, limited within the home and children, who in turn would give birth to children, cook food, do household work and remain ignorant, innocent and obedient. Finally these suppressed third world women started the revolution for their emancipation accusing mainstream feminists Eurocentric in their attitudes towards women in the countries of third world, trying to impose western model of feminism that is not always appropriate to the particular condition of third world countries.

Patriarchal Ideology

Patriarchy comes from the Latin word 'pater', which means father. It most often refers to the political power and authority of males in a society. Patriarchy also refers to the power of fathers within the families.

In the seventeenth century some political thinkers drew a comparison between the power of the father and the power of the king. English Political theorist Sir Robert

Filmier, as quoted in Bhattarai's *Gender Studies* argued that sons were born to obey their fathers, therefore political subservience to a male authority was a natural condition. According to him, "All powers and authority trace back to the first man, Adam, who was granted authority by God the Father" (24). Literally, patriarchy means 'rule of father'. The term patriarchy was originally used to describe social systems based on the authority of male heads of household. Strictly speaking it means male domination. Patriarchy is a power relation in which women occupy a subordinate status as workers whose production is exploited by men. Historically women under patriarchy whatever their class and race have been assigned to the tasks of social reproduction childbearing, child rearing, house keeping, food preparation, care of the ill and dependent, emotional and sexual services. So, feminist thinkers believe that patriarchy signifies the cultural and social domination of women by men.

According to the International Encyclopedia of Sociology as quoted in Bhattarai's *Gender Studies*:

The concept of patriarchy refers to the institutionalized domination of women by men. Virtually every society in the present epoch exhibits patriarchal form of social organization. As a perspective and readily observable form of social stratification, patriarchy can be expressed in variety of ways depending upon the larger social structure in which it is situated whether it is tied up to the owner's tip of property, access to political power or the acquisition of social status, patriarchy directly offers the relative opportunities of men and women to acquire social rewards." (25)

Therefore, patriarchy is a biased system. It is an invention as great as that of the wheel, writing, fire, or even nuclear power, but, none the less, it is a based system.

Patriarchy is an 'invention' of placing that authority in the individual of the family, the father, that is most genetically suited to disperse the inner mechanizations of the leadership, provider and defender roles within his own home.

Patriarchy is both a social structure and an ideology or a belief system according to which men are superior. That's why present human civilization is male-centered, that is, perversely dominated by patriarchal norms and values. All domains such as religious, political, economic, social, legal and artistic that are related to a family have been organized and conducted in such a way so as to submit women to men. Religions have played an important role in creating and perpetuating patriarchal ideology. Similarly Media and even educational institutions spread patriarchal ideology by showing men to be stronger in decision making positions and women as voracious consumers, dependent, jealous and sex objects. In addition to this women are brought up and socialized in such a way that patriarchal ideology is being instilled and internalized within them so that they become co-operative in their own subordination. From the Hebrew, Bible and Greek philosophy to the present it defines females with negative reference to the male-as an 'other' or 'non-man'. Secondly, sex is to determine by anatomy, whereas gender is constructed by culture, the omnipresent patriarchal biasness of our civilization. Simone de Beauvoir in *The Second Sex* says, "One is not born but rather becomes a woman "(97). According to her the masculine is identified as active, dominating, rational and creative whereas the female is identified as passive, timid, emotional and conventional and have been made inferiors and the oppression has been compounded by men's belief that women are inferiors by nature. It is civilization as a whole that produces the creature which is described as feminine. She also attacks the patriarchal myths of women presuming the female essence prior to individual existence in the work of many male writers. She opines that females are

free to choose to come out of void but paternalism regards women as other weaker sex. Women are considered absolutely as the "essential other". Male is considered as 'subject' who, assuming to represent humanity in general, treats women as 'object'. It is the social construction based on male domination which treats women as commodities.

Similarly, though men and women are indeed mysterious to each other, men see the world from their own point of view and regard women as mysterious. Patriarchal ideology creates myth about women and defines men as transcendental whereas women as immanent. Beauvoir, who elaborated existentialist feminism primarily focuses on Sartrean notion of existentialism: existence precedes essence. She raises this issue regarding woman who has been essentialised "in the society with certain stereotypes like woman as a flesh, related to nature, vale of blood, open rose, siren, the curve of a hill, the fertile soul, the sap, the material beauty and the soul of the world" (998). Men believe that women cannot transcend because transcendence is a spiritual sublimity which can only be attained by men. Paternalism claims woman for heart and home defines her as sentiment, inwardness and immanence. Women are projected as 'other' subordinate being. This 'othering', according to Beauvoir, "mystifies woman's qualities and pushes her into isolation" (998). Similarly, psychoanalytical feminists have adopted myth criticism and have transformed it for the purpose of feminist criticism. Feminist myth critics tend to "center their discussion on the Great Mother and other female images and goddesses some of them being Medusa, Cassandra, and Isis" (122). They even criticize Northrop Frye for ignoring gender in his classification of myths. These critics reject Greco-Roman myths as male constructed and want to go to the study of pre-Greek myths which have abundant examples of matriarchal norms and values in the societies. Feminist myth critics opine

that myths have been formed for the welfare of men and with a view to dominate women. In this sense from the very childhood women are taught the patriarchal ideology and accordingly they have to behave and accept their identity. They are convinced to that ideology and accepts without questioning thinking that the ideas they are taught are flourished by the almighty god. So the men succeed in establishing their power to the women.

Feminists claim that patriarchal ideology encroaches literature too. The great writings have been written mostly by men. The most highly regarded literary works such as *Oedipus*, *Ulysses*, *Hamlet*, *Tom Jones* and *Hucklerberry Finn* focus on the male protagonist depicting masculine traits, feelings and interests. Whereas the female characters are created to submit to masculine desires with male readers as an audience in the eyes of the writer. So, female readers have to identify themselves by taking up the position of the male subject and assuming male values and ways of feelings.

The great psychoanalyst Freud who is centered on the issue of human neurosis was massively brought gender issues as he talks about the formation of unconscious of a woman. He seems to discover the fundamental differences in dreams images seen by man and woman and attributes egoist, ambitious dreams to man and erotic dreams to woman. Freud's analysis is gender biased so psychoanalytic feminism draws from the Freudian and Lacanian arguments and argues against their depiction of woman psyche as neurotic, vulnerable to slightest stimulation and lacking rational faculty. Psychoanalytic feminists analyze the formation of sexed identities: masculinity and femininity. To oppose Freudian belief that the father shapes the psychic life of the child, they stress the prior importance of the mother. Such feminists examine the images in literature written by both male and female writers and claim that the male writers have a deep seated psychological bias against women characters that are thus

represented as vile or psychologically inferior. In addition, the canon of literary criticism, the criteria and the standard for analyzing and appraising literary works are immune to total masculine assumption, interest and reason.

Politics of Male Representation and Female Resistance

Representation and resistance are very broad areas within which much of the writings of conflicting relations and subversion of those relations have taken place. As representation and resistance are such broad areas of the post-colonial discourse, feminism and its intersections with both colonialism and post-colonialism is necessarily about representation and resistance.

Post- colonial textual resistance to such colonialist representations has taken many forms, from the nineteenth century parody of Macaulay's *1835 Minute by an Unknown 'Bengali'* writer to the widespread contemporary practice of counter-canonical literary discourse discussed by Helen Tiffin and the outcome of it is the anti-canonical feministic discourses.

The Third World woman were suppressed and marginalized by the First World Women in the form of 'Double Colonization'. The Third World Women became victims of both imperial ideology and native and foreign patriarchies under the imperial conditions. These women suffer from a sense of isolation and have hard time to express their identity and suffered from two trends of dominations. Chandra Talpade Mohanty in his essay *Under Western Eyes; Feminist Scholarship and Colonial Discourse* gives emphasis on the same subject matter, he says:

The distinction between western feminist representation of a woman in the third world, and western feminist self-representation is a distinction of the same order as that made by some Marxists between the 'maintenance' function of the house-wife and the real 'productive' role

of wage labor, or the characterization by developmentalists of the third world as being engaged in the lesser production of 'raw materials' in contrast to the 'real' productive activity of the First World. These distinctions are made on the basis of privileging of a particular group as the norm or referent. Man involved in wage labor, first world producers, and, I suggest, western feminists who sometimes cast Third World Women in terms of 'Ourselves undressed', all construct themselves as the referent in such a binary analytic. (261)

For this sense, either by the male as a whole and by the First World dominating ideology women are represented in a wrong way for suppression. Similarly, "The acting out of roles in the unequal relation of domination and subordination" is what Millet calls "Sexual politics" in her analysis of sexual politics of literature in her *Sexual Politics*. Defining politics as the oppression of power relations in society, Millet argues, "western institutions have manipulated power to establish the dominance of men and subordination of women in society" (36). She also criticizes Freud's psychoanalytical theory for its male bias and analyzes the fiction of D.H. Lawrence, Henry Miller and Norman Mailer uncovering how they dignify their aggressive phallic selves and degrade women as submissive sexual objects in their works. So, this painful representation of women gave birth to the resistance of the women. They started to go against this canonical representation.

So, resistance took place after the long term oppression by the patriarchal society to subvert the politics of male's representation to fulfill their taste. Males used their politics to represent female through the strength of patriarchal norms and female, who are unaware about the fact accepted her own false representation. But the time is changed and women no longer wishes to accept that false representation of

submissive, inferior, other, weaker being and moves forward in search of her own identity. They do not want to linger in the same matter if that can not satisfy them and even the society can not be the obstacle for her violation of patriarchal norms. As a daughter, she does not accept the domination of her father, as a lover, she chooses her lover herself and leaves him if he fails to fulfill her desire. Similarly, she leaves her husband if he tries to keep her as a personal asset. So, women are no longer submissive who tolerate everything even without releasing a painful sign. This is what called resistance against the patriarchal domination over female. This resistance is taking place in every field all over the world. The village women do not tolerate the domination of their mother in-laws and the town women go to office, like their husbands and economically support themselves and their family. If the marital life gives no pleasure to them they divorce their husbands and seek to their life freely.

Therefore the resistance of female over the male domination is exposed openly. They do not hesitate to oppose or resist and the ways of their resistance is different according to their conditions. The women writers also resist against the domination through their writings. Many women writers have resisted through their writings. They violate the tradition of male's writing and create their own and move themselves towards the serious topics as politics from the family affairs. This shows the good sign of the females towards the subvertation.

Summing up, this sort of representation of female and their resistance is seen in the novel through different female characters. The next chapter follows this side of the

novel.

Chapter Three: Textual Analysis

Orwell's Protest against Patriarchy in *Burmese Days*

Orwell in *Burmese Days* has demonstrated the age-old repression of women in male-dominated socio-cultural structure. Women are restricted and confined within the claustrophobic patriarchal social setting which is a stumbling block for their independence. They, challenging the distasteful oppression of males, want to be free from such obstacles, but their efforts have been thwarted by male chauvinistic social norms and values.

In the novel the male protagonist Mr. Flory, the white timber merchant, antagonist U Po Kyin, sub divisional Magistrate of Kyauktada in upper Burma and other minor male characters try to exploit females in their lives but they are resisted directly or indirectly as a number of female characters go through the repression and resistance latter. The use of many female characters as Elizabeth- a white young girl and a lover of Mr. Flory, Ma Hla May, a Burmese woman and mistress of Flory, Ma Kin- wife of U Po Kyin etc also represent the novel as a feminist novel. In *Burmese Days*, Orwell depicts a women-centered universe. His female characters are suppressed characters at first who resist going against the male dominated society to enjoy their free will.

In the novel, Orwell has created three different worlds, in which three women are treated as the second class citizen where the men characters keep on using them as per their will. Two women, Ma Hla May and Elizabeth who belong to two different worlds are suppressed by Mr. Flory but they succeeded to overcome their suppression and finally are able to go against of it. Mr. Flory, in the course of his life, had married a girl but he was lured to be in Burma and never goes back to his place for her. The

bond of marriage can not tie him with her. This can be explained through the narrative.

Since then he had not even applied for home leave. His father had died, then his mother, and his sisters, disagreeable horse-faced women he had never liked, had married and he had almost lost touch with them. He had no tie with Europe now, except the tie of books. For he had realized that merely to go back to England was not remedy for loneliness (68).

This very expression exhibits the fact of the males' ideology where males keep on searching for their happiness and self satisfaction. They do not give due respect to the marital bond and can leave their partner anytime they like.

Similarly, when he starts to live in Burma he keeps a Burmese woman, Ma Hla May as his mistress. He uses her as commodity and she accepts being used in that way. While Ma Hla May gets in the room of Flory, she wants him to touch her and play with her body. She says, "At least touch me with your lips, then. (There is no Burmese word for to kiss). All white men do that to their women"(49).

This very expression shows the oppressive mentality prevailed in the female mind. This very attitude of female mentality is expressed in the narrative too:

He put his hand on her breast. Privately, Ma Hla May did not like this, for it reminded her that her breasts existed – the ideal of a Burmese woman being to have no breasts. She lay and let him do as he wished with her, quite passive yet pleased and faintly smiling like a cat which allows one to stroke it. (50)

This narrative also reflects the dominating mentality of the male characters too. As Flory also takes Ma Hla May as his personal possession. He warns her not to

make relation with other Burmese men. He uses her only to fulfill his sexual desires and when he is satisfied he hates her and does not want to see her face. In the narrative:

She got up and dressed herself, and lighted a cigarette. Then, coming back to the bed, she sat down and began stroking Flory's bare shoulder... But Flory twitched his shoulder to shake her hand away. At these times she was nauseating and dreadful to him. His sole wish was to get her out of his sight.

'Get out,' he said (51).

The above extract exhibits the stereotypes inherent in the mind of male members of the society about women. For them women are nothing, except the thing from which they take enjoyment. When they get enjoyment and are able to fulfill their sexual desire they think them as the useless stuff. His behavior of using Ma Hla May is the outcome of his suppressive ego inbuilt in his mind to consider himself superior. He lures her with the wealth and behaves as the thing that he had paid for it. It is even expressed in the angry expression of Flory. 'Go away, go away!' he said angrily. 'Look in the pocket of my shorts. There is money there. Take five rupees and go' (51). This very expression shows the mentality of Flory who always wants to use Ma Hla May as personal asset as he had bought her which is expressed in the narrative. "He had bought her from her parents two years ago, for three hundred rupees. He began to stroke her brown throat, rising like a smooth, slender stalk from the collarless ingyi"(49). Flory's treatment towards Ma Hla May in the above quote is an evidence of his superior mentality that he got from the ownership of her.

Similarly, patriarchy has prevented women from their fundamental rights by simply giving them false assurances. Man shows his dual opportunistic nature in front

of a woman and acts quite tactfully to deceive her. He easily changes his form as per the situation just to take undue advantage from the women. Flory pretends to be quite sensitive about each and every need of Ma Hla May. He says, “Look in the pocket of my shorts. There is money there. Take five rupees and go”(51). But his kindness towards her is not the outcome of his love towards her rather he was trying to lure and make her inferior to be used for the next time too. This attitude of Flory is more clear when he shows his dual nature at the same time. He says:

‘Get out of this room! I told you to go. I don’t want you in here after I’ve done with you.’

‘That is a nice way to speak to me! You treat me as though I were a prostitute’(51).

This expression exhibits the dual mentality inherent in the males’ mind. And his abuse of Ma Hla May in the above quote is an evidence of males’ violence on women and women’s acceptance and weak resistance for the violence on them.

Males consider themselves as the one, subject, godlike, intellectual and females as the other object, inferior, malleable and inert to whom they can use as per their will. But from their inner heart they feel themselves incomplete and insecure until they are associated with any girl. They always long to live with a female partner who acts as he wishes. It is expressed in the narrative too.

Ah, those poor prosing old wrecks in Bath and Cheltenham! Those tomb-like boarding-houses with Anglo-Indians littered about in all stages of discompositon, all talking and talking about what happened in Boggleywalah in ’88! Poor devils, they know what it means to have left one’s heart in an alien and hated country. There was, he saw clearly, only one way out (68).

The above expression exhibits the fact of males' ego inherent in their mind. Similarly, patriarchy prevents females from using their power and they become powerless in front of males. Mr. Flory abuses Ma Hla May when he sees the chance to get a white girl, Elizabeth, niece of Mr. Lacleersteen showing his power. He says:

“Go away this instant. If you make any trouble I will afterwards take a bamboo and beat you till not one of your ribs is whole.”

Ma Hla May hesitated, shrugged her small shoulders and disappeared.

And the other, gazing after her, said curiously:

‘Was that a man or woman?’ (84)

As uttered in the above quote, patriarchy does not take the issue related to women as something ‘heavy’ or important ; rather they take it ‘quite lightly; patriarchal stereotypical conceptions of women have become so weighty or prejudiced that the women’s ‘struggle’ for rupturing them needs extraordinary sweat and valor. Rights are never granted they are to be seized. However, Flory’s knocking down to Ma Hla May and foiling her attempt to resist proves that there still prevails the belief in the war of power rather than in the war of idea in men’s psyche and women are not physically strong to grab their rights from the grip of patriarchy. This can even be expressed in the following narratives when Flory dismisses Ma Hla May for Elizabeth:

Flory had turned Ma Hla May out of his house.

A nasty, dirty job! There was a sufficient pretext – she had stolen his gold cigarette-case and pawned it at the house of Li Yeik, the Chinese grocer and illicit pawnbroker in the bazaar – but still, it was only pretext. Flory knew , that he was getting rid of her because of

Elizabeth. Because of 'the Ingaleikma with dyed hair' as Ma Hla May called her. (110)

This narrative shows that man is always in search of better opportunity, they leave the first one if they see the better than it. In the similar way, Elizabeth, for whom, he was leaving Ma Hla May had also suffered a lot from the patriarchal society. She used to teach in a bank manager's house to his children. He was a man of fifty, with a fat, worn face and a bald, dark yellow crown resembling an ostrich's egg where he tried to exploit her. In the narrative:

The second day after her arrival he came into the room where the children were at their lessons, sat down beside Elizabeth and immediately pinched her elbow. The third day he pinched her on the calf, the fourth day behind the knee. Thereafter, every evening, it was a silent battle between the two of them, her hand under the table, struggling and struggling to keep that ferret-like hand away from her. (89)

The above mentioned expert clarifies the fact that the females are always exploited by the males. But still they prefer to marry a girl as they feel that they are incomplete without a female partner.

Males have the ideology that they should get married with a girl who will share feelings and act as per their will. They even try to marry a girl to have a legal authority over a woman. In the novel, Flory's imagination to marry Elizabeth is to get legal authority over her and thinking of kids shows males' conception of female as a child bearing machine.

Similarly, patriarchy teaches the males' to make the females' submissive. So, all the times they keep on showing their efforts to make the females' internalize

males' supremacy. Flory's effort to convince Elizabeth with the Burmese tradition is to make herself as submissive as the Burmese, who only knows to serve. For this he wanted to be served by Elizabeth all the time as he used to be served by the Burmese.

In the narrative:

He was forever praising Burmese customs and the Burmese character; it disquieted her. After all, natives were natives-interesting, no doubt, but finally only a 'subject' people, an inferior people with black faces. His attitude was a little too tolerant. Nor had he grasped, yet, in what way he was antagonizing her (115).

Through the following expression, it is clear that his effort to take away her from her society is, in order to divert her and isolate her from her society and to prevent her from social rights and make submissive as a Burmese woman.

On the other hand, males practice patriarchal ideology. This can be viewed in the conversation between Mr. Flory and club members, when they try to make scandal about Elizabeth and Flory. Flory says, 'Damn it, you've no right to talk about people like that. After all, the girl's only a kid—' (106). This very expression exhibits the fact that males can not come out from the grip of patriarchal ideology, for them females' do not have self identity and can not behave elderly as they are like kids, who should be cared all the time.

Males' do not become serious towards the suffering of females. They stand firmly towards their own happiness. Even, sometimes they feel pity on the sufferings they do not dare to give the happiness in the cost of their own. Rather they prefer to stand aside indifferently as an audience. This can be viewed in the novel when there the time comes for Ma Hla May to return back.

Ma Hla May made no violent scene at first. She stood sullenly listening while he wrote her a cheque for a hundred rupees --- Li Yeik or the Indian *Chetty* in the bazaar would cash cheques –and told her that she was dismissed (110).

It shows the fact that, how a male remains indifferent even out of the pain and cry of a female after wrecking havoc on woman's feelings is an evidence in the above extract.

Flory is totally oblivious towards the sufferings and tortures that Ma Hla May has to undergo. Flory feels sorry but he articulates no sign of regret in scattering her heart and behaving badly like an animal shows no sympathy in her sufferings. He has committed a crime; rather than having guilt feelings he is standing almost like a winner. This testifies to his self-indulgence, his narrow-mindedness, and perhaps even to blindness towards the sufferings of others. There is inborn antagonism between sexes in the mind of males and they at all times aim to destroy their enemies. What can be a better example of Flory's abundance to Ma Hla May.

Similarly, another male character U Po Kyin, who is the antagonist in the novel takes woman as nothing. He sends the village girl unrewarded, having examined her face and says that he did not even recognize her who was waiting to meet him neglecting the fact that he had made her pregnant. While talking about his personal character Dr. Veraswami had also made a remark "He raised a battalion from his own illegitimate sons" (41). With this he had also added some words which he had heard about U Po Kyin. He says: "The extortions, the briberies! The girls he has ruined, raping them before the very eyes of their mothers!" (41). From this fact it is clear that he was of the loose character who had raped many girls in front of their mothers left many children behind him.

In the same manner, he does not have any respect and love for his wife. When his wife suggests him to be away from the evil acts, like the conspiracy he was weaving to ruin Dr. Veraswami. he says, “What do you know of these official matters, woman” (11)? The above extract exhibits the stereotypes inherent in the mind of male members of the society. They give no importance to women and their voice as they think that women do not have the knowledge to talk about the official matters. Furthermore, he expects Ma Kin not to go beyond the house hold works and tries to confine her within the boundary of four walls. He says, “Nonsense, woman, nonsense! Attend to your cooking and sewing and leave official matters to those who understand them” (12). His thought of making Ma Kin to work within the house is the outcome of his suppressive ego inbuilt in his mind. The house and household work itself is the symbol of restriction of female independence. He expects her not to tell anything and just be a passive listener which is the evidence of men’s suppression upon the women’s fundamental right to expression. Women in the society are expected to accept blindly what male members say and do. Due to this trend even women take the things for granted to be suppressed by the male. So, Ma Kin says, “Well I do not know. I am your wife and have always obeyed you” (12). This very expression of Ma Kin shows the very patriarchal trend and norms prevailing in the society where a man makes a woman a mere puppet, he takes it for granted that he is the master and woman is simply a subject to be his slave whom he can use as per his will .

In the eyes of males, females have no sense to understand the things . So, U Po Kyin says: “I think it is the time for you to hear about it. You have no sense in these matters, but you know how to hold your tongue” (135). The above quote expresses the male sentiment and the feeling created by the patriarchal society, which empowers

them to think female as of no use. In addition to this, U Po Kyin tries to lure his wife for the luxurious and elevated life and force her to share the crime. He says:

Have you never felt in you, Kin Kin a desire for higher things? Has it never struck you that after all our successes—all my successes, I should say—we are almost in the same position as when we started? I am worth, I dare say, two lakhs of rupees, and yet look at the style in which we live ! Look at this room! Positively it is no better than that of a peasant (139).

From these expression, it is clear that he tries to lure her towards the prosperous life. But when she is not convinced with his words he wished her to be in the village, away from his ambition. So, he says: “Ch! Why did you ever leave that village of yours, Kin Kin? You are only fit to stand gossiping by the well with a stone water-pot on your head. But I am more ambitious, God be praised” (139). This attitude of U Po Kyin is very selfish where he is convincing her to be the passive supporter in his crime and share it. But, in contrast to it, Ma Kin is a very simple woman who loves a simple life than the elevated one. The very idea of ruining a prestigious, simple, Indian doctor Veraswami pinches her. So, she tries her husband to keep away from it and when she knew that he will not leave this, she wants him to make pagodas and distribute the grains to the needy people. This shows the care and love that she has for her husband.

In addition to this U Po Kyin was finally able to ruin Dr. Veraswami with the help of female characters. At first he tries to convince Mrs. Lackersteen, aunt of Elizabeth with the anonymous letters to ruin Dr Veraswami. It can be seen in the narrative:

U Po Kyin had even sent one of his anonymous letters to Mrs. Lackersteen, for he knew the power of European women. Dr. Veraswami, the letter said, was inciting the natives to abduct and rape the European women—no details were given. U Po Kyin had touched Mrs. Lackersteen's weak spot (135).

In this way he was able to convince Mrs. Lackersteen by catching her weakest point. This exhibits the fact that the character of the male are mostly ruined and all the male characters are judged in the same way.

In addition to this, females are not able to keep themselves away from the grip of patriarchal ideology. They willingly accept the ideology inherent in the society. So, they think that a girl's life is incomplete when she is alone and she must marry to a prestigious and wealthy man to secure her life. This can be viewed in Mrs. Lackersteen's belief. She tries to convince Elizabeth to get a husband. She says:

One hears the same thing on every side. Lovely girls having to work for their living. It is such a shame! I think it's so terribly selfish, don't you, the way these men remain unmarried while there are so many poor girls looking for husbands? Elizabeth not answering this, Mrs Lackersteen added with another sign, "I'm sure if I were a young girl I'd marry anybody, literally anybody." (95)

In the similar way, she says, "How glad a girl ought to be to marry anyone, literally anyone" (228). These instances from the novel clarify the fact that females are hezemonized to accept the males' power.

So, in the novel, male characters try to represent females as per their will as a weak, emotive and other being. They try to create false discourse and make females'

accept their hegemonized ruling. But this attempt of males' fails when females go against this representation and resist to live the life as they like.

Social surroundings shape the mind and behavior of the people. Most members of the society are overwhelmed by old convictions and stereotypical notions. This can be observed in many female characters of the novel. Among them, Dr. Veraswami's wife, a pious hindu woman refused to be introduced with Mr. Flory who was so close to her husband and he had dined so many times in their house. It is expressed in the narrative. "They had talked and argued together a hundred times, the doctor had dined at his house, he had even proposed to introduce Flory to his wife – but she, a pious Hindu, had refused with horror"(43). This very expression shows the fact that religion has also becomes the means for women's submission. Similarly, male characters think that they are born to rule over females and females think that they are born to be ruled by the males. Whatever they try to get in their lives, they can, by the mercy of the males. When Ma Hla May was deserted by Mr. Flory and ordered to return back she does not return back, rather she starts to realize her self-respect. So, she tries to regain her position but her attempt is weak as she pleads only to Mr. Flory. she says:

‘Master, master,’ she whimpered, ‘will you not forgive me? This once, Only this once! Take Ma Hla May back. I will be your slave, lower than your slave. Anything sooner than turn me away.’

‘stand up, now,’ he said. ‘It hurts me to see you like this. I will do what I can for you. What is the use of crying?’(153)

The above extracts exhibit the fact that, all domains such as familial, religious, political, economic, social, legal, and artistic are organized and conducted in such a way as to submit women to men. Women are brought up and socialized in such a way

that patriarchal ideology is being instilled and internalized within them so that they become co-operative in their own subordination.

Ma Hla may's ultimate aim to be in the life of Flory is scattered when he rejects to get her in his life after her several attempts. So, her decent revolution in the initial days seems to grow more violent afterwards. When all her civilized pleas to be in his life get crushed mercilessly she adopts some brutal and aggressive forms of protest. Her protest develops gradually from sending letters and asking money several times in different places. While she meets him, she asks for money in a whisper of harsh Burmese syllables. She says, "*Pike-san pay-like! Pike-san pay-like!*"(196). As he was quite near the club he warns her to make sound. He says, "Be quiet! They'll hear you in the club!"(196). But he instantly realized that he put the idea into her head. In oppose of this, it becomes the new way for Ma Hla May to protest and she starts to blackmail him. She says, "Aha! Now I know what will frighten you! Give me the money this instant, or I will scream for help and bring them all out here. Quick, now, or I begin screaming!"(196). The above quote represents the overflow of Ma Hla May's sense of rebellion caused due to the extreme suppression on her self and Flory's rejection for her.

After he gave money to Ma Hla May, she kept on following him. This made him to suspect the activities of her and even thrilling to Flory. This can be expressed through the narrative:

She must have watched him up the hill like a dog watching a suspicious. Stranger out of sight. It was queer. The thought crossed his mind, as it had a few days earlier when she sent him the blackmailing letter, that her behavior had been curious and unlike herself. She was

showing a tenacity of which he would never have thought her capable almost, indeed, as though someone else were egging her on. (197)

The above extract exhibits the fact that females activity is viewed through the eye of suspicion and scrutinized to a large extent. There is a deep insult to the sentiments of a woman. Women are not supposed to think and act beyond the parameters assigned to them by the conventional patriarchal dogmas. Flory doesn't realize that Ma Hla May's activity is the outcome of his hatred and rejection to her for Elizabeth.

Similarly, along with the revolution of Ma Hla May, Elizabeth also decides to reject Flory when she comes to know that he has kept a Burmese Woman as his mistress. This makes Flory helpless so he starts to beg her for the continuity of their relation but Elizabeth firmly stands on her point and decides to leave him. There is another reason for leaving Flory that she was fascinated with the news that a new British Army, Mr. Verrall has come. The nature and life of Verrall is explained in the narrative.

Verrall was the youngest son of a peer, and not at all rich, but by the method of seldom paying a bill until a writ was issued against him, he managed to keep himself in the only things he seriously cared about : clothes and horses. He had come out to India in a British cavalry regiment, and exchanged into the Indian Army because it was cheaper and left him greater freedom for polo (200).

Through the given narrative, it's clear that Verrall is the new comer who means to be for a short time in Burma. But Elizabeth wants to get him. So, her aunt gave the chance to come in front of Verrall. He was also charmed with the beauty of a young girl, Elizabeth. But, he also thinks about her from the patriarchal ideology. He

thinks about her, “this girl was rather an exceptional bit of stuff” (205). The above given thought of Verrall is the outcome of male chauvinism who takes women as nothing but a toy played for enjoyment or a thing to get amusement.

Males always try to take advantage from the condition of females. They always wait for the weakest condition of the females to be benefited by it. This can be viewed in the action of Mr. Lackersteen as he tries to rape his niece, at first he began to pinch her several times but later when he sees the pathetic condition of Elizabeth, he tries to rape her.

On the other hand, Flory still hopes to get Elizabeth. He has the reason that for what she should trust and forgive him. He thinks, “It was not right that she should condemn him because of Ma Hla May, whom he had turned out of doors for Elizabeth’s own sake” (215). Similarly, when he sees Elizabeth in Verrall’s arm, it “hunted him like a neuralgia or an earache” These express the fact that men think their feelings are reasonable but females’ feelings are useless for them. As Flory thinks that he should not be deserted by a female, but, while he deserted Ma Hla May, he does not consider right and wrong. So, his feelings touch no bound when Mr. Verrall leaves Kyakunda without telling to Elizabeth. This scatters the heart of Elizabeth, but as she was a revolutionary female figure, she decides to be with Flory, not for him but for herself to be away from her uncle’s attempt to rape her.

In the patriarchal society, when the suppression becomes excess then the females become very violent. The social surroundings and conventional females’ practices can not restrict them. This can be expressed through the bold act of Ma Hla May in front of all the club members. She says, “*Pike-san pay-like! Pike-san pay-like!* Yes, that’s the one I mean — Flory, Flory! (She pronounced it porley.) That one sitting in front there, with the black hair! Turn round and face me, you coward! Where

is the money you promised me” (274). She further yells out a detailed account of what Flory had done to her. She says:

Look at me, white men, and you women, too, look at me! Look how he has ruined me! Look at these rags I am wearing! And he is sitting there, the liar, the coward, pretending not to see me! He would let me starve at his gate like a pariah dog. Ah, but I will shame you! Turn round and look at me! Look at this body that you have kissed a thousand times --- look---look--- (274)

This shows the strong hatred of a woman who is rejected by a man for his selfish desire and it is the revolution of a woman which ruined the males' lives beginning the victory of women as after the public insult of Ma Hla May and the rejection of Elizabeth Flory kills himself which can be viewed as the defeat of patriarchal society. Similarly, death of Flory does not scatter Elizabeth rather it surprises her. So, after this she accepts proposal of Mr. Macgregor, Deputy Commissioner, which turns out to be the better relation than with Flory and she gets everything what she was longing to have in her life.

These are all the facts which give the detailed explanation about the dominating mentality of the male characters. But while going beyond the text we can even get the resistance of female characters to oppose the male domination that exhibits even in Ma kyin's character. She seems to oppose her husband's ideology in all her life, he keeps her aside, but finally her ideology wins. U Po Kyin succeeds in ruining Veraswami but dies before making pagodas to wash his sin. This very fact of his death symbolizes the death of patriarchal ideology.

Impermanence of Patriarchal Dream

In the novel, Flory's main intention to marry Elizabeth and U Po Kyin's main intention to bound Ma Kyin within his household works is to make them do what they want but they continuously protest them and their selfish desire, which results in the death of both male characters.

In addition to this, when Mr. Flory is exposed and insulted publicly by Ma Hla May, Elizabeth deserts her. He tries to convince her. But she says:

'Never, never! I wouldn't marry you if you were the last man on earth. I'd as soon marry the—the sweeper!'

She had begun crying now. He saw that she meant what she said. The tears came into his own eyes. He said again:

'For the last time. Remember that it's something to have one person in the world who loves you (278).

So, this avoidance of Elizabeth scatters the dream of Flory to get married to her. So, he straightly returns back to his home and when he sees his scattered dreams, he tries to get comfort by killing Flo as she was a female dog. So he calls Flo in his room. He says:

'Come on, Flo ! Good old Flo! Come on!'

Flo was suddenly stricken with terror. She whined, her tail went down, and she shrank back. 'Come here, blast you!' he cried, and he took her by collar and flung her into the room, shutting the door behind her. He went to the table for the pistol.

...when she was a yard away he fired, blowing her skull to fragments.

(281)

But this cannot calm his anger towards female gender as he knew that he failed in his plan. So, he shot himself which shows the death of patriarchal dreams.

Similarly, U Po Kyin succeeds in ruining Dr. Veraswami and becomes the cause for the death of Flory but before enjoying his success he dies. He can not make pagodas to wash away the sins that he had done in his life. So, death of both male characters signifies the death of Patriarchal dream.

In the similar way, understanding the meaning of some key images is vital to the full appreciation of the story. Within each narrative segment there is often a central and powerful symbol that serves to add the meaning to the text and to underline some subtle points Orwell is making. Images are the implicit expressions of ideas and they carry more intense and more artistic perception of the issue. *Burmese Days* is replete with images all adding up to the central theme of Ma Hla May and Elizabeth's resistance against Flory's suppression and Ma Kyin's resistance against Uo Po Kyin's domination.

The image used in the novel also suggests the scene of female's resistance to destroy the male chauvinistic society. The most significant image is the male leopard which dies when Elizabeth with the help of Flory shoots him. She became so confident while killing him. It is expressed in the narrative.

Elizabeth raised her gun. Her knees were knocking like castanets, but her hand was as steady as stone. She fired rapidly, once , twice. The crashing noise receded. The leopard was crawling away, crippled but swift, and still invisible. "But he's getting away! He' getting away!" Elizabeth cried, dancing about in agitation. She made to follow him... Flory ran after the sound of the leopard....The leopard was writhing along on his belly, sobbing as he went (170).

This very expression exhibits the fact that females are suppressed by the patriarchal society but they resist when the suppression exceeds.

Chapter Four: Conclusion

Females Defeat Patriarchal Dreams

This novel mainly highlights on female characters' efforts to live their life in their free will to seek their own identity. Since the male characters are presented as the blind follower of patriarchal norms that try to represent the females as they wish and female characters of the novel as the submissive who later on resist the norms and overcome it. The novelist, Orwell has clearly explained about the real male made principles that should be followed by females at any cost otherwise they would be punished as evil or treated something like inhuman. His female characters who are suppressed at first, long for self identity and self pleasure and they create their own world where they are the supreme ones.

In the novel, U Po Kyin, a corrupt Burmese magistrate plans to destroy the reputation of the Indian doctor, Dr. Veraswami for which, he sends anonymous letters with false stories about the doctor to his closest friend James Flory, a European white man. He is mostly objected by his wife while doing so but her words are worthless for him as he treats her as a submissive creature.

On the other hand, Mr. Flory is living in Burma being a European but he has become so embedded in Burma that it is impossible for him to leave and return to England. So, he is living in a dilemma. He has kept a Burmese girl, Ma Hla May as his mistress but he treats her like an animal. He always uses her and for his sexual pleasure and chases her out after his use. He exploits her as if she is his personal asset, whom he has bought. So, for him, she is nothing, just a toy to be played in his hands and she is so submissive that she accepts the exploitation quietly. But, she becomes violent and starts to blackmail Mr. Flory when he rejects her for Elizabeth, an English girl. Elizabeth also accepts Mr. Flory as her lover and dreams of getting married.

However, she rejects him when she comes to know the truth of his relation with Ma Hla May.

Similarly, Ma Hla May keeps on demanding money every time and blackmails him but Elizabeth continues her love for him after she is deceived by a military policeman, Mr. Verrall. But this acceptance can not be continued when Ma Hla May creates a scene and exposes Mr. Flory in front of all the Europeans. Then, she rejects him forever. When Flory doesn't see any chance to be in her life he kills his dog, Flo and himself after returning back his home.

In the similar way, U Po Kyin succeeds in ruining the position of Dr. Veraswami after Flory's death but he dies before making pagodas to cleanse his sin. So, death of U Po Kyin and Mr. Flory signifies the death of patriarchal dream and Elizabeth's happy life with deputy commissioner and a secretary of the club, Mr. Macgregor and the lives of Ma Hla May and Ma Kyin show the victory of females over patriarchal dream.s

Summing up, the novel portrays the low level life of black people especially of women, their fight against male oriented society and their pursuit for identity. This theme coincides with the feminist features in the novel *Burmese Days* through his minor as well as major characters. Fundamentally, through her protagonists Ma Hla May and Elizabeth's denial for following social values, their love for self, their challenging and adventurous actions as well as their solid ambition are enough to analyze the novel from a feminist approach where females suffer from long term oppression but finally resist for their identity and self pleasure. On the other hand, the conventional role of the male characters Flory, U Po Kyin along with other minor characters is also one of Orwell's objectives in making his novel rich from the feminist point. He makes clear through the characters U Po Kyin and Flory who

follows patriarchal roles always lived the same life and died as usual. On the contrary through female characters, Orwell arouses feminist consciousness in the heart of all those women who want liberation. Elizabeth's rebellious nature encourages women to step out of their home an independent life along and lead the life as they wish. Through their actions and way of leading life Orwell follows each and every minute features of the theory, where males use their politics and try to represent the females as their will but females also resist and come out of it.

So, the theories related to the feminism has been used in this research to explore the unexplored side of the novel *Burmese Days*. The theories of Julia Kristeva, Kate Millet, Chandra Talpade Mohanty and Stephen Slemon are widely discussed. Thus, the theories like feminism, third-world feminism, patriarchal ideology, representation and resistance have been applied to show politics of males' representation and females' resistance in the novel as a tool and scrutinize the novel *Burmese Days*.

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