

TRIBHUVAN UNIVERSITY

Gender Subalternity in Cartland's *The Golden Illusion*

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Letter of Recommendation

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March 2014

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Letter of Approval

This thesis entitled "Gender Subalternity in Cartland's *The Golden Illusion*"
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Abstract

The present thesis entitled, "Gender Subalternity in Cartland's *The Golden Illusion*" uncovers the pang of women regarding their subaltern position in the then Afro-American society. The title itself carries some flavor as it is merely an illusion for the women to believe that they are free. In order to explore the mechanisms which stand as hindrances on the way to the exploration of womens' self, subjectivity and identity, Cartland portrays women and their stereotypical images which coerce them round way. The novel explores women as ideal and docile object to entice the males. Thus, the female gender has been largely underestimated by the patriarchal society. In order to prove such exclusion of women from opportunities, rights and freedom, the research basically hovers around the concern of gender subaltern. The novel stands an an iconographic illustration in the field of feminist criticism, gender subaltern and marxist studies.

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I. Cartland and *The Golden Illusion*

This present work makes the thorough observation of Cartland's *The Golden Illusion* keeping in mind that it largely deplores on the objectification of the female body as a subaltern. The novel basically recognizes the essential elements of such mechanism that coerce women and ultimately they are victimized. The issue of gender subaltern gets explored through that means that sometimes flatter and sometimes directly prey upon women are overestimation, underestimation and the gaze of the female body which uncovers the issue of gender subaltern. The identity, existence, self and subject of female protagonist has been manipulated by the masculine society. The female gender has been made subaltern due to the relative domination which proves the notion of gender subaltern. The notion of gender subaltern in the text has been dramatized through the implementation of the theoretical modality of gender subaltern as postulated by the thinkers of gender subaltern like Ranjit Guha, Gayatri Chakravarty Spivak and Antonio Gramsci. On the strength of how the protagonist becomes the spokesperson of the subaltern voice, the research fulfills its aim revolving into three chapters.

The feminine race is victimized and tortured in the world of patriarchal domination despite her capacity of the perfect being which opens the door of how the century long domination upon the females in terms of the gender has been still in practice, which tempts the critics of gender subaltern.

Linetta was alone in the world. Her dying governess instructed her to go to Paris and seek the help of her niece, Marie. These facts associated with the relative domination upon females due to the male chauvinism shows the problem of the gender discrimination. And this very issue has been addressed by the notion of gender subaltern. Furthermore, the research tries to excavate the factors of society

and politics that causes domination upon the feminine gender. What are the hidden dialectics of patriarchal society in terms of the color and race? How is the miserable condition that the females undergo? The research probes into the elements of how the feminine existence is always silenced in terms of the opportunities and rights. The dream of equality always remains as the soap bubble as regards in the treatment towards the female race in general. The feminine self has been thwarted with the absolute power that the males practice, to find which is the objective of the research.

The limitation of the research is that it will not touch the debate of other aspects apart from the gender subaltern. Since, the major problem in the novel is evoked as gendered subaltern, the researcher uses gendered subaltern as a theoretical modality in order to shed light upon how women in *The Golden Illusion* are taken as mere play things; how the beauty became subject to physical exploitation and their mind being restricted to accept alternatives of freedom on their own. Gender subaltern is a newly addressed concept which believes on the relative domination of women in society not because they are incapable of doing what usually males do but they are restricted to do what males do. Especially the eye of subaltern in *The Golden Illusion* is used neglecting other aspects to make the thesis prove the hypothesis. The incidents of the novel mirror the contemporary American society that also confirms the features of new historicism. But, the delimitation of the research is that it only sticks to the notion of the gender subaltern. The issue of how the protagonist has been as example of the trope of domination in terms of the gender has been the basic concern of the research.

The story seems to be trying to cover different themes simultaneously. It is at once a classic ghost story and a critique of today's society, covering the themes of mental illness and racism. In this point Stephen Michael claims:

I don't wish to sound ageist by mentioning this, as this is still a well-written piece, and he clearly has at least as much talent as a younger author, but I do feel that he perhaps ought to have written about characters of his own age, as I feel he may have been able to characterize them more effectively. However, I feel that the latter of these themes would have fitted equally neatly into an earlier setting, and that the former is a relatively insignificant sub plot which would have been better left untouched in the context. (54)

The above critic argues that the story is successful in presenting the characters effectively. That is why, the characterization in the novel seems fine. As Stephen Michael sees the immature author characterizing in mature way, he sees something different and unique in *The Golden Illusion*.

The author spends his time looking after his vast estate in Scotland and doing some kind of secretarial work for a gentlemen's club in London to highlight the unique themes of the novel, taking it as one of the best novels of the year, Ken Kessay claims:

If an author decides to write a realistic novel, they can use the first person perspective only for one character if they don't want to lose credibility. If they use it for a second character as well, they must introduce a third character or an institution who or which brings the two accounts together in a plausible way. Someone can find two diaries or a confessor reveals the secrets he's heard from two people or I'm wondering again what editors get their salary for.(84)

Back in London, Michael's attitude towards Elizabeth changes in a way she'd never even dreamt of her boring husband turns into a passionate lover and she experiences

at last the honeymoon feelings she didn't have ten years before. The reason for the profound change in Nate's personality is that he's stopped his medication. He was diagnosed a schizophrenic already as a boy. He heard voices in the forest, the people living there are the very first inhabitants of Britain who have come from prehistoric caves in Spain when Britain was not cut off from the European landmass yet. They taught him to run through the forest for days without being seen and to hunt stone age style. Once he was found with a deer and he killed solely with a knife, how he was able to do it, he cannot tell.

John Keplom has given skeptic eyes on its trust worthiness. For Keplom the novel has the greater degree of efficiency to present the notion of the truth and reality in relation of the society. He puts:

To some extent this book was what I was expecting, but in other ways I, personally, felt this novel failed to deliver. The story following Michael and Elizabeth, who have been rather unsatisfactorily married for ten years, and are approaching middle age, childless and in a rut until the changes in Michael start had potential I felt. Perhaps the fact that the tale alternates between the two main characters as a narrator, without their "voice" being very distinct . (94)

Thus, *The Golden Illusion* is Cartland's third foray into novel writing, and having thoroughly enjoyed his first book *Salmon Fishing in the Yemen*. The cover description looked intriguing, explaining as it does that it is the story of how Nate, who has been married to Elizabeth for ten years, sees a mysterious picture, and then "begins to change"(92). Thus, it is proved that though the novel is analyzed from

multiple perspectives, the issue of gender subaltern has been yet untouched, which proves the innovation of the research.

Taking a leaf out of such different critics who have analyzed it from multiple perspectives, but the issue of gender subaltern has been yet untouched, the gap, which is filled by this research.

In addition to it the notion of gendered subaltern conceptualized by the thinkers of gender subaltern such Gayatri Chakravarty Spivak, Ranjit Guha and Antonio Gramsci are used to prove the hypothesis. Different extracts from the novel related with the notion of gender subaltern are brought to prove the relative domination upon the females in the patriarchal society.

From having originated as an historical-research model for studying the colonial experience of South Asian peoples, the applicability of the techniques of subaltern studies transformed a model of intellectual discourse into a method of “vigorous post-colonial critique.” The intellectual efficacy of the term “Subaltern” eased its adaptation and adoption to the methods of investigation in the fields of history, anthropology, sociology, human geography, and literature.

Spivak in her widely discussed essay "Can the Subaltern Speak?" makes a remarkable discussion on the problems involved with representation. She argues that the subaltern people cannot speak instead, they have got to be exemplified. The problem with illustration, however, is that the subaltern's voice gets overshadowed. There is every chance that the knowing subject will erase the voice of the ignorant object. The elite intellectual can represent the subaltern voice filtered through an elitist perspective. So she concludes, "the subaltern cannot speak" (104). The critics have attempted to interpret this statement in various ways. It, however, has been mostly interpreted as the lack of means and strategy on the part of the subaltern to

speaking on their own. According to Spivak: "western feminism gets its prominence centering Europe. Her subaltern is the woman from the third world. The novel is in favor of the cause of Subaltern women" (80). Who was being raped by slavery and affected by many things?

Spivak, in her essay "Can Subaltern Speak?", sees the case of representation beset with the problems. Her argument draws the conclusion that the subalterns cannot speak themselves, but, instead, they have got to be represented. However, the problem with representation is that the very investigator's voice overshadows the subaltern's voice. While evaluating the case of gendered subaltern, Spivak argues that whether it is West or East, the women are denied the position from which they can speak on their own as both spaces are patriarchies, in which women's are always turned into the object of the male's desire. "There", Spivak says, "is no space from which the sexed subaltern can speak" (103).

Gayatri Spivak advised against a too-broad application of the term 'subaltern'. In order to limit its explanation and heedless use, she tries to explain the term as:

. . . *subaltern* is not just a classy word for "oppressed", for [the] Other, for somebody who's not getting a piece of the pie. . . . In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern — a space of difference. Now, who would say that's just the oppressed? The working class is oppressed. It's not subaltern. . . . Many people want to claim subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they don't need the word 'subaltern' . . . They should see what the mechanics of the discrimination are. They're within the hegemonic discourse, wanting a piece of the pie, and not being allowed, so let them speak,

use the hegemonic discourse. They should not call themselves subaltern.(78)

Spivak concerns with the subaltern and claims that the word does not just represent the oppressed people. She also takes reference from the post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern — a space of difference. She also claims that the working class is also oppressed but that is not the subaltern. She sees the vague implementation of the term 'subaltern' and tries to limit it in the boundary in which it exactly works for the subaltern. Finally, she defines subaltern as entangled with the 'mechanics of domination', hegemonic discourse and representation with stereotypes.

Spivak's declaration that "the subaltern cannot speak" (104), has been mostly interpreted as the lack of means and strategy on the part of the subaltern to speak on their own. As Spivak has pointed out, whether the woman is looked 'from above' merely as an object or 'from below' as a goddess, she is reduced into the object of the male's desire.

In Gramsci's project it is not specially gender sensitive in its detail but can be made so. In his Prison Notebook he lays out that future programme. He argues that "This new location of subalternity also requires a vision of feminist theory. The generically reproductive body as the site of production questions feminist's theories based only on the ownership of the phenomenal body as means of reproduction, and feminist psychological theories reactive to reproductive genital penetration as normality (19).

Gramsci is proposing to study methodological approach and subaltern consciousness as contradictory and consisting two opposite elements separately. Subaltern refers to those groups of the society who are subject to hegemony of the

ruling classes. Subaltern classes may include peasants, workers, woman marginalized groups, indigenous and other group denied to hegemonic power.

The critics like Gramsci and Chatterjee find the consciousness of subaltern as something contradictory. Subalterns do have both autonomous and borrowed consciousness, in which the latter gets developed in them by the ruling class. So the consciousness or mentality of subaltern is contradictory and fragmented in its nature.

The following extract cited from Ranjit Guha's *Subaltern Studies* shows how the relevant subalternity is in the critical discussion of the underprivileged and the subaltern:

However, the initiatives which originated from the domain of subaltern politics were not, on their part, powerful enough to develop the nationalist movement into a full-fledged struggle for liberation. The working class was still not sufficiently mature in the objective conditions of its social being and in its consciousness as a class-for-itself nor was it firmly allied yet with the peasantry.(6)

Subaltern studies believe in the organized and coordinated voice of the voiceless. Certain mechanisms to project the voice of the voiceless are presented by many subaltern theorists.

The Subaltern Historians originally started as an Indian version of “History from below” approach of the west. They were also influenced by the British Marxist Historians. The term “Subaltern” came from the writings of Antonio Gramsci and is referred to the subordination in terms of class, caste, gender, race, language and culture.

"The Subaltern cannot speak. There is no virtue in global laundry lists with woman as a pious. Representation has not withered away. The female intellectual has

a circumscribe task which she must not disown with a flourish" (Spivak308).

Spivak cited the examples of widows burnt at the pyre of the husband in her essay. She emphasized the condition of women. Peasant uprisings in Colonial India, reflected a separate and autonomous grammar of mobilization in its most comprehensive form. The Landlords, the money lenders and the Colonial Government officials formed a composite apparatus of dominance over the peasants. Their exploitation according to Guha was primarily political in character and economic exploitation, so upheld and stressed by the other schools, mainly the Marxist, was mainly one of its several instances.

Hardiman and Gyan Pandey relates to the history politics, economics and sociology of subalternity as well as the attitudes ideologies and belief systems-in short, the culture informing that conditions:

Just a classy word for oppressed, for other, for somebody who's not getting a piece of the pie. In postcolonial terms, everything that has limited or no access to the cultural imperialism is subaltern a space of difference. Now who would say that's just the oppressed? The working class is oppressed. It's not subaltern. Many people want to claim subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus, they don't need the word 'subaltern'. They should see what the mechanics of the discrimination are. They're within the hegemonic discourse wanting a piece of the pie and not being allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern. (3)

The purpose of the subaltern studies project was to redress the imbalance created in academic work by tendency to focus on elite culture in south Asian historiography. Recognizing that subordination cannot be understood except in a binary relationship with dominance, Hardiman and Gyan Pandey aimed to examine the subaltern 'as an objective assessment of the role of the elite and as a critique of elitist interpretations of the role'.

Marangoly George refers to Spivak in her insistence on recognizing women's agency despite oppression. As she writes:

Spivak points to what will become a major preoccupation of post colonial feminist writing: namely, if and how disenfranchised women can represent, speak and act for themselves, despite oppressive conditions. Postcolonial feminism unflinchingly acknowledges that there are many obstacles in the path of securing such 'voiced-consciousness.' Yet, despite the odds, postcolonial feminist discourse strives to create the space for this 'counter-sentence' to be spoken by the gender subaltern. (216)

Through the subalternist intervention of subaltern studies group of historians into Indian history metaphoric of the level of epistemology that the subaltern can speak as opposed to the ironic representation of the subaltern perspectives. Moreover, David Ludden writes in his own way about the subaltern autonomy and lower class insurgency which is impossible, "entered the academic scene by asserting the complete autonomy of lower class insurgency" (20) .

The first chapter of the thesis introduces the issue of gendered subaltern in Cartland's *The Golden Illusion*. In the same way, the second chapter discusses the methodology of gender subaltern and the analysis of the novel from the viewpoint of

how the females with quality and capacity are victimized in masculine society. The third chapter concludes the research.

II. Gendered Subaltern in *The Golden Illusion*

Barbara Cartland's *The Golden Illusion* explores the pang of women on the loss of their self, subjectivity and identity. The women characters in the novel are not only obliged to limit themselves within the boundary created by the patriarchs but also to help patriarch make such boundary work smoothly. For this, Cartland unfolds the distortions and omissions regarding women's reality and their invisibility in the historiography that is based on the masculine standards, norms and values. The female gender has been made subaltern due to the relative domination which proves the notion of gender subaltern. These ideas are postulated by the thinkers of gender subaltern like Ranjit Guha, Gayatri Chakravarty Spivak, and Antonio Gramsci. These critics and writers argue on behalf of the gendered subaltern so as to introduce the hierarchy between women and men thorough. These ideas on subaltern studies neglect to count woman as a member of society and power.

The helpless condition of the major character in the novel proves that women are weak by their nature. Due to the weak existence of women, they need protection from their counterparts. This very idea gives glimpse of actual representation of women. Spivak's declaration "the subaltern cannot speak", (104) has been mostly interpreted as the lack of means and strategy on the part of the subaltern to speak on their own. As Spivak has pointed out, whether the woman is looked 'from above' merely as an object or 'from below' as a goddess, she is reduced into the object of the male's desire. It suggests that women are by nature coward, weak and lack courage. They depend upon others. As the feminine gender is represented the major character of the novel is being chased by males, "Please, God, look after me and keep me away from all harm. Help me to be good, to remember the things Mama taught me, and help me not to be afraid" (17). This suggests that women cannot face the

challenges. They need protection from the opposite sex rather than challenge. This very idea gives the clear picture of how women are supposed to be mute in society. Not only this, they are in a severe situation and pray to God for help. This is because man for them is not on favor as it was supposed to protect women.

Cartland also represents women as weak and begging for protection. The acts of women are considered abnormal. The critics like Gramsci and Chatterjee find the consciousness of subaltern as something contradictory. Subalterns do have both autonomous and borrowed consciousness, in which the latter gets developed in them by the ruling class. So the consciousness or mentality of subaltern is contradictory and fragmented in its nature. We can observe Cartland's representation of gender subaltern as, "I'm very grateful to you, My Lord, for letting me stay here. You must think it very . . . forward of me to have coming into your . . . cabin as I did, but I did not know what . . . else to do" (17). Here, Cartland portrays Linetta Falaise helpless and in a contradictory situation. She does not confirm whether to seek protection from any male or not. After she gets into a private cabin also, she is portrayed horrified by someone and still shaking her body. Linetta is considered to have escaped from something danger.

Spivak further accelerates her discussion of representation which is near Cartland. She claims, "The Subaltern cannot speak. There is no virtue in global laundry lists with woman as a pious. Representation has not withered away. The female intellectual has a circumscribe task which she must not disown with a flourish" (308). She cited the examples of widows burnt at the pyre of the husband in her essay. She emphasized the condition of women. The patriarchal authorities formed a composite apparatus of dominance over the peasants. The peasants try to escape from the patriarchal world but are caught in one or another way. Not only that the girls and

women are sold in big cities like Paris. Cartland reveals, "She had also learnt that the carpenter had left his wife and family to run away with a local girl to Paris" (21). It indicates that fact that women and girls are sold in market. The politics of representation as Spivak calls is to enslave the women and girls in society. Due to their inability to speak against the masters, the women and girls are portrayed as morbid and docile too.

In the novel, Linetta is also shown near oriental style. She is presented having stereotype that favors the masculine gender in order to dominate women. Stereotypes, as Francis et al. argue, "exclude or reject everything which is different" (141). They are based on the hasty generalizations rather than the biological qualities of male and female. Based on the generalization, man and woman have been assigned different stereotypical images. Woman is, as Francis et al argue, "seen as naturally nurturing, sensitive, emotional and deferring" (141). In contrast, man is as argued by Francis et al, seen as "removed, rational and authoritative" (142). Female characters in the play carry forward the command of male characters without showing rationality and intelligence because of the fear of being described as the feminine when they don't stick to the images and roles of women as formulated by patriarchy. Cartland portrays his character Linetta guided by the rationality of footman as, "The footman showed her into a small sitting room furnished to Linetta's astonishment, in Oriental style" (23). By constructing these contradictory images, patriarchy has managed to subordinate woman to man. After all, it is the image that has marginalized the woman in male chauvinistic society.

As David Glover and Cora Kaplan argue, woman gets described as the unfeminine when she exposes the "supposed coldness, aggression, ambition, neglect of children or high intelligence"(3). She is not supposed to show the rationality and

high-intelligence. Even if she possesses these qualities, she must avoid them and render her domestic duties in silence. In this regard, the stereotypical image of patriarchy has subdued the agency of the woman and lowered her to the status of subaltern. Not only that, woman is considered to have known very little about the worldly affairs. Cartland portrays Linetta unknown about the smoking of cigars by women. He asserts, "Men out hunting smoked cigars, but cigarettes to her were something only to be found in fiction" (23). Once, the patriarchy constructs the stereotypes, it imposes them on the woman as if the images are naturally given. In the same manner, Linetta gets amazed with women taking cigars as, "Never had she imagined in the whole of her life that she would ever see a woman smoking" (52). In case, she tries to resist the stereotypical images, she becomes social outcast.

Regardless of its impact on the personality development, one must try to adhere what Elisa Davila calls "a set of rules that dictate the manner by which she can act, talk, have sex and even think. A woman is supposed to accept domesticity and motherhood as the two guiding forces of her life" (61). To act in accordance with the patriarchal principles is to be civilized. Else she turns out to be unfeminine and invites a chain of accusations upon herself. It is also intensified that 'a set of rules' are formed in order to compact the roles of women and oblige them to perform according to such rules. This idea also suggests that women are supposed to accept domesticity and motherhood as the guiding principles until their death whereas a man is supposed to do whatever way he likes and wants.

Gramsci points out the two different states of subaltern consciousness. In this context, he asserts:

The social group in question (a subaltern group of great mass) may indeed have its own conception of the world, even if only embryonic;

a conception which manifests itself in action; but occasionally and in flashes, when, that is the group is acting as and organic totality. But the same group has, for reasons of submissions and intellectual subordination, adopted a conception of another group. (qtd. in Chatterjee 170)

Gramsci points out that subaltern do have both autonomous and borrowed consciousness, in which the latter gets inculcated in them by the ruling classes. In such instances, the subalterns remain submissive and subordinate. In the same manner Cartland portrays his character Blanche as, "But Blanche seemed to be quite unconcerned that her white skinned, full-breasted nakedness was only just veiled by her nightgown, and she looked more than ever like one of Rubens' Goddess" (32). The outer appearance of Blanche and her prestige are different undertakings. She does interiorize herself as she indicates her white-skinned, full-breasted nakedness. As Spivak has pointed out, whether the woman is looked 'from above' merely as an object or 'from below' as a goddess, she is reduced into the object of the male's desire. Thus, the subaltern is to be something strange like God or Goddess in outer look but the rationality they do not deserve.

In the same manner, Cartland again portrays Blanche surrendering before the jewels. She sells her body for jewels and diamonds and does dance devil's dance which is suggested by her 'half nakedness. Cartland asserts, "Half naked, singing, although Linetta realized again how little voice she had, she gaily threw in the hero's face the diamonds and the jeweled belt he had given her" (50). It suggests that women are made half naked for the pleasure of men. This idea clarifies that women are plaything and man can enjoy from her. This idea is further intensified by Chatterjee. Adding flavor to this nature of subaltern consciousness, Chatterjee calls it

"contradictory, fragmented, held together in a more or less haphazard whole" (170).

Further exploring this contradictory consciousness, Chatterjee states:

Common sense (with or of subaltern) is the contradictory unity of two opposed elements; one, the autonomous element which expresses the common understanding of the members of the subaltern group engaged in the practical activity of transforming the world through their own labor .]and other the element, which is borrowed from the dominant classes and which expresses the fact of the ideological submission of the subaltern group. (171)

Her silence itself is an indication of the submissive mentality of the subaltern.

Subalterns contain the world-changing potentiality. Sometimes, they articulate or reveal this autonomous, world-transforming consciousness whereas at other times, they remain subordinate to the ruling ideology. In this regard, the unity of these contradictory states of 'consciousness' constitutes their common sense. Not only that women are also given the non-living quality as their figures are shown, "Four white marble female figures with bare bosoms held standard lamps" (50). Their non-human existence also confirms that they are the subject of subaltern and cannot raise their voice.

But mostly, when subalterns get represented, they are either only shown to be violent, forceful and rebellion or they get projected as someone who subordinate to the will of ruling classes. In both cases, one does not get true representation. We can observe how Linetta sticks with the objects painted and hung: "She had never before seen women painted, but she accepted that it was a Parisian fashion and she could not compare it with the unadorned severity of the English ladies she had known" (51).

Linetta is presented as unknown about the portrayals and confirmed as a subaltern

consciousness. She is not habituated with the consciousness of the Parisian. Here, Parisian contrast with the Linetta, an English lady. This somehow confirms that her consciousness is inferior.

Furthermore, Linetta tastes the food which was also unknown to the subaltern consciousness since it was Parisian food. Cartland asserts how Linetta thinks about the food, "The food was, as Linetta was assured by the gentleman sitting on her left, superlative, but she was too inexperienced to be discriminating. She only knew that it was delicious" (51). The women are expected not to speak by patriarchy and even if they speak, patriarchy refuses to acknowledge their voices. Here, Linetta does not speak a word neither to glorify its deliciousness nor to make critique of it.

When the above expressions of the young women are analyzed, one can trace their consciousness inferior. The subaltern women are not content with the food items of Paris. Here, Cartland portrays Linetta as, "He had three helpings, while Linetta, who had never tasted caviar before, took one tiny portion and ate it rather carefully" (51). This suggests that Linetta is known about the foods available around Paris. She is not supposed to take caviar. On the other hand, Cartland confirms Linetta's laziness as he sees the male agent taking three whereas she takes one tiny portion and with much care.

The women in the patriarchal society are presented being guilty of their acts but they do not have other options too. This obligatory situation of Linetta is further accelerated as, "She was sure that she should not have accepted such a magnificent present from a stranger and yet what was the alternative? (54). Here, Linetta is obliged to receive the present from unknown person whom Cartland calls stranger. But the most interesting thing is that her reason and rationality tells her not to accept the present whereas her need obliges her to take. This somehow confirms that males

should help women. The woman is thus, confined as a subaltern who seeks protection from males as well as help in some other form. In the same manner, Linetta also submits herself with a man. She seeks protection from the males which also significantly defines Linetta as a subaltern object. Cartland again portrays, "She had felt safe and protected when she was with him" (54).

The description of a well dressed lady with an unhappy mood, prepares audiences to make a journey into the past to observe the harsh treatment of women. The cause behind her unhappy mood is clarified. Not only that women are confined to wear good clothes but they are expected not to expose. Cartland writes:

Besides, there was always the chance that she might disturb Blanche and that she was quite sure, would be very unacceptable to her hostess. She therefore dressed but stayed in her bed-room until her breakfast was brought to her with the news that Blanche was awake and would like to see her in a quarter of an hour. (63)

Linetta who is considered to be a subaltern, is expected not to disturb Blanche. Blanche who boasts on her jewels and diamonds, does not owe any dignity. She is portrayed as a prostitute. The males give priority not to the women but to the wealth. In order to establish herself as a rich person, Blanche is obliged to act professionally as a prostitute for rich men. She also prepares Linetta as she thinks that wealth is the most important of all. A woman has to undergo through the experiences of injustice, exploitation and domination from the very beginning of her life and this vicious circle goes on till the last breathe of her life. As Spivak has pointed out, whether the woman is looked 'from above' merely as an object or 'from below' as a goddess, she is reduced into the object of the male's desire. The hegemonic male refuses to perceive women what they desire the latter to be.

Assigning the innocence to women, Cartland again shows women unsophisticated and ignorant as well. We can observe the physique of subaltern girl as, "It was impossible not to realise how very innocent and unsophisticated the girl was" (65). Assigning innocence to women, Cartland shows the politics of representation as described by Spivak. The power of hegemony itself is ruling the mind of the subaltern people as Dipesh Chakravarty quotes, "Antonio Gramsci in trying to move away from deterministic, Stalinist readings of Marx. The word "subaltern" itself — and, of course, the well-known concept of "hegemony" (14). The hegemony as Cartland presents in Linetta, "I suppose, she told herself, "it is because I am so ignorant and so inexperienced that they think of me as much younger than I am" (74). We can notice how Linetta confirms herself ignorant whereas she considers the male counterpart protective and bold in his character. Thus, she is considered as a subaltern object whereas the male who protects her is presented with rational object.

The subaltern people cannot afford anything in exchange after they receive presents. Not only that women are mostly ignored by the elite groups. Cartland quotes the voice of Blanche as, "And who do you think will marry you without a dowry, and without any background? she asked" (71). It confirms that elite group do not pay attention to a subaltern object because they know that subaltern people especially females are not worthy. The only concern with them is to take pleasure and five diamonds and jewels in exchange. This very ideology is also suggested as Blanche reminds Linetta that nobody will marry her without dowry. Here, the human value or the value of a girl is quite less than the value of dowry. As David Glover and Kaplan Cora argue, woman gets described as the unfeminine when she exposes the "supposed coldness, aggression, ambition, neglect of children or high

intelligence"(3). She is not supposed to show the rationality and high-intelligence. Even if she possesses these qualities, she must avoid them and render her domestic duties in silence. In this regard, the stereotypical image of patriarchy has subdued the agency of the woman and lowered her to the status of subaltern. Once the patriarchy constructs the stereotypes, it imposes them on the woman as if the images are naturally given. In case, she tries to resist the stereotypical images, she becomes social outcast. Regardless of its impact on the personality development, one must try to adhere what Elisa Davila calls "a set of rules that dictate the manner by which she can act, talk, have sex and even think. A woman is supposed to accept domesticity and motherhood as the two guiding forces of her life" (61). To act in accordance with the patriarchal principles is to be civilized. Else she turns out to be unfeminine and invites a chain of accusations upon herself.

A woman has to undergo through the experiences of injustice, exploitation and domination from the very beginning of her life and this vicious circle goes on till the last breathe of her life. We can notice how Linetta gets seduced by male authority, "One of them, a Wallachian, seduced her and a few weeks later had taken her to Buchrest" (69). It indicates that subaltern people are marginalized ones who are brutalized, exploited and dominated. The violation of the rule by patriarchal authority is considered to be legal. On the other hand, Linetta is silenced about the seduction. This also confirms to the ideological apparatus that GayatriChakravarty confirms as, "Can the subaltern speak?"

In much the same way, Cartland also presents Vossin who boasts about his richness and tries to manipulate his power over Linetta. His manipulation of power is guided by the motif of exploitation. We can see how he tries to exploit her bytempting with money and jewels, "We are going to mean a great deal to each other', he said. 'I

am very rich man Kubettam and my fortune and my heart are both yours!" (83). This confirms that elite group try to tempt and exploit the subaltern. Mr. Vossin, a representative of elite group tries to exploit her. This very idea confirms the ideological definition of Spivak's 'representation'. Here, Vossin counts his money not the honor for Linetta. Not only that, there is danger if Linetta refuses to become 'second wife' she might be fired from the house. The subaltern have no option at all in difficulty. Cartland observes, "If she refused to agree Blanche might turn her away from the house, and then where could she go?" (26). This also suggests that women are in a vulnerable situation due to the patriarchal rule. The patriarchy rules over women and creates its own autonomy. The threat as suggested by 'Blanche might turn her away from the house' clarifies the fact that women are no more secure within the boundaries also. Physical, mental and other threats and violence makes their life more miserable. The torture, which is essentially mental and psychological in nature weakens them and their courage.

We can also observe how Linetta is persuaded by Vossin. Cartland portrays Linetta unable to decide by herself:

She was, however, astonished when the waiter opened the door of a small room. There was just one table laid for supper in the corner. Linetta looked at Mr. Vossin and he explained quickly: "It is so noisy downstairs that I thought it would be much easier for us to talk up here". 'Y.yes, of course,' Linetta agreed reluctantly. (81)

It suggests that subaltern women are unknown about the world around which is suggested by astonishment on seeing waiter open the door of a cabin which is especially designed for private talking's and doings. The intention of Vossin is to

seduce Linetta because he is attracted by her beauty. But, Linetta being innocent accepts to join him. Finally, Vossin tries to take benefit of her aloneness.

In course of their conversation Vossin first tries to catch the attention of Linetta and tries to tempt with money and confession of love. He says:

'We are going to mean a great deal to each other,' he said. 'I am a very rich man, Linetta, and my fortune and my heart are both yours !' As he spoke his mouth came nearer to hers and she realized he was about to kiss her. With a little cry she turned her face away and his hips touched her cheek. 'No!' she cried. 'No, no!' The arm he had around her waist had drawn her closer to him, and now with violence she had never used before Linetta fought herself free. (83)

It suggests that men attempt to seduce women for they take it an easy job. The women are considered to be weak in physical as well as intellectual level. The attempt of physical seduction by Vossin clarifies the fact that women are always in danger. The subaltern women, for most of the times are targeted for such seduction. The critics like Gramsci and Chatterjee find the consciousness of subaltern as something contradictory. Subalterns do have both autonomous and borrowed consciousness, in which the latter gets developed in them by the ruling class. So the consciousness or mentality of subaltern is contradictory and fragmented in its nature.

Mr. Vossin also counts women just like his property. He claims that he gets what he wants. He tries to physically exploit Linetta. In this context, Chakravarty writes, "Social domination and subordination of the subaltern by the elite was thus an everyday feature" (20). Linetta is not only abused by Mr. Vossin but previously also she was chased by some other men and she takes shelter on the private cabin. The chains of 'domination and subordinated of the subaltern by the elite' as

Chakravarty posits comes near Cartland. Vossin acts as if he is granted with the right to exploit the subaltern women like Linetta. Cartland asserts, "If you want me to chase you, Linetta, he said, "I will do so, but I promise you I shall catch you in the end, and I always get what I want !" (84). This also suggests the exploiting motif of Mr. Vossin. This idea clarifies the fact that women are in one or other way seized by them male authority. It means women are helpless in a patriarchal society. The whole society remains intact and indifferent with the suffering of women.

Once again, Linetta escapes from Vossin but she takes shelter on another elite. We can see how horrified she is and begs for accompanying and protecting her from the disaster, "P. Please. . . can I . . . stay with you for a . . . moment . . . My Lord? He heard the fear in Linetta's voice before he saw her face and realised that she was in fact very frightened, more frightened than she had been when she had come to his cabin on the steam-ship" (86) . But the patriarchal agent does not see her with positive motif. She is even ready to sacrifice herself for the patriarchy but she gets hurt time and again. In this sense, her sacrifice goes unnoticed and she becomes a martyr but without history. It is used in subaltern studies as what Ranjit Guha says as "a name for the general attribute of subordination in south Asian society whether that is expressed in terms of class, caste, age, gender and office or any other way" (34).

Patriarchy never considers woman as individual as it never takes consideration of her subjectivity, agency, dreams and desires. This very idea also resembles elite politics as Chakravarty quotes Guha, "The experience of exploitation and labour endowed this politics with many idioms, norms and values which put it in a category apart from elite politics" (16). Guha posits his view and sees exploitation of women. He claims that there is politics of exploitation in patriarchal society which entangles women in one or other way.

Once again, Spivak famously holds open the potential for further research provided that scholars recognize that the concept of the subaltern is simply a strategic essentialism. She argues in this way:

Thus, subaltern studies face four challenges. First, textual records contain few references to subaltern voices. Second, the references that do exist were often written by those in power. Third, even where their words were recorded, subalterns were often speaking in extremely imbalanced circumstances of the type they faced throughout their lives. Fourth, the division of people into elites and subalterns is itself the result of colonial oppression. Despite such obstacles, however, subaltern studies remains a vibrant movement whose scholars continue to use creative and alternative forms of knowledge to overcome the legacies of injustice.(51)

Not only subaltern women but the subaltern studies faces challenges. The place given to women is no more satisfactory either in a case. She claims that subaltern studies remains a vibrant movement for the upliftment of subaltern women. This idea also suggests that subaltern women need to be 'creative' and possess "alternative forms of knowledge" (35) to overcome the legacies of injustice.

Marquis sees Linetta horrified. Then, he even takes benefit out of her. This kind of benefit as he tries to take from Linetta is what Guha calls, 'direct domination and subordination of the subaltern by the elite' (4). We can observe "automatically his arms went round her. "I am not . . . afraid when you are . . . there", she whispered" (98). This form of direct exploitation of women's physicality is what Guha calls direct domination of the subaltern. The gendered subaltern has much to suffer by the hands of elite.

In a male dominated structure, the ideological construction of gender keeps the male dominant allowing the male to construct various stereotypes of women as a strategy to inflict domination and exploitation on them. The hegemonic representation of women serves the interest of patriarchy as it denies the subjectivity and voice of women. This very idea as GayatriChakravartySpivak writes, "The subaltern as female is even more deeply in shadow . . . (28). It suggests that she is not glorified not experienced. The physical exploitation of Linetta by Marquis is further explored as:

Her mouth was very soft and she was very gentle. It was a kiss without passion, a kiss that a man might give to a child, until as their lips were joined together, something strange and wonderful seemed to rise within them both. The Marquis held Linetta closer to him and his lips became more demanding. (98)

One can easily observe how her autonomous consciousness is being replaced by her submissiveness to authority. She is forced by patriarchy in spite of her no will and desire, to get involved in physical contact. Not only that, Linetta also confesses that she is ignorant about these matters, "I am ignorant and . . . inexperienced because I have never met a man like you before" (100). This also confirms herself to be the gendered subaltern as it reveals that feminine gender cannot be happy without males. Not only that, women are to be taught by men as Linetta confirms herself that she is inexperienced and Marquis need to teach her to make her experienced.

In the same way, Spivak comes with the view of that society is essentially a male dominant one where subaltern people get exploited. Spivak writes:

Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effected. The question is not of female participation in insurgency, or the ground rules of the sexual division

of labor, for both of which there is 'evidence'. It is, rather, that, both as object of colonialist historiography and as subject of insurgency the ideological construction of gender keeps the male dominant. (28)

It suggests that women are in one or another way presented in a stereotypical manner. She also claims that the ideological construction of gender keeps the male dominant whereas women are counted on margin or not counted anymore. Here, Cartland also sets some traps for women as Marquis finds that Linetta is no more a human being but a figment of his dreams. He asserts:

And yet it was true ! He had not known it was possible to feel as if Linetta was not a human being but a figment of his dreams and that she brought him all the ideals of chivalry, the legends of mythology, and the aspirations of heroism that he had forgotten as he had grown older. (101)

In this context we can see women are presented in a stereotypical manner. They are compared with the illusions and dreams which does not count them on reality. The legends and myths further postpone their identity and validity. In this context, we can see how David Ludden sees the incomplete autonomy of lower class people. Ludden sees subaltern people "entered the academic scene by asserting the complete autonomy of lower class insurgency" (20), but finally fail to gain such autonomy. This is how, the subaltern voice remains unheard and the mission unaccomplished.

Cartland portrays the resemblance of unaccomplished autonomy of subaltern as,

Patriarchy subalternizes women by refusing to hear her. As Bell Hooks has argued that "silence is often seen as [. . .] the right speech of womanhood" (14), the women in the novel, have been caged into silence by patriarchy which exploits their silence as the suitable device to nullify their existence. Cartland again observes how

Linetta is obsessed with the possession of Marquis, "I must never lose him, Linetta told herself She felt herself thrill when she remembered he had said that she no longer need worry about the future, that he would look after her" (104). The hope of Linetta as depicted in the novel counts as a hope of subaltern. Her hope is father. And the thrill in her body also suggests that she is not confirmed about it. The contradiction as Spivak sees prevalent within her.

The submissive nature of Linetta also shows manipulation of males over her body. She confesses or wishes "She should be with the Marquis and that he should kiss her again as he had done last night. She found herself praying" (106). This prayer also suggests that Linetta is unknown about the politics of domination thus, she wishes male counter to hold and kiss her. Dipesh Chakravarty points out subaltern consciousness as the "Peasant consciousness" in this essay he writes:

The religious consciousness of the peasantry is not subjected to any determinations and is made supra-historical. It is assumed that the peasantry has an ideal for at paradigmatically pure peasant consciousness marked by religiously existed in a pure state especially in the nineteenth century. (365)

This politics of exploitation is generally practiced in the name of protection. As Marquis tries to persuade Linetta he says, "You will not be frightened here with me, the Marquis promised. "I would not be frightened anywhere with . . . you", she said, "and I know that we will be happy" (111). It suggests that on the one hand Linetta seeks protection from Marquis on the other hand Marquis tries to take benefit of her frightened state of mind. Thus, the subaltern is always victimized. The double exploitation of the subaltern is also suggested by Linetta's frightened status and Marquis' politics of exploitation in the name of protection. These ideas come closer

to the exploitation of the poor and women in the society which also confirms that women are ought to accept whatever the male decides regardless of their hope, choices and expectations. Because, in the notion of power-elite, the subaltern cannot represent themselves as they should be represented, or described. Spivak also admits, "...in the context of colonial production, the subaltern has no history cannot speak" (83). That is why the question is to make the history of the oppressed by themselves because "the relationship between woman and silence can be plotted by themselves because " the relationship between woman the silence can be plotted by themselves" (82). As the male can never depict the 'realities' of woman (actually male elite have silenced the women's realities as the colonizers silenced the colonized), the history and culture of the oppressed never be described truly by the dominant group.

Not only that, women seek material possession than the spiritual love. This idea also clarifies that how males perceive them as an object of pleasure on exchange of materials. Cartland sees, "Every woman — make no mistake about this, Linetta—who gives her favours to a man should see he provides her with somewhere to live, with beautiful clothes in which she will be admired and splendid jewels" (115). The objectification of the subaltern is also prevalent as we see that women seek more material possession. He claims that women need somewhere to live, beautiful clothes and splendid jewels. This very idea suggests that women's body can be gained through money or objects. The materials asserted above degrade the human values of the subaltern people and portraying Linetta with such ideology confirms her as a gendered subaltern. In a male dominated structure, the ideological construction of gender keeps the male dominant allowing the male to construct various stereotypes of women as a strategy to inflict domination and exploitation on them. The hegemonic

representation of women serves the interest of patriarchy as it denies the subjectivity and voice of women.

This depiction of the relative domination upon the feminine gender matches with the concern of how feminine gender in the world has to experience the series of domination by the masculine gender which tempts the critics of gender subaltern. The following extract cited from RanjitGuha's *Subaltern Studies* shows how the relevant subalternity is in the critical discussion of the underprivileged and the subaltern:

However, the initiatives which originated from the domain of subaltern politics were not, on their part, powerful enough to develop the nationalist movement into a full-fledged struggle for liberation. The working class was still not sufficiently mature in the objective conditions of its social being and in its consciousness as a class-for-itself nor was it firmly allied yet with the peasantry.(6)

Subaltern studies believe in the organized and coordinated voice of the voiceless. Certain mechanisms to project the voice of the voiceless are presented by many subaltern theorists. We can observe the same helplessness in subaltern women, "A woman standing on the pavement with a baby in her arms thrust out her hand towards Linetta begging her in the name of God to give her some money for food" (117). It shows that women are not only incapable of transcending the nationalist movement at peak but they also lack the material possessions. The poverty as a symbol of subaltern culture and representation has been portrayed by Cartland. The way RanjitGuha tries to define the subaltern has been perfectly close in Cartland's portrayal of a woman standing on the pavement with a baby in her arms. The voiceless female body has been the site of exploitation manipulated and used by the males. Not only that she lack money for food. This condition also represents women obliged from work which

is further intensified as, "Can you not get work? She had asked in her soft voice. 'No one will employ me with a child', the woman answered" (118). The women are discriminated for not having enough courage and strength to work, but because she is considered as a child producing machine. The other works as patriarchy defines is not suitable to women. That is why, women are always gendered subaltern. On the other hand, there lies the politics of exploitation which is not possible with the women with her child because virginity of women is considered to be the most valuable and of more significance for patriarchal world. Subalterns contain the world-changing potentiality. Sometimes, they articulate or reveal this autonomous, world-transforming consciousness whereas at other times, they remain subordinate to the ruling ideology. Since, women with child is considered to have already polluted, the elite group does not pay any attention. Thus, women are in one or another way victimized by the males and elites.

One can see these double-dealings of women by patriarchy as a strategy to construct the images of 'innocent man' and 'corrupt women', and these binaries images, too, are exploited by patriarchy to exploit, suppress and dominate women. Here, we can observe how Bischoffsheim uses stereotypes to nullify women and Mr. Vossin uses Blanche as his private sexual object an object of pleasure. Mr. Bischoffsheim in rage shouts against the deed of Blanche as,:

'You whore ! You harlot ! Mr. Bischoffsheim shouted. Blanche sat upright in the bed and the man beside her raised himself on his elbow. 'You swore me when I forgave you last time, that you would never do this again', Mr. Bischoffsheim stormed. 'You are nothing but a street-walker, a low class poule.' (124)

In this sense, the hitherto written history is the history that carries the perspectives of powerful people. Patriarchy writes history with sword, with the blood of women. In the defeat of women, there lies the victory of men. Patriarchy employs the technique of double-dealings in its treatment of women in history; a woman is made invisible and sometimes visible. She is brought at the center position, but to serve the interest of the exploiting class. She is highlighted for her association with the wrong deeds which, in fact, are the products of men. In this condition, women is silenced and portrayed not having any words of resistance. As Chakravarty puts it with reference to his own material: "They are pre-political people who have not yet found, or only begun to find, specific language in which to express their aspirations about the world." (16). It also confirms that Blanche is supposed to be silent because she does not have any logic to prey upon Mr. Vossin. On the other hand, the forgiveness of the Bischoffsheim suggests that subaltern women are ought to be forgiven. As Bischoffsheim reveals that she is not from the noble class and does not bear any prestige, the interiorizing motif of the patriarchy gets explored.

The worldly elements shock the subaltern women. Linetta who sees a naked man namely Mr. Vossin gets shocked. She thinks that it is humiliating to see a man naked. She has never see a man naked before. As Cartland presents, "Linetta had never seen a man naked, and the fact that Mr. Vossin was unclothed was a shock in itself" (125). As Blanche was selling her body to Mr. Vossin and he was enjoying with physical pleasure, the interruption of Linetta is supposed to humiliate her. In this matter Linetta confesses that she is innocent and inexperienced, "Linetta was so innocent, so inexperienced, that she had never really understood that men and women slept together and that they were naked" (125). This somehow confirms that she is not only humiliated mentally but the subaltern consciousness gets evoked. She tries to

interrogate herself with the politics of exploitation. DipeshChakravarty, further, views about too opposing totalities the elite and the subaltern," the feudal mode of power and the peasant communal mode of power. Subaltern studies are also supposed to be ill equipped to analyze the role and effect of colonization"(25).As a result of which, she questions why Blanche slept with such a filthy man. When she is known about the politics of exploitation, then she refused Marquis. Not only that she is condemned for rejecting his present and spending his money. As Marquis says, "I am only soashamed and . . . distressed that you should have spent so much . . . money on my clothes" (133). It is the elite politics that tries to take female body in exchange with money and clothes. It directs towards the elite politics and idea of domination of the gendered subaltern.

When women is presented as a subaltern she does not resist rather apologize or present themselves pathetically. Here, Linetta requests not do touch her but do not burst with rage for not touching her. Cartland presents, "'Please, do not touch me', she begged. 'I love you . . . I shall always love you ! But I know that what I am doing now is right, and what I . . . intended to do was . . . wrong !'" (133). Here, we can observe the subaltern consciousness as Gramsci calls controversies present in subaltern consciousness Linetta on the one hand begs for not touching on the other hand, she confesses her love. While exploring the obligations of women and politics of elite, Linetta explores how the politics of domination is back grounded in males' voice. She asserts, "It is like the theatre which looks gay and . . . exciting at night, but dingy, dirty and . . . sordid when the lights are not . . . lit" (136). She claims that patriarchy in its outer look is just like a theatre which looks gay and exciting at night when the lights are on but it becomes dark, dingy and dirty when the lights are off. By this idea she tries to exclaim the inner motif of patriarchs like Marquis. She tries to unveil the

politics of domination inherent in elite politics and in the name of protection of women. Mostly when subalterns get represented, they are either only shown to be violent, forceful or rebellion or they get projected as someone who subordinate to the will of the ruling classes. In both cases, one doesn't get true representation.

Towards the end of the novel, we can see Linetta anxious about her identity. The subaltern people is considered to be identityless or the identity of the subaltern people is on the verge of collapse. Moreover, Linetta's consciousness reveals that the help from the males nothing than an illusion. She asserts, "It was an illusion too when we thought we could be happy. It sounded so plausible that I should be a second wife, you chereamie; but what I would have been in . . . reality was the . . . vulgar names that Mr. Bischoffsheim called . . . Blanche" (136). When Linetta sees Blanche being used both by Mr. Bischoffsheim and Vossin, she becomes aware that women are consumed by males the way they like. In the name of providing protection to her, she suspects that Marquis will do the same. The subaltern is considered to be the safest place for elites to practice their rudeness, to vex their anger, and to explore their emotional desires. Linetta sees the possibility of her identity lessness which is further intensified by her unknown father. She seeks her identity as, "For one reason, she replied, "I do not even know the name of my father !" (137). It suggests that subaltern is marginalized people and especially the women are mostly in vulnerable situation. The identity of the subaltern women is not revealed or the identity is in hidden form. Due to the extreme practice of power by the elites, the subaltern women are obliged to obey whatever the elites grant them.

Marquis also suspects that Linetta may be his sister. Thus, he also gets tensed for this. Now, the identity of the subaltern is about to reveal when Marquis orders to reveal the cause behind funding Linetta's mother:

No, she is not your sister, the Dowager Marchioness replied.

How do you know ?Wass this Mrs. Falaise one of father's lady-friends?There was a perceptible pause between the last two words.

'She was not !' the Dowager Marchioness said firmly. Although, as you well know, there were plenty of others. (147)

It also suggests that Marquis' father who belonged to the elite class seduced many of the women. The subaltern women are taken as an object of pleasure for elites. This also degrades the value and role of women in society. Since women are considered as an object of pleasure and beauty, they are neglected to count on the rational world. The rationality of the women is questionable as it gets prevailed from males. It also intensifies that women are subject to the domination and exploitation from males. It also explores the chain and series of exploitation of the subaltern people. Though the father of Marquis funded for the subaltern people, he is not the exception of exploiter. His politics of helping may be the politics of exploitation in itself.

Towards the end, we can observe Linetta once again surrendering before Marquis. The Marquis, a representative of noble class finally fulfills his desire. He gets what he wanted and Linetta being a subaltern and marginalized, is obliged to accept Marquis as her husband. She does so because the money becomes center for her and for Marquis his satisfaction and physical hunger drives crazy. In this context it becomes interesting to quote ParthaChatterjee who has made the following observation:

Indeed as long as Indians continue to harbor illusions about the progressive qualities of modern civilization, they will remain a subject nation. Even if they succeed physically in driving out the English they

still have English rule without the Englishman because it is not the physical presence of the English which makes India a subject nation: it is civilization which subjects.(157)

ParthaChatterjee is extremely critical of the entire panorama of western epistemic landscape. She associates the term nationalism with the crooked lines. She is vocal against the modular nationalism of the west. Every discourse is capable of producing its own form of resistance. We can see how females are hegemonized as Indian's were hegemonized by the English people. Here, Linetta's surrender before Marquis suggests that she is still possessed by the power of hegemony. It is impossible for her to get out of Marquis' trap as Indian's were ruled by the Englishmen though the Englishmen were not present in India. Cartland presents submissive nature of Linettaas, "As if she could not help herself Linetta raised her face to his, and his lips were on hers, kissing her wildly, passionately, frantically, until she could no longer think but only feel t hat she was a part of him" (153). Here, Linetta becoming a part of Marquis suggests that her half existence is dependent upon Marquis. Marquis on the other hand, tries to establish himself as a protector of Linetta. This somehow gives him authority to exploit her physically.

Linetta again gets trapped by Marquis in the sense that she surrenders before him. The way she vows that she will make him happy, there comes some devotion of women to the elites. The women are portrayed devoted to their husbands whereas Marquis, Vossin and other male characters who belong to elite group consider women as a plaything that they can buy with their jewels and diamonds. Here, Cartland shows the devotion of Linetta as, "I know I am repeating what you said to me, but I shall never be bored with you. You are everything I have even longed for, everything I ever wanted to find, and very nearly lost" (155). It justifies that subaltern women

surrender before the elite group. We can observe Linetta vows that she will love forever with her heart and soul. "I will make you happy', she vowed. 'I will love you . . . now and forever . . . with all my heart and soul !'" (155). It suggests that subaltern women out to make their husbands happy whereas there is no devotion from the side of Marquis as Marquis was already acquainted with several women. A realization that the hitherto written history is the history of man written with the power of sword, itself is a critique of subordination and marginalization of women. But in Linetta's case she is totally in love with him. It shows that a man can make many wives whereas a woman is obliged to devote herself in service of her one and only husband.

III. *The Golden Illusion: The Body of Women as a Site of Exploitation*

The study concludes that Cartland's *The Golden Illusion* shows the illusions preyed upon women in the name of help and presents. The female protagonist in the novel represents the feminine gender whose identity has been manipulated by the masculine society. She is considered as an object of sex and pleasure for males. Not only that women are also presented weak and begging for protection from their male counterparts. The acts of women is also considered abnormal. The patriarchal authorities formed a composite apparatus of dominance over the peasants. The peasants try to escape from the patriarchal world but are caught in one or the other way. Linetta is also shown near oriental style. She is presented having stereotype that favors the masculine gender in order to dominate women. As long as such hegemonic representation remains, the voice of women will perish under the great expectations created by that self representation.

The Female characters in the novel carry forward the command of male characters without showing rationality and intelligence because of the fear of being described as the feminine when they don't stick to the images and roles of women as formulated by patriarchy. The stereotypical image of patriarchy has subdued the agency of the woman and lowered her to the status of subaltern. Not only that, woman is considered to have known very little about the worldly affairs. Once, the patriarchy constructs the stereotypes, it imposes them on the woman as if the images are naturally given. In the same manner, Linetta gets amazed with women taking cigars. The outer appearance of Blanche and her prestige are different undertakings. She does inferiorize herself as she indicates her white-skinned, full-breasted nakedness. Cartland portrays Blanche surrendering before the jewels. She sells her body for jewels and diamonds and does dance devil's dance which is suggested by her 'half

nakedness. This also confirms that not only Linetta but also Blanche is an object of flesh with which males can enjoy whenever they like.

Linetta is obliged to receive the present from unknown person whom Cartland calls stranger. But the most interesting thing is that her reason and rationality tells her not to accept the present whereas her need obliges her to take. This somehow confirms that males should help women. The women, is thus, confined as a subaltern who seeks protection from males as well as help in some other form. In the same manner, Linetta also submits herself with a man. She seeks protection from the males which also significantly defines Linetta as a subaltern object. The portrayal of women as a subaltern also makes easy for the elite people to exploit them physically as Mr. Vossin tries to seduce Linetta, he is not asking sorry but determined to catch her again.

Blanche who boasts on her jewels and diamonds, does not owe any dignity. She is portrayed as a prostitute. The males give priority not to the women but to the wealth. In order to establish herself as a rich person, Blanche is obliged to act professionally as a prostitute for rich men. This also confirms that she is nothing more than the object of Vossin's toy.

Linetta confirms herself ignorant whereas she considers the male counterpart protective and bold in his character. Thus, seeking help from males makes her so weak that males know her weakness and use her the way they like. She is considered as a object for males who protect her is the name of exploiting her physically object. It confirms that elite group do not pay attention to a subaltern object because they know that subaltern people especially females are not worthy. The only concern with them is to take pleasure and give diamonds and jewels in exchange. This very ideology is also suggested as Blanche reminds Linetta that nobody will marry her

without dowry. The submissive nature of Linetta also shows manipulation of males over her body. Linetta is unknown about the politics of domination thus, she wishes male counter to hold and kiss her. The double exploitation of the subaltern is also suggested by Linetta's frightened status and Marquis' politics of exploitation in the name of protection.

The objectification of the subaltern is also prevalent as we see that women seek more material possession. He claims that women need somewhere to live, beautiful clothes and splendid jewels. This very idea suggests that women's body can be gained through money or objects. The materials asserted above degrade the human values of the subaltern people and portraying Linetta with such ideology confirms her as a gendered subaltern. The voiceless female body has been the site of exploitation manipulated and used by the males. Not only that she lacks money for food.

To sum up, Cartland proves to be a prominent literary writer on gender and feminist studies through *The Golden Illusion* which largely explores the taints and traits of the patriarchal domination as well as the suffering of women; despised and derived condition of women in each and every spectra of society and culture stands as a great challenge till now. Thus, in order to understand the politics of domination, the present novel serves as a distinct example from which the gender and feminist writers, critics, and those who interested to know the prevailing assets of patriarchy can take benefit and help themselves with the example from *The Golden Illusion*.

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