

## I. Introduction

Hegemony refers to the formation of consent of the ruled ones about the policy and practice of the rulers. When a powerful nation or an institution or a group tries to impose its practices over another one there may be the possibility of denying it directly. Instead of doing so if same thing is done by creating a level of consciousness with the help of certain discourses and without any violence it makes them to follow these principles of rulers. Then they become ready to do things in order to make the mission of rulers successful. It becomes so because of the effect of hegemony. This concept of hegemony was at first introduced by an Italian thinker, Antonio Gramsci. Michale Barret in his essay, "Ideology, Politics and Hegemony," clearly talks about this Gramscian concept of hegemony. In this course he writes:

Hegemony is best understood as the organization of consent - the process through which subordinated forms of consciousness are constructed without recourse to violence or coercion. The ruling bloc, according the Gramsci, operates not only in the political sphere but throughout the whole of society. Gramsci emphasizes the 'lower' less systematic - level of consciousness and apprehension of the world, and in particular he was interested in the ways in which 'popular' knowledge and culture developed in such a way as to secure the participation of masses in the project of ruling bloc. (238)

With this statement Barret means to say that powerful nation or organization always forms a level of consciousness by knowing the condition in order to operate the ruled ones in making their mission successful without any force or violence. In that course the ruling bloc seems to be working by creating its own mechanism which is imposed upon the community of ruled one either in direct or in indirect way. Such mechanism

is constructed with the help of discourse, truth and power one-sidedly. For instance in a patriarchal society women are taught to take themselves inferior to men and their good is possible only when they doing their best for the betterment of their male members of the family. In the same in a society of orthodox religion some handful people of privilege section of society makes mass cheating to the mind of other so-called untouchable and poor community people and they start to think themselves as inferior by birth.

This concept of hegemony seems functioning according to the interest of ruling class in all the levels of human society i.e. either at the level of rich-poor, male-female or at the level of colonizer and colonized ones. In a novel, 'Passage to India' E. M. Forster has presented Dr. Aziz as the one who accepts people of his Indian community as the inferior ones. To show this fact Forster writes:

They always do something disappointing. Aziz has tried to run away from the police; Mohammed Latif had not checked the pilfering. And now Hamiidullah! - instead of raging and denouncing, he temporized. Are Indians coward? No, but they are bad starters and occasionally jib. Fear is everywhere; the British Raj rests on it; the respect and courtesy Fielding himself enjoyed were unconscious act of propitiation. (163)

By means of the above extract it is clear that how the colonized community of people are considering themselves as inferior to their colonizer even if they are not in such condition in reality.

Similarly the condition of women is not equal to the condition of their male partners because they don't want to disclose the so many cases of torture, domination and exploitation over them from their husband and other rest of the male partners of

their family as well as society. This scenario can clearly be exemplified when we look at the expression of Abha Eli in her story, “Secondhand Lies”. In the story she writes:

“I want my husband back,” said Mira, “I trust him and I know he won’t do this again. He is a good man and I don’t want something like this to happen to him. When I called the police, I didn’t realize they would take him away. I want to repeal the no contact order. I have no one besides him, and I don’t want his records hurting any progress he might make in the future. He’s never been unkind to me, never hit me, and never scolded me, which was why it came as a shock when I did.”(5-6)

The above set of lines depicts current relationship between husband and wife where wives seem regretting a lot in case they filed a case against chaotic and chauvinistic behavior of their husbands and their husbands are bound to bear punishment as a result of their report. It is so because they consider their husbands’ life as the source of power property and prestige of themselves as well as their family. That is why they want to hide the cases of injustices and cruelties of their husband over them as minor and rarely happening cases of the family. This sort of acceptance is in the thought of poor people because they keep on living with the existing situation of their life even if their life under extremely poverty stricken state. Randall Williams has made clear depiction of such experience in his essay, “Daddy Tucked the Blanket.” In this course he writes:

I have seen my Daddy wrap copper wire through the soles of his boots to keep them together in the wintertime. He could not buy new boots because he had used the money for food and shoes for us. We lived like hell, but we went to school well clothed with a full stomach. (173)

From this above extract we will be able to know the poor thought of poor people where they are accepting their condition as a result of destiny and living a life with contentment. It is so because the narrator in the extract has made his remark in the tone of satisfaction because he has brought the reference of new boots, well clothes and full stomach. It is because of such acceptance he is unable to think by going outside the boundaries of his poverty.

In this way, at all these levels ruling class wins the consent of ruled ones by creating the situation where their superiority made acceptable and inevitable even for the very existence of the ruled ones. Whenever the ruling bloc creates such situation minority group automatically agree to accept the principles of ruling bloc. It is because of this effect of hegemony women of almost all the societies are facing the endless torture and suffering due to their tendency of taking it as their part of life. And this is all as a result of male hegemony flourished in the society by the active acceptance of female members themselves.

### **Contextualization of the Issue of the Text**

In this context *Rajendra Singh Bedi* 's book, *I Take This Woman* vividly depicts the endless torture and suffering of women of Indian subcontinent of mid twentieth century under the effect of male hegemony. Unbearable and endless suffering of women is presented from the beginning to the end of the novel. In that course both men and women seem responsible for their torture at the surface level. But in reality male hegemony is the main responsible factor of the suffering of women in this novel. Scenario in the novel seems uniquely developed because male hegemony has been the root cause of almost all the suffering of women. In it even if so many steps have taken with the purpose of making the life of suffering character

easy and convenient to some extent those very steps happen to be the cause of further chains of suffering to them in a new mode and form.

The plot structure development of the novel seems to be pivoting around the idea of male hegemony from the beginning to the end of it because in the beginning Rano appears as the wife of Tiloka, a drunkard husband. She happened to be there as the sold objects because her parents were trying to get rid of her due their extreme level of poverty. There he treats her as his property and misbehaves in an odd manner. That she bears thinking as usual. She gave birth to her children with no good relation with her husband. It is not only from the side of male members but also from the side female members such as Jindan, the mother in law she got both physical as well as mental torture all the time. She is made to make remarriage with her brother in law after Tiloka's murder. It was said for the betterment of her children and herself but she got nothing except torture and suffering after that marriage too. No day happened to be the day of her complete happiness. Still she takes it as a usual course of action. At the end to the novel she is depicted as a happy and satisfied one. It is so because she has accepted and internalized the torture and exploitation over her from the side of different members of patriarchal society. That is why male hegemony seems to be the main source of women's suffering throughout this novel.

Bedi's novel, *I Take This Woman* is analyzed with much response and criticism by critics with their interpretation. In that course a news agency, 'Indian Express' writes: "This piece of writing is a raw slice of Punjabi village life with the vivid picture of women's suffering and torture due to the domination and exploitation of the male community" (9). Similarly another news agency, 'Independent' writes: "The unusual story of woman compelled to marry one whom she brought up as her own son. A brutally honest exploration of sexuality, society and relationships marked

by vivid realism and vigour of narration” (17). In the same way the publisher of the collection comments:

This novel depicts the grim undercurrent of ruthless tragedy under the placid surface of rural India. For its powerful characterization and innate humanity with the words of visual effect, the book is an outstanding contribution to contemporary Urdu literature which seems long lasting one. (11)

Similarly Rakshanda Jalil, by giving the details of Rano’s suffering, comments:

The story of Rano, married to Tiloka and tethered to a life of unyielding poverty is actually a scathing critique of social system where poverty is the root cause of all evil. The story of Rano, married to Tiloka and tethered to a life of unyielding poverty, is actually a scathing critique of a social system where poverty is the root cause of all evil. The daughter of poor parents Rano is married off to Tiloka, an ekka driver, beats her when he gets drunks, her mother-in-law heaps abuses on her, and her parents have disappeared after dumping her at her husband’s home. Yet, her life in the village, which lies in the shadow of the great Himalayas with the sacred shrine of the goddess, Vaishno Devi, is as happy as it can be under the circumstances. She worries about her daughter, Waddi, for Rano knows the lot awaiting a poor man’s daughter. (166)

Likewise, M.K. Bhatnagar in an ‘Encyclopedia of literature in English’ writes:

The title is symbolic of many things. It symbolizes the movement of human being from one place to another place either in search of hope and peace or faith or promise. Secondly as Vasant Anant Shahane

argues, it represents machine age because woman is presented here nothing more than an object which can be bought and Sold as to the convenience of buyers and sellers with their bargaining in broad day light. (120)

As to the other commentators Allison Busch has highlighted this novel as the pile of female torture and agony. To show this fact he comments:

‘I Take This Woman’ by Rajinder Singh Bedi explores the plight of women during upheaval of the Subcontinent’s partition in 1947. Tiloka, an abusive husband whose own wife went missing during the conflict, actively campaigns for the repatriation of abducted women but is taken aback by the unsettling emotional transformations that attend the acceptance of his own wife back into his home. Bedi raises the problem of silence—the inability of survivors and perpetrators of violence to talk about what happened—which is a common theme in partition literature. One issue astutely raised by students in this course was that Bedi’s choice of narrative mode serves utterly to silence the main female character Rano herself. In any event, the stark emotional landscape of partition violence is chillingly captured in this remarkable short story by a leading writer of the generation that lived through it. (591-92)

In this way, Bedi’s novel has been discussed and analyzed from various perspectives. But till now no research program on this novel has been made by using male hegemony as research method yet. On this Occasion, there exists a strong need to carry out research program from the new perspective, male hegemony. Without making research on this novel from the hegemonic perspective the meaning of this

novel will remain incomplete. That is why, with a view to fulfill that lack, the present researcher proposes to carry out research program on these novel from the male hegemonic perspective.

## II. Elements of Male Hegemony in Bedi's Novel *I Take This Woman*

Plot of this novel begins with the description of the daily affairs of Tiloka's family and the family of his parents-in-laws. In the very first chapter of this novel we can find a scene of quarrel between Tiloka and his wife Rano. Actually it occurs and reaches at its severe level due to the suspicion of Rano over her husband's affair with a girl. At that time Mangal, brother of Tiloka was suggesting to his mother not to take part in that quarrel between husband and wife. At that time his mother, Jindan responded:

'Why shouldn't I stick my nose in whenever I like?' shrieked the old woman. 'He earns, he drinks. He doesn't go begging at the door of that pimp, who's gone to hell himself and left this sluttish daughter with us!'

His mother's words made Tiloka more violent. He tore off Rano's clothes till she had nothing to left on her. And he yelled as loud as he could, 'Get out! Get out of my house at once!'

Rano was out of breath. She started to moan. 'I won't live here. I will leave, myself.'(16)

In the above given statement it seems as if that the main factor of Rano's suffering is the abuse of her mother in law, Jindan at its surface level. But if we look on it minutely we can find the effect of male hegemony as main factor of her suffering. It is so because here Jindan seems to internalize the fact that a husband has the right of spending his earning in whatever way he wants and he can live his life in his way without any consent of his wife. And a wife who has brought no dowry is of no value. Why she think so? Actually she thinks so because she has internalized the so — called superiority of male values. It is not only in the case of Jindan. Same situation is found in the attitude of Rano too. By her expression at the end of this above statement it is

clear that wife has no right and role in family life and she should stay with her husband till that moment she can please her husband and whenever husband demands she should be ready to leave the house of her husband. In a way her readiness to leave that house immediately after the demand of her husband seems to be the product of male hegemony. If there was no such effect of male hegemony she could take the support of other and refute against husband act. Instead of doing so she chose the steps suffering. Due to the acceptance and internalization of male hegemony both Jindan and Rano are contributing to increase the torture of Rano. Jindan is adding the fuel in the violent and inhuman behavior of Tilok. On the other hand Rano has never thought about the remedy to get rid of such endless suffering rather she accepts it as usual. That is why effect of male hegemony is the main factor of Rano's suffering in this novel.

At the very beginning of the first chapter too we can find such sense of internalization of superiority of male members. To make it clear the writer writes:

Tiloka's wife, Rano and her neighbor, Channo, watched Dabboo come and go. Chhano puts a finger on the gold pin in her nose and breathed a long sigh. Disgusting, isn't it! She exclaimed. The males of the species are the same; they deserve to be strung by the same rope. (8)

Through this expression the writer is trying to picture the notion of those village women about their male members as natural one even if they seem arrogant and barbaric in terms of behavior. In order to hide the disgusting behavior of male their irrelevant behaviours are generalized with the common behaviours of all male species.

Likewise the writer Rajendra Singh Bedi has presented women character totally guided by the idea of male as all in all and whatever they have done is

bearable. This kind of hegemonic idea is clearly visible in the expression of Rano in the story. To prove this fact he writes:

When Rano heard about Tiloka's doing from anyone, although she would burn inside her, she would keep a straight face and say nothing. But when Tiloka returned home she would give him a proper tongue-lashing. She would claw his face. She would bite him. She would keep going at him till he beat her. (8-9)

Rano as the representative of wives of the community is not in the mood to complain against any sort of wrong doing of her husband that he does outside home. Rather she is ready to do each and every thing to please her husband offering him her body as well as soul both.

As the story goes on developing ahead we can see so many cases of male chauvinism and further dreadful effort of female to hide them for the preservation of so-called prestige of their male partners even if they are not good enough to bear it. In the first chapter of this novel itself we can find some instances of cruelties of male and over their female partners. To denote this he writes:

A line of faces appeared over the mud wall. A crowd collected on the neighbouring rooftops. 'He's killed her! The devil he's murdered her! Hai this ogre!' they cried from all sides. But not one had the courage to come down to help Rano. Jehium Arain heard the racket and came across the roof. With her were her daughters, the Brahmin woman Puran Dei, Nawab's wife Ayesha, Channo and sarupa. They all came up, but only channo dared to cry for help: 'Help! Someone separate them!

‘Keep out of this! Shouted Rano from where she lay, hardly able to breathe. Go away! Haven’t you ever had a thrashing? Let what is destined be fulfilled. Today the Devi is going to have her great offering. I am to be sacrificed by this man. I’ll go to heaven. My children will wail for me today,’ cried Rano, trying to send away the women at the same time beckoning them. (16-17)

From the first part of above extract the writer has revealed the cruelties and inhuman behavior of Tilok over his wife Rano in the intoxication of drinks. There he is trying to show the barbaric aspect of his life where no member of his surrounding is able to stop him from doing wrong activities. It shows the beastly nature of Tilok as the male representative. Whole crowds of people were there no more than the audience because they were unable to respond the plea of Channo. Not only that no other one was able to dare to shout for help. But if we look at the second part of the extract we can see the unexpected scenario because Rano is taking herself as one of the luckiest women as she gets the severe beating from her husband. She is taking it as a destined blessing. While her husband was beating her severely she thinks it as the blessing from the side of goddess Devi by means of her husband. She further says that if she faces death due to severe beating of her husband that will be the chance to go to heaven after death. And instead of requesting to the neighbors for help in order to get rid of husband’s beating she is suggesting them to go away from the scene. By this expression we come to know that Rano is ever ready to sacrifice her life as to the wish of her husband even if he is always cruel and ruthless towards her.

Actually women considered themselves as the cursed life because they considered themselves as futile and useless in the absence of male partners. It is because they undervalue to their own life despite their capacity to do as to the male

ones their psyche is completely controlled by male hegemony. To make this idea clear he writes:

Rano also went indoors and began to pack her things in her little steel trunk. She was going away. Where she could go to? 'O God, do not burden even an enemy with the curse of a daughter! She is hardly grown up when her parents throw out to living among strangers; and if the parents-in-law don't like her, they kick her back to her parents' home. She is like a ball made off cast-off rags.' (18)

The expression of the above extract points out to the appendage stage of Rano to the life of her husband though it is very difficult for her to live a life there. She is trying to leave that shelter but she is with heavy heart and full of tears. Unlike other time she is considering herself as very much unfortunate one being a woman. She seems useless to everyone such as her parents, parents-in-law and to her husband as well. Presenting herself as an object like ball high devaluation of women is shown. This shows the compulsive acceptance of male hegemonic rule by female and become ready to face endless suffering from the side of male community.

Women seem ready to bear unspeakable and unbearable sort of suffering from the side of their male partners because they are habituated to live a life of dependence upon men both physically and mentally. Because of this they cannot make any decision of their own. Time and again they turn back from their bold steps due to the lack of confidence in them. As a result they suffer a lot from dilemma and go back to hold the feet of men. To justify this situation of women's dependence the writer writes:

To go forward into the wide world or turn back Rano's self—esteem required some more protestation. And protest she did. But the

recriminations like her husband's abuse had lost their punch. All she wanted was an excuse to save her face as well as be able to come to come back. And what was the point of leaving? The bottle of liquor had been smashed. (20)

The above given extract can be taken as the complete example of how male hegemony as the source of female torture and suffering. Rano is the woman who is capable of doing the thing to run the family but she has no courage and confidence to run her own life smoothly in a free world. After facing an stage of suffering in dilemma of either to leave home or to live at that very home she finds her life far more secure along with her husband and other members far more secure than the life of complete freedom outside. The smashed bottle of liquor shows her hope of living happy life in that very home where she is suffering a lot. Due to her internalization of male torture she is accepting the torture of her husband again

Similarly, in the second chapter of this novel we can find the reference of how and why male community controls over the female using varieties of tools and techniques. Not only that this portion of the novel deals with why and how female choose the path of suffering living with beastlike husband instead of living a free and secluded life of their own. In the very beginning of

this chapter the writer has brought forth the image of tactical strategies of male chauvinists to create long lasting dependence of women on men by cheating their mind. To show this he writes:

He got up. From the alcove he fetched the picture of Shiva with Ganga cascading out of his top-knot. Parvati was seated besides Shiva. He placed the picture besides Rano and pleaded with her in the name of Shiva to come and be reasonable. He told her of Parvati's undying love

for her husband. Rano didn't budge. Tiloka brought another picture. This one was of Radha and Krishana. He took it out of its frame.... Like one possessed he went on taking on taking pictures out of their frames.... Soon the place was littered with wood and glass. (22)

The set of above lines denotes how women are getting torture from the male members who are terrific thought and action. Tilok is presented as the highly important person because he on the one hand he shows so many examples of gods and goddess of love. And on the other hand he beats his wife with no care of her life and existence. This shows the so called effort of male members to create hegemony over the women with excessive torture and pressure in their life.

In the same way Bedi has presented the resolution of women over men. For this he writes: "Rano remained silent. But in her mind she thought of many things she might do. If he brings liquor into the house again, I will swallow a mouthful of arsenic ... or stab my belly with the antlers of a stag... or take some of the dog poison they gave to kill the bitch, Bori" (23). This shows the state of the mind of Rano where she is thinking about to sacrifice her own life instead of speaking against the wrong doing of her husband. Two reasons seem possible behind such kind of the mind make up the Rano. First she does not want to complain against the misbehavior of the husband because she may think him as the godly figure and whatever he does is the appropriate and suitable for him. On the other hand she seems over anxious about the prestige and social status which she does not want to spoil by complaining and quarrelling with him. In a way she has given high importance to the futile and naughty act of her husband rather than to her own life.

Women come to the point of taking women as nothing than the object of unnecessary burden. Whenever their mind is occupied with the dominance of men

they do not know the potential that is with them undervalue them. As a result there will be nothing at their hand except suffering. Depicting this state in the story he writes:

People looked askance: was Rano out of her mind? Yes, Rano was both out of her mind and yet not quite mad. Waddi put her head against the wall and wailed loudly. Rano went up to her and smacked her with both her hands. ‘Crops are killed by hail, children are killed by the pox — everyone dies expect you. Nothing happens to you. (29)

The above given extract presents the image of pathetic stage of women. It is so because Rano is suffering a lot because of the ill- behavior of her husband, Tiloka but she feels the existence of her daughter, Waddi as a great burden. She seems to be waiting the end of her daughter’s life but finds no sign of it. Rano has given high importance to the crops rather than to her daughter. It is because of the impact of male hegemony Rano is taking her daughter as great burden. It does not mean that she is not loving to her daughter because in her opinion all women are burden to this earth and her daughter also one of the women. Rano is scolding to her daughter because she is still alive. It seems very much ridiculing.

After the death of Tiloka everybody was wailing in their own way in the family. At that moment of loss his daughter was also crying there. By watching the condition of her daughter on that very moment Rano expresses:

It’s all her fault,’ screamed, Rano. ‘Why was she born in the house of a father who was to die before arranging his daughter’s marriage?’ And suddenly it flashed across Rano’s mind as she stood on the threshold — ‘silly women,’ she said to herself, ‘if you do not cry now, you will become the laughing stock of the world.’ But tears would not come to

her eyes. Her own children appeared to be strangers; her house an alien place. (29)

This statement is the best example of hegemony of patriarchal ideology which has been the cause of suffering of women characters in the novel. In this above statement Rano calls her daughter unfortunate girl because her father was dead before making the arrangement of her marriage. She thinks so because in her view it is the duty of father to make an arrangement of the marriage of the daughter and it is only father who can do so and this can be done neither by a mother nor by the daughter herself. Not only that why she calls her daughter unfortunate one? She did so because in her view marriage is very essential in order to make a girl complete women. That is why she has associated marriage with the fortune of a daughter. This seems baseless and ironic to some extent which is exemplified by her own life because her days of suffering seem started along with the day of her marriage. If it is so why doesn't she look back to her own married life? Next intended meaning of this statement is that there is no sense of to Rano over the death of her husband. But she can't do justice to her own impulse because she expresses her compulsion to cry in order to show herself obedient to her husband even after his death in the eyes of her children as well as to the people of her community. Even if she wants to do so no tears come in her eyes. It shows the fact that how harsh her with her husband. Even if her own self denies to show any kind of respect and sympathy to her dead husband she is compelled to do so because she afraid of the so called values of her society which guided by the principles of patriarchal ideology. Smiling, crying, laughing etcetera are very natural instincts which keep on performing as to the respective time and space. On this scenario if Rano is compelled to cry just to show the society it is disastrous.

As to the previous one next evidence of hegemony of patriarchy can be found by the remarks of Jindan when she abuses her daughter in law and says, “Whore! Witch! Ogress! You ate my son. And now you have your mouth wide open to swallow us. Get out! Go whichever w4r your fancy takes you. There is no place for you in this home” (31). Through this statement we can say that Jindan is using such kind of abusive words to her daughter in law because she is speaking being guided by the principles of patriarchal ideology. Even if Jindan is also a woman by her expression she seems that she is a male chauvinist. She saying so because she is agreed with the principles of male ideology that women are not human beings but the mere objects which are responsible for any form of evil that is taking place in the family. It is due to this Jindan is throwing a piles of blame to Rano even if there is no hand of her for the happening of that incident. This statement has denied the very existence of women’s life after the death of their husband in a family. The situation seems somehow pitiable and pathetic one because an innocent woman, Rano is blamed a senseless manner such as a prostitute, a woman of black magic and an evil monster who is threat to the rest of the lives of her family. On the other hand it is Jindan who is woman presents her daughter-in-law, another woman, as a threat for others’ life seems very much ironical.

Because of the effect of patriarchal ideology it is not only Rano but her daughter Waddi also suffers very much. To exemplify this matter he writes:

Whenever Waddi was late, Rano gave her a sound thrashing — almost as if she was thrashing rice stalks. It made no difference to Waddi. To avoid the daughter’s attracting attention Rano kept her in rags. She never combed Waddi’s hair, but let it scatter untidly over her face so that no one would cast an evil eye on the girl. But Waddi was fair and

comely and, as Pooro often said, the girl looked she had English blood in her veins. If anyone cast an amorous glance at Waddi, Rano would be on the warpath. And when the crisis was over she would recite: O God let her not be very fair the entire village has become my enemy.  
(32)

This statement depicts that it is because of the fear of male community Rano is keeping her daughter in ragged condition. Actually she is doing so not being negative to her daughter but with the purpose of saving the life of her daughter from any possible danger from the side of male chauvinists. It also indicates the suffering of her daughter, Waddi because if there was a sense full security of her life she would not remain with dirt and ragged condition. Waddi was a growing young girl. Along with the growth of Waddi Rano's anxiety also goes on growing. Generally parents want to their children beautiful and handsome. They seem ready to do their best for the development of their children personality. Quite contrary to this Rano is afraid of the growing beauty and attraction of her daughter. Here too she feels the strong lack of her husband. It is also because of the effect of patriarchal ideology.

Almost similar to this Bedi has presented another tragic situation of Rano with complete surrender. To prove this Bedi writes:

Rano was despaired of Waddi's simple and unsuspecting nature; she feared that, deprived as she was of father's protection, Waddi would come to bad end. The day one of their enemies took a fancy to the girl she would be a goner. The anxiety for a child future weighed on Rano. She began to lose weight. Then she began to have fainting fits. (32-33)

Here in this statement too so called hegemony of male is exemplified because Rano has associated the need of her husband presence for the safety, good upbringing and

the bright future of her daughter. She accepts without any hesitation that she has to be too much anxious for her daughter due to the absence of her husband. By this she means to say that if there was the presence of her husband there would be no anxiety to her and there would be the guarantee of her daughter's upbringing. It shows the fact that Rano is really suffering not because of her weakness to care her daughter but due to the inferiority complex that she has due to the hegemony patriarchy.

Women are suffering from the side of men in two different ways. On the one hand men are the threat to women and on the other hand men are the source of security. That is women are suffering not only by the presence of men but also by the absence of men. To show this effect in the story Bedi writes:

Rano's main worry were the boys of the village. The bastards would go to the cinema at Daska and forget the difference between their mothers and sisters and other women. if she could find one decent lad amongst them, someone who could respect the women of Kotla, she might consider him as a husband of Waddi. That would be the end of all her worries. But the village lads were the bunch of hooligans. They were always reading Mehr Mehr Karam Deens citrus grove. They would eat some of the fruit, waste most of it, despoil the trees, and run away. There was no one to tame this wild lot. (33-34)

The given extract bring forth the image of that society where Rano is feeling insecure of those lads who are wild, hooligans and carefree ones who are above the rule because there is no mechanism in the society to control the illegal activities of them. She has presented them as cruel barbaric and ruthless beings because they will not hesitate to demolish the tree of fruit after consuming the fruit from it. Here fruit tree symbolically denotes to the girls like Waddi and fruit indicates the youth age beauty

and attraction of her. But on the other hand Rano thinks that the very source of security of her daughter, Waddi is also among those young lads instead taking herself as the source of her daughter's security. From this situation we come to know that her real cause of suffering is the lack of her touch with men. At the very time she finds herself as well as her daughter very much insecure because her husband is already dead and her daughter is not married yet. This whole description is the thought of Rano which is just the product of her internalization of male hegemonic rule. It is so because if she herself were suffering regularly from the side of her husband earlier how could she be confident enough about the security of her daughter after her marriage with those wild hooligan boys?

Besides this, we can find other instances of suffering of women characters in this novel due to the effect of patriarchy. Towards the later part of second chapter of this novel there is a dispute between Rano and Jindan and Jindan was beating Rano severely. At that time Mangal stops his mother beating to Rano. On that occasion Rano expresses, "Rano, who had not wept since her husband's death, broke down and sobbed bitterly: 'Why should I get out? What haven't I done for this family? Haven't I borne a son? Haven't I borne a daughter? What is that I have not...?' (37). From these frequent questionings of Rano we say that good and dutiful women are those women who are doing activities in the family properly, who are giving birth to the children. Here in the given statement she has accepted herself as a mere object not as an individual of distinct identity because Rano herself in the above statement claims that she is a woman of virtue because she has given birth to son as well as daughter. With the help of above statement we can understand the level of thought and understanding of women of Rano's category who think that a woman will be incomplete human being until and unless she is able to give birth to sons and daughter in time as to the

wish of husband and other rest of the family members. In a way because of the strong effect of patriarchy women are concerned about how to keep their family happy and pleased. This novel either directly or indirectly deals with an issue of hegemony of patriarchy as the source of suffering to women. When Rano consults with her colleagues about her problem Channo, one of the friends of Rano, advises her to marry with Mangal in order to gain right of staying there at her home. Chhano says:

‘This old woman, Jindan — your mother in law — she will not let you leave in peace; she will not let you be mistress of the house. There is only one way we can do it.’

‘How?’

‘You should marry Mangal; let him take you under his mantle.’ (39)

What is inherent in the above statement is that marriage is supposed to be the ultimate thing for women. If she was already suffered by marriage why that very suggestion marriage is given? Here in the novel Rano is made to marry again with Mangal even if she is already with four children. After marriage with Mangal her life is shown a bit easier. It shows the fact that women can do nothing in the absence of man either in the form of husband or in the form of father etc. By doing so it also supports the idea of male hegemony. Not only that the above statement has brought the destitute figure of woman because women will get the right of house and property until the existence of their husband. Here too Rano will not have any right of her house and property in a single minute in the absence of her husband. That is why her colleagues have advised her to make marriage relation with Mangal, her brother- in- law after her husband’s death.

Similarly in the third chapter of this novel we can find the treatment of women as the object for sale and their complete dependence upon men for the sake of food or

as their breadwinner. More than this more serious problem appears here when one woman is actively involved for this business of buying and selling of another woman.

To bring that idea in flash Bedi mentions:

They looked her over as if she were a mare for sale. The young men were a little bashful, but the old man fastened his eyes on the girl like a leech. When Waddi sat down on her haunches to take water from the pitcher, the old man examined the ample spread of the girl's buttocks. 'Yes,' he drawled slowly, 'she'll do. She will do nicely.'.... Old Jindan started by demanding Rs. 1000. The bargain was concluded for Rs.550. The men were satisfied. (45)

From this extract we come to know that how women are used as a mere object for sale with proper bargaining. That happened to be a long tendency. That is why women like Jindan not only accepted that but also involved to promote that business. Jindan, the grandmother of Waddi dared to sell her granddaughter with open bargaining to the strangers just after the death of Tiloka shows women themselves are giving high value to the power of men even for the security of women. As to the thought of Jindan those strangers are also there to buy Waddi possibly for flesh trade with no fear and hesitation even if Waddi with her mother, Rano. This shows that the real cause of women like Rano and Waddi is the sort of internalization and acceptance of male hegemonic rule over female both by men and women of the then society.

Generally involvement of people in flesh is shocking one. Rather than that involvement of family members in it seems somehow unbelievable. But things or happening turn disastrous when mother herself stands in an act of using her own daughter in flesh trade for earning profit. The writer has brought that situation in this novel. To present that situation he writes:

And if the old hag got Rs. 500 she would hardly give me any part of me it. If the girl has to be sold, why just Rs. 550 once for all? Why should I not take her to the bazaar and sell her piecemeal? There are hundreds of babu gentlemen loitering about the bazaars Lahore who are willing to pay Rs. 15 or Rs. 20 for a moment's pleasure. We will get plenty to eat and silks to wear... and brocades.. . and in a few days our trunks will be bursting with money and clothes. (48)

This extract gives the glimpse of that aspect of the society where women are depending upon the men and try to sustain their life by offering themselves for the pleasure and luxury of men. Rano is thinking to use her daughter in the same field where her mother-in-law was trying to use her instead of fighting against it. She is never anxious about the development her daughter's personality to make her independent in her life. Actually does not seem to be anxious about the misuse of her daughter from others but about no share that she gets of earning out of her daughter's misuse. Ultimately this seems to be the product of male hegemonic rule over female creating a sort of consent from them.

Desires are there in a life of both men and women. Both men and women try to fulfill them in due manner. But if we look at the scenario presented in the society of this novel we can find vast difference in the train set for men and women. In case of women they have to please their husband doing a series of activities in a scheduled manner as to their wish. If women are unable to do that and please their husband they have to squeeze their desire and live there. To flash this fact Bedi writes:

Men understand other men; women understand women,' replied Rano, with a mischievous twinkle in her eyes — a twinkle which women have known how to produce since the days of Adam. Mangal pondered

over the words and felt that there was truth in what she said. Perhaps Rano knew instinctively that under the cover of the dark night and in the seclusion of the vacant lot where the Chaudhry stored building material he and Salmat would soon be sowing the seed of a new life. He turned round at the door and asked, 'Why have you picked up this man — versus-woman argument?

'That is the crux of the whole problem.'

'Sounds as if it was a historic battle!' (53-54)

This argument brings forth the truth of how men give no value and count to the need and desire of women even it is not the case of fulfilling the desire of women only. On the one hand men do not pay their attention to the desire of women and on the other hand they pretend as if they are unknown about that problem. Here women are generalized as the mischievous beings who can cheat male with pretension for their personal benefit. Considering that as the problem initiated from the time Adam and Eve women are presented as the source of evil things. The act of Rano and Mangal seems to be the representative thoughts of both male and female. It is so because Mangal is presented as a thoughtful person guided by the mind or intellect whereas Rano is presented as an instinctive woman because as it says Rano knows instinctively and Mangal ponders over the problem. Further than this Mangal has given no concern to the desire or the problem of Rano asking the cause behind this argument making it as if that is useless. But that is supposed to be the crux of their life and their problem.

Quite contrary to this if it is the case of men's desire they devour it by hook or crook forcing the women as to their own will. Here in novel too we can find the similar kind of situation. To prove this Bedi writes:

Even in the dark Mangal's eyes glowed like torches. He planted one foot on a wooden beam, most of which had been hacked away for use as fuel. Mangal spoke with a heavy voice: 'Salamety!'

'Hoom'

'Come here.'

Salamat rose from her seat and came close to him.

'Take off that dupatta,' he ordered.

Salamat took off her dupatta and put it aside.

'Take off your shirt.'

Salamat took off her shirt — it is the hardest thing for a girl to do, but Salamat obeyed. She had lost her will power to hide her bosom and coyly lowered her head. Mangal saw what he had wanted to see in the dim light of distant oil lamp. Before Salamat could say anything, he spoke in the same heavy voice; 'You've had your outing; now you can go.' (57)

From this expression we come to know that how men are brutal and barbaric over women in the course of fulfilling their desire. Here Mangal has used Salamat more brutally than a beast because even beasts seem to fulfill their desire in a sort of consensus. In the course of fulfilling his lusty desire he is threatening her, insulting her thrashing her and treating her inhumanly being very much ruthless. He could show a sense of love and respect towards her at least during the time of making relation for his fulfillment. But he has not done that one too. As a result of such excessive torture and exploitation women can never raise their head in front of male dominated society. This sort of suffering and torture is functioning not only at the

physical level but also at the level of their psychology. That is why women are suffering male anarchy accepting it as the part of their destiny.

Likewise in the fifth chapter of this novel it tries to show an idea of how women are pleased to get their husbands as their bread winners. In doing so a statement is expressed as:

A shiver of a thrill passed down Rano's spine as she took the slides in her hand.

'Ah! She exclaimed in an outburst of ecstasy—but only when Mangal was not listening. Mangal brought out a wad of notes and placed them in Rano's palm. Tears brimmed in Rano's eyes. She didn't restrain her surprise. 'Eight rupees! How did you come by eight rupees today?'

(92)

In the above statement worth of Mangal is made high because his earning amount is presented as if that is impossible to Rano. The very question of Rano at length shows that she has taken this as possible only because of the male strength of Mangal. Next important thing is that Rano is pleased too much over the act of Mangal whereas Mangal is taking this thing as a minor one. Besides this Rano's tears may indicate both extreme happiness and weakness which in relation to their male partners.

Men are proud enough over the life that they are living and move ahead straight in the direction where they feel easy, convenient and capable of doing the task. Unlike that women are not able to express their notion and become ready to bear the very train set by men themselves taking that as a divine design. In order to light this weakness of women Bedi mentions:

‘If you want to know the truth, I am going a- whore.’

It was the sort of thing usually said by a man when he is actually going to a whore — and usually accepted by a woman as an irritable but innocent rejoinder to her inquisitiveness. Or why should a man admit he is going to fornicate? But Rano had been through life’s mill and had greater intuition than most women. The Goddess had made of her a full grown woman with feminine wiles to succumb to every passing temptation. Perhaps that is the reason why the Creator has made the body such a complicated network of nerves and arteries. (94-95)

Through the help of this expression we come to know that how men are living life of rulers whereas women are living a life of ruled ones with the acceptance of the train set by men. In that course they keep on following the train of male dominated society by calling it as their destiny designed by the grace of gods and goddess. The above expression gives us the picture of how men are controlling women by insulting them. Mangal has admitted that he is going to fornicate a whore. By saying so he is making the undervaluation of the womanhood of Rano herself even if she is with the greater intuition than most of other women. Ultimately she accepts it as the very creation of goddess itself with feminine quality in a kind of complicated network. In this way Bedi has pointed out the weak mentality and acceptance male hegemony as the cause of continuous torture of women.

Whenever women think that they have no right to question to the wrong doing of their husband and other rest of the male members of the family men get green signals to make further control of the women. To picture this figure in this novel he writes:

‘I will not drink in your presence,’ he said in the same nonchalant tone.

‘Why not?’ demanded Rano, fully on her ground.

‘Because I know you do not like it.’

The words were on her lips, ‘Why should I mind? What right have I to object?’ But an inner voice spoke the truth and the hatred in her eyes emphasized her feeling: ‘I loathe it like poison.’ (97)

This shows us how women give license to their male counterpart to do whatever they like to do and becomes ready to suffer. Even when men surrender their weakness being serious in front of their wives women encourage them to live carefree life. At that very moment if Rano had not encouraged Mangal to live carefree life she would not have lived the life of respect and prestige in the family.

Sometimes women do not want revolt against the exploitation and torture of men over them thinking that they will get no support from the side of people and on the other hand they bear male violence in the name of not spoiling their husband’s prestige because they think their husband’s prestige is their own prestige. This sort of situation can be seen here in this novel. It will be obvious as Bedi writes:

A trickle of blood oozed from Rano’s head. She felt weak and gave up the struggle. She lay flat on her back with her eyes closed and her mouth wide open. The silence that followed reached old Jindan’s ears.

‘What is the matter, Rano?’ came the inquiry.

‘It’s is nothing auntie! Only a cat,’ replied Rano in a delicious swoon.

She felt the life ebb out of her limbs. Her hands lay where they were; her legs spread out, her clothes in disarray. (99)

These above lines give us the vivid picture of silence and acceptance of male violence piled over them. Here Rano is thrashed severely by Mangal where she fell almost

unconscious. On that occasion she never ventured to revolt against it. Further than this whenever she gets an inquiry from the side of Jindan about incident, she hides the matter replying it just a cat's movement. Towards the last part of the statement her situation seems to be heart breaking one. This is the mark of complete surrender of women in front of the violence of men. Whereas men are free to exploit them as much as they want because women are neither at the stage of deny nor at the stage to complain against the wrong doing of men.

With the passage of time once Mangal and Rano were discussing about family affairs. In the course of conversation they express, "You have lot of works to do." I know replied Rano, looking down. She raised her head and continued, 'What else were we women created expect for work'? (106) It shows the slave mentality of women. They have accepted from their inner heart that there is nothing for the women except work because they are born just for work. And the next instance of male hegemony in this novel appears with the reference of festival in that village. In that festival of the village almost all the people visit but Waddi is stopped from going there by taking that area not safe to the girl like Waddi. As the statement expresses:

It was the biggest festival of the year. Even the Hazoor Singh and Jindan went to the temple. But Waddi who had never failed to make her obeisance to the Goddess, stayed at home with her mother — it was not safe for a girl of her age to mingle in the milling crowds of lusty youths. (109)

On several occasions of this novel we can see the instances of how male hegemony as the source of female suffering. This can be notified when we see Rano is overjoyed immediately after she gets the news of finding a boy for marriage with waddi. To mark this aspect of the issue in the novel Bedi presents:

‘Let me finish my tale, ‘interrupted Mangal impatiently. ‘He says if he marries anyone, it will be Waddi. . . .no other girl in the world but Waddi.’

‘Not really!’ exclaimed Rano full of disbelief. She stopped work.

‘I swear,’ assured Mangal.

Rano became excited. Her breath came faster; her legs shook. She restrained her emotions and asked: ‘Has he seen Waddi?’

‘He must have — not that it matters.’(112)

Children happiness seen in the appearance of Rano in the news getting a boy for marriage with Waddi shows the complete dependence of women over men. She seems to make frequent questions with Mangal to make sure whether his statement is true or not. At the beginning she speaks with suspicion in the tone of semi — acceptance over Mangal remark. But after getting an assurance from his side she turns excited with complete joy and happiness. In that news of a boy for her daughter’s marriage she expresses her extreme joy in a way which shows that she has made an extraordinary life achievement.

Not only is that women’s acceptance of male hegemony exemplified with other evidences of the text too. For giving the picture of it he writes: “After a while Mangal continued, ‘They say your daughter is destined to have a great future. She will be a queen. She will be a real queen — not like you, Rano. You are only one in name.’” (112) It opens the fact of how men keeps on controlling over women by showing the dream of happy, comfortable and luxurious life of women if they live under the control of men. On the other hand they women also accept the dominance of men live under it with the hope of getting good help and support from the side of their

male counterpart. In the name of making good future they are destroying their current strength and energy for the good of their husbands.

After the death of Tiloka the level of Rano's suffering gets intensified more than double. That ratio of her suffering keeps on intensifying as to the growth of her daughter, Waddi. She has taken her daughter as a burden and in search of an appropriate boy for marriage in order to get rid of that burden. To clarify this Bedi writes:

They got crazier as they whirled round faster and faster. The din was deafening. Rano took Puran Dci aside and shouted shouted in her ear,

‘Congratulation, ‘Auntie!’

‘Congratulation? What on earth for?’ asked Pooran Dei, tightening her dhoti about her waist.

‘We’ve found a husband for Waddi.’ (115)

The above set of lines show that Rano's anxiety which was started after the death of Tiloka lasts until she finds a husband a husband to her daughter. It is so because she is not habituated to feel secure in the absence of male figure especially the husband.

After her husband she remains fearful about the security of her young daughter. That is why she becomes happy and cheerful after getting a husband to her daughter whom she considered as the source of her security. Actually this sort of unnecessary torture is the result of her complete dependence and acceptance of so — called male superiority.

Not only that main source of women's suffering is that their generalization of men as the rescuer and security. They neither wants to question to the position of men nor they want stand themselves equal to the position of them. That is why they accept suffering endlessly. To point out that situation in this novel Bedi writes:

The minds of village women are obsessed with wedding, with grooms on horseback and brides in veils. Their ears ever await the shehnai playing marriage airs and they look forward to bridegrooms' parties. The news of Waddi's betrothal was greeted with wild enthusiasm. They could see the wedding before their eyes. They did not bother to ask, 'Who is the boy? Where is he from? What does he do?' They only saw a groom on a horseback, his face covered with tinsel, a royal aigrette on his turban and a sword in his hand. (115)

This extract unveils the women's attitude of accepting men as taken for granted. It is not only the case of Rano but the mind of all women's is occupied with the happiness of festive mood and celebration of Waddi's marriage. They take it as an event of great achievement. But no one of them is anxious about the nature, attitude and behavior of the boy who is going to marry with Waddi. Not only that they are not thinking about age gap and their match to each other which seem to be observed properly before the decision of their marriage. It was Rano, who was given her parents to Tiloka without an inquiry and lived a life of complete suffering, is ready to marry her daughter with a stranger about whom she knew nothing. This shows that women have experienced the torture of their innocence but not realized that as the cause of their suffering yet.

It was from years ago both men and women of that society used to take women were born just to serve men working as to the will and interest of men. And getting married with a man in time was supposed to be the great achievement in their life. Same is the case here in the case of both Rano and Waddi because Rano was offered to Tiloka by her parents as an object of gift in order to get rid of her burden. Now Rano has faced same sort of suffering of how to get rid of her daughter's burden finding an honest boy for marriage. To depict this fact Bedi mentions:

The years of misery had taken their toll of Rano's looks. Few people had noticed that beneath the pall of sorrow was a woman of remarkable beauty. Now that her worries were over, Rano had come into her own. Her bosom seemed to burst from her striped shirt; her saiwar with its little flowers shimmered like a garter-snake spiraling skywards. When she raised her hands to dance the gidha, it was enough to floor anyone. Rano's new beauty became the popular topic of conversation amongst the men of Kotla. (116-17)

Through these above lines Bedi is trying to display the inferiority complex of women. It is so because Rano was fully anxious about the marriage of her daughter. And whenever she becomes able to manage the marriage of her daughter, Waddi she is busy with the different activities of marriage in an extremely happy mood. Her happiness seems as if she is about to receive the trophy of best player of world in football. Her shining costume, performance, cheerful appearance, involvement in gidha, 'Panjabi' cultural folk dance denotes her extreme level of happiness. People had never seen her in such happy and cheerful mood. That is why she has been the subject of people's conversation there. In the beginning of the line it is said that her years of suffering are over. This shows the fact that for her getting a boy for her daughter to marry is the solution of years- long anxiety. It is all because of her thought of taking men as all in all and the complete source of their happiness. If not how can she be that much confident about the safety, security and happiness of her daughter's life with that stranger even if she is completely unknown about the attitude and behavior of boy with whom her daughter is going to marry.

In this way this novel as a whole depicts that condition of the society of Indian sub continent where women are tortured and exploited too much not negating them

but by making them the parts of male partners. As to the above given instances there are several other cases of such relation between males and females. That is why this novel can be studied as an example of how male hegemony can be the source of torture and suffering to women.

### III. Conclusion

The novel, *I Take This Woman* deals with the issue of women's suffering and torture in the patriarchal society of Indian subcontinent. Generally suffering of women in patriarchal society is supposed to be the result of cruelty and inhuman behavior of men. Besides this so many causes like poverty, illiteracy, no access of people up to the main —stream of development and such others are supposed to be responsible for the degrading state of women. Unlike that general notion about female suffering Rajendra Singh Bedi has used the concept of male hegemony to picture out cruelty, inhumanity and suffering of the female victim. As to the other novels this novel also shows the suffering of female. But while doing so he has brought the new dimension watch such happening and shows the real cause of their suffering. Throughout this novel we can see the cases of female suffering either at their physical level or at the mental as well as psychological level. Actually they are suffering endlessly not because of the dominative nature and behavior of the male members of the society but due to the acceptance internalization of female members to the brutal, cruel and inhuman behavior of the males. In this novel those female characters who are the victim ones have accepted the ill-treatment of male members as usual ones. They think so because they are fully dependent over their husband not only for their food and sustenance but also take them as the source of their security. In some cases some of the female characters try to torture and tame to those female characters that are not along with their male partners. This shows the extreme level of the impact male hegemony for the torture and suffering of women.

In the very first chapter of this novel we can see Rano, the central character of this novel victim of male violence. She suffering endlessly because she takes her husband is all in all. In her opinion raising a voice against the ill-treatment of her

husband is unethical. Rano thinks that as a true wife her duty is to please her husband fulfilling his demands from her side without any questions. She is bearing all those wrong doings of her husband. For her speaking against the wrong doing of her husband is spoiling her own prestige and position because her power, position and prestige is fully depended on the prestige of her husband. She is ready to be treated as an object, to get insult frequently from the side of her husband. In spite of such unbearable situation she does not want to leave that shelter which is the nest of cruelty, inhumanity and suffering because there is no space for her outside the four walls of that house. And this consent to the ill-behavior is the source of her endless suffering.

Similarly in the second chapter of this novel we can find the male hegemony as the great source of suffering and torture of women. To create that consent of rule Tiloka, the representative of male chauvinist, is trying to use religion as the medium for it. And he seems to be successful in his mission because he remains away from the touch of any legal trail after he thrashes his wife brutally. On the other hand his wife Rano seems ready to do self-sacrifice instead of complaining the wrong doing of her husband. Not only that women like Rano are taking the very cruelties and inhumanity of their husband's beating as the blessing of goddesses Devi. Women are preoccupied with the thought that they are nothing in the absence of their male counterparts. On the one hand they take women as the threat to their life. On the other hand they take male members as the source of their security. Next important thing is that they do not try to uplift themselves from that level where they are just like machine to give birth to the children as to the wish of their husbands. Most important and serious thing is that due to the impact of such rule of consent not only men but also the female are involved in the mission of giving torture to the female members. And it is all because

of such kind of thought that they have taken for granted there is no alternative of their suffering.

In the third chapter too the writer has brought the very serious and sensible issue of how women are suffering because of male hegemonic rule. In it if a husband or a father figure is not at home security of a young girl is in crisis. For instance, after Tiloka' s death the security of Waddi is in risk of being sold in flesh trade market. There is open bargaining for the body of Waddi in a broad day light without any hesitation. instead of fighting against that sort practice of using a young girl for selling her in a market as an object there has been a sort of competition, for getting profit, between two women like Jindan and Rano who are the grandmother and mother of Waddi respectively shows the very tragic and disastrous stage of the society. This seems to be the result of the internalization of male hegemonic rule.

Likewise in the fourth and fifth chapter the writer has shown how women are mocked as futile and as the useless beings; and how they are living the life complete dependence both physically and mentally accepting it as the truth respectively. In the fourth chapter the writer has shown how and why women are completely depended over their male counterparts and how males are working as the breadwinners of female as well as the source of their safety and security while being in the crisis. In the fifth chapter women are presented as the grateful beings to their husbands and their benevolent deeds. Sometimes they are treated as animals like mules. Besides this women are depicted as the yes - beings as to the wish of their husbands. It shows their acceptance to bear any cost for the good of their husband.

As to the cases of previous chapters here in last chapter too we can find several instances of women's suffering because of the internalization and acceptance of male hegemonic rule. Here women like Rano thinks that they are born here on this

earth just for work and there is no use of them here on this earth except work. For them marriage is an event of great achievement because it just after marriage a woman is supposed to get the security, prestige, position and everything in her life. And they never want to take part in any social gathering as well as any festival or an occasion of celebration because they do not feel secure in such places of open spaces and limit themselves inside the four walls of the house. As a result of this sort of thought they keep on suffering without getting full stop in it.

In this way the writer, Rajendra Singh Bedi has made a clear depiction of women's suffering throughout this novel vividly as a result of their internalization and acceptance of male hegemonic rule. That is why we can say that male hegemony as the source of women's torture in Bedi's "I Take This Woman."

## Work Cited

- Althusser, Louis. *Ideology and Ideological State Apparatuses (Notes towards an Investigation)*. New York: OUP, February 1979.
- Barret, Michele. *Ideology, Politics, Hegemony: From Gramsci to Laclau and Mouffe*. New York: OUP, February 1979.
- Bedi, Rajendra Singh. *I Take This Woman*. Delhi: Library of South Asian Literature, 1967.
- Chakravarty, Devashish. "Leading Lady." *The Kathmandu Post* 17 Jan., 2012, late ed.: 7
- Forster, E.M. *A Passage to India*. London: Penguin Classics, 2005.
- Jalil, Rakhshanda. *Hindustani Aawaz: Literature, Culture and Society*. New Delhi, 2007:160.
- Keith M., Robert, and Webb, Suzanne S. *Motives for Writing*. London, 1991.
- Pandey, Gyanendra "Partition and Independence in Delhi: 1947-4948." *Economic and Political Weekly* 36 (Sept. 6-12, 1997): 2261-2272.
- - -. "In Defence of the Fragment: Writing About Hindu Muslim Riots in India Today." *Representations* 37.1 (Winter 1992): 27-55.
- - -. *Remembering Partition: Violence, Nationalism and History in India*. United Kingdom: Cambridge University Press, 2001.
- Parajuly, Prajwal. *The Gurkhas Daughter*. London: Rupa Co., 2013.
- Purewal, Navtej. "The Indo-Pak Border: Displacement Aggressions and Transgressions." *Contemporary South Asia* 12.4 (Dec. 2003): 539-55.
- Singh, Khushwant. *The Collected Short Stories of Khushwant Singh*. New Delhi: Ravi Dayal and Permanent Black Publishing House, 2005.

Smith, Ruth. "Moral and their Ironies". *Journal of Religions Ethics* 2 (1998): 367-389.