

Tribhuvan University

A Dramaturgic Trajectory of Hiding Oneself in *Eat Pray Love*

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Letter of Recommendation

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Declaration

I hereby declare that this dissertation entitled “A Dramaturgic Trajectory of Hiding Oneself in *Eat Pray Love*” submitted to the Office of the Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, is an entirely original work, and I have made due acknowledgments to all ideas and information borrowed from different sources in the course of writing this dissertation. The results presented in this dissertation have not been presented anywhere else for the award of any degree or for any other reasons. No part of the content of this dissertation has ever been published in any form before. I shall be solely responsible if any evidence is found against my declaration.

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Abstract

Eat Pray Love, a memoir, written by Elizabeth Gilbert, was published in 2006 in Great Britain. The story revolves around the writer's disagreement with herself. Gilbert's denial to have family becomes only one of the reasons that pushes her into a trajectory of hiding herself from her front-stage society. The story succinctly combines elements of personal melodrama and stream of consciousness. Besides, the memoir captures the frustrations of modern and city life; it reflects everyday life, especially which of the working class people in the world. So, this paper studies the memoir from Ervin Goffman's dramaturgical approach as it finely embraces human everyday behavior including fear, anger, courage, conflict, relationships, and secrets. This research work aims to identify people's competitive selves, with an emphasis on the way people present themselves in front and backstage of their everyday life. Presenting the prime confusion within people's inner self and their struggle to control themselves, this research examines the writer's physiognomies and emotions, replicating everyday human activities as everyday performance. Yet, it also examines what forces the writer to monitor her frontstage actions and pose her freedom. It also advocates the account of hiding oneself and preparing powerfully for the upcoming circumstance. Gilbert, a fair-minded, euphoric, and ambivert character is actually in isolated situations that push readers to know the obscure secret. Her dramaturgic path thrusts her to monitor and guide throughout her travel and life's critical decision. Yet, Gilbert undertakes a certain backstage role in her efforts to remain true to herself in having a significant and influential role in her life to supervise her frontstage actions and pose her freedom.

Keywords: Everyday performance, labyrinth, hidden idiosyncrasies, meditation, intercommunication

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Chapter I: Labyrinth of Emotions

Elizabeth Gilbert's *Eat Pray Love*, unfolds her experiences of visiting Italy, India, and Indonesia. Gilbert's travel memoir was first published in 2006. The book also has been adapted into a cinema. The Columbia Pictures purchased the memoir and released it in theatres on August 13, 2010. The film stars Julia Roberts in the lead role. Gilbert was born in Waterbury, Connecticut, in 1969 and grew up in a small family. She joined New York University and studied political science. Elizabeth is best known for her memoir that deals with her journey alone around the world, where she looks for solace after a tough divorce. The memoir is a journey of choosing happiness over suffering. It is also about balancing oneself through every success and failure. But the journey is more within herself that she tends to realize later.

A memoir, a narrative written from the author's viewpoint on a particular aspect of their own life, is nonfiction. The term comes from the French word "mémoire," which means "memory" or "reminiscence." Memoirs are taken as factual accounts. The author provides an accurately balanced account of the past. Notably, a travel memoir refers to a travel writing genre. It is a diary about some trips. Yet, the writer represents a combination, recollection, and reflection of a journey or a series of journeys. Hence, this paper deals with a version of past events as the author remembers and recalls them.

Critical Summary

Eat Pray Love explores the writer's ambivalent feelings of the marriage. Gilbert falls apart with her husband after a nasty divorce and a failed love affair. Yet, she dusts off and plans to travel to reenergize herself and restore an equilibrium. Her year-long travel offers her pleasure through food and language in Italy; Gilbert finds peace and identity through devotion in India and Indonesia and treasures a balance.

Gilbert lowers her pain as she finds pleasure in eating and speaking Italian. She appreciates beauty and sheds her depression during her travel period. So, this research work scrutinizes the role Gilbert perform in Italy, India and Indonesia and how she is in the quest of finding something new everyday.

Research Questions

This memoir presents the confusions within writer's inner self and her struggle to monitor herself. The writer does not discover and realizes that she travels her mind and emotions as she travels to Italy, India, and Indonesia. Her trajectory poses her freedom. Her separation from her husband and journey raises specific questions: What factors forced Gilbert not to express her true-self to the world? Why did her isolation become a comfort zone for her, and what made her monitor her front-stage actions? And how was her social role and individual role different? Gilbert realizes that her marriage leads her to ask herself, is there any certainty of the balance of marriage, love, and happiness? So, this work inspects the reason behind writer's audacious trajectory of hiding oneself from the outer world and investigates a relationship between a person's front stage and back stage role, employing a sense of identity and self.

Delimitation of the study

I have preferred this text and writer as it debunks the secret of life. It redefines human front-stage and back-stage role by connecting the role actors perform in theatre is like the role we perform in real life. This text has driven me to discover that anxiety, fear, loss, detachment etc are not the obstacles of life but they are the components of everyday performances. With a textual analysis, human Front-stage and back-stage performance is the major research area of this paper.

Significance of the Study

The memoir revolves around the pursuit of happiness that becomes possible only after it passes through love, lust, marriage, and divorce. Thus, this research paper displays that every individual chooses certain confidentiality within, yet it is complex and multi-faceted. This research paper reflects confusion and harsh competition of everyday life and the approach the writer uses to present herself in the front-stage and back-stage is the new understanding this paper adds. This study ascertains illusions of people's emotions and the way they try to balance their private (back-stage) and social role (front-stage) and this is why the potential researchers, academics and other readers can read and cite this research. Moreover, they can learn the fundamental components of everyday life via the Performance study and Dramaturgy approach.

To add, this memoir supremely advises overcoming depression and loneliness by having entertainment during the meal, praying, and travel time. Taking an account of the writer, Gilbert shows her gratitude and becomes grateful for the hardship. Her extraordinary journey indicates her dare to dream of finding a god and satisfaction within deep meditation in India and over a transcendent slice of pizza. Hence, this memoir displays an account of a mid-thirties woman's self-deprecating and hope.

Methodology

This research reveals the fundamental components of everyday life via the Performance study and Dramaturgy approach. Furthermore, this study displays that every individual chooses certain confidentiality within, yet it is complex and multi-faceted. The theory of dramaturgic performance of everyday life will be one of the essential strands in this research. This research work follows the methodology of textual analysis within the dramaturgical approach and performance study periphery. It describes and defines the event from the writer's life experiences.

This study reveals the travel memoir from Ervin Goffman's dramaturgical approach; it finely embraces human restored behavior that includes relationships, secrets, conflict, competition, hustle, and other elements in everyday life. It also emphasizes the way the writer presents herself in the front and backstage of her everyday life. However, this study displays writer's performance in her daily relationships and how she reacts toward it. Furthermore, this study depicts and reflects that every individual chooses certain confidentiality within, yet it is complex and multi-faceted. The theory of dramaturgic performance of everyday life will be one of the essential strands in this research. The nature of performance resembles a dramaturgical approach in this research. Likewise, self-reflection in everyday life is a magnificent act that differentiates the physical and internal us. In this literary research, I have presented the writer as a character who holds the front and backstage face like many other individuals.

For this research, I have consulted various research article, books, Journals and critical analysis regarding dramaturgy, front-stage behavior and back-stage behavior; I have also looked up to various critical analysis of Elizabeth Gilbert's private and social behavior in *Eat Pray Love*. So, this research is a textual analysis.

Literature Review

Eat Pray Love incorporates faith, patience, friendship, and love are some elements this memoir shows to overcome miseries and mentions the actual value of spiritual practices. Captivating Gilbert's everyday life's physiognomies, this research depicts the motive and purpose behind why people do what they do? Additionally, it displays her motivation to do what she did. Gilbert's "front-stage" everyday life holds ambivert characteristics, but her "back-stage" everyday life reflects her panic, troubled and frightened situation.

In preference to the commentators, Oprah Winfrey, a supporter of both the book and movie casts Gilbert's journey in even more emancipatory terms, calling it the story of Gilbert's "embrace whatever shows up" (Super soul 2:09 – 2:10). Indeed, Oprah connects Gilbert's quest for happiness with that of her readers, stating that Gilbert's spiritual journey has been experienced by the millions who have read her. Since I am studying how Elizabeth Gilbert perform how she perform in front-stage and back-stage, amid the ocean of accessible literature, this literature review has limited itself with a few selected commentaries on the message of dramaturgic composition in everyday life.

Ruth Williams, in "Eat, Pray, Love: Producing the Female Neoliberal Spiritual Subject" mentions about Gilbert's concern in every Country she travels, He asserts, "she eats her way through Italy, prays and meditates in an ashram in India, and learns to love again in Bali, Indonesia" (2). She asks herself whether she is seeking a life of solitude or companionship. As a narrator and a character with complexity; she seems to be an extrovert but talks with herself when she is alone. She prefers isolation when she gets disturbed. She tries to remain in a peaceful state. She tries to make herself bold and compassionate by following different gurus. Still, at the same time, she lacks acknowledgement that the very guru is within herself—the experiences show the writer's powerful healing capability over suffering. So, this research reveals the fundamental components of everyday life via the Performance study and Dramaturgy approach.

Gilbert represents a character that goes through tremendous ups and downs, but besides that, she inherits the strength to overcome every ruptured phase of her life. However, Yet, she controls and monitors herself and again comes out with the same Elizabeth Gilbert. This displays Elizabeth Gilbert's life as an ordinary life, yet also

artistic. It shows the discipline of everyday life's performance art. Richard Schechner, and Brady Sara, in "What is Performance?" defines the scope of performance studies by giving four categories: being, doing, showing doing, and explaining "showing doing" (28). Gilbert's everyday life physiognomies display her motive and purpose behind why she does what she does? So, it demonstrates her motivation to do what she did. Yet, Gilbert's "front-stage" everyday life explicitly tells her ambivert nature, but her back-stage everyday life reflects her panic, pathetic, competitive.

Gilbert also mentions her experiences regarding the memoir *Eat Pray Love*. She shares her experiences on how she handled her relationships and depression. She spoke in a conversation with Caroline Baum on the topic "Elizabeth Gilbert – Life after Eat Pray Love." Gilbert displays the pressure and expectations of commercial success as well as her other life experiences. She shares her struggles with Caroline Baum. Gilbert says, "I would say so I think, I think the scariest thing for me about going through depression, um, when I went through my divorce and, and the subsequent despair, was having that dulled down" (10:15-11:03). Gilbert has shared her state and moment of depression in her memoir too. She shares how she overcomes depression and tiredness to have days and nights without medicine. She struggles with her marriage and family life. Yet, she happens to console herself by communicating in isolation which we can find in her memoir.

Texts in Contexts

Elizabeth Gilbert, at the age of thirty-one, struggles with her mind and heart. Despite a successful career as a writer, Gilbert found herself trapped in an unhappy marriage, struggling with acute depression. Much to her disappointment, she cannot stop thinking, "I don't want to be married anymore. I don't want to live in this big house. I don't want to have a baby" (10). After suffering through a revolting divorce

and a subsequent love affair that ended badly, Gilbert sells a book idea to her publishers. She spends a whole year travelling around the globe with an intention to express her experience in a book. She explicates, “I wanted to explore the art of pleasure in Italy, the art of devotion in India and, in Indonesia, the art of balancing the two. It was only later, after admitting this dream, that I noticed the happy coincidence that all these countries begin with the letter I. A fairly auspicious sign, it seemed, on a voyage of self-discovery” (Gilbert 30). Thus, Gilbert begins a quest to bridge the gap between body, mind, and soul as she eats her way through Italy, prays and meditates in an ashram in India, and learns to love in Bali, Indonesia.

Operational Definition of the Key terms

Dramaturgy: It refers to a sociological perspective that focuses on the management and performance of everyday life.

Performance: Performance happens in act. It refers to an action or behaviour that involves a lot of attention, detail actions or small stories that are important in everyday life. This inclined to nuances of mood, tone of voice, and body language etc.

Front-Stage performance: It accounts for social self or social behavior. The way we behave and act; it involves an identity, dialogue, communications, being pragmatic etc.

Back-Stage performance: It advocates that the actions that are performed in the absence of audience, hence the performers can step out of character without fear of disrupting the performance. It involves informal actions, or facts suppressed in the front stage (society). Moreover, it contains confusion, embarrassment, and even controversy.

Idiosyncrasies: It deals with a mode of behaviour or way of reaction by an individual to a food and place.

Pragmatism: pragmatism comes from being realistic and sensible regarding one's own performance.

Organization of the Study

This thesis report will study people's performance in everyday life. It shall be an extended form of a term paper or a scholarly article. It consists of an introduction, statement of the problem, study design, methods, tools, and data analysis; the central argument in the opening section followed by several coherent paragraphs with ideas, including facts and evidence supporting the thesis statement that the researcher formulates at the beginning. It also consists of three chapters' altogether; Labyrinth of Emotions, Gilbert's Back-stage Idiosyncrasies, and Endless Journey of Self-Exploration. Accordingly, this paper presents backstage and frontstage everyday life as a dramaturgic performance, and the ambivert nature of the character will be the study's primary concern.

Chapter II: Gilbert's Back-stage Idiosyncrasies

“To perform” means to do something, to play, to show, to dance, or to do any kind of activity in everyday life. Being deals with existence itself. Being is also characterized by the present experience that is direct, intimate, and immediate. “Doing” refers to all the activity that exists. “Doing” involves thinking about the past, the present, and the future, relating to each through a shroud of concepts. An individual tries to achieve specific goals his/her mind has set. The purposes of the external world— making a meal, building a house, or travelling to another place — or also the goals of the inner world (of self) — feeling happy, not making mistakes, never being depressed, or being a good person. Likewise, “showing doing” deals with the act of performing, pointing, and displaying doing: “All of the activity of a given participant on a given occasion which serves to influence in any way any of the other participants” (Goffman 60). And finally, “Explaining ‘showing doing’ deals with the performance studies. Similarly, Richard Schechner asserts that every performance exists only as actions, interactions, and relationships (4). Like the drama becomes full of suspense at the climax, the everyday performance also becomes full of uncertainty, conflict, and confusion. Every performance is prepared out of restored behaviour; it refers to any physical or virtual verbal actions prepared for the first time and for rehearsals. Likewise, the performances of Gilbert in her memoir are crafted out of her restored behaviour. Her performance takes place as an action, an interaction, and a relation. Gilbert is a performer of ordinary life; she takes action out of her depressing and miserable life. She decides to travel to three countries, Italy, India, and Indonesia, in quest of her identity, peace and happiness.

What Aspects Serves to Influence Gilbert's Everyday Performance?

Elizabeth Gilbert is a performer of ordinary life. She decides and tries to live every moment out of her depressing and miserable life. Her performance is prepared out of her restored behavior. Yet, she decides to travel to three countries, Italy, India, and Indonesia, in quest of her identity, peace and happiness. Kenneth Burke, in *A Grammar of Motives*, claims that drama as an interpretive communication action. He adds that it is a tool for analyzing human relationships through the use of language. Likewise, dramatism contains three key aspects: identification, the pentad, and guilt restoration.

Burke points out the fact that people are inherently divided by socioeconomic structures, culture, geography, and countless other factors. Language is used to bridge the gaps and to create identification. It is basically focused on attitudes, perceived commonalities, and all of the things that go on in our heads before we actually do anything specific. In *Rhetoric of Motives*, Burke states, "Identification is compensatory to division" (22). Burke says that dramatism means understanding the common ground between speaker and audience that helps to create a connection. For example, Gilbert says that she is extremely in depression, yet, this is not what she tends to convey to her audience explicitly. She does not force every audience to believe her, but she says that independent women are something important in common with those depressed people.

Furthermore, in this memoir, Gilbert communicates with her readers and states, "I know what it feels like to want something, believe me" (11). It conveys the message that the more people identify, the less they divide. Having pasta in Italy, Gilbert tries to identify with her life journey like others. She tries to persuade herself that she exists in this world and that she has value like others. She persuades herself

via the steps of meditation she follows in India. She claims, “I pictured the harbor of my mind – a little beat-up, perhaps, a little storm-worn, but well situated and with a nice depth. The harbor of my mind is an open bay, the only access to the island, yes, but fertile and promising” (188). Gilbert embraces devotion and its advantages. She learns to respect herself and freedom. She adds, “ ... get up early and pray to your god, hone your virtues, be a good neighbor, respect yourself and others, master your cravings” (184). The Indian meditation lifestyle convinces the writer as she finds some standard connection to find peace. However, people may also use language to create divisions or unity that have existence. Burke asserts that dramatism distinguishes between action and motion; rhetorical action and communication are used to overcome drama differences. Burke also agrees with William Shakespeare and claims that this world is not like a stage but a stage. Likewise, life is not like a drama, but it is a practical drama. These human dramas include all the elements of drama such as characters, setting, plot, etc. Burke says that humans use language to accomplish things like action, and we are essentially symbol-using animals, the second aspect of drama.

Burke introduces “Pentad” (12) to analyze how the communicator persuades an audience using five different elements. He interprets persuasion as the communicator's attempt to get the audience to accept their position or view of reality. He simplifies the concept through the following table.

Act	What is done (thought or deed)
Agency	Through which an action occurs (means or tools used to perform the act, e.g., food, travel)
Agent	The person who acts (person or anything that performed the act)
Scene	Setting/background for action (background/situation in which act befall)
Purpose	Reason or rationale behind the action (goal of the act)

Source: *A Rhetoric of Motives*. University of California Press, 1969.

Gilbert Actions toward Life's Pace

Gilbert reactions toward her life's pace is quite artistic. She responds to her after-marriage issues craftily; her thoughts toward society and herself make her work skillfully. Food, travel, and prayer are some of the principal agencies by which her actions occur. She tries to forget her pain and agony by relishing Italian food; she travels to Italy, India, and Indonesia to move out from her sufferings. She tries to find peace within herself. Gilbert knows what liberty means and its value, which could lead the audience to believe that her intention toward her life is good. Thus, Gilbert travelled, ate, prayed, and meditated is what Gilbert did as 'Act'.

The initial part of Gilbert's story shows that she is lost within herself. She is not getting the proper track to soothe herself. Gilbert does not find any kind of satisfaction with her job, career, and relationship. She travels to Italy, India, and Indonesia to find peace and happiness. Her journey starts within herself. She consoles herself to care for herself and finds joy. Therefore, following the question, when or where it was done? Gilbert finds "the art of pleasure" (31) in Italy, "the art of devotion" (31) in India, and "the art of balancing two" (31) in Indonesia. Who did it? The question provides the answer that the writer (Elizabeth Gilbert) is responsible for what she did. Gilbert leaves behind her career and family "on a voyage of self-

discovery" (31). She feels panic, fear, and anxiety, yet she consoles herself and goes on a journey of self-discovery. So, why Elizabeth Gilbert does everything that she does? It is because she wishes to breathe in peace; she realizes she wants to travel and meditate. Thus, her motives and activities depict how food and setting influence the character's actions.

Elizabeth Gilbert, Felipe, and medicine man are some respondent agents who drive the story. Some of Italy, India, and Indonesia places are the setting and backgrounds where actions took place. Gilbert wanted to escape from her ordinary life and discover herself via the journey of self-reflection. So, she steps out of her regular life to pursue happiness and travels to Italy, India, and Indonesia.

The ultimate purpose of 'Guilt Redemption' is purging/removing guilt (anxiety, tension, shame, toxic feeling). Elizabeth Gilbert tries to pull and move out of her guilt. She takes the help of food, prays, and loves. Guilt can lead one to have terrible feelings. Gilbert initially lives her life by one simple rule: it is within her control. But, something does not work, and she strives to go to bed each night with many more regrets. Gilbert realizes the theory we only live once—mentality, so at some point, she guides herself and is motivated just to do it. Yet, she again feels that everything cannot be righteous before God on our own. So, she tries to meditate and becomes unstoppable in changing her weakness into courage. She shares with Iva, "God might want me to be facing that particular challenge for a reason. Instead, I feel more comfortable praying for the courage to face whatever occurs in my life with equanimity, no matter how things turn out" (33).

The writer tries to make her actions acceptable to society. However, Burke says that the ultimate motivation of man is to remove oneself from one's sense of

guilt. So, it can be done through eating and finding pleasure, travelling, and public speaking. The term guilt restoration holds tension, shame, anxiety, embarrassment, disgust, and other similar bad feelings. Likewise, after leaving her husband and job, she feels shame and embarrassed to deal with her family and friends. She is scared of being judged by society. Hence, she tries to overcome this guilt and hassle by speaking to new people, eating, and travelling. Gilbert finds pleasure in savouring the taste of Italian pasta. Italian food becomes her way out to heal her depression and loneliness,

I linger over my food and wine for many hours because nobody in Trastevere is ever going to stop you from lingering over your meal if that's what you would like to do. I order an assortment of *bruschetta*, some *spaghetti cacio e pepe* (that roman specialty of pasta served with cheese and pepper) and then a small roast chicken ... (77-78)

Gilbert carries negative feelings due to their detachment with own herself. She intends to feel love and be loved. Hence, she gets obsessed with Italian pizza and claims, "I love my pizza so much, in fact, that I have come to believe in my delirium that my pizza might actually love me, in return. I am having a relationship with this pizza, almost an affair" (83). Gilbert becomes obsessed with pizza and tries to forget her suffering. Her obsession with Italian pizza and other food makes her happy and ecstatic. She communicates with Giovanni and Dario from Naples, with whom she gets attached. She engages in various conversations with people in Italy as she wants to learn the language. As Burke says that all public speaking is motivated to purge ourselves of some guilt, Gilbert's responsibility gets a catch from all terms applied to tension, anxiety, embarrassment, and shame. The root of all rhetoric and communication is Guilt redemption. It can be purged, and conversion is attained by

mortification or victimizing, blaming ourselves or others for our guilt. Likewise, Elizabeth Gilbert blames herself for not loving herself and hides in front of the world outside. She holds a good and successful relationship and career, but she carries a kind of guilt within herself for not doing what she wants to do.

Burke's dramatism provides various developments to a field of its study, which many people think is already complete. He adds dramatism helps discover a human motivation in particular pieces of rhetoric or communication. Likewise, Gilbert has a social relationship due to her excellent communication skills, and she gets engaged as if nothing has ever happened in her past life. She tries to grab the benefits of living harmoniously amid extremes. She says, "I wanted to explore the art of pleasure in Italy, the art of pray in India and, in Indonesia, the art of balancing the two" (31). Gilbert here seems to be on a voyage of self-discovery. This incredible voyage makes her meet different people who teach her lesson. And she performs accordingly. She acts and responds to her issues and situations by balancing her both mind and body. She maintains her social relationship and also her back-stage Self.

Dennis and Charles Edgley show significant areas of application of dramatism. Likewise, Gilbert's performance can be observed from dramaturgical Self and social relationship as drama. Some of the essential areas of application of dramatism are as follows:

1. Motivation and drama
2. Social relationships as dramas
3. Organizational Dramas, and
4. Political Dramas
5. The dramaturgical Self

Two faces grip Gilbert. She presents a different self in front of others and acts differently when she is isolated. Gilbert accepts she has depression, and she wants to come out of that situation. But, she appears in two different selves; She acts as if she is a woman who is independent, unbeatable, courageous, strong, and invincible. However, she struggles abundantly for her inner happiness and peace. A massive transformation in one's life is standard for Gilbert, so she says, "always be prepared for riotous and endless waves of transformation" (79). She thinks that her life has not been so chaotic; after all, it is simply this chaotic world that brings loads of pressure to us all that nobody could have anticipated. She takes help from different people she meets during her journey. Her relationship with Giovanni, Indian Guru and medicine man, is entirely different. She thinks one needs the right track and proper person to change and have a blissful life.

Subsequently, in *The Second Sex*, Simon De Beauvoir mentions women's consciousness of their femininity. Beauvoir asserts, "Women can be defined by her consciousness of her own femininity no more satisfactorily than by saying that she is a female, for she acquires this consciousness under circumstances dependent upon the society of which she is a member" (75). Likewise, in the memoir, Gilbert speaks about how she consciously chooses to leave her husband and starts living on her own. Gilbert pictures herself and defines her mind and body. She pictures the harbor of her mind – a little beat-up, a little storm-worn. She controls and guides her mind thoroughly. She takes the help of meditation and commits herself to have a conscious freedom. She wants her god inside to show a way. She wishes, "I want God inside me. I want God to play in my blood-stream the way sunlight amuses itself on water" (185). She takes her decision with her full conscience. She defends for her own happiness. She does not entangle within a triangle of her thoughts. Human

experiences love, sacrifice, humanity, and sorrow, and one reacts and respond to all such events by appreciating his/her life acting out our problems with psychological and social concern. She decides to leave her husband and job and plans to travel for the sake of her own happiness and freedom. As a main character, she represents human experiences from human actions shown through her problem, the struggle of life, and encounters against them.

Furthermore, Beauvoir adds that men and women should be given the right to enjoy their freedom. On this note, she states,

... every human existence involve transcendence and immanence at the same time; to go forward, each existence must be maintained, for it to expand towards the future it must integrate the past and while inter communicating with others it should find self-confirmation. (419)

Indeed, Gilbert desires a kind of change to change herself. She wants to go through a transformation and live a comfortable life. She wants to live her life for herself, not for others. In contrast, she is forced and expected to follow certain human life customs more than a woman. Due to this reason, her everyday performance can be seen in vivid means; her back-stage everyday life and front-stage everyday life represent every human's practical but magical life. As a response to her depression and loneliness, she writes to herself, "I will protect you until you die, and after your death I will still protect you. I am stronger than depression and I am braver than Loneliness and nothing will ever exhaust me" (57). She tries to raise herself from uncertainties. She wishes others would tell her when she is troubled about what she says to herself in her notes. She tries to console herself and finds a way out to move away from her depression and loneliness. So, this situation of Gilbert serves as a closure fact for

every human being who intercommunicates and finds self-confirmation to experience life inside and out deeply.

Associating Beauvoir's ideology, Mangham in *Interactions and Interventions in Organizations* mentions, "As actor, the self imaginatively performs his own role and that of others, and as an audience, the self watches and critically evaluates the rehearsal" (51). In the same way, Gilbert critically examines and imagines her past life and her deeds during her prayer. She intercommunicates with herself and performs her role as guided by her mind. Moreover, Gilbert evaluates herself when she gets alone. She asks herself, "If I want the transformation but can't even be bothered to articulate what, exactly, I'm aiming for, how will it ever occur" (186)? She is sincerely asking herself about the authenticity of her prayer. She accepts that a healthy relationship needs efforts from every involved partner; otherwise, every relationship and the human dream would be just a disaster. She consoles herself and adds,

I am assuming custodial responsibility for the maintenance of my own soul
 Destiny, I feel, is also a relationship- a play between divine grace and willful
 Self-effort. Half of it you have no control over; half of it is absolutely in your
 hands, and your actions will show measurable consequences. (186)

She claims that every maintenance she does is solely for her soul. She balances her opinion with others, but she cannot please everyone and make others understand her. She performs her role as she wishes, but she watches herself from the audience's perspective. During her travel, her front-stage performance seems to be an act of "free will" (186). However, her attention toward her inner feat obscurely presents her concern on self-reflection, yet, she seems to fear connecting to herself during her

prayer. But, again, she fights her thoughts, nags, and balances her inner and outer Self.

Gilbert's Back-Stage Idiosyncrasies

Gilbert also stays in India; she stays there to revive her energy for positive change. She wants to be true to herself even in isolation. She visits temples there. She makes an Indian seventeen-year-old friend named Tulsi. She works inside the temple. Both of them scrub the temple floors every day. This depicts that she finds peace in doing what she desires rather than following societal customs. She finds the temple works uncontaminated, guiding her mind to positivity. During this time, she realizes that she is standing at the tallest place in the Ashram, with a view overlooking the serenity of the river valley in India. She prays, "Dear Lord, please show me everything I need to understand about forgiveness and surrender" (195). She makes actual conversation within herself. She had wanted to have conversations within herself for so long. She takes months of counselling and meditation that have made her capable of offering forgiveness.

Gilbert is very peculiar who directs and rules her life according to her wishes. In a program "Talks at Google," Gilbert mentions about her life experiences after divorce. She refers the ways to incorporate skills to control negativity and attract positivity. Accordingly she states,

... cathartic experiences you know somebody has a horrible accident or a horrible heartbreak and it transforms them but not without their not without their assistance you know not without them showing up for it and I think travel can always seem like such a natural way for people to change their lives but it can't impose change on you you know you can only kind of will it in and similarly whatever beautiful so treasures of selfhood that I found on this

journey are mine to lose any any day I feel like it you know and so I consider it kind of my obligation to hold on to as much of that as I can.(16:39 – 17:03)

Gilbert resembles a character who is entirely aware of her internal system. She knows to what situation she needs to react and on what issue she needs to respond. She seems to have her maturity as she discovers her own choice and needs. So begins her quest where she indulges herself in tiny actions; she finds peace and enlightenment by wiping out the temple floor in India.

Correspondingly, Gilbert refers to the essence and source of divine, creative and unknowable mystery of human psyche. She mentions how one is not able to manage every expectations in his or her life. In a programme “Ted”, she talks on her memoir and states about our social expectations; how human beings are expected to do what society wants to do. She claims that achievement is different for everyone else. One treats it differently and according to their capability. In the programme she asserts,

... I think that allowing somebody, one mere person to believe that he or she is like, the vessel, you know, like the font and the essence and the source of all divine, creative, unknowable, eternal mystery is just a smidge too much responsibility to put on one fragile, human psyche. It's like asking somebody to swallow the sun. It just completely warps and distorts egos, and it creates all these unmanageable expectations about performance. (8:25 – 8:50)

Moreover, Gilberts in a conversation with Laura Moran in a program “Inbound” states shares how she felt in her own self then and how she feels now. She was made ashamed of her divorce and her choice of not having children. She was forced to feel fail at what a woman is supposed to be and do. She remarks,

... what I was struck by the most the biggest difference between how I feel in my own self now and how I felt then is that I was so ashamed I was so ashamed that I had left this marriage I had was so ashamed that I didn't want to have children I was I felt like I had failed epically at what a woman is supposed to be which is understandable because I'd only ever been shown one story and it's the story that just isn't it less so now but when I was growing up there was just the one story and all the women in my family had that story and they'd all gotten married young and had kids and had house. (1:23 – 1:57)

Gilbert seems to be an unusual character from the digital period which carries a positive perception regarding her career and growth. She believes that one need not to marry and to have a perfect life. Gilbert knows her choice and discloses in her memoir, “I wanted worldly enjoyment and divine transcendence- the dual glories of a human life” (30). In this monologue, she mentions her divorce. She marks her freedom and peace by travelling to different countries. Thus, Gilbert accepts that family life is not her piece of cake. In the conversation with Laura Morgan she claims, “... and then and then my life started to fall apart because my nature didn't do well in that environment not in that marriage not in that home not in what was expected of me and I fell apart ...” (2:12 – 2:21). Thus Gilbert has a liberal ideology on woman's roles. Her description of women does not mean to fulfill other's desires. Gilbert does not bother on societies' limitations and restrictions. She does not bother what other think of her and prioritizes her choices and importance.

Why Gilbert Chooses Isolation and Privacy?

Gilbert's character and attitude challenge society's limitations and restrictions, she does not bother what others think of her and prioritizes her choices and

importance. Gilbert also has some rooted ideology about how women should be. She reflects on her past life and cannot answer some questions herself,

Why I messed up things with David, why I messed things up with every man I've ever been with. He asks me where I was the night I turned thirty, and why things have gone so sour since then. He asks why I can't get my act together, and why I'm not at home living in a nice house and raising nice children like any respectable women my age should be. (49)

Although she does not live the life of a so-called respected woman, she knows what is happening inside her. She realizes she is lost somewhere and is fighting with her life as she takes on her depression. Yet, she dusts off and comforts herself and remarks,

I'm here. I love you. I don't care if you need to stay up crying all night long, I will stay with you. If you need the medications again, go ahead and take it — I will love you through that, as well. If you don't need the medications, I will love you, too. There's nothing you can ever do to lose my love. I will protect you until you die, and after your death I will still protect you. I am stronger than Depression and I am braver than Loneliness and nothing will ever exhaust me. (57)

Consequently, her private writing to herself presents the way her actions are as a back-stage presence. Her every decision is the pillar of her strength and independence. She loves herself first and fight with depression and social restrictions. She is a woman who grooms her self-confidence and resilience. Unlike Hester, Elizabeth Gilbert opposes established conventions and revolts against strict society; she travels alone and takes decisions herself. Moreover, she bravely fights the conflict within her mind and heart. Thus, Gilbert is a woman of compassion, strength, and independence and takes a position up to the judgments and restrictions of her society.

She performs her role by hiding herself from the front stage society. This reflects how she wants to escape the situation she is going through. This is just because she wishes to strengthen her aptitude, and she feels that she is more productive when she is alone. She reinforces her confidence and liberality by travelling and having pleasure through food. She does not seem to share her private Self with others; instead, she camouflages her confidentiality. Significantly, Judith Butler describes the notion of gender as performance or gender performativity. In *Gender Trouble*, Butler argues for society to rethink the most elementary categories of human identity. She claims,

... reified notions of gender that support masculine hegemony and heterosexist power, to make gender trouble, not through the strategies that figure a utopian beyond, but through the mobilization, subversive confusion, and proliferation of precisely those constitutive categories that seek to keep gender in its place by posturing as the foundational illusions of identity. (46)

Likewise, Gilbert hides herself from the front stage society. She fights with every obstacles she faces. She makes herself powerful emotionally and mobilize her strength. She moves her steps in quest of her identity and tries to unravel the foundational illusions of identity. She promised her heart and mind to take care and said, "... I love you, I will never leave you, I will always take care of you" (343). This promise floated up out of her heart and she felt herself, "... I mean, this happy and balanced I *me*" (345). Gilbert pulled herself from confusion and struggled to feel her own existence. Consequently, she reinforces her confidence and liberality by travelling and having pleasure through food. However, she does not seem to share her private Self with others; instead, she camouflages her confidentiality and presents herself differently in the front stage.

Gilbert also mentions her experiences regarding the memoir *Eat Pray Love*. She shares her experiences on how she handled her relationships and depression. She spoke in a conversation with Caroline Baum on the topic “Elizabeth Gilbert – Life after Eat Pray Love.” Gilbert displays the pressure and expectations of commercial success as well as her other life experiences. Gilbert has shared her state and moment of depression in her memoir too. She shares how she overcomes depression and tiredness to have days and nights without medicine. She struggles with her marriage and family life. Yet, she happens to console herself by communicating in isolation which we can find in her memoir. Gilbert speaks about her memoir and what made her write it. To add, Caroline Baum asks, “What is the single best thing that has happened to you as a result of this book” (18:59- 19:02)? And Gilbert answers, “the best thing that, that’s happened to me from the journey, was the four months in India. Um, and the best thing that came of that, was spending time, needing to negotiate a peace resolution between me and myself” (19:07- 19:22). Gilbert shares how she overcomes depression and tiredness to have days and nights without medicine. She struggles with her marriage and family life and even she finds difficulties in controlling her emotions. Yet, she happens to console herself by communicating in isolation which we can find in her memoir. In her memoir she also shares, “I began feeling frustrated and judgmental about myself, lonely and angry. But then a fierce response boiled up from somewhere in the deepest caverns of my heart, and I told myself, “I will *not* judge you for these thoughts” (166). Here, instead of thinking that she was a failure, she accepted that she is only a human being and a normal one. Every thoughts and every reactions and responses toward such thoughts are normal. She tries to stay calm and silent. She attempts to control and balance her emotions. She starts to let go of some fearful thoughts and regulates her backstage actions.

Here, she shares the best part of her journey where she mentions Italy, India, and Indonesia. She also shares how she abandoned from herself and hurt herself time and again. She also admits, “I abuse myself, and I attack myself, and I demean myself, and I accuse myself” (20:05-20:06). This displays the back-stage self of Elizabeth Gilbert, the way she used to torture herself and ignore others. Her front-stage self was a happy person who loved to travel, eat, and enjoy life to the fullest. However, she hides from the outer world and does not let others in. Had she let others in, she does not tend to adjust with them. For example, she confesses that she is unhappy with her husband and David.

Eventually, Gilbert shares her experiences in the program about how it feels to be stubborn. She talks about some magic in our life or inside us that drives us to meet and gain some wonderful experiences. She shares,

... interacting with you, and those are, you know, that's the big magic. Um, and, and that's the beauty of that path. It's the moments where you get to have that. It doesn't always last. - Mm. - Um, it doesn't, it doesn't always show up. And the stubbornness is showing up yourself, um, whether your genius is in the room or not. (38:27)

Here, Gilbert mentions about specific magic of her life that has been driving her to grab the opportunity to recognize her inner self. She says that communicating with oneself creates magic within us. Interaction with oneself is big magic. She claims that meditation gives her some mist of hope to live and struggle with other obstacles. Gilbert shares in her memoir the way she kept silent and how she felt on the ninth day during this phase. She remembers, “This is it, Liz.” I said to my mind, “This is your chance. Show me everything that is causing you sorrow. Let me see all of it. Don’t hold anything back. One by one, the thoughts and memories of sadness raised their

hands, stood up to identify themselves” (342). Here, she recognizes her choice and consoles her mind and body to flow with the surroundings. She confesses to herself being angry with herself, every injustice she made on herself, every betrayal and loss; she sees them and acknowledges their existence. Yet, she manages to place her heart on the safe side.

Carolyn Lehmann in an article “Gilbert Splits From Husband José Nunes,” posted in *Huffington Post*, writes that she has divorced from her second husband as well. Lehmann brings evidence from Elizabeth Gilbert’s Facebook wall. She writes, “Eat, Pray, Love author Elizabeth Gilbert is splitting from her husband, José Nunes, after over 12 years of companionship” (Carolyn). Lehmann also brings the statement from Gilbert’s wall where she has announce that she is separating from the man whom many people has known as "Felipe" — the man whom she fell in love with at the end of the Eat, Pray, Love journey. He has been her dear companion for over 12 years, and they have been spending wonderful years. Gilbert states that their split is very amicable and the reasons are very personal. Hence, this real fact reflects that she has not found her peace and happiness. She changes her relationship and acts to work it out. Her performances are only to make herself happy and peaceful but she fails here. Thus this provides the evidence that she has always messed up things in order to find herself. In her memoir, Gilbert reflects on her past life and cannot answer some questions to herself, “Why I messed up things with David, why I messed things up with every man I’ve ever been with?” (49). She is confuse and does not know what is happening inside her. She realizes she is lost somewhere and is fighting with her life as she takes on her depression. She every time thinks of herself and does not care what society has to say.

Gilbert's Front-Stage Idiosyncrasies

Significantly, she shares her experience with Oprah Winfrey in the podcast “Oprah’s SuperSoul Conversations Elizabeth Gilbert The Whole Human Experience.” Gilbert shares how she overcame overthinking and lived in the present moment. She asserts, “figure out what am I being asked to do and learn and grow out of this right now” (2:54 – 2:59). She says that every moment is a right moment now and then for whatever we do. Every moment offers us some specific teachings. And such a moment can make peace with whatever moment is showing up. That would be when an individual reaches the spiritual Heights as a human being. It is every individual job to figure out what he/she is being asked to do, learn and groom. Likewise, when Gilbert meets the right moment of spiritual freedom and self-reflection, she finds her mind not fighting with herself anymore. She ponders, “Nothing was fighting in my mind anymore. I looked into my heart, at my own goodness, and I saw its capacity” (343). As Gilbert meditates and finds the absolute truth of life, she reassures and confronts that she would not live her further days feeling cranky. She believes, “God loves us all and receives us all, and that there is no such thing in this universe as hell, except may be in our own terrified minds” (343). So, this depicts the experience, interior monologue, and belief that every human being could experience. But, everyone needs to forgive and accept their own self. Human beings are here to lose nothing and gain nothing. So, every individual is performing their own different aesthetic role respectively.

Connecting the idiosyncrasies of Gilbert, she appears to be self-centered when she has to deal with her problems. Although Gilbert seems snotty, she becomes a self-centered person for her own inner peace and happiness. So, relating Erik Erikson, an ego psychologist who developed the theories of human development can be a firm

backing to knowing Elizabeth Gilbert's idiosyncrasies. Charles L. Slater in "Generativity Versus Stagnation: An Elaboration of Erikson's Adult Stage of Human Development" writes on Erikson's theory that is impacted by psychoanalyst Sigmund Freud's "psychosocial development" (64) theory rather than psychosexual development. So, he mentions seven descriptive stages that make up his theory and they are as follows: Trust vs. Mistrust, Autonomy vs. Shame and Doubt, Initiative vs. Guilt, Industry vs. Inferiority, Identity vs. Confusion, Intimacy vs. Isolation, Generativity vs. Stagnation, Integrity vs. Despair

Above all, "intimacy vs. isolation" (63) and "generativity vs. stagnation" (63) can relate to Gilbert's need to create or nurture things. However, Gilbert denies having children and creating a positive change within herself. Her struggle and tussle in fact lead to feelings of usefulness and accomplishment. Her depression and anxiety result in shallow involvement in her happiness. Elizabeth Gilbert's character represents the adult stage of generativity vs. stagnation; it displays the conflicts that give range to the central crisis of generativity vs. stagnation. So, her character integrates her previous experience and looks and awaits good to come for a future with something to believe in.

Charles L. Slater in the article "Generativity Versus Stagnation: An Elaboration of Erikson's Adult Stage of Human Development" reflects upon the age of adult where one starts to realize and acknowledge the nature of life and self-transcendence. He claims, "The adult begins to realize the temporary nature of life and so, may strive for self-transcendence through children and work. Ultimately, one's creations are the only chance to have something succeed oneself in the world" (63). Thus, the statement deals with 'Intimacy versus isolation' that could also yield the form of being "needed versus alienation" (63) in adulthood. Likewise, he explains

that intimacy always comes before generativity and gives the example of an intimate relationship just as sex comes before birth. He explicates,

Two people fall in love; they see themselves in each other and feel the excitement that someone else finds them attractive, a person whom they find attractive as well. If the relationship goes beyond infatuation, they must take chances with their identity with self-abandon. (63)

In an identical way, Elizabeth Gilbert falls in love with her husband and has some excitement during their initial married days but she does not accept the societal conditions to be followed. She limits her infatuation only to enjoying but not expecting to have a family. She loves her husband but does not want to have children. Gilbert carries her self-confidence and tries to connect with her organic version of self. She chooses to travel rather than fix a dispute with her husband. This displays her audacious nature of living in the present and hiding. She tries to escape from vivid fuss and mess of life; she tries to believe in reality and practicality. However, she does not recognize the same fuss and mess of life are the actual realism and practicality of everyone's life. She shares the reason why she wanted to travel and explore. She shares, "My truth was exactly what I'd said to the medicine man in Bali- I wanted to experience *both*. I wanted worldly enjoyment and divine transcendence – the dual glories of a human life" (30). She asserts that she needs both pleasure and devotion to be stress-free and flourish in her inner growth. So, she moves on "a voyage of self-discovery" (31) via which she tends to explore the art of pleasure, devotion, and the art of balancing the two. Although she tries to fix the dispute with her husband, she wants to stay away from the relationship and its dramas. It reflects the way Gilbert carries her self-confidence and tries to connect with her organic version of self despite vivid obscure complications and obstructions in her life. Thus, she chooses to travel

rather than fix a dispute with her husband and dive deep into the borderless horizon of happiness. Moreover, these magnificent attitudes and behavior display Gilbert's audacious nature of living in the present and hiding.

Similarly, Robert Wess, in *Kenneth Burke: Rhetoric, Subjectivity, Postmodernism*, points out that human actions are performed. One does not act to perform intentionally, however his or her actions become performances as they act according to their daily routine. Everyday behavior reflects the act of performance which can be both front-stage performance and back-stage performance. Wess states, "To act is to perform, and to perform is to conform to a script, though felicitous performance proves difficult" (139). Likewise, Gilbert unintentionally makes various moves and actions. She takes decisions in her life accordingly. Her every movement and decision results in actions; this reflects her day-to-day performances. Her actions are the reflections of both back-stage performance and front-stage performance; her front stage behavior reflects internal norms and expectations that is shaped partly by the particular role she plays physically whereas her backstage behavior shows that her actions and thoughts are not visible to the people she meets. Gilbert states, "I don't know what I'm doing, I look like I don't know what I'm doing. When I'm excited or nervous, I look excited or nervous. And when I'm lost, which is frequently, I look lost. My face is a transparent transmitter of my every thought" (42). She looks confused and she acts strangely with herself. She tries to get normal and feel normal but she cannot control her actions and thought physically and internally. Gilbert does not stick to her first love. She, in her thirties settles in a large house with her husband who wants to move into his life with family. But, Gilbert does not want to have babies and family. Thus, she mentally suffers but hides her pain from others and does not shares.

Gilbert's Rationality

Gilbert does not move through the strategies that have figured out a foundational utopian illusion of identity. She stands by herself and moves accordingly. She basically makes her words and thought as tools for prediction of her problem, solves the problems, and action being private. Her microscopic vision for happiness and finding herself is immeasurably great. Undoubtedly, Luce Irigaray talks about humanity rather than the male and the female character. Her opinions and perception are concerned with a heterocentric justification of the world. Irigaray is criticized for all her statements and opinions. She thinks the goal of all humanity is to reinterpret human identity and what it takes to be. She claims that the binary structure of sexual differences isolates people. Moreover, Irigaray in *An Ethics of Sexual Difference*, powerfully mentions "the love of self" (59) and its importance.

Furthermore, she asserts,

Love of self creates a particular movement, a kind of play between active and passive, in which, between me and me, there takes place this double relationship, neither active nor truly passive. I do not set a completely inchoate material in motion. The material is, in some measure, already given. Neither the subject nor the self is fixed in its position or its given, otherwise the two would be separated without any possibility of love and its importance. (59)

So, Irigaray says that self-love is a specific movement where 'me' and 'me' are for each other. She refers to physical self and inner self. An individual self works both actively and passively. But, it does not mean split personality; it means that one will know the value of making inner-self/oneself strong. In the same way, Elizabeth Gilbert hides from the front stage world and pretends to be a happy camper and pleasant, but she fights with every minimal depressive situation in real life. She

always wants to be with herself and be a genuine version of her own. She hides her weaknesses and commits to herself that she would be. She asserts, “Depression and loneliness track me down after about ten days in Italy. I was walking through the Villa Borghese one evening after a happy day at school, and the sun is setting gold over St. Peter’s Basilica” (48). Indeed, this presents a depression that leads her to go to Rome. Gilbert does not stay weak; instead, she fights with the monster self of her mind. She hides her authentic Self from the physical world. Her actions in front of the world and her actions when she is alone clearly distinguishes her ‘me’ and ‘me’ drive. This mirrors that she is a different individual from others; she holds general desires, wants, and ideologies but holds them differently. Thus, this refers Gilbert’s differences inside and out.

However, contrasting with the societal perception of women loving themselves is very difficult to discourse. Loving oneself is very difficult to realize and appreciate in our tradition. It is not easier to love oneself and accept it. Usually, women do not admit to loving themselves; they should love themselves by loving their baby and other family members. In this regard, Irigaray mentions the status of why women are not accepted by society to love themselves in “Love of Self: The Female Version” (62); here, she discusses how complex is it to love herself (women). She claims,

The female has always served the self-love of man, obviously. But there is also the fact that the female does not have the same relation to exteriority as the male. Woman is loved/loves herself through the children she gives birth to. That she brings out. She herself cannot watch herself desiring (except through another woman? Who is not herself? One of the dangers of love between

women is the confusion in their identities, the lack of respect for or of perception of differences). (63)

Irigaray here claims that a self-love is a complex act. Yet, she also claims that a woman always loves herself or finds herself loving via the kids she gives birth to. She cannot think of having likes and dislikes. Usually, women are busy looking after their families and making them happy. In this process, she forgets to love herself. Taking the point from Gilbert, she is also found not initially caring about her mental health. Later she comes to realize the value of appreciating oneself. Throughout the memoir, she is found communicating to herself, which makes her vital in making self-decision. She compares herself with her sister Catherine. She realizes what she does not have after meeting and having a conversation with her sister. She accuses herself of everything that she could not do. She thinks, "I am so surprised sometimes to notice that my sister is a wife and a mother, and I am not" (96). She ponders on what she does not want to do. This shows that they grew up into different adults, although they are from the same mother. Yet, Catherine's solitary nature means she needs a family to escape loneliness, but Gilbert does not need it. Gilbert explicitly says that she does not want to take after her sister.

At the same time, Gilbert compares her life with Toni Morrison, who made her own path despite having a family. She says, "Toni Morrison made her own path, and I must make mine" (100). Gilbert also brings the teachings from *The Bhagavat Gita* on how to live our destiny with perfections. She asserts, "The Bhagavad Gita—that ancient Indian Yogic text says that it is better to live your own destiny imperfectly than to live an imitation of somebody else's life with perfection" (100). Thus, she consoles herself with the words of wisdom she has recognized. So, she has started living her life on her own terms. She accepts herself despite imperfectness and

clumsiness. She tries to learn a new language, taste new food, and meditate, which will become her new routine and an adventure.

Significantly, Judith Butler, in *Notes Toward a Performative Theory of Assembly*, claims the importance of the “individual sense of self” (109). Every human being in the world poses their individual attitude respective to their different Self. Although this is not apt for society, we must rely on our arms. And this is the fact of living, or it can also be taken as the art of living. Butler emphasizes, “we are, however distinct, also bound to one another and to living processes that exceed human form” (108). This conversely draws the ideology that “one's life is also the life of others” (108). Although life is social, it must be distinct for a faithful exposition of oneself. As in the case of Gilbert, she seems to be different from all busy social people. She asks herself, “Why did I come to Bali again? To search for the balance between worldly pleasure and spiritual devotion, right?” (259). Thus, Gilbert tries to discover only balance and peace in her life with others. She realizes the credibility and strengths of her audacious path. Her self-awareness is a mode of spatial and temporal nearness to feeling the peace on her own. She ceases obstacles from her heart and mind but again realizes that the process of life and a combination of all bitter and happy days makes our life worth living. Ketut, a medicine man, plays an essential role in Gilbert’s life. His teachings guide her to find pleasure and peace. She enjoys Ketut the most. She introduces him as one of the happiest humans she has ever encountered. She asks countless lingering questions regarding divinity and human nature; Ketut answers friendly whenever she asks. She asserts, “I’m enjoying the most is Ketut. The old man- truly one of the happiest humans I’ve ever encountered-is giving me his full access, the freedom to ask my lingering questions about divinity, about human nature” (273). Eventually, Gilbert learns meditation from Ketut and the value of a smile's

comic simplicity. Yet, Gilbert's courage to tackle her own unfair Self presents her resilient capability of being independent.

The text shows that Gilbert courageously mentions the rooted ideology of how women should be. She questions every role that she is expected to follow. She questions her own actions, "why I can't keep a relationship going, why I ruined my marriage, why I messed things up with David, why I messed things up with every man I've ever been with ... why I 'm not at home living in a nice house and raising nice children like any respectable woman my age should be" (49). So, this monologue depicts Gilbert's choices and ways of living her life. Gilbert has a different perspective and ideology toward her life. She accepts the fact that every person in this world has their own terms of strategy to live a life. This illustrates that Gilbert's ideology differs from people's general ideologies, and she stands on her ground and with dignity. Likewise, she was expected to obey the masses and maintain herself, which is, in fact, a difficult task for her. She waits long to find her happiness and comfort zone. However, she takes her stance and does not change the conduct of society.

With the help of a single word, Gilbert expresses a big idea; it captures the essence of a person or a city. One word (Eat, Pray, and Love – respectively) appropriately summarizes each of the three poles of Gilbert's year-long trip. Connecting the same ideology with Judith Butler's performativity, Gill Jagger compares her account of performance with the dramaturgical models of subjectivity. Jagger asserts, "Butler's account of performativity is compared with the dramaturgical models of subjectivity employed in earlier phenomenological and sociological work, and distinguished from them" (8-9). Likewise, she put on her armor to make her physical and inner Self strong enough to cope with her depression. Her performativity

belongs to her character in the novel, who holds distinct ideologies and perceptions toward their lives and acts accordingly. In the same way, Gilbert remarks on her ambivert personality, which also figures out her organic Self. She remains true to herself. She clarifies,

You need to learn how to select your thoughts just the same way you select what clothes you're gonna wear every day. This is a power you can cultivate. If you want to control things in your life so bad, work on the mind. That's the only thing you should be trying to control. Drop everything else but that. Because if you can't learn to master your thinking, you're in deep trouble forever. (187)

She admits that she needs to select her thoughts carefully and sensitively. She completely accepts the ideology that if she wants to control things in her life, she must work on her mind. She accepts herself with great forgiveness and fortitude. Moreover, she vows, "I will not harbor unhealthy thoughts anymore" (187). This vow also displays how strong a self-control attitude she has. Therefore, this is her mission, and it is what she has referred to as an individuality which Butler suggested. So, she associates with the ideology of standing with the individual Self.

Gilbert's Technique of Emotion Management

Gilbert seems to be a self-motivated woman. She has the force or drive that makes her an individual who tends to achieve more than what she set out to do. She does her task or job well because she wants it the way she likes it. For instance, she prays, "Dear Lord, please show me everything I need to understand about forgiveness and surrender" (195). This addresses that self-motivated people will always give their best and will often take responsibility even when they do not have to. Her mind seems to be powerful. Despite various problems, Gilbert's actions and decisions are

invincible. Gilbert is a self-motivated woman who tries to live her life according to her targeted life skills. It pushes her to achieve goals and feel fulfilled. Taking Gilbert's example, her behaviour and her rituals construct specific ideas about what it is to be female. She talks about herself, her food, her thoughts, and her clothes, representing very feminine behaviour. She repeats this as a ritual repeatedly in Italy, India, and Indonesia.

In *Gender Trouble: Feminism and the Subversion of Identity*, Butler asserts, "gender is culturally constructed: hence, gender is neither the causal result of sex nor as seemingly fixed as sex" (8). Gender is culturally formed. However, Gilbert does not choose to follow the role of 'woman'. She denies being a mother or a wife and acts like a woman. Gilbert seems to be selfish and a breakdown in society. She knows where her identity lies. Gilbert finds peace in her freedom and supports herself in what she has become after travelling. She consults herself by stating, "I always wanted to be this person and live this life, liberated from the farce of pretending to be anyone other than myself" (345). She is not constant in her actions, but her personal identity is. So, every person in the world is individual and different. It is not worth expecting any specific role from men and women. Although culture coerces us to conduct specific gendered performances, everyone is different and carries different desires, choices, and perspectives. So, here, Butler says, "gender is performatively produced and compelled by the regulatory practices of gender coherence" (34). Particular roles and actions are targeted at both men and women. They tend to follow accordingly. So, gender is always a doer. Above all, her struggles display her primordial bond with herself. Gilbert is so full of confidence and an ocean of assurance.

Pinkola Estés opinion on *Women Who Run With the Wolves*, mentions that “The Interior Women” (124) reveals the secret of women’s duality and individuality. Estés asserts, “when a woman consults her own nature, is in the process of looking, canvassing, taking soundings of material that is beyond consciousness, and therefore often astonishing in content and process, and most often very valuable” (125). It signifies that consciousness and innate Self are based on the conditions of modern life. Yet, the more significant relationship she describes here is about a “wild woman” (15) who creates more of herself and about herself. Equally, in the same way, Elizabeth Gilbert also has a relationship with the wildish force in her psyche. She does not bounce back from the disruptions of her life. Instead, she follows her instinct; indeed, Gilbert affirms, “I’m just enjoying this surreal moment in my life so much because I happen to be falling in love, and that always makes the world seem delightful, no matter how insane your reality” (324). Gilbert takes steps forward with absolute consciousness and fights every obstacle in her life. She commits to her life with all of her heart and mind because she finds life beautiful and challenging. Gilbert knows that words are powerful. Words can hurt, and words can heal. In brief, she grins and bears every physical and mental obstruction in her life.

Referencing Pinkola Estés the deep spiritual book *Women Who Run With The Wolves*, it mentions about some men and women who make their life decisions strongly. People become decisive in their quest to have self-identity. Moreover, Estes claims,

When we are connected to the instinctual self, to the soul of the feminine which is natural and wild, then instead of looking over whatever happens to be on display, we say to ourselves, “What am I hungry for?” without looking at anything outwardly, we venture inward, and ask, “What do I long for? What

do I wish for now?” Alternate phrases are “What do I crave? What do I desire?” (107)

So, the above extract explains about what we desire and demand when we are deeply connected to the instinctual self. We strongly endeavour to look over what we desire and wish for. Similarly, Gilbert’s experiences and struggles represent how she became decisive in her quest for self-identity. In the name of finding love and happiness, she invents and expects the people/characters demanding to be what she needs, which is indeed impossible to accept. But later, Gilbert admits it was just her illusion to expect something from others. She consoles herself and says, “In desperate love, we always invent the characters of our partners, demanding that they be what we need of them, and then feeling devastated when they refuse to perform the role we created in the first place” (19). This reflects what Gilbert actually wants and how she has consoled herself. Although she expects others to love and appreciate her, she later realizes that no one will fulfil her needs and desire; it’s only her who has to love and respect. Gradually, Gilbert also learns to live in the present moment and enjoy the delight.

However, we act, talk, walk, and speak in ways that consolidate an impression of being a man or woman. Nobody is a gender from the start. Everyone cannot perform socially—every individual in the front and back-stage of their life acts differently. So, without generalizing the roles and actions based on man and woman’s defined characters, this research work contrarily proves that every human is different, and they perform inversely even in similar prominences.

This memoir reflects a bitter and harsh battle of everyday life and how the writer performs accordingly. She begins her quest and discovers distinct wisdom. She happens even to scrub her inner Self to console and monitor herself. Her ambivert nature confused many of her friends, and she could not find her inner ‘Elizabeth

Gilbert'. She performs according to her friends and other known people; she performs ambivert nature in the front stage of her life, but she gets panicked, troubled, and frightened the back-stage in her everyday life. However, she controls and monitors herself and again comes out with the same Gilbert.

In Goffman's *Presentation of Self in Everyday Life*, the dramaturgy theory of, Goffman mentions the imagery of theatre, which portrays the importance and the approach of human social interaction; this approach is considered Goffman's dramaturgical analysis. For Goffman, a set of acceptable responses, core motivations, and deviations compose the nature of every social interaction. His theory is based upon the principle that social dealings are essentially the same every time, although it has a variety of manifestation and appearance. Goffman claims that every individual plays two roles in public. First, people are audience eager to learn about their companion. Secondly, they are also actors trying to avoid discomfort and embarrassment. Thus, every individual fills both of these roles simultaneously throughout every social interaction and communication.

Taking the dramaturgical correspondence even further, Goffman discusses people's appearance, manner, setting, etc. All these contribute to the people's distinct performance. However, despite striking differences, people are always there having social interaction, and their performance remains constant throughout every type of society. So, taking his instance, Goffman asserts:

As the interaction among the participants" progresses, additions and modifications in this initial informational state will of course occur, but it is essential that these later developments be related without contradiction to, and even built up from, the initial positions taken by the several participants. (22)

Likewise, Gilbert's *Eat Pray Love* depicts her everyday performance of herself distinctly. In everyday life, the interactions occur among the relationships, progressing accordingly. She travels to three countries to find a balance within herself. Gilbert also plays two roles in public and in private. First, she seems eager to learn about people's companions in Italy, India, and Indonesia. Secondly, she is also trying to avoid discomfort and embarrassment. Thus, in her memoir, every individual fills both of these roles simultaneously throughout every social interaction and communication. One of Gilbert's conversations with herself shows her actual religious perception and says, "I believe in magnificent of God" (15). Furthermore, Gilbert convinces herself, "I would neither defend myself from him nor would I fight him" (18). However, her parts refers her ambivert characteristics in the front stage and reveals her true self in the back stage. This shows an individual every day and every time takes a particular form of modification from their own positions and commits specific actions/problem which may include the response of negativity or positivity. This shows that it is imperative to understand capacity and adjustment in a relationship clearly.

Similarly, in her memoir, Gilbert reflects on everyday rituals and activities; her self-observation is a vital part there. This shows the way every human activity are the reflections of everyday performance. Richard Schechner, a theorist, states that performance can be graphically constructed as a fan or a web. In *Performance studies*, Richard Schechner depicts a methodological outlook ranging from "ritualization"(4) on one end through the "performance." (4) Furthermore, Schechner has constantly claimed that traditional practices, the pre-conceived notion regarding theatre, perspectives of theatre, performance, and ritual are phenomenal phases. His central

principle is that a drama is not only about a province of the stage but of everyday life that carries a cross-cultural phenomenon. Additionally, he states,

To perform is to act in a play, to dance, to make music; to play your life roles as friend, child, parent, student, and so on; to pretend or make believe; to engage in sports and games; to enact sacred and secular rituals; to argue a case in court or present a PowerPoint in class . . . and many more activities, too. (1)

In the same way, Gilbert happens to be bounded by many distinct life variables. She wants to thoroughly explore one aspect of herself and her desires, “I wanted to explore the art of pleasure in Italy, the art of devotion in India and, in Indonesia, the art of balancing the two.” (31). This replicates her thoughts, actions, decisions, and relationships directed by her rooted perceptions and experiences. It explicitly addresses the writer’s hidden personality. Gilbert’s problem and interior monologue clearly mention two votes in a marriage, vivid opinions, two conflicting decisions, desires, and limitations. So, whenever she counters her companion, she pretends and makes others believe what she does and says. However, she becomes unbiased and communicates honestly with herself.

Leonard Mazzone, in his article, argues on Goffman’s dramaturgy framework of the Self. He addresses people’s techniques of emotion management. Every individual as an actor performs according to their specific mind; they try to prevent themselves from vivid societal critiques. Mazzone mentions “impression management” (8) as a way of one’s controlling guts. It means every individual chooses to go easy and hide themselves from critiques. He asserts that

... actors’ performances are anything but individual efforts to create specific impressions in the minds of others. In order to gain acceptance from the audience and prevent any disturbing critique, the actors’ performances have to

be carefully conducted and fulfill public expectations by respecting the norms connected to their social role. (8)

He argues, “According to Goffman’s framework, the Self is a dramatic effect arising from the actor’s interaction with a certain audience within certain spatial and temporal coordinates” (8). So, in Gilbert's everyday life, the interactions occur among the relationships within her, and it progresses accordingly. It takes modifications from their positions and commits particular problems, which may include negative or positive responses. Gilbert, in her memoir, thinks about her presence in this world among others and thinks, “who I am, what I represent, whom I belong to, or what function I may once have intended to serve” (79). This shows that it is essential to have a clear understanding of capacity and adjustment in a relationship with her own Self too. Gilbert tries to create a good and healthy impression in front of others, but she is not happy as it does not her true Self. She thinks about her presence in the world and tries to seek the answers to her own question.

Correspondingly, Jurgen Habermas’s *Goffman, and communicative action: Implications for professional practice* associates with everyday life that is guided by different fictive and norms of life. His framework displays that a Self of an individual is a dramatic effect and also ascends from the actor’s interaction. So, he emphasizes,

... everyday life is guided by fictive or romanticized ideals (norms) about the way life ought to be conducted. We learn to comport ourselves to render our activities as agreeable to others, and to show through our presentations that we have a consistent, stable persona to which our identity is connected. (545-565)

Likewise, Gilbert is connected with a Medicine man (Ketut Liyer), a Balinese healer from Indonesia, and a Brazilian man, Felipe. Ketut Liyer emphasizes the way of living a healthy and peaceful life. He guides and suggests Gilbert in many ways. He

persuades Gilbert about the truth of human characteristics and their performance in everyday life. He claims, “Man is a demon, man is a god” (262). Additionally, he persuades her by saying, “The ingredients of both darkness and light are equally present in all of us, and then it’s up to the individual (or the family or the society) to decide what will be brought forth – the virtues or the malevolence” (262). This reflects the way the medicine man consoles her. He clarifies to her that we find peace within ourselves, and meditation is only the way to have peace and happiness.

Similarly, Felipe supports her during the journey. She finds a remarkable transformation in her life that she does not want to cheat herself out of this very precious time. She contemplates, “That some vital transformation is happening in my life, and this transformation needs time and room in order to finish its process undisturbed” (297). Gilbert spends the entirety of one year travelling all for herself. She does not cheat herself and gives much time to herself by pampering and caring. She does not lose control of her life again. In this regard, she finds pleasure through food, i.e., pasta.

Gilbert’s Pleasure on Food and Travel

Discussing Felipe’s perception toward Gilbert, Felipe passes his judgement regarding Gilbert’s character. He says, “this whole year is about your search for balance between devotion and pleasure. I can see where you’ve been doing a lot of devotional practices, but I’m not sure where the pleasure has come in so far” (298). Here, Felipe makes Gilbert talk about the way she has balanced her devotion and pleasure. So, she confesses and shares with Felipe, “I ate a lot of pasta in Italy, Felipe” (298). Gilbert’s food (pasta in Italy) is the element that works as a pleasure for Gilbert. Although she does not want to be in a relationship with Felipe, she becomes close with him and even shares kisses. Thus, every individual is different and tends to

enjoy their everyday life via their own personal theory. Gilbert seems to have different types of foods whenever she is under stress or having a panic attack. She eats potatoes by dressing them with butter and salt, thinking that her body would accept the satisfaction of fried potatoes instead of the fulfilment of lovemaking. In the same way, Gilbert admits that she has found pleasure and satisfaction via food.

Sheldon L. Messinger, Harold Sampson, and Robert D. Towne claim that every individual's life and actions are aware of his/her actual and projected selves. It means every individual are committed to their identity and character according to the front and back-stage, "under some circumstances in everyday life the actor becomes, is, or is mad aware of an actual or potential discrepancy between his "real" and his "projected" selves, between his "self" and his "character""(99). Both front-stage and back-stage actors are committed to the actor's world. The writer, during her travel, finds many friends with whom she maintains her close relationship; in reality, she again embraces and consoles herself when she gets alone inside her room. She consoles herself after a deep conversation with herself and again persuades to have a sleep, "Go back to bed, Liz, said this omniscient interior voice" (17), and again, she asks herself a question, "What do you want to do, Liz?" (24) Thus, this reflects that the real experiences and real-world pushes to project themselves in their back-stage theatre. She named herself "Liz" (24) to comfort and motivate herself. Moreover, every character is plausible. Gilbert finds many friends with whom she has a close relationship during her travel phase, but in reality, she becomes sad, shouts, and goes through a panic attack, and again, she consoles herself when she gets alone inside her room. She consoles herself after a deep conversation with herself and again persuades herself to have a sleep

Supporting the above argument, Ervin Goffman, in *Behavior in Public Places*, mentions “talking to oneself” (22). Talking to oneself deals with contemplating and thinking through ideas during a debate, decision making, or when in need. Some may think that self-talk creates a feeling of company and intimacy around them, making them feel better. Not only this, but it can help with loneliness, tiredness, and isolation. In the same way, Gilbert talks to herself frequently. She consoles herself in every situation and moves ahead. Furthermore, Goffman, in his book, states,

... there are many circumstances in which persons will talk to themselves and find that this is tolerated. For example, if an individual acts ineptly he may carefully curse himself audibly to show that he, too, finds such ineptness unacceptable and, in addition, uncharacteristic of him, apparently preferring to be someone who talks to himself rather than someone who characteristically errs as he has just done. Similarly, in what we call "muttering," the individual seems willing to be known as someone who talks to himself rather than as someone who accepts affronts without taking action. (73)

Hence, every day is phenomenal and vivid, which holds different circumstances in which people talk to themselves to reduce their problems. Accordingly, during Gilbert's daily panic routine, Gilbert tries to maintain a balance between her thoughts and actions by talking to herself. She thinks about the woman she has become, about the life she has been living. She admits that talking to herself and judging her own characteristics has liberated her from the embarrassment of pretending to be anyone other than herself. Talking to herself has helped her to exist in wholeness and become mature. She claims that it has allowed her to grow more mature within herself. Amid of strong aversion regarding marriage and her life, a strange interior gesture of friendship with herself, lending a hand from herself when nobody else is around to

offer solace, she had recognized herself as a friend of her own. Thus, this is Gilbert's journey where she has found herself and identified herself.

Consequently, Ervin Goffman, in "Presentation of Self in Everyday life", discusses about the degree of performance that has common official values of the society in which it occurs. He mentions about the real and ordinary life that is based on the performance, and the performances are also based upon real life. Referring to real-life performance, Goffman illustrates, "performances come to be accepted as reality, then that which is accepted at the moment as reality will have some of the characteristics of a celebration" (23). The performance deals with the manner of expression and rejuvenation. We improve and train our brain and body to react and respond accordingly. Thus, Gilbert, in her memoir, performs her day-to-day activities according to the degree of common official values of society. She acts and reacts as she accepts her real-life facts. Gilbert says, "I was empty. Nothing was fighting in my mind anymore. I looked into my heart, at my own goodness, and I saw its capacity" (343). Gilbert has gone through so many obstacles in her past days. However, she also accepts that everything that we experience in our life is the rule of performance. She learns to accept the errors and forgiveness.

Subsequently, Goffman, in *Behavior in Public Places* mentions interior monologue. He asserts, "'talking to oneself," which can be narrowly defined as holding a vocal or gestural conversation where the person with whom one is conversing is oneself. On the stage these actions are termed soliloquies and have been institutionalized as permissible dramaturgical devices" (72). Likewise, Gilbert has an interior monologue in her memoir. She responds and reacts to herself; she consoles herself and loves herself whenever she is alone. Gilbert responds, somewhere from within her inner Self; writes to herself on pages, "I'm here. I love you" (57). She

offers herself an interior gesture of friendship. She motivates herself to be braver than her depression. So, his way of muttering reflects Gilbert's back-stage true self, a narrator who accepts being one and taking action. Gilbert was staying with her husband in New York and struggled much more with herself. She sobs so hard, and the truth keeps insisting on her. She utters the truth, "I don't want to be married anymore. I don't want to live in this big house. I don't want to have a baby" (10). Gilbert was supposed to have a baby. She was thirty-one years old. She and her husband had been together for eight years and married for six years. They expected to have a busy household full of children. But, the fact is, she was never ready for such an ecstatic moment. Yet, she did not want to destroy anything or anybody. She just wanted to slip quietly for the progression of her life. While writing a journal, she finds herself weak and full of fear. She fears that depression and loneliness would never leave her. Yet, she wishes another person would listen to her and help her out when she is in trouble. However, she finds only her own isolation and writes to herself, "I'm here. I love you. I don't care if you need to stay up crying all night long, I will stay with you. If you need the medication again, go ahead and take it- I will love you through that, as well" (57). This strange interior gesture of friendship with herself makes her stronger enough to deal with her traumatic isolation. She confesses that she is more substantial than loneliness and depression, which has made her never exhausted. Likewise, Gilbert learns the art of making something out of nothing and the art of turning a few simple ingredients into a feast and a few gathered friends into a good festival to celebrate.

Relatively, William L. Gardner and Bruce J. Avolio's "The Charismatic Relationship: A Dramaturgical Perspective" argue that every individual has a self-

monitoring capacity. One can have a specific and magnificent form of competitive and monitoring ability and remarks,

... as one's capacity to monitor and control expressive behaviors. Research indicates that any traits associated with leadership, and charisma in particular (e.g., self-confidence, extreme emotional expressiveness, social sensitivity, and eloquence of speech), are also related to self-monitoring. (38)

Correspondingly, Gilbert reflects such a character who has a total capacity to control her expressive nature when needed and monitor herself. She commands herself, “There’s no reason I need to move at all during the next two hours” (181). Gilbert takes herself to different contemplations and monitors herself with every thought. She has a strong feeling of self-respect. Gilbert has a bold and unbeatable decision-making strategy. She also persuades herself, saying, “Learn your way around loneliness. Make a map of it. Sit with it, for once in your life. Welcome to the human experience” (68). She is strong enough She holds a highly emotional expressive nature with much self-assurance that pushes her to be very true to herself. Gilbert becomes furthermore emotionally intense. She learns to enjoy her loneliness. Moreover, she persuades herself to make her isolation more productive. This makes her neither extrovert nor introvert. Although Gilbert looks ambivert, she monitors herself cunningly to hide her true Self and deals with every issue logically.

Maria Abromovic defines performance, puts forward her understanding in TED Talks titled “An Art Made of Trust, Vulnerability and Connection.” that performance or everyday performance is all about the mental and physical construction of a performer at a specific time. She says, “Performance is a mental and physical construction that the performer makes in a specific time in a space in front of an audience, and then energy dialogue happens” (3:35- 3:46). She mentions the time,

audience, and performer during any kind of act. However, she also claims that “The audience and the performer make the piece together. And the difference between performance and theater is huge” (3:49- 3:53). Taking this reference and bringing the issue of Elizabeth Gilbert, one can say that she performs her everyday actions with both physical and mental consciousness. Although she seems confused due to her interior monologue within herself, she makes a decision and moves confidently along with it. Gilbert wanted a change for the betterment of her husband and herself. Time and again, she consoles herself and gets straight toward her path. She promises herself, “I have to say good-bye to this person now. And I have to make it stick” (88). Gilbert recognizes her choices and needs in her life. She believes in herself and thinks that she deserves a life full of happiness and peace. Connecting this situation of Gilbert, Maria Abramovic also mentions a change. She remarks about a change that would be important in everyone’s everyday actions and perceptions. She clarifies,

... and I think that human beings right now need a change, and the only change to be made is a personal level change. You have to make the change on yourself. Because the only way to change consciousness and to change the world around us, is to start with yourself. (13:50- 14:05)

Referring to this statement by Abramovic, Gilbert can be seen as a character who desires change and starts with herself. She thinks that the attachment with her ex-husband and family would be an interruption to travel. So, to focus on her journey (also the journey of peace and happiness), she maintains a distance from her family; this is the first step of change she does for herself. After that, however, she explores vivid problems regarding the relationship negotiations and societal stress, but again she dares to step out from those toxic energies and dares to fetch change.

Gilbert's *Eat Pray Love* serves as a closure exploration of the problems regarding relationship negotiations and societal stress which are performed within everyday life. Ervin Goffman introduces the dramaturgical approach to sociology in his book *The Presentation of Self in Everyday Life* in 1959. Erving Goffman has studied the activities and interactions that are performed in society at the practical and micro-level. Goffman defines,

A "performance" may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants. Taking a particular participant and his performance as a basic point of reference, we may refer to those who contribute to the other performances as the audience, observers, or co-participants. The preestablished pattern of action which is unfolded during a performance and which may be presented or played through on other occasions may be called a "part" or a "routine." (15–16)

Taking this perspective from theatre, he presents theatre as a metaphor to represent the way people behave in any society and distinctly represent themselves. People act as actors in this metaphor, and society is a stage; people interact with one another by using and exchanging various forms of dialogue. It also represents the fact that people have been directed by specific norms and values they follow as responsible members of society. He uses concepts of a frontstage self and a back-stage self; the two forms represent us distinctly in community. The front stage self refers to that Self of us in which we are likely to present ourselves in a familiar setting to the world. The back-stage Self is that aspect of Self, which we, in reality, are the comfortable Self and zone of us.

Likewise, Goffman draws seven functions of performance. First, he provides the idea that a performance is all about everyday life activities that include daily behaviour of teaching, persuading, and convincing. Performance is an everyday and simple encounter of people and how we respond and react. Encountering oneself with a definite goal in mind is performance. Likewise, Elizabeth Gilbert confronts herself and struggles to overcome it. She communicates with herself and hides her true self from the front-stage society. Yet, Goffman also shows that entertainment and performance can foster community and create beauty. He lists out seven elements accordingly and they are as follows: to entertain, to create beauty, to mark or change identity, to make or foster community, to heal, to teach or persuade, to deal with the sacred and the demonic.

Gilbert's Purpose

So, studying Gilbert's travel memoir from Ervin Goffman's dramaturgical approach, it finely embraces restored human behaviour that includes relationships, secrets, conflict, competition, hustle, and other elements in everyday life. As an audience (society), we tend to get entertained by her sense of humour and how she describes it. Gilbert's behaviour of challenging certain obstacles in her life creates a beauty in life. Such vivid barriers force her to change her identity and become strong. Gilbert could not live in a problematic relationship, so she wants to get rid of her husband. Before having a divorce, she wants to travel, eat various foods, and meditate. She comes out of her home and starts travelling. Gilbert travels to Italy, India, and Indonesia. In all these countries, Gilbert happens to make or foster her own kind of community. She gets healed from her depression and overthinking by having the pleasure from the food she ate, from the places she visited, and revives her soul and strength by meditating. Thus, all her day-to-day activities persuade her that life is

beautiful and we must perform it thoroughly. So, Gilbert's character is a representation of every living individual who goes through many ups and downs, like dealing with the sacred and the demonic. It also emphasizes how the writer presents herself in the front and back-stage of her everyday life. However, this study displays the writer's performance in her daily relationships and how she reacts toward them.

Gilbert, in her memoir, shares the moment when she asked the question herself,

... show me your shame," A pitiful parade of all my failings, my lies, my selfishness, jealousy, arrogance. I didn't blink from any of it, though. "show me your worst," I said. When I tried to invite these units of shame into my heart, they each hesitated at the door, saying, "No- you don't want *me* in there . . . don't you know what I did?" and I would say, "I *do* want you. Even you. I *do*. Even you are welcome here. It's OK. You are forgiven. You are part of me. You can rest now. It's over. (343)

Furthermore, this interior monologue of Gilbert depicts and reflects that every individual chooses certain confidentiality within, yet it is complex and multi-faceted. We vividly present our weaknesses and strengths on the front stage of everyday life and tend to perform accordingly. The theory of dramaturgic performance of daily life is one of the essential strands of every individual's life. Gilbert's nature of performance resembles a dramaturgical approach as she resembles herself according to the context and situation. She hides her original Self and reacts to every situation being out of her comfort zone. Likewise, self-reflection in everyday life is a magnificent act that differentiates the physical and internal us. In this journey, the writer is depicted as a character who holds the front and back-stage face like many other individuals. She happens to spend her depression and travel journey for almost four years. When she sees back on those years, she finds a detailed chronicle of total

pain. She shares that her mind was her best friend as well as her worst enemy present throughout her entire dark journey. Gilbert comes up with the thought,

In that state of silence, there was room now for everything hateful, everything fearful, to run across my empty mind. I felt like a junkie in detox, convulsing with the poison of what emerged. I cried a lot. I prayed a lot. It was difficult and it was terrifying, but this much I knew – I never didn't want to be there, and I never wished that anyone were there with me. (341)

Gilbert watches all her thoughts, watches her emotions, and watches the yogis that teaches her to live a meaningful life. She realizes that all the pain of human life is caused by thoughtful toxic words that we create to define our experience, and those words subconsciously bring attendant emotions that jerk around us like dogs on a chain. She recognizes that we usually get seduced by our own mantras, "I 'm a failure ... I'm lonely ... I'm a failure ... I'm lonely" (340). In contrast with this, Gilbert, just for a temporary period, feels that she is failed, but later on, she gives attention to her strength and develops the confidence to deal with various issues. Although Gilbert is a representative character who displays a depressed and lost character of our society, she can be studied with the perception that every character in this society holds different attributes and perceptions. None of the characters matches with one another because everyone is different and has a different role to play.

Supporting Dell Hymes's analysis of Kenneth Burke's "Language as symbolic action: essays on life, literature, and method," he refers to an individual's internal reliability and internal relationship with self. He states, "a work in and of itself and in terms of internal consistency and interrelationships required by its own nature as an office (purpose) of speech" (664). Here, he notably mentions about the proper performances and efforts that keep an individual moving. Every individual expresses

their terms of sacrifices in their life as their higher and lower performance. Likewise, Hymes adds, “the wider sense, introduced by Burke, of the self-consistent and self-developing as the fundamental motive of man ('the sheer exercise of "symbolicity" (or "symbolic action") for its own sake, purely for the love of the art” (664). Similarly, Elizabeth Gilbert, in her memoir, compares her fear to “wrestling alligators and ghost” (167). She says she had the fiercest experiences when she let go of her fearful situation. Her experiences also deal with self-reflection. She also confesses, “energy rides through me, it rumbles like a diesel engine in low gear, and all it asks of me is this one simple request – would you kindly turn yourself inside out” (167). Gilbert does not have any idea of how strong she is. As time passes, she fights with vivid mental struggle which makes her stronger. Her such actions symbolize her strength and power. This also gives a message that every individual has their own kind of struggle and suffering, but they also hold some specific intrinsic forte to cope and fight for themselves.

Beyond all these representations of reality, this memoir's individuality is also a fact. Gilbert's character represents the individual wholeness which she experiences as psychological completeness. Chiefly, individuation means the realization of the self, which Gilbert also realizes during her journey. It is the unification of the conscious and the unconscious. Swiss psychiatrist Carl Jung has introduced the theory of human personality where he mentions about Archetypes. Jung claims that archetypes are models of people, personalities, and behaviours. Archetypes deals with inborn tendencies of human character that play a role in influencing human behaviour. Furthermore, Carl Jungian theory “the individuation” is a process that deals with the development and actualization of self. Individuation is also about the discovery of

one's life purpose. Carl Jung, in “The Archetypes and The Collective Unconsciousness” has termed the individuation process. He describes:

As a matter of fact, this process follows the natural course of which the individual becomes what he always was. Because man has consciousness, a development of this kind does not run very smoothly; often it is varied and disturbed, because consciousness deviates again and again from its archetypal, instinctual foundation and finds itself in opposition to it. (40)

Jung’s personality theory displays two attitudes of human personality, i.e. introversion and extroversion. This deals with the personality theory of individuals whose psyche energy limits their own rooted thoughts and feelings. Such individual always thinks about themselves. Introverts are considered shy people, but whenever we study Gilbert’s character than we do not find her shy, instead, she looks bold, strong, and decisive human. She does not focus only on herself, but she expects someone to make her happy. Later, after she realizes the fact, she focuses on her own thoughts. To add, Jung describes individuation; he describes, “It is a field of personal experience which leads directly to the experience of individuation, the attainment of the self” (106). Connecting the experience of individuation in Gilbert’s character, she seems neither introvert nor extrovert. To add, she realizes the fact of being in isolation and the value of space. She keeps on focusing on her own thoughts; her personal experiences lead her directly to the experience of individuation.

Gilbert as an Ambivert Individual

However, Gilbert holds an ambivert characteristic throughout her journey. Because Gilbert hides her true self from the outer society and becomes a different person whenever she is alone, she finds her inner peace with the help of yoga and meditation. She claims that “Yoga is the effort to experience one’s divinity personally

and then to hold on to that experience forever. Yoga is about self-mastery and the dedicated effort to haul your attention away ...” (128). Her front-stage characters and back-stage characters are totally different. None of the other characters in the memoir feels that she is going through such a problem, and is devastated. Lately, she has found a path to happiness and inner peace. She also adds, “point of even-mindedness will the true nature of the world (and yourself) be revealed to you” (128). Here, she mentions about the creative energy of God, and what she believes in. She pulls out her notebook and starts writing a petition to God. She prays and writes, “Please intervene and help end this divorce. My husband and I have failed at our marriage and now we are failing at our divorce. This poisonous process is bringing suffering to us and to everyone who cares about us” (34).

Gilbert believes that human life is an exceptional opportunity to feel and realize the presence of God and the human mind. Throughout the memoir, Gilbert can be seen as a person who has an internal locus of control where she incorporates the capacity to take action, becomes effective, influences her own life, and assumes responsibility for her behaviours. Similarly, Gilbert believes in having internal peace and happiness. She also realizes the meaning of life and experiences as the fundamental components of everyday life.

Consequently, Gilbert’s experience and struggle reveal the fundamental components of everyday life, which can be proved via the Performance study and Dramaturgy approach. Gilbert’s memoir shows that even ordinary life can be artistic. People are talking or doing something, they show certain gestures and tone. So these activities deliberately design the expression and gestures for proper and meaningful communication. Likewise, Gilbert’s day-to-day performance involves community life; it does not aspire to be ideologically neutral. Furthermore, Gilbert’s effort to find

a balance between the three countries displays that every individual chooses certain confidentiality within, yet it is complex and multi-faceted.

Chapter III: Endless Journey of Self-Exploration

The theory of dramaturgic performance in everyday life reflects the structure of day-to-day activities and its components. While Gilbert tries to find balance in her life, she decides to structure her day-to-day activities like a *japa mala*, which divides her story into 108 tales or beads. The ambivert character of Elizabeth Gilbert is the result that made her a natural backstage performer of everyday life. According to the dramaturgy and performance study, this paper depicts Gilbert's character as an audacious representative character who dramaturgically hides on the front stage.

Gilbert at the very end tries to forget her bad experiences and bad times of her life. She accepts herself and moves with the flow. Her character displays the competitive self of people; it presents the confusion within her inner self and her struggle to monitor herself. The writer does not discover and realizes that she travels her mind and emotions as she travels to Italy, India, and Indonesia. Her trajectory poses her freedom. Her separation from her husband and journey raises specific questions. Her memoir displays the factors which forced Gilbert not to express her true self to the world, and that is her inner strength to tackle every situation on herself and self-confidence. She believes, she is not convinced that she knew much more about the realities of institutionalized companionship and the terms and conditions that need to be followed. She fails at marriage and she is terrified of it but as she meets Felipe, her relationship with him surmounts the fear of marriage. Gilbert has a sense of social identity and self-reflection but her isolation becomes a comfort zone for her; she also monitors her frontstage actions. Yet, Gilbert (the speaker) resists understanding her relatives and focused on finding peace within herself.

The writer enjoys every new taste of food; it symbolizes Gilbert's progress toward spirituality, self-knowledge, and healing. Gilbert is so depressed and off-

balance when she first arrives in Italy. In Italy, she lets herself permission to enjoy the unadulterated pleasure which is in the form of different delightful food. Gilbert feels food as a form of nourishment and self-nurture. Eventually, it means that food represents pleasure which is an essential part of a balanced life; food helps people celebrate life and love. In India, Gilbert finds a friend Tulsi who becomes her key guide along her spiritual journey. Likewise, food helps Gilbert and Felipe enjoy each other's togetherness in Bali. They have met each other during the Brazilian feast where he prepares and is attracted by her appetite for delicious food.

Thus, this memoir identifies the competitive self of people within their inner self. It examines the writer's physiognomies and emotions which replicate everyday human activities as an everyday performance by presenting the prime targets of confusion within their inner self and their struggle to monitor themselves. Erving Goffman mentions the activities and interactions that are performed in society at the practical and micro-level. Taking this perspective from theatre, he presents theatre as a metaphor to represent the way people behave in any society and distinctly represent themselves. So, people act as actors in this metaphor, and society is a stage; people interact with one another through the usage and exchange of various forms of dialogue. It also represents the fact that people have been directed by specific norms and values they follow as responsible members of society. He uses concepts of a front-stage self and a backstage self; the two forms represent ourselves distinctly in the community. The front stage self refers to that self of us, in which we are likely to present ourselves in a familiar setting to the world. The backstage self is that aspect of self, which we in reality are; this is the comfortable self and zone of us. Likewise, Gilbert's vivid idiosyncrasies force her to monitor her frontstage actions and pose her freedom.

However, Gilbert's trajectory concerns the deep psychological state and the discovery of the character's self-identity. Her ambivert character also observes the factors that push every character to maintain specific spaces and present only the world's outer face. Besides, it depicts the plausible state of a person in performing the front and backstage. Every character in this memoir holds a mist of split personality and maintains a front-stage role between self and others. So, it brings the perception that every ambivert individual can be reclusive as they filter their thoughts among others and decide what to share and what not to share.

Moreover, the memoir revolves around the pursuit of happiness of the writer. Gilbert is a complex character; she seems to be an extrovert but talks to herself when she is alone, which means she is an ambivert character. Gilbert represents such an individual who prefers isolation when they get disturbed. Some individuals try to remain peaceful, and some may prefer being in mass; it depends on individual choices. Like Gilbert tries to make herself bold and compassionate by following different gurus, every individual seeks paths to groom and strengthen themselves. But, still, as a writer, every individual lacks acknowledgement that the very guru is within themselves—the experiences in the book show writer's powerful healing capability over suffering. In the same way, people try to heal their discomfort and grief but in a different way.

Therefore, an individual's faith, patience, friendship, and love are some of the elements shown in this memoir and which are used by every individual to overcome miseries and acknowledge the actual value of spiritual practices. The writer's performance reflects her frontstage and backstage actions that helped her grab the freedom she hunted. Gilbert's frontstage everyday life holds ambivert characteristics where she seems to enjoy each and every moment, but her backstage everyday life

reflects her panic, troubled and frightened situation. Yet, she controls and monitors herself and again comes out with the firm, bold, invincible, and peaceful Elizabeth Gilbert. Although Gilbert could be a representative character like many of us, she is an Individual. Every being in this world is different, and they are here to perform different artful roles accordingly. This depicts every human being can have bad and good experiences, and believing every human being could experience ups and downs needs to acknowledge and accept individual differences. The memoir includes marital troubles, dilemmas, and negotiations. It also reflects lots of everyday fear, worries, anger, arguments, and unsaid truth. With some strong language (in English subtitles) and communications, it demonstrates some adult situations which actually represent the daily performances from the daily lives of ordinary people. It renders life as performance and stage within. Likewise, it shows that every relation demands freedom and negotiates for it, which leads everyone to perform sequentially in their daily lives. Consequently, relationships are the Centre of attachment, emotions, interactions, mutual understanding, and connections, but if these elements are not correctly handled, it may have a devastating consequences. But, this is also a fact that this world is a stage and people are actors here. Human beings perform every time according to the guided social norms and values. To add, everyone needs to forgive and accept their own self rather than expecting to become others. In fact, human beings are here to lose nothing and gain nothing. Every individual is performing their different artful roles aesthetically.

To sum up, this paper displays the fact of a realistic world where a distinct kind of performance takes place in a dramaturgical way. Tears, fears, and many unsaid truths are the elements of everyday life performances but beyond all these people have the audacity to hide and present in a distinct way in front of others.

People have different natures and perceptions towards life, and it is presented in distinct manners. This study also incorporates a practical, realistic, and humanistic approach. This paper intends to reflect upon peoples' performative strategies and their execution to live in everyday life. So, everyone's life is a blend of influential factors of performance, which include work, food, prayer, struggle, conflict, anger, fear, and life. The world as a theatre and people are actors where ethical dilemmas and cooperation go shoulder to shoulder. Hence, this memoir and its characters let us identify people's competitive selves within their inner-self. Gilbert's front-stage everyday life represents ambivert characteristics, whereas her back-stage everyday life reflects her panic, troubled and frightened situation. This also proves that every character's life relies on some kind of 'lies' and 'fabrication'. However, she controls and monitors herself and again comes out with the same organic Elizabeth Gilbert. Thus, this displays Elizabeth Gilbert's life as an ordinary life; at the same time, it is also artistic. Presenting the prime targets of confusion within characters' inner selves and their struggle to monitor themselves, it has come up with the consequences that every individual physiognomies and emotion replicate everyday human dilemmas and activities as everyday performance aesthetically.

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