

Tribhuvan University

Resistance to Colonialist and Patriarchal Ideologies in Carey's *Oscar and Lucinda*

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## Abstract

This research analyzes Peter Carey's *Oscar and Lucinda* as a Postcolonial Feminist Fiction, which fictionalizes the periphery of the main female protagonist Lucinda after the colonialism in the Australia. The fiction focuses on the gender and cultural discrimination of the influence of colonialism and resistance to the discrimination for their identical space. Lucinda suffers a lot from the patriarchy and cultural domination throughout the fiction. Her business, visit, love and freedom all are put against by the patriarchal society. Peter Carey's Lucinda carries the rebellious act against it and ultimately destroys the forthcoming danger exposing the female power for the gender equality and representation. It conveys the sufferings from Lucinda's mirror to such women and for the slow awakening in them for their resistance and identity. The fiction revolves round the periphery of the postcolonial and urges to follow the main structure so there is a lot of influence of postcolonialism as well as feminism. By using Postcolonial feminism as a theoretical approach it is exposing the role of subversion and resistance of the suffered and dominated women.

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## **I. Introduction to Peter Carey's *Oscar and Lucinda* as a Postcolonial Feminist Fiction**

In *Oscar and Lucinda*, Peter Carey focuses on the colonial period of Australian history. The action takes place in Australia and England, mostly during the 1860s, that is to say, during the Victorian era. This period also gave its name to a group of novels often characterized by their bulk, certain narrative procedures. The novel chooses both to recreate the period and to inhabit the canonical genre that characterizes it through the perspective of postcolonial feminism. It apparently adopts the "classical" post-colonial strategy which, to borrow Salman Rushdie's famous phrase, consists in "writing back" to the "centre" --"Not, incidentally, 'back' in the sense of 'for' the center, but 'back' in the sense of 'against' the assumptions of the centre to a prior claim to legitimacy and power" (244-45). Hence, this study clearly questions the so-called hype about spreading the light of their so-called "superior civilization" among the colonized people of the world. Their colonial mission has given rise to the homelessness, alienation, and cultural displacement motifs broached in the novel, *Oscar and Lucinda*.

The writer, Peter Carey has produced so many fictional and non-fictional works and has been praised for his literary nobility by many critics. He has experienced post-colonial theme, having recognized from the outset that the novel "writes back" to imperial English discourse, expects to encounter subversion of the historical balance of power between periphery and center and a corresponding subversion of the implicit conventions of the canonical genre that he has chosen to inhabit. *Oscar and Lucinda* was published in 1988, the year of the Australian birthday of white occupation. It contains a

plea to keep aside a place in the national historical records where Aboriginal voices can erect their own monuments in honor of the shared Australian past. This novel is one step in the process of replacing Australian history with a multiplicity of Australian histories, each told by its owners and their descendants with those of postcoloniality. Here, in the novel, Carey contributes to accomplishing the task of post-colonial writers which, according to Hayden White, is "not simply to contest the message of history, which has so often relegated individual post-colonial societies to footnotes to the march of progress, but also ... to reinscribe ... the heterogeneity of historical representation" (356).

*Oscar and Lucinda* is a satire about two star-crossed lovers that takes place in the mid-nineteenth century. Oscar Hopkins is a contradictory man, both pious and corrupt. He was raised by a strict, religious father, but he abandons his father's religion in favor of Anglicanism being lured to the colonial discourse. Oscar further endangers his soul when he takes up gambling while in divinity school. Oscar justifies his vice by philosophizing that believing in God is a gamble anyway. How could God condemn a man for having a bit of fun at the racetrack? Locked in an inner conflict between his fears of damnation and his need to gamble, Oscar decides that a little suffering might go a long way towards redeeming him in God's eyes. He decides to face his crippling fear of the water and sail to Sydney, where he intends to devote his life to dangerous missionary work in the wild badlands of Australia. On board the ship, he meets his counterpart and fellow compulsive gambler, Lucinda Leplastrier.

Lucinda is a feminist ahead of her time in the Victorian era. She is shunned by society for her independent views and refusal to wear dresses with corsets. The rich



heiress owns a glassworks factory in Sydney, which her male employees will not let her enter without permission. Lucinda is returning to Sydney from a year-long sojourn in London, where she had hoped to find a husband. However, London society shuns her more cruelly than Sydney society. She returns home, where her weakness for gambling and cards destroys the reputations of the only two men who dare to befriend her, Oscar and Reverend Dennis Hasset, a fellow glass enthusiast. Hasset is sent up-river to a parish in the wilderness by the Bishop of Sydney as punishment for his friendship with Lucinda. Oscar is kicked out of the church entirely by the Bishop when the local press discovers his late night card games with Lucinda. Lucinda feels responsible for Oscar's downfall and takes him into her home. There, the two misfits eventually become friends, and he learns to share her love for glass. Their unmarried, though chaste, cohabitation causes an even bigger scandal in society, but they take refuge in their growing love for one another in the hypocritical society. At the same time, it deconstructs the colonial myth of the heroic and adventurous explorer who braves all sorts of dangers to advance the cause of "civilization." It has described the way through the landscape and the Aborigines with stunning brutality and then later writes his Aboriginal victims into silence by using the consecrated imperialist language of his time: they are reduced to "treacherous knaves" who have to be "dispatched" (472).

Lucinda is aware of the difficulties she faces as a woman; she also functions as a naïf, her difficulties being attributed to her mother's failure to socialize her properly as a female (92). She is an orphan and while presumably she is not meant to think her beautiful. Primarily Lucinda carries the novel's commentary on the position of women, sometimes argued to be a condition of double colonization. Lucinda is in conflict with

society because her mother failed to socialize her properly for her role as a woman.

Lucinda's mother has to struggle to prevent a will that leaves Lucinda's inheritance in trust until she is thirty.

According to , Paul Kane, the fiction *Oscar and Lucinda* shares the collective voices of the cultural differences and marking the new path of ideology . Praising the fictional writing of Peter Carey, he comments:

*Oscar and Lucinda* is part of Carey's project to call attention to and resist this political and cultural situation, but he does so mainly by reimagining or re-creating a version of Australia that compels our attention, forces us to accede to a recognition that the center of literature is language and language dwells in the world at large. Hence, Carey in effect dismantles the center/periphery opposition of imperial culture. One can see this force at work in certain features of Carey's prose: for instance, the obsessive detail of his descriptions, which draw us into his "new New World". (521)

Hence, he praises his writing techniques and re-creation of a new version of Australia focusing on the language and culture through the characters.

When her mother dies and she comes into her inheritance at 18, everyone is concerned to marry her off immediately. She escapes that fate, but finds herself caught between wanting to do, and the gender role in which she is trapped. She is bodily constrained, continually pressured to wear the lady-like apparel of the day, and, significantly, to shorten her stride when walking (by implication to reduce the space she inhabits and the confidence she displays) (251). She has to elicit assistance to purchase a

glass factory, and once she owns it she can only visit it on a formally pre-announced basis, denied access to the camaraderie of male community that is offered to Oscar when he accompanies her to the factory. Her employees care about her (and therefore are pleased that she now seems to have a man), but in an extremely patronizing way.

Lucinda feels difficulty by the different gaze of the males during her visit to the factory. There she identifies the difficulty of going to the glass factory to inspect it for purchase (146); and when she goes to play fan-tan in a Chinese gambling den she is careful to step into the light immediately to declare the presence of a woman. Insufficiently socialized, she is policed in what Foucault called a capillary manner - the solicitor, She is marginalized and isolated, and her intelligence and quick wit are no match in the longer term for the physical and social solidity .

Whatever the other uses of gambling in the text, it serves Lucinda as a sanctuary, a structure within which there are the same rules for everyone - not least the attendant rules of social behaviour. Not only could she "forget herself"; she could be quiet without provoking comment and even beat a man at something "and not have to giggle and simper when one did it" (227).

At this stage, the motif of gambling can be discussed more fully. The clearly "post-colonial" concerns do not exhaust the gambling motif in *Oscar and Lucinda* any more than they exhaust these two rich novels in general, that motif does contribute to Carey's "post-colonial" purposes in a number of ways with their subversion nature to the traditionalism. And for both Lucinda and Oscar, the gambling provides a fatalistic relief from choices.

The lack of social skills of the main protagonists Oscar and Lucinda prevent them from acknowledging that they are in love, but their shared love of glass and gambling spurs them to bet their entire fortunes on a project to build a glass church, that is a new world with the mission of subversion of the traditionalism. Oscar nobly agrees to deliver the church to Hasset's wilderness parish in an act of love for Lucinda, whom he imagines to be in love with Hasset. This adventure threatens to destroy both *Oscar and Lucinda*, and in the end, their glass house comes crashing down, but with a surprising twist. In this plot of the novel, the post colonial literary analysis also requires into the postcolonial representation of identity and subjectivity of the two lovers into their dominant discourse of colonialism. The influence of the colonial period and the present post colonial period has been analyzed by one of the critics Paul Kane as:

In Carey's work the disjunctiveness of postmodernism coincides with his sense of the his-torical displacement of colonialism; the continuing influence of the past - the "postcolonial condi-tion" - is transformed into a vision of the future: Australia as the postmodern society. Thus, in Peter Carey's work the postmodern is the postcolonial, and "Australian literature" comes to occupy a space of its own. (522)

The issue of colonialism and post colonialism is touched in the fiction to give it a new study approach but at the same time in the postcolonial period the Australian literature has been reanalyzed in the fiction with much importance in seek of their identity.

In a post-colonial rewriting of history and literature, the experienced post-colonial characters indulge to encounter subversion and the breaking of imperial rules, but in

accordance with implicit post-colonial rules, that is to say in such a way as to transform the erstwhile colonial subject into the new winner in the power struggle between periphery and center.

The novel argues that Australian men are more sexist than European men, and as Lucinda's mother has written to a friend, when walking one can see in people's eyes how women are hated in New South Wales (91). It should also be clear that the theme of the position of women exists as a theme per se, as well as participating in a form of post-colonial expression. In the novel, Lucinda, a female is a central designation leading for the female identity in the male dominated society.

*Oscar and Lucinda* is a contemporary novel that addresses contemporary Australian preoccupations. This perspective is regularly underlined by anachronisms and geographical references that are displaced from the English center to the Australian periphery. The writer has used the pathetic characters, which have lost their guardianship providing their different identity and sense of challenge to the colonial periods. The critic May Ellen Snodgrass reviews:

In retrospect, Carey gained a sense of island identity: "There was this weird sense of Australia's place in the colonial pecking order. These Australians were acting like 19th century British snobs, looking down on Americans as vulgar colonials. It was grotesque" (Polito, 1996). From reflections on school trauma, the author outlined for his fiction a series of orphaned characters— Jack Maggs, Henry Phipps, Ned Kelly, Oscar Hopkins, Lucinda Leplastrier, Tristan Smith, Tina, Che David Selkirk—

and a view of Australia as an orphaned country of convicts, indentured laborers, soldiers, and uprooted aborigines. (7)

According to Snodgrass, the characters have carried their own identity or they are working hard to make the place to their familiar. In a sense they are trying to subvert the past colonial cultural patterns and at the same time modernizing themselves in their own cultural roots.

For example, the writer compares Theophilus Hopkins' description of Devon as he disagrees with this Anglo-centric view:

Here, otherness is not a characteristic of the ex-colony but of England. The periphery has become the center and vice versa. Carey uses Australian similes -- black umbrellas hang from a stand "like flying foxes" ... Oscar dances "like a brolga" around the prototype of Lucinda's glass building. (377)

These references underline the common experience of the characters and the implied reader, thereby establishing an implicit bond between them and the Australian readers with cultural touch.

To the subject matter of women representation in the fiction, it has picked the central figure representing all class women and their activities. Lucinda, the main character, her business policy, her relationship with the males etc all are directed in the reconstruction of the history in the nature of subversion. One of the critics, Ansgar

Nunning in his book, *The Revisionist Representation of Australian Colonial History in Peter Carey's Oscar and Lucinda* reviews:

The subjectivizing and personalizing of Carey's revisionist representation of women's history ties in with the upgrading of the history of everyday life that becomes central to the story in *Oscar and Lucinda*. It is in the vein of this historical discipline – whose aim it is to reconstruct historical experience, behaviour, thoughts and life-styles – that Carey treats “the actions and the suffering of those who are often tellingly and imprecisely labelled the ‘ordinary people’” and “brings the victims and the outlines of their suffering into focus.” The broad range of subjects pertaining to everyday and social history includes the financial worries of an impoverished Anglican clergy man well as life on an Australian farm and the changing fortunes of Lucinda's glass factory. The stress laid on ordinary people's lives automatically entails rejection of a concept of history that is based primarily on great individuals.(98)

The critic remarks the individual wish of the women reconstructing the colonial established norms of domination and building their own different social history in respect of freedom and equality.

The novel plays with the Victorian inter-text by transforming the famous Victorian author, Marian Evans, into a character in his novel. Evans was famous for flaunting the social mores that imprisoned Victorian women. However, this anticonformism does not spill over into her fiction where her heroines, although they may

have provoked under the social constraints that reduced them to playing infantile roles, generally had to submit to their fate. In *Oscar and Lucinda*, Lucinda's mother, Elizabeth Leplastrier, is a personal friend of Marian Evans and used to belong to the circle that met around her and George Lewes. Elizabeth, an intellectual and a feminist, comes to Australia with the aim of putting into practice her theory that women would find social and economic emancipation in factory work. Even though she allows herself to be side-tracked from this aim, she does raise her daughter according to the anti-conventional principles of Evans' group.

My dissertation will explore how the characters in the fiction challenge the existing norms taking ideas from postcolonial Feminists and other theorists, whose ideas will support to give it a complete shape. Edward Said's notion of "Ideological Mapping" theory will support to describe the built picture of Europe. It is seen the writing accepts the "reverse Orientalism" under the epistemology of Saidian Orientalism. Along with it I too have discussed Gayatri Spivak's text "Can the Subaltern Speak?" to deal with the cultural differences empowering identity and emphasizing absence of the totality underlying the elements of the European patriarchal norms and values. I completely argue that the writing in the colonial period draws the line between acceptances and resistance from the stand of the authors in their words. The authors in framing the politics in cultural acceptance and positionality enforce themselves to create their own identities. I have taken assist to the literature of critique of post colonialism in order to develop the methodological tool for my argument that the western discourse that is not only shaped under its boundary but at the same time it is shaped by the 'counter flows' from its colonial aspects too.



Basically I have studied the dominant discourse of colonialism which has represented the different colonial subjects as a tool with which someone emphasizing the feminine position in the West. They have created cultures of their own and at the same time local autonomy was applied in every particular group. But the global scenario changed in the cultural interpretation, erasing the cultural boundaries. In the book *Freedom and Civilization* (1944) Malinowski writes:

We would be able to divide it neatly into ethnographic tribal boundaries within each such ethnographic area we would find people of the "same" tribe. On the other side of the boundary another tribe would be found, distinguishable from the first by a different language, different technologies and material objects, different customs and forms of grouping. (3)

By foregrounding the writers, this study also demonstrates that the discursive frameworks of Saidian Orientalism that could be used at micro levels within Europe by third countries' people to create new forms of Britishness "orientalise" Britain at culture local and social levels.

The orient is regarded as the source of Eastern civilizations and languages culture with the historical image of the other. Edward Said in *Orientalism* (1978) writes:

The orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting

institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles. (1-2)

It remarks the style of the westerners in creating hegemony in it with new improvements at the same time. Said has further argue that Orientalism also defines Europe itself as "a style of thought based upon ontological and epistemological distinction between "the orient" and (most of the time) "the occident" (2). It seems as the Western influence ideology with intention of creating difference through reconstruction project imposing their authority. Here Said has accepted Michael Foucault's theory of discourse to claim the linkage between knowledge and power that helped the Westerners to design an imperial discourse and were able to produce oriental terrains such as Australian sub-continent textually.

Moreover, the novels written in the great age of imperialism ideologically appears in his fiction description. This othering resulted that the third world people become homeless and exiled into their land. It has created the binary view of the imperial world as an antagonistic struggle between "Self" and "Other". Regarding the relation of the colonized and the colonizers, the postcolonial critic Lila Gandhi Says, "It is a disciplinary projects devoted to the academic tasks of revisiting, remembering and crucially interrogating the colonial past. The process of returning to the colonial scene disclosed a relationship of reciprocal antagonism and desire between colonizers and colonized" (4).

It clarifies that the relationship of colonizer and colonized is give-and-take in manner. The colonizers take their masterly rule with the power of ethnography, economy, politics and psychologically as well. On the other hand the colonized are appeared as

illiterate, savage and culturally inferior. Therefore, the novel *Oscar and Lucinda* displays the Postcolonial resistance to seek own position in the colonial domination through the characters.

Indeed postcolonial study talks about the uncertainty and the ambivalent experience and their struggle into the alien world. Like in the fiction, Lucinda exposes her difficulties with dislocation and cultural alienation which forced her in task of acceptance and rejection in her work. In Homi Bhaba introduction to Frantz Fanon's *Black Skin White Mask*, he writes:

The struggle against colonial oppression changes not only the direction of western history, but challenges its historicist's idea, of time as a progressive ordered whole. The analysis of colonial depersonalization only alienates not enlighten of idea of a man, but challenges the transparency of social reality as a pre-given images of human knowledge. The order of western historicism is distributed in the colonial state of emergency even more deeply. (xi)

Such observation provides the conceptual framework for reading the fiction as a narrative that problematizes and at the same time on subject construction and impact on the human psyche.

Gayatri Spivak poses the question to all the critics in postcolonial studies whether the subaltern women can speak? She says:

For the (gender - unspecified) "true" subaltern group, whose identity is its difference, there is no unrepresentable subaltern

subject that can know and speak itself, the intellectual's solution is not to abstain from representation. The problem is that subject's itinerary has not been left traces so as to offer as object of seduction to the representing intellectual. It is rather, that, both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If in the contest of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (32)

According to Spivak, there is no unrepresentable subaltern that can know and speak itself. The patriarchy dominated society has muted them, as the main female character Lucinda is suffering in the novel.

Experiencing difference, however, may pose a threat to one's identity in that it questions one's concepts of 'self' and 'other'. The issue of identity is a crucial one for Postcolonial writers/travelers, who (as post-colonials) often lack a stable sense of Self due to colonization and displacement. However the distinction between the colonizer/colonized and orient/occident, metropolis/periphery undermine the idea that the cultural modernity of the West was inherently shaped by oriental people. The movement of colonized people to the West and their cultural positions seems not only as counter orientalist stereotypes used at their aborigines but also counter-historicize to their significant presence in the metropolis as well.

I have divided my research into tentatively four chapters' altogether, including introduction and conclusion as well. The first chapter explains the general idea about my research and its issues, literature review and short synopsis of the theory as well. In the chapter I have mentioned the novel of Peter Carrey which engages in a postcolonial feminism interpretation with a counter attack to the falsely established colonized patriarchy norms and seeking of female identity with new way of representation. The issue appears in the life of Lucinda, which helps to dig out the problem into my research. The second and third chapters are on textual analysis that mainly focuses on the issues of domination and resistance in relation to the theoretical methodology called postcolonial feminism. At last, chapter four will sum up the whole explanations and arguments put forward in the former chapters presenting its gist conclusion over the condition and role of the women in the postcolonial society.

## II. Resistance to Colonialist and Patriarchal Ideologies in Carey's *Oscar and Lucinda*

Peter Carey's *Oscar and Lucinda* portrays the exploitation of women by the colonial and gender discrimination. The impact of the colonial period of Australian history and its cultural product of colonial era has continued the linear status in the women life even in the post-independence periods. The impact of imperialism is chiefly marked for the colonial mission to the colonized women. This research explores the disappointment of postcolonial norms and the other to the females' resistance to the colonial principles as well. However the unification of post colonial and feminism is applicable for analysis of the text to challenge the traditional patriarchy normalcy established on the colonial foundation.

Women suffer discrimination not only by the male gaze but also within their own culture in different means. They are trapped in the cultural periphery imposing alien comparing to physically, sexually, racial and psychologically. In *Oscar and Lucinda*, the gender discrimination, mentality repressive power and cultural domination share high lightened in the acceptance of the former colonial institutions. C.T. Mohanty, a post-colonial feminist critic explores the female condition as:

The discursive location of the category 'women' in relation to the analysis, arguing that western scholarship tends to constitute 'women' as an historical group undifferentiated by other factor such as class, ethnicity, geographical location etc. Women's identities are understood as constituted prior to their placement in a variety of social institutions such

as, the family rather than meaningful identities being produced through these institutional relations. Gender is thus taken to be the origin of oppression, rather than oppression producing particular forms of gender. It is the common context of political struggle against race, gender, class and imperialist group at this historical juncture. (58)

The critic highly focuses the less concerned of the post colonial writers as their writings aren't directed to the female's statues within it. The women are suppressed even in the post colonial period mixing them with the male's ideology of discrimination. Their rights and identities depend upon the male and the societal relation. The individual and self-identity of the women is in struggle as they are put in to a single stream of politics, gender and class.

Patriarchy is like a chisel that chips the identity of the women. The women are trapped into a social boundaries respecting and being a follower of the males in home and even in their work. The shifting of domination is still existed thou it has variation only in the single person. The superior of male thinking dominates the women everywhere. Exploring the relationship of gender differences, one of the critics, Deniz Kandiyoti states: "While radical feminist have encouraged a very liberal usage, to apply to virtually any form or instance of male domination, socialist feminist have mainly restricted themselves to analyzing the relationships between patriarchy and class under capitalism"(274).

Pointing the prominent differences the critic focuses the status of female domination under the patriarchy norms. She criticizes to the sociologists feminist how

they forcedly put the women under the capitalist power with reference to the male economy. They are simply directed to the male power not the main key of gender discrimination.

The patriarchal society does not include the women in the societal mainstream. The women are charged as inferior in each and every term than the males. The women are suppressed highly because of their sex. The critic Obioma Naemeta explains it as:

Female characters are victim of multiple oppressions that are internally generated by oppressive customs and practices and externally included by an equally oppressive in egalitarian world order” such formulations exclude any consideration of how female characters’ relations with either internal or external cultural forces may assume forms that cannot be described in terms of multiple oppression that is how culture may have a positive constructive role in shaping character. (39)

It proves the domination of women is found everywhere even though in the European western culture too. The cultural stereotype follows the male ideology and simply it helps the patriarchal society in support of establishment of male superior.

The female domination is, no bound, within a culture but also links the geographical history of colonized and domination. They are kept within third world boundaries referring an alien and different to their male ideology. The colonial domination has put much more emphasis in the internal conflict of the colonized culture. The critic, Chandra Talpade Mohanty in *Feminism Without Borders* writes:



Geographically , the nation-states of Latin America, the Caribbean, sub-Africa, South and South East Asia, China, South Africa and Ocean constituters the parameters of the non-European third world. In addition black, Latino, Asian, and Indigenous people in the US, Europe, and Australia, some of whom have historic links with the geographically defined third world, also refers to themselves as Third World peoples. With such a broad canvas, racial, sexual, national, economic, and cultural boarders are difficult to demarcate, shaped politically as they are in individual and collective practice. (47)

Hence, she makes clear that western feminists are unable to pick the experiences of third world women because of their similar lens to all the women. As the social and cultural variation changes the specific solutions of it, all the women shouldn't be taken into a similar gender biased rather there is an elision between woman as discursively constructed group and woman, as marital subject of their own history.

It is seen that the third world people do not speak about the first world people. Similarly can the first world people assimilate the domination feelings of the third world women? The voice of difference brings the fragmentation and makes disappointment to the third world women. As Trinh says:

Why do we have to be concerned with the question of Third World Women? After all it is only one issue among others, delete "Third world" and the sentence immediately unveils its value – loaded clichés. Generally speaking a similar result is obtained through the substitution of words like

racist or sexist, or vice versa, and the established image of the third world woman in the context of (pseudo-) feminism readily merges with that of the native in the context of (neo-colonialist) anthropology. The problems are interconnected. (85)

The problems of third world women are similar to each other, which are dominated by the gender discrimination, economy, and social cultural acceptance and of the colonized impacts as well.

The post colonial studies gets involved into mutually investigate and interactive relation with each other. But the feminist perspectives are molding all the issues into a single category creating the two areas 'we' vs 'them'. In the book, *Feminism without Borders*, Lazreg writes:

To take inter-subjectivity into consideration when studying Algerian women or other Third World Women means seeing their lives as meaningful, coherent, and understandable instead of being infused "by us" with doom and sorrow. It means that their lives like "ours" are structures by economic, political, and cultural factors. It means that these women, like "us", are engaged in the process of adjusting, often shaping, at times resisting and even transforming their environment. It means they have their own individuality; they are "for themselves" instead of being "for us". An appropriation of their singular individuality to fit the generalizing categories is of "ours". (75)

To a striking extent, Cary creatively illustrates presence of these discrimination differences. Moreover the feminist approach to material are evident in the portrayal of the colonial power its structure of dominance, gender, female challenges or resistance to marginalization.

Thus, the female characters in *Oscar and Lucinda* have been exploited by the existing patriarchal domination and colonial legacy. It has successfully presented the gender discrimination in a colonized formation even in the postcolonial Australia. It has theorized gender in the context of race and class during the presence of colonizers in the colonial nations, and the continuing power struggles between indigenous neo-colonial elites and the ordinary people during postcolonial times.

### **III. Post Colonial Female's Resistance to Patriarchy in Peter Carey's *Oscar and Lucinda***

Peter Carey's *Oscar and Lucinda* is not limited to the male domination but represents the female resistance against the patriarchal and colonial domination. Subverting the existing patriarchal norms even in the colonial domination through the resistance and cooperation is praiseworthy deeds of the colonial victimized women. The main female character, Lucinda has shown the characters of postcolonial females and their struggles to overcome marginalization in a cultural, race, sexist and patriarchal society. Her presence in the fiction organizes serve to challenge and deconstructs teleological and Eurocentric notions concerning the rise of colonialism in Australia, and alert the reader to the diversity and plurality of historical experience and ways of thinking from the perspectives of the postcolonial feminism. It too portrays how the female is double suppressed by the patriarchal and colonial society.

Postcolonial feminism is the blending part of both post colonialism and feminism, which has good connection with the neocolonialism with support of gender, identity, race, culture, nation, class, sexualities and overall with the women' rights The work of the third world feminists have proved the earlier position of the agendas located even in the metropolitans and linking them the feminism with the post colonialism. Ashcroft et al. write in the *Post-colonial Studies Reader*:

In many different societies, women, like colonized subjects have been relegated to the position of "Other", 'Colonized' by various forms of patriarchal dominations. They thus share with colonized races and cultures and intimate experience of the politics of oppression and repression. It is

not surprising therefore that the history and concerns of feminist theory have paralleled developments in post-colonial theory. Feminist and Post-colonial discourses both seek to reinstate the marginalized in the face of the dominant, and early feminist theory, like early nationalist postcolonial criticism, was concerned with inverting the structures of domination, substituting for instance, a female tradition or traditions for a male dominated canon. (95)

The postcolonial feminist studies has good interlink with each other rising differently from the colonial theory and patriarchal domination. The post colonial feminism sprout after the issues related to the domination, division, race, colour, hierarchy, identity crisis, etc were not strongly captured by the post colonial studies in the academia:

The relationship between 'woman' - cultural and ideological composites other constructed through diverse representational discourses (scientific, literary, juridical, linguistic, cinematic, etc.) - and 'women' - real, material subjects of their collective histories - is one of the central questions the practice of feminist scholarship seeks to address. ( Mohanty 98)

The fiction *Oscar and Lucinda* provides many specific examples through the female character, Lucinda underpinnings the postcolonial feminism. The main characters *Oscar and Lucinda* represents a large-scale fabulous form to interweave the fantastic and often painfully absurd adventures fictional characters with the actual events of national or international history to create a gigantic teeming canvas. It has revealed that brutal cultural exploitation with disturbing violence has played crucial role for its appeal, though, it does so through the love story indicated by its title, or rather anti-love story,

since Carey's other major idea for the book was "to prevent them consummating their relationship successfully, because I'd already decided way back there that they weren't going to be allowed to" (5).

Lucinda's sense of personal isolation also generates an awareness that it is impossible for individuals truly to know each other or relate fully with each other, while emotional patterns and habits are established which become cages which are difficult to break out of, as in Emma's case: 'she did not guess that she was already clearing a path for her emotions to travel along, that the path would soon be a highway cumbered, sealed, with concrete guttering along its edges' (466). This characteristically demonstrates sharp imagery. This event particularly presents the sense of the tensions and contradictions between people, and this is equally if not more the case with *Oscar and Lucinda*, exemplified by Oscar's relationships with his father and with Lucinda:

Her feet were wet and cold. The light was clear and sunny, but with no heat in it. It had the sharpness of a dream. The butcher-birds lined up and sang on the fence posts. The axe rang out again. The poultry had been stolen too, and all Mr Ahearn would say was that she was wealthy. She walked to the hut, carrying her own case. He followed her, wheezing, getting further and further behind. She remembered all this vividly, all her life, but what she did not recall were the circumstances which meant she could not have done otherwise. She imagined she had been too weak, had given up her farm too easily, had let herself be bullied into exile. (74)

The tensions between father and son lead to one of the first comic incidents in the novel: having punished Oscar for eating a morsel of Christmas pudding prepared for him by a pitying cook and maid. Marking the forcement of his father to be within a culture, Oscar utters, 'Dear God... if it be Thy will that Thy people eat pudding, smite him' (20).

Oscar establishes a link between betting and his Christian faith: "Our whole faith is a wager ... We bet -- it is all in Pascal -- we bet that there is a God. We bet our life on it. We calculate the odds, the return that we shall sit with the saints in paradise" (261). And he uses it to justify his own passion for gambling: "I cannot see ... that such a God, whose fundamental requirement of us is that we gamble our mortal souls, every second of our temporal existence .... It is true! We must gamble every *instant* of our allotted span. We must stake *everything* on the improvable fact of His existence" (261). He adds that he cannot see "[t]hat such a God can look unkindly on a chap wagering a few quid on the likelihood of a dumb animal crossing a line first, unless ... it might be considered blasphemy to apply to common pleasure that which is by its very nature divine" (263). Of course, Oscar's church considers this belief heretical, and even he does not really believe it: it is just "a guilty defense" (262).

Being an isolated girl from her father in her young age and her own society developed the strong path for her eagerness to her coming hardships. Her fate started betraying her from her childhood lacking a guardianship:

This early childhood was always "quite normal" in her recollection. She imagined that her neatness was something she had "caught" from her mother after her father's death, for then Elizabeth, left alone to farm,

became like a caricature of her former self and would demand neatness in the most ridiculous degree. It was-as we have seen-not so; although her confusion of memory may be explained by the curious coincidence that the death of her papa also involved hair, and when she thought about the death. (62)

She challenges the tradition of the women as a follower moving to other place in the young age. She doesn't hesitate to work even after her father's death rather she takes it as the beginning of her journey of survival in the mainstream of independence. Her isolation in the new world made her powerful in the patriarchal domination and gender inequality. Her glass house business and the mostly the male visitors' attitude towards her as the alien highlights the gender biasness of the society. In this time her defense and assertion nature leads her to recognize as 'the power of men' (146).

Despite Oscar's decided non-masculine character and her own desires, she finds it difficult to relinquish her armor. Their visit to the glass factory, in which Oscar tries his best to be 'manly amongst Herman' (368), merely serves to inflame Lucinda's anger over gender inequality and to reinforce the awareness that they were 'strangers to each other' (367). Her much attraction to Oscar and feelings exposes as, "then come home with me," she smiled, "and we will play penny poker until you are" (307). Regarding their love the critic, Bruce Woodcock writes: "In combination with their shared obsession- gambling- and their individual visions, hers for glass, his for self-sacrifice to a cause, the romantic fiction about hasset and the glass church expedition are all too effective in deferring the consummation of their love" (76).



Though their love was grownup in the difficulties beyond the cultural acceptance they subverted the societal pattern in some extent. Their love from a business assistant to a lover is itself a unique to explain. "How extraordinary' (377) accompanies the changing ambivalence of their relationship, whose protean form echoes the ambiguities of Lucinda's visions of glass: 'They looked at each other and saw each other change from combative stranger to familiar friend and back again, not staying one thing long enough for certainty' (374).

There is also one fundamental 'misunderstanding'. At their closest when setting up house together, their happiness is based on a timidity which perpetuates 'a considerable distance' between them. Lucinda was feeling strange because of her growth of business and love simultaneously. The phrase "Lucinda was moved by something much more simple-grief that such a lovely thing could vanish like a pricked balloon. But her feelings were not unlayered and there were, mixed with that hard slap of disappointment, a deeper, more nourishing emotion: wonder "(99) describes her duality. Her ironically pointed question 'Do we understand each other?' is echoed later when she finds the doggerel verse from Oscar revealing his assumption that the venture was to 'gain your trust' when in fact he already has it.

The aim of giving the church to Hasset, Lucinda insists, 'would not be personal' but each of them interprets that phrase in diametrically opposite ways. This uncertainty is also instrumental to the plot. Despite their awareness that they love each other, each of them fails to realize how the other is feeling or thinking. She elected to build her little fire competently. She arranged two rocks on which the glue-pot would sit. She had wax

matches in her penny pocket. She lit the fire and watched it, squatting with her bent knees cloaked by the calico pinafore. She had a thoughtful, intelligent face—a high forehead, perfectly arched and clearly denned eyebrows, a mobile, slightly thin but prettily bowed upper lip, which betrayed—by its constant contraction and expansion—her enthusiasms, and a full lower lip, which would one day suggest sensuality but now, set against her large, heavy lidded green eyes, made the false promise of a wry, precocious humour. Her hair was reddish brown, more brown than red except here, by the creek, where a mote of light caught her and showed the red lights in a slightly frizzy halo. (61)

Here both the characters were unknown about their future. The misunderstanding and different feelings developed different dimensions. But Lucinda doesn't hesitate in this time rather she has shown patience like a male in the society. She acts on to erase the misunderstanding realizing the confusion of motives between them, she cries out "How could you misunderstand me to such an extent"(445–6).

Lucinda not only finds her isolation in terms of relatives and the existing cultures, but at the same time the new place with the new biological part played significance role in her understanding to it. The new places are revisited through the new language giving it a new postcolonial feminine attachment. Regarding it the critic Paul Kane writes:

The point is that the connection between language and history is at the heart of Carey's post-colonial concern with Australia, for it is through language that one makes a usable history, a lens through which a people

can view themselves and by which others can know them. Carey's recent novels suggest a sense of the female ability of Australians Society, as if the monumental work of forging that society were still very much in progress. (521)

Through the touch of the postcolonial concern of the character in the novel the writer revisits the land giving it a sensual touch. Here is a typical instance from *Oscar and Lucinda*, where sight, sound, and smell are interwoven, heightening the "sense" of Sydney Harbour:

So wiped his engine's copper piping with an oily rag and made the rag steam. Lucinda picked at a cauli-flower. She did not much like the look of Sydney. A wine bottle floated in water that rippled with a rather satanic beauty: mother-of-pearl; spilled oil from a steamer. There was a stink, like tallow rendering, but perhaps this was only Sol's rag on the hot copper pipe. (6)

Being an enthusiast woman, Lucinda does not feel shy in questioning for her authorities. She goes on for the completion of her target of perfection taking all the difficulties as mean of achievements. The second narrative building block prefiguring Lucinda's fate is found further on in the narrative:

She could not know that she would, within two years, beyond the boundaries of this history, be brought so low that she would think herself lucky to work at Edward Jason's Drutt Street pickle factory, that she would plunge her hands into that foul swill and, with her hands boiled red

and her eyes stinging, stand on the brink of the great satisfaction of her life. (152)

This passage does clearly prefigure Lucinda's ruin but it also promises her the greatest satisfaction of her life which, to the stubborn reader who believes she is reading a love story and consequently wants the implicitly promised romantic ending, means love.

Subverting the Christian belief of sin, she involves in gambling taking it as the need of materialization as well as kicking the gender belief of male supremacy in gambling as well. She simply tries to show the female participation in the game, which the society shouts as the male game. The support of Cary in the business proves her technique of subversion to the gender discrimination in the support of male. Regarding the gambling setting, Oscar says:

In order that I exist, two gamblers, one Obsessive, the other Compulsive, must meet. A door must open at a certain time. Opposite the door, a red plush settee is necessary. The Obsessive ... must sit on this red settee, the Book of Common Prayer open on his rumpled lap. The Compulsive gambler must feel herself propelled forward from the open doorway. She must travel towards the Obsessive and say an untruth (although she can have no prior knowledge of her own speech): "I am in the habit of making my confession. (225)

Oscar confirms that she is not doing any bad act against the culture; rather she is in the support of the women participation in patriarchy dominated society. He doesn't take granted to the unseen god, who is believed to call it a sin.

Essentialism provides important contributions to feminist strategy by presenting clearly-delineated problems and projected outcomes. Promoting a similar idea, critic Gayatri Spivak contends that while the ideology requires critique, appraisals of essentialism should be based upon its effectiveness, or "a strategic use of positivist essentialism in a scrupulously visible interest" (116). Spivak writes:

We have to look at where the group ...is situated when we make claims for or against essentialism. Now I think my emphasis would be on noting how we ourselves and others are what you call essentialist, without claiming a counter -essence disguised under the alibi of strategy...

Vigilance, what call building for difference, rather than keeping ourselves clean by being whatever it is to be an anti essentialist, that has taken of much greater emphasis for me? (117)

Spivak helps to promote women's position by her strategy of essentialism, which helps women to overcome from their problems. Lucinda longs to escape an evening salon with amusing people to assist the doomed animal. Strong ties to the mangroves beyond the window encourage a feeling of "I should not be here". To her dismay, she is no more acclimated to London during her visit to her parents' motherland. She concludes, "It was soon clear that this great sooty machine was not home at all"(203). On a whim, she invests her fortune in Sydney's Prince Rupert's Glassworks, a stinking factory at the colonial end of the Industrial Revolution. It clarifies the need of a support of Lucinda into Australia through her friendship with a newcomer.

Primarily Lucinda carries the novel's commentary on the position of women, sometimes argued to be a condition of double colonization or at least one parallel to

colonization. While Lucinda is aware of the difficulties she faces as a woman, she also functions as an obedient woman, her difficulties being attributed to her mother's failure to socialize her properly as a female (92). She is an orphan and she is not meant to be funny looking she is insufficiently attractive for Hasset to marry. Although there is an obvious sense in which the place of women is not specifically an Australian theme.

The novel highly represents the postcolonial ethos in the sense of sexual attraction too. It has been argued that Australian men are more sexist than European men, and as Lucinda's mother has written to a friend, "When walking one can see in people's eyes how women are hated in New South Wales" (91). It should also be clear that the theme of the position of women exists as a theme per se, as well as participating in a form of post-colonial expression.

The novel too turns to the pure science through the characters' business and their environmental surroundings as well. The characters' delight in glass house and its decoration overwhelms them and at the same time carry strangeness qualities related to the science.

Lucinda exclaims "something almost magical" (108) viewing her glass factory. The description of the glass work in the novel is :

The glassworks at Lanson's Wharf in Darling Harbour were the first in Sydney. There was nothing pretty about them, no suggestion of the molten mysteries which took place within, no light from the glory-hole, just a smudge of black smoke against the cold chalky sky. It would have been easy for Lucinda to have missed them, easy for any number of reasons.

The first is that Lanson's Wharf was behind the Market Street Wharf, and had the latter not been crowded with a tangle of punts, barges, and a steamboat (the cockney pilot of which was taking picturesque exception to a Chinaman moored in a dinghy) Sol Myer would have brought his load of pale-stemmed cauliflowers alongside and Lucinda would never have travelled the extra distance up into the throat of Darling Harbour where the glassworks lay waiting. And even then it would have been so easy for her to have ignored them. There was nothing in their architecture to separate them from their neighbours. (100)

Her childhood experiences with the glass bauble, like the imperial anticipations for colonial Australia, prove more far-reaching and less controlled than she envisions through her business policy. After nipping off the tail with pliers, she witnesses an explosion: "A moment before, you had unbreakable glass, now you have grains of glass in every corner of the workshop," a prophecy of the massive catastrophes wrought by her bank rolling the transport of a glass church to the frontier. She is trying to establish her identity as successful and qualitative, modern business subverting the male tendency. She too got solace from the glass factory and at the same time superior than the traditional practices. The paraphrase quotes it here:

Lucinda did not really want a factory. She was frightened of it. She walked down to Sussex Street and watched working men emerging from the mills and wharves there. She was repulsed by them just as she was moved by them—the condition of their trouser turn-ups, the weariness of their jackets. They were alien creatures. She watched them as through a

sheet of glass, as we, a century later, might look down on the slums of Delhi as a jumbo jet comes in to land. She could not know that she would, within two years, beyond the boundaries of this history, be brought so low that she would think herself lucky to work at Edward Jason's Druitt Street pickle factory... she pitied the workers their poverty and weariness. And yet there was a way they looked at her that made her fear and hate them. It was her age, her sex, her class. She knew it. She knew it as well as you do, but the knowledge did not make it any easier for she was, so to speak, contracted to proceed. It was the factory, she felt that gave her entrée to the vicar of Woollahra's home. It was glass that gave her this comfort.

(112-113)

Whatever the other uses of gambling in the text, it serves Lucinda as a sanctuary, a structure within which there are the same rules for everyone - not least the attendant rules of social behaviour. Not only could she "forget herself"; she could be quiet without provoking comment and even beat a man at something "and not have to giggle and simper when one did it" (227). In addition, the final wager about whether Oscar will get the glass church to Bellingen by Palm Sunday gives her a chance to "correct" her relationship with Oscar - by losing her fortune to him while expecting that will bring them together or at least allow them to get together.

Tomorrow she would have won or lost, but whatever happened, happiness would be denied her. She could be happy now, not then. For if she won, she would know herself a robber. She was already rich. She had wealth she had not earned. To wish for more was sinful, greedy. But if she lost, it



would be worse. Then she would feel not remorse, but terror. Her money was her cloak, her armour ... she would read her Bible and attend Evensong. But now she was drunk on the game and only wanted more of it. The cards were sharp and clear, their blues pure ultramarine, their reds a brilliant carmine like the hearts of popish effigies. She saw the expression in Miss Malcolm's eyes. She heard the beast bellow from the mud flats. She patted her neck and felt her palm licked by loose, untidy flames of hair. The sight of her! It would drive her mama to a brushing frenzy, but Lucinda did not care about anything except cards and how to get the next hand moving" (126).

In combination with the shared obsession – gambling – of the two main characters *Oscar and Lucinda*, and their individual visions, hers for glass, his for self-sacrifice to a cause, the romantic fiction about Hasset and the glass church expedition are all too effective in deferring the consummation of their love. The outcome is the tragic dislocation of their relationship through their absurd and perverse wager, as Oscar gambles for Lucinda and for their inheritances.

She was moved by playing cards in a way she could not explain even to herself. She had a feeling, not the same, but similar, to when they fought the grass fire on Bishop's Plain-that line of people, men, women, children, with their sacks and beating poles, even nasty old Michael Halloran, but all lined up in the choking smoke. Cards were not like this, and yet it was. They were joined in a circle, an abstraction of human endeavour. (119)

At this stage, the motif of gambling should be discussed more fully. While clearly "post-colonial" concerns do not exhaust the gambling motif in *Oscar and Lucinda* any more than they exhaust these two rich novels in general, that motif does contribute to Carey's "post-colonial" purposes in a number of ways. First, as Ommundsen observes, game structures are common devices for reflexive commentary, contributing to a metafictional reading of *Oscar and Lucinda* (24). More substantively, this motif relates to Oscar's characterization as well as to Lucinda's. He sees belief in God, and therefore life in general, as a wager, and Pascal's Wager is alluded to overtly in the text. Oscar, after all, throws lots and flips coins to seek God's advice about major life choices. Part of his naivete is his literal religious belief. And for both Lucinda and Oscar, perhaps, gambling provides a fatalistic relief from choices.

In a letter to her mentor, she laments that Lucinda, the result of this type of modern education, simply does not fit in the backward colony and states that her real place is "at home" in England. She implies that Lucinda is the perfect product of Evans' own progressive theories. Ironically, when Lucinda does finally make the trip "home" and meets her mother's friend, the latter dislikes this colonial product of her own feminist teachings:

Even George Eliot . . . was used to young ladies who lowered their eyes in deference to her own. Lucinda did not do so. The two women locked eyes and George Eliot mentions . . . "a quite peculiar tendency to stare". It may well have been this, not her bits-and-pieces accent, her interest in trade, her lack of conversational skills, her sometimes blunt opinions or her

unladylike way of blowing her nose -- like a walrus, said George Eliot -- that made her seem so alien. (204)

This is a subversion of the image of the canonical Victorian writer through the characters. The contemporary Australian reader feels doubly smug: about her own politically correct attitude on the issue of women's rights and about the implicit moral superiority of the Australian heroine over the British icon as the Lucinda represents in the novel. But the self-righteousness is seen later after the subversion spills out of the classical colonial bounds and challenges conventional practices.

Lucinda is presented as an instructor subverting the traditional norms of religious faiths. She clearly states that if the gambling business is against of the culture than what about the human emotions? From the practicality she answers Oscar:

You imagine," Lucinda pulled her skirt tight against her legs until she felt them burning, "that you are civilized, but you are like savages with toppers and tails. You are not civilized at all, and if gambling is a sin it is less of a sin than the one you have just committed. You should pray to God to forgive you for your rudeness. (225)

Her playful argument to subvert the patriarchy cultural normalcy trapped the male characters in the fiction. She redefines and compares the meaning and part of sin in the acceptance to civilize or a savage. Her wish to challenge the societal concept is found everywhere in the novel. Her business policy, creation of new identity, female representation, courage in her love, and overall deny to the scandal all proved her generous act in the fiction:

She left Scandal behind her. She drove Scandal in front of her. She did not care. She drove all her emotions through a tight funnel. She had the maid bring her hot water and bandages. She laid towels on her dining-room table and laid his injured hands on top of them. She imagined him wounded from fighting with his fists. The wounds were red, surrounded by purple; they opened yellow, like lips of skin. They were, she thought, like flowers of flesh, like banksias. (256)

She could have wept but she didn't. She challenges critically and took her own stand in against of those making the downfall to the males in the fiction.

Lucinda is entrapped in the social conventions and expectations of the day, "even without whalebone and elastic". Oscar is fairly consistently physically entrapped - below deck in the ship because of his seasickness and fear of water. When transporting the glass church, and finally in the church itself where he drowns. The theme of glass and images of glass haunt the novel throughout,<sup>12</sup> and it has a range of possible significances. In the form of the Prince Rupert's drop it is an image of the contradictory nature of life: it is both 'like a tear, but also like a seed' (132), 'a symbol of weakness and strength' (134), liquid and solid, whole and fragmentary. For Lucinda, it is also an obsession, the material of her dreams, of her idealism. On falling in love with the contradictory nature of the Prince Rupert's drop, Lucinda believes glass to be 'a joyous and paradoxical thing, as good a material as any to build a life from' (135). In the form of the church, glass becomes an emblem of the love and the misunderstanding between *Oscar and Lucinda*— a fantastic and beautiful conception, but one which takes the place of real communication between them. In a wider context the church becomes an emblem of the colonial process,

an idealism whose obsessive reality is utterly destructive. It costs Oscar his life as he goes down trapped in the church like one of the insects, and enacts his own worst nightmare of drowning. For Oscar, the perverse outcome of Lucinda's dream transforms him into Jeffris's murderer, while the church becomes 'the devil's work' (500). This adventure threatens to destroy the cultural rooted discrimination, and in the end, the glass house comes crashing down, but with a surprising twist. The defeat of the male in the last shows the hidden war of the gender and cultural discrimination.

Hence, *Oscar and Lucinda* fictionalizes the feminist spirit from the work of main protagonist Lucinda, whose work is used to resist patriarchy through the unique mechanization presenting a boon to women identity and space because postcolonial feminism focuses on the women identity recreating the space for them.

#### **IV. Conclusion: Female Empowerment in Peter Carey's *Oscar and Lucinda***

Peter Cary's *Oscar and Lucinda* is noteworthy to focus the postcolonial female resistance and subversion for the preservance of the female identity. Mainly, the main protagonist Lucinda seeks to subvert the colonial legacy and patriarchy domination for the seek of women happiness. The colonization and the dominating nature of patriarchy falsely believe that the women are inferior to the society and as well are weaker than the men. The established discrimination in the society never presents opportunity to the women in their free critical thinking and will. The main character, Lucinda realizes the male domination to her and resists herself from the double oppression of colonization and patriarchal.

This study highlights the problem of the postcolonial values through the feminist resistance to those colonial principles with the support of the postcolonial feminism theoretical ground. The postcolonial feminism is highly appropriate to analyze the fiction that how it works as the forceful revolutionary postcolonial feminism arrows in against of the patriarchy and the colonial dominations. The subverting nature of Lucinda, through her resistance has assimilated as the characteristics of the third world females. Her nature in the fiction symbolically represents her detestation to the patriarchal domination in the postcolonial Australian society.

The main female character, Lucinda comes into her inheritance at the age of eighteen after the death of her mother. She denied the proposal of marriage and escaped from the maze of the traditional patriarchy domination. She is bodily constrained, continually pressured to wear impractical attire of the day and significantly, she started to walk in her own ways challenging the male space being a confident woman. She was

challenged many times by the male guided traditional cultures but at the same time She knew herself and took the right actions against them. She was poisoned by that hateful sermon, by its crudeness, its intolerance, its certainty of its own whisky and- tobacco smelling strength. And now she snapped and slapped at the one soul whose goodness and kindness she would not question. She was acting like a spoiled child, like her mother had acted on the days when her daughter hated her, and although she knew all this, she could not stop herself. She was tearing her happiness days in hope of free identity.

Lucinda remarkably picks the women's interest to stay in a peace and individual life instead of being a puppet of a male. She started to do business in the male guided society to challenge them. Her work was so demanding she would be asleep an hour after she had eaten. She woke early. She was alone, but not yet lonely. Her head was burning with dreams of glass, shapes she saw in the very edges of her vision, structures whose function she had not even begun to guess. She would build a little pyramid of glass. And the most ache could make her life and enjoyment accepting marriage but she all challenged the repressed structure, male brutality, and equality as well. She upholds the womanhood in positive light. This study concludes, therefore, that every woman must face to the colonial mission of cultural domination by resisting to it.

The post colonial feminism, in this fiction thus, depicts the way female undergo suppression from colonialism and patriarchy and at the same time they get supreme power and a path in the subversion of the weapon of domination to establish their own existence in the main stream. Thus, the argument appears in between the binaries colonizer and colonized, patriarchy and feminism, traditional and modern.

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