

Tribhuvan University

Resistance to Patriarchal Ideology in Isak Dinesen's *Out of Africa*

A Thesis Submitted to the Central Department of English, Tribhuvan University,

Kirtipur, Kathmandu for Partial Fulfillment of the requirements for the

Degree of Master of Arts in English

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April 2016

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Letter of Approval

This thesis entitled “Resistance to Patriarchal Ideology in Isak Dinesen’s *Out of Africa*”, Submitted to the Central Department of English, Tribhuvan University, by Bimala Thapa has been approved by the undersigned members of the Research Committee.

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Acknowledgments

Inspiration always plays a vital role in every progress in human life. I am greatly indebted to my respected teacher and supervisor Mr. Khem Raj Khanal for his invaluable guidance and correcting my innumerable mistakes. Without his constant supervision and intellectual guidance, this thesis would have never been appeared in the present form.

I am very much grateful to Prof. Dr. Amma Raj Joshi, Head of the Central Department of English, for allowing me to write this thesis. Likewise, I am grateful towards all the teachers at the Central Department of English who directly or indirectly helped me in the course of my study.

I am deeply indebted to my family members for their warm love, inspiration, support and the environment they created for my study. I would like to dedicate this thesis to my beloved parents who have supported me in every step of my life.

April 2016 Bimala Thapa

Abstract

The major thrust of this research is to show how the issue of female subjection in Isak Dinesen's *Out of Africa*. How the female characters of this novel are oppressed and excluded which develops awareness and assertive tone among all the characters. The subjection of female characters is the sole and whole concern of this research. Kenyan women and their subjugation dominate the forefront of this novel. It would be fruitful to dwell upon this issue from the perspective of the third world feminism. They have gone so far as to ask for individual freedom. The female characters of this novel happen to grow awareness of injustice and oppression. The social exclusion, gender discrimination, the growing impact of feminism and their own intuitive passion for freedom are largely responsible for the assertion and affirmation of female beings. A third world woman is taken as the subject of prestige too. If she does her marriage according to her choice, it is taken as the destruction of the family reputation. Here a third world woman becomes the victim of religion too. Nothing happens positively with her in patriarchy. This research analyzes how her wants, desires, fear and humor are controlled.

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I. Representation of the Female Protagonist in Isak Dinesen's *Out of Africa*

This research intends to examine how the long oppressed and excluded characters of the novel happen to develop awareness and assertive tone. They have gone so far as to ask for individual freedom. The female characters of the novel happen to grow awareness of injustice and oppression. The social exclusion, gender discrimination, the growing impact of feminism and their own intuitive passion for freedom are largely responsible for the assertion and affirmation of female beings. Viewed from the perspective of the third world feminism, it would be clear that the African females are genuinely driven by the mission of liberation and gender equality.

Majority of the hardworking characters are women. They make a great deal of endeavor. But situation does not favor them. Most of the natives on the farm are from the Kikuyu tribe. In exchange for living on the farm, they labor on it a certain number of days per year. There are many other tribal Africans nearby. The Swahilis live in Nairobi and down the coast. The Masai live on a large Reserve just south of the farm. Many Somalis live in the area as well, including Farah, the chief servant who helps the narrator run the entire farm. The narrator herself is a Danish woman. She never gives her name while telling her story, although it is mentioned in subtle ways as Baroness Blixen and once as Tania.

The narrator is actively involved with the natives on her farm. She runs an evening school for both children and adults. She gives medical care to anyone who needs it every morning. Once she treats a young Kikuyu boy Kamante, who has open sores running up and down his legs. When she cannot heal him, she sends him to a nearby hospital runs by Scotch Protestants. Kamante is healed and returns home a newly converted Christian. He becomes the farm chef and is an expert at preparing

the most complex of European dishes. The narrator even sends him for further training in Nairobi.

The purpose was not only to extend the borders of paradise by clearing the land, but to drive Africans into wage labor. Islamic feminism's originality as a feminist movement and theory stems from its double-agency as feminist and religious and from its task of bringing religion into the framework of feminism. Muslim traditionalists and Islamic fundamentalists silence other internal voices and abuse the authority of the text for authoritarian purposes. Secular fundamentalists follow the same pattern, "but in the name of enlightenment, progress, and science — and as a means of showing the misogyny of Islam— while ignoring the contexts in which the texts were produced, as well as the existence of alternative texts" (43). Mir Hosseini raises the question of 'double exploitation' of feminist women in the Muslim world. She claims that women in Iran, as in other Muslim communities have always been subjects of argument in terms of different parts of their identities.

For the majority of *Out of Africa*, the narrator remembers different incidents that took place on the farm, although these events are not described in chronological order. One time there is an accidental shooting in which one native boy shot two others, killing one and seriously injuring the other. Eventually, the elders of the Kikuyu tribe determine that the father of the boy. He shot the gun must pay the other families for what they suffered. After numerous debates and the involvement of the Kikuyu Chief, Kinanjui, a certain quantity of livestock is settled upon.

The narrator also has many visitors to her farm. These visitors include many Europeans living around Nairobi, natives who come for large native dances or *Ngomas*, an old Dane named Knudsen who lives out his days on the farm, and an Indian high priest. Two of her closest friends, Berkeley Cole and Denys Finch-Hatton,

spend a large amount of time on the farm. Berkley Cole has his own nearby farm, but he helps keep the narrator's up to standard by bringing in wine, food, and gramophone records. Denys Finch-Hatton has no home in Africa except for the farm, although he spends most of his days on safari.

Finch-Hatton and the narrator frequently hunt together. On two separate occasions, they shot two lions together. Finch-Hatton and the narrator have a special relationship. Although the narrator never specifically states that the two are lovers, such a relationship is implied. As the narrator weaves through her memories of Africa, she shapes a landscape that resembles a type of paradise. On her own farm, she lives in unity with the natives and even some of the animals. Lulu symbolizes the connection of the farm to its landscape. The narrator in general proposes that Africa is superior to Europe because it exists in a more pure form, without the modernizing influence of culture. As such it is closer to what God initially intended, when he created man, it appears like a true paradise.

Isak Dinesen is the leading Danish novelist who is uninterested in the burgeoning themes of his time. He is interested in exposing the unheard voices of the marginalized people not only of Europe but the people of non-European countries. She writes prolifically on the wide range of subject matters like feminism in the East African soil, vision of women's liberation and its contextualization, the legacy of colonialism, cultural crisis, and politics of aggression. Concerning the diversified skill and interest of Isak Dinesen, Barbara Cooper makes the following remarks:

Dinesen was long interested in writing, and published a few short stories at age twenty-two under the name, Osceola. Her primary focus, however, was painting, which she studied for several years at the Royal Academy of Fine Arts. In her post-university years, Dinesen fell

in love with her second cousin, a Swede named Hans von Blixen-Finecke, the son of Baron Blixen. When Hans did not return her love, Dinesen decided instead to marry Hans's twin brother, Bror. (13)

With the encouragement of relatives, Dinesen decides to start a coffee farm in East Africa. The many sights she sees and people she meets take up the pages of *Out of Africa*. The book is not a strict memoir or autobiography. Dinesen's true biography during those years provides a much bleaker picture than what she captures on her written page.

Susan Lasner is the celebrated critic of Isak. She holds the view that Isak's literary creations defy the generic hierarchy. Her writings are characterized by multiple generic characteristics. In this connection, Lasner makes the following remarks:

Dinesen's desire to be a storyteller is obvious in *Out of Africa*. The book appears to be a memoir, but is arranged as a series of anecdotes rather than as a chronology of Dinesen's life. Because the book is neither memoir, nor novel, it defies being neatly placed into a genre. Isak Dinesen longed to be a storyteller in the tradition, the narrator of *Arabian Nights*. (64)

Dinesen intends to make the text structurally ambiguous. Most of her choices are intentional and subversive commentary. This commentary is directed against the colonial government that she is describing. *Out of Africa* fulfills Dinesen's desire to tell amazing stories in an anecdotal fashion.

Dwelling upon the representation of a pastoral landscape, Emily Cappo makes an intensive analysis of the novel, *Out of Africa*. Cappo argues that the

pastoralist versus modernity dichotomy is the most striking aspect of the novel. To endorse this view, Cappelletti makes the following remarks:

Isak Dinesen proposes that Africa is a pastoral landscape in which men exist in a truer form than they do in Europe. With modernization, industry, and cities, Africa exists as a land where everyone lives close to nature. Man's proximity and reliance on his surroundings place him in a position much as he was at the beginning of time. As a result Africans are able to remember truths that Europeans have since forgotten. Africa exists as a virtual paradise, much like the one where Adam and Eve once dwelt. (33)

Dinesen has the firm sense of trust in the uplifting influence of pastoralism. Dinesen's philosophy emerges from the pastoral school consistent with many nineteenth century writers and painters. Dinesen believes that man exists in his most godlike form when he has a strong connection to nature.

Racial difference is explicitly or implicitly mentioned in the novel. Dinesen's pragmatic sense of observation clashes with her preconceived notion about African race. Addressing this aspect of Dinesen, Andrew Wycherly opines:

Dinesen believes that Africans and Europeans are fundamentally different. This difference emerges not because of biology, but because the European and African exist on different planes of history. Because of their different historical backgrounds, natives and Europeans possess fundamentally different characteristics. For example, the native mind functions in a different way than the European mind, because the European mind has lived through the Renaissance. (27)

Dinesen does not say whether or not the European or native mind is preferable. She is not vocal in putting forward her view regarding this sort of complicated issue.

Dinesen sees future trouble as they try to resolve their different relationships to modernity. She is not sure how the native Africans shall manage.

Paul Smith is intolerant of the lingering vestige of aristocracy in *Out of Africa*. Implicitly or unconsciously, the narrator identifies with the superiority of elite people throughout the narrative of *Out of Africa*. Smith adds the following view in this context:

Dinesen's code of aristocracy excludes the middle class, many of whom are European settlers who have come to Africa. When Dinesen observes less than honorable behavior by white settlers, these settlers almost always belong to the bourgeoisie. Between the natives and the European aristocrats exists an essential connection, but with the middle classes troubles begin to arise since the middle classes do not understand the code of aristocracy. (52)

The narrator believes that an essential aristocracy exists in certain person. It means that they possess an innate sense of dignity and knowledge of how to act nobly.

Aristocrats are not only Europeans. Many native Africans that the narrator knows share distinguishing aristocratic qualities. This sort of biases of white people affected Isak badly.

Joseph Zetkin notices the motif of God in *Out of Africa*. This motif works as structural device to textualize the majority of ingredients of the novel. On the subject of the relationship between structural principle and the motif of God, Zetkin makes the following statement:

God is a motif that appears frequently in *Out of Africa*. God primarily appears because he implicitly references the notion that Africa is a paradise-like landscape, which is one of Dinesen's primary themes. When the narrator flies in a plane, she compares looking down to looking with the eyes of God. When she realizes that her mule actually looks like a spoon, she notes that God, with his vantage point, certainly would notice this shape as well. (62)

When the narrator writes stories, she compares herself to God. God is able to breathe life into Adam. The frequent references to God continue to highlight Dinesen's idea that Africa is a pastoral landscape. This landscape remains closer to the ideal as God actually intended.

Native nobility is affirmed in some of the dramatic moments of the novel. It is not only affirmed but also foiled by putting it beside western nobility. Susan Horton briefly elucidates the point:

Dinesen's belief that natives can will themselves to die relies upon her belief of their essential nobility, as well as their harmonious connection to their surroundings. The Masai, for example, die in prison because they cannot live without their glorious plains. In the same way, the stubborn ox resists having his spirit broken and prefers death. Dinesen believes that death is a more valid alternative to being oppressed. She sees the native ability to die as a way they can maintain their freedom, no matter how much Europeans want to control them. (55)

Dinesen's praise of willful death is slightly romantic. One can also suggest that it fails to fairly value the importance of a native life. Nevertheless, the motif extends from

Dinesen's idea that Africa is a pastoral landscape. Its animals and peoples live in harmony with their surroundings and therefore cannot be without them.

The underlying symbolic value is time and again manifested in the novel. In the narrator's ability and inclination to adopt a Lulu child lays this sort of value and its inherent symbolic value.

Lulu is the young antelope that the narrator adopts into her household. Lulu symbolizes the connection of the farm to the landscape that surrounds it. Lulu has come out of the forest, yet is able to live at ease within the farmhouse. Her presence brings the secrets of the forest into the human realm. She signifies the farm's ability to exist in harmony with the animals of Africa. (22)

Even after Lulu obtains a mate and gathers a baby, she still frequently returns to the farm. Old Knudsen symbolizes Dinesen's ideal of a storyteller. He is a mythic figure who has wandered around the world and comes at last to spend his final days on the farm.

Michael Valdez Moses is of the view that the novel has not specified any name of the place or the characters. So this novel paradoxically represents the troubled relationship between the colonizer and the colonized. For this he writes:

Unmistakable analogies exist between the unnamed Empire of his novel and contemporary South Africa, and yet no simple correlations are possible. Its two principal characters, whose race is never identified. Isakdramatizes the moral dilemmas and political paradoxes of all imperial enterprises, steadfastly refusing to specify either the geographic or historical setting of his novel. (116).

The paradox in the novel is a major issue. Isack has refused to specify any geographical and historical setting. There is not any relation to the unnamed Empire and the contemporary East Africa. This novel is applied for the entire nation which has gone into the colonization of any country.

Barend J. Toerien writes about the novel of Isack Dinesen. He views that due to the atrocity of the suppressor the native magistrate becomes the target. He further writes:

Out of Africa makes for compelling reading, largely due to the successful use of the present tense throughout and the vivid presentation of unfolding events. The story is told in the first person by a minor official, a magistrate on the distant frontier whose tolerant administration had become suspect by the government, bent on suppressing any indication of restiveness. (718).

He says that the novel presents many events and actions using the present tense. The whole narrative representation is more a reality than history. This novel is presented from the perspective of the decent, loyal magistrate. He is more presented as a marginalized. The feeble magistrate becomes the target of the regime and destroyed by them.

Although all these critics have examined the novel, *Out of Africa*, from different perspectives, none of them has concentrated upon how the politics of the search for self exists noticeably in the subtext of the novel. Karen Blixen identifies herself in the work. She serves as the narrator throughout the novel. Most of the oppressed and excluded female characters of the novel are aware of the value of being free. They come to know slowly the importance of being free while making the significant choices in their lives. The women of the East Africa demand freedom,

dignity and recognition. The African women's attempt to contextualize the spirit of feminism in the local context is viewed and reviewed by applying the theory of the third world feminism, or postcolonial feminism.

The researcher makes use of the theory of black feminism to examine the issue of African female characters and their struggles for freedom.

The African woman schooled in the art of obedience to a higher authority by the tradition of her society is probably seen by the white male slaver as an ideal subject for slavery. In this regard Bell Hooks says:

Although the women's movement motivated hundreds of women to write on the woman question, it failed to generate in depth critical analyses of the black female experience. Most feminists assumed that problems black women faced were caused by racism—not sexism. The assumption that we can divorce the issue of race from sex, or sex from race, has so clouded the vision of American thinkers and writers on the "woman" question that most discussions of sexism, sexist oppression, or woman's place in society are distorted, biased, and inaccurate. (12)

The experiences of African women carry specific value in the analysis of their position. Their painful experiences of being slaves need thorough analysis. Other African women are sold into slavery as punishment for breaking tribal laws. A woman found guilty of committing an act of adultery might be sold into bondage. Out of these bondages they want to come out.

Black culture and black people's search for racial identity are the areas in which Gilroy is particularly interested. Paul Gilroy is critical of black people return to pristine original culture Afro-centrism. Any attempt to return to the American tradition with past tradition is not acceptable for modern America. He sways by

romanticizing America cannot be the fountain of inspiration. Paul Gilroy examines "the Afro centrism critically. According to Gilroy any attempt to recover, reconceptualize pure African tradition at the cost of modernity is not absolutely right and acceptable' (312). In the name of returning to the pure African tradition, it is not good to discard modernity. Gilroy evaluates black writers' struggle to restore the pure pre modern African tradition. He says that this separatist movement has both advantage and disadvantages. Gilroy recommendation is that the positive forces of African tradition must be revived and then applied in the light of modernity. His additional ideas are cited below:

Any tradition that is detached from modernity and history can't be the permanent solution to the problem. He reminds black people that the history of slavery, social politics, black diaspora and hybrid identity have their own values in present day politics cultural content. In the name of reconceptualizing tradition, black people cannot sacrifice these achievements. Afro-centrism is based on the teleological belief that history unfolds horizontally. Gilroy warns them that history is discontinues and de-contextualized. (321)

At the basic level, both Afrocentric and American-centralism are similar as both try to impose their viewpoints judgment and calculation. Gilroy borrows Richard Wright's view on the invocation/revival of tradition. Wright is entirely critical of Afro-centrism. According to Wright, Afro-centrism is restrictive, pre-modern and backward looking. With the help of this view of Richard Wright Gilroy makes us aware of the harm done by Afro-centrism.

Afro-centrism is based on the teleological principle. History does not progress horizontally, it witnesses various ups and down. It African tradition is revived and

reconceptualized, not only the positive things (African Masculinity, African culture and distinguishing Matrilineal ancestry) but also the negative things (Mumbo, Jubo, Superstitions, other regressive practices) come to the surface. These negative and positive things harm the process of building racial/hybridized/diasporic identities of black people. It is not complexly acceptable to revive African tradition at the cost of modernity. Similarly, it is equally harmful to reject the history of slavery, emancipation, and the civil right movement and various cases of discrimination.

Gilroy quotes Maulana Karenga's view regarding the role of tradition in shaping the identity of the black people in the present context. It is Maulana who "invented the African equivalence of Christmas which is called 'Kwanzaa' Karenga advises afro centrist (follower of Afro-centrism) to bring from their tradition only the life affirming values" (144). Karenga instructs Black activist and their writer to dismiss regressive life denying values.

Gilroy's skepticism means that tradition should not work as an obstacle on the way to modernity. Modernity and tradition must be used in a compatible way. For the empowerment of the African race in USA, "the history of slavery, emancipation, black activism, civil right movement need to be used as a source of inspiration and guideline" (55). African American history is to be taken on a stepping stone to the cultivation of identity and modernity.

Focusing on the theme of female identity particularly in India, the critic Rahul Gairola says as:

Women identity has great use-value in the schema of gendered society but little exchange-value. Since gender can never fully be exchanged or reach a point where it establishes an equivalence with another fact of identity as rooted so deeply within both the self and

society(subjectively and agency). Any exchange at all occurs within the gendered subject, who scrambles to compromise her own identity; the bartering of gender roles and other facts of identity is thus an individual, internal, symbolic act never uninformed by the surrounding societ. (308)

Gairola has mentioned here about the women identity in a gendered society.

According to Gairola, women identity can be gained by doing exchange of gendered roles having the knowledge of surroundings. In a gendered society, a third world woman always searches her new identity which is equivalent to the man.

This thesis divided into have three chapters. In the first chapter, the researcher introduces the topic, elaborates the hypothesis, and quotes different critics' views regarding to the text. In the same chapter, the researcher shows the departure also. In the second chapter the researcher makes a thorough analysis of the text by applying the tool of the third world feminism. The last chapter contains the conclusive ending of the research.

II. Resistance to Patriarchal Ideology in Isak Dinesen's *Out of Africa*

This research examines the issue of female subjugation in Isak Dinesen's *Out of Africa*. The scenario in African continent, restrictive forces of African tradition, African patriarchy and limits of cultural norms put women always on the sideline. No matter how influenced African female activists might be from the western feminism, they have to face plenty of difficulties. The subjugation of female characters is the sole and whole concern of this research. Kenyan women and their subjugation dominate the forefront of this novel. It would be fruitful to dwell upon this issue from the perspective of the third world feminism.

Ideally fluid boundary of identity leads to a realistic perception of one's racial identity and to bicultural success. Richardson relates black identity directly to white people in a way that moves individual black identity from the unconscious to the conscious. To quote Richardson:

This model clearly delineates that when blacks brush up against white culture and negative differential treatment by others, feelings of difference are triggered and subsequently a consciousness of racial identity is as well. What is helpful in Parham's model is a sense of progression. In addition, the model outlines a movement from an unconscious to a conscious racial identity. Problematic in Parham's model is his identification of unavoidable exposure to racial difference as the primary trigger for the development of racial identity. (22)

Those who seek to construct race-based identity believe that the primary trigger for individual racial identity is immersion in one's own racial group and transference of a racial self through that immersion. Richardson's model presupposes the existence of

white superiority and individual, cultural, and institutional racism. Primarily, individuals can be in more than one stage at a time.

Most women mother in the patriarchal institution of motherhood is defined and controlled by the larger patriarchal society in which they live. Mothers do not make the rules. Motherhood is an experience of powerless responsibility. Whether it is in the form of parenting books, a physician's advice, or the father's rules, a mother raises her children in accordance with the values and expectations of the dominant culture. Mothers are policed by the gaze of others. Under the gaze of others, mothers relinquish authority to others lose confidence in their own values. Fear of the gaze of others can be expressed "intellectually as inauthenticity, a repudiation of one's own perceptions and values" (O' Reilly 7).

The ideology of natural-intensive mothering enacted in the patriarchal institution of motherhood has become the official and only meaning of motherhood, marginalizing and rendering "illegitimate alternative practices of mothering. His normative discourse of mothering polices all women's mothering and results in the pathologizing of those women"(O'Reilly 8). The modern ideology of motherhood makes mothering deeply oppressive to women because the first belief requires the repression or denial of the mother's own selfhood. Women's mothering is fully controlled and arbitrated by the patriarchal institution of motherhood.

Changes in the social role of motherhood are not as easily defined. These works have looked at whether or not the policy has resulted in an expansion of the roles open to women, accompanied by a move away from traditional stereotypes of the virtuous wife, good mother. However, such studies have concluded that a decrease in the size of the family has been accompanied neither by a lessening of women's domestic "responsibilities, nor by a decrease in the burdens of motherhood. The

results of a survey conducted in the early 1990s concludes that there is no obvious correlation between being a one-child mother and spending less time on domestic work" (63). Instead, many women are doubly burdened by responsibilities at home and at the workplace. The African woman schooled in the art of obedience to a higher authority by the tradition of her society is probably seen by the white male slaver as an ideal subject for slavery. In this regard Bell Hooks says:

The African female would be very useful on the American plantation. While only a few African women were aboard the first ships bringing slaves to the new world, as the slave trade gathered momentum, females made up one-third of the human cargo aboard most ships. Because they could not effectively resist capture at the hands of thieves and kidnappers, African women became frequent targets for white male slavers. (95)

The experiences of African women carry specific value in the analysis of their position. Their painful experiences of being slaves need thorough analysis. Other African women are sold into slavery as punishment for breaking tribal laws. A woman found guilty of committing an act of adultery might be sold into bondage. Out of these bondages they want to come out.

The notion of female bonding is cherished and then utilized by Rita Felski. According to her, "the meaning and function of subjectivity in the context of feminist culture and politics is a complex one which needs to be differentiated more precisely in terms of both its similarities to and differences from the tradition of male bourgeois subjectivity" (38). While feminist theory challenges the masculine bias of dominant concepts of the subject, an appeal to female self-constitutes an important defining

element of the politics of the women's movement. Fleki makes the following pronouncement regarding this point:

The articulation of disjuncture between received ideology and social experience, the assertion of political rights to autonomy and a degree of self-determination, provides an important means by which subordinate groups defame and react against their oppression. To expose critically the inadequacies of the rationalistic and self-sufficient individualism of liberal political theory is not thereby to argue that subjectivity should not be abandoned as a category of oppositional political thought, nor does the de-centring of the subject in contemporary theory mean that discourses which appeal to an experience of self are therefore anachronistic. (38)

Subjectivity remains an ineradicable element of modern social experience. It brings with it attendant needs-for autonomy. It must be addressed in the context of an emancipatory politics. According to Butler, gender performance is only subversive because it is the kind of effect that resists calculation. She delivers the following contentious claim:

Signification is multifarious that the subject is unable to control it.

Subversion is always occurring and always unpredictable. The

political potential of gender performances can be evaluated relative to

similar past acts in similar contexts in order to assess their

transgressive potential. (121)

Butler's concepts of gender performativity are a misguided retreat from engaging with real-world concerns. She suggests to her readers that this sly send-up of the status quo is the only script for resistance that life offers. Butlerian feminism is in many ways easier than the old feminism. It tells scores of talented young women that they need not work on changing the law.

Out of Africa tells the story of a farm that the narrator once had in Africa. The farm is located at the foot of the Ngong hills outside of Nairobi. It sits at an altitude of six thousand feet. The farm grows coffee, although only part of its six thousand acres is used for agriculture. The remaining parts of the land are forest and space for the natives to live on. Most of the natives on the farm are from the Kikuyu tribe. In exchange for living on the farm, they labor on it a certain number of days per year. There are many other tribal Africans nearby. The following extract presents the troubled and burdensome existence of Swahilis women:

The Swahilis live in Nairobi and down the coast. The Masai live on a large Reserve just south of the farm. Many Somalis live in the area as well, including Farah, the chief servant who helps the narrator run the entire farm. The narrator herself is a Danish woman. She never gives her name while telling her story, although it is mentioned in subtle ways as Baroness Blixen and once as Tania. (17)

The narrator is actively involved with the natives on her farm. She runs an evening school for both children and adults. She gives medical care to anyone who needs it every morning. Once she treats a young Kikuyu boy Kamante, who has open sores running up and down his legs. When she cannot heal him, she sends him to a nearby hospital runs by Scotch Protestants. Kamante is healed and returns home a newly converted Christian. He becomes the farm chef and is an expert at preparing the most complex of European dishes. The narrator even sends him for further training in Nairobi.

Kenyan society is patriarchal. The fact is evident at once if one recalls that military, industry, technology, universities, science, political offices, finances - in short, every avenue of power within the society, including the coercive force of

police, is entirely in male hands. The forces that hinder the feminist quest are not easy to textualize. It is the lack of access to textuality that troubles us in our attempt to understand sexual politics. Different incidents took place on the farm, although these events are not described in chronological order.

One time there is an accidental shooting in which one native boy shot two others, killing one and seriously injuring the other. Eventually, the elders of the Kikuyu tribe determine that the father of the boy who shot the gun must pay the other families for what they suffered. After numerous debates and the involvement of the Kikuyu Chief, Kinanjui, a certain quantity of livestock is settled upon. These visitors include "many Europeans living around Nairobi, natives who come for large native dances or Ngomas, an old Dane named Knudsen who lives out his days on the farm, and an Indian high priest" (45). Two of her closest friends, Berkeley Cole and Denys Finch-Hatton, spend a large amount of time on the farm. Berkeley Cole has his own nearby farm, but he helps keep "the narrator's up to standard by bringing in wine, food, and gramophone records. Denys Finch-Hatton has no home in Africa except for the farm, although he spends most of his days on safari"(46). Finch-Hatton and the narrator frequently hunt together.

On two separate occasions, they shot two lions together. Finch-Hatton and the narrator have a special relationship. Although the narrator never specifically states that the two are lovers, such a relationship is implied. As the narrator weaves through her memories of Africa, she shapes a landscape that resembles a type of paradise. On her own farm, she lives in unity with the natives and even some of the animals.

Though the internalization of negative Black Stereotypes may be outside of his or her conscious awareness, the individual seeks to assimilate and be accepted by Whites. In this regard, John W. Wilson makes the following observation:

Instances of social rejection by White friends or colleagues (or reading new personally relevant information about racism) may lead the individual to the conclusion that many Whites will not view him or her as an equal. Faced with the reality that he or she cannot truly be White, the individual is forced to focus on his or her identity as a member of a group targeted by racism. This stage is characterized by the simultaneous desire to surround oneself with visible symbols of one's racial identity and an active avoidance of symbols of Whiteness. (41)

White-focused anger dissipates so much of the person's energy who is directed toward his or her own group and self-exploration. The result of this exploration is an emerging security in a newly defined and affirmed sense of self. While still maintaining his or her connections with Black peers, the internalized individual is willing to establish meaningful relationships with Whites. At this moment, even the whites acknowledge and are respectful of his or her self-definition. The individual is also ready to build coalitions with members of other oppressed groups.

Lulu's controversial opening sentence is shocking but similarly comprehensible regarding her position as a young black girl growing up in Rhodesia in the 1970s. Her statement tells about a sister's ambivalent feelings toward her elder brother but reveals equally how her own female position has limited her future prospects. Lulu's consciousness of the unfair treatment of the girls in the family is clearly apparent in her observation of her brother's attitude and ruthless behavior towards her and the younger sisters like "Knowing that he did not need help, that he only wanted to demonstrate to us and himself that he had the power, the authority to make us do things for him" (10).

As the expected future head of his clan he is the cherished and prioritized child who naturally takes command of the women in the household. In contrast to Denys continuously fights for her education while she fulfills her duties helping her mother with the daily household tasks on the homestead. She claims "The thought of my mother working so hard, so alone, always distressed me, but in the end I decided to prepare the evening meal so that she would be able to rest when she returned" (10) As the oldest daughter in the family, Denys naturally submits to her role in the family as her mother's helping hand similarly taking care of her younger sisters.

Coming from a poor family does not give Denys any prospects of a better future than her mother. Although she wishes to attend the local school she is not favored to do so; according to the tradition it is the privilege of boys to get a formal education to prepare them for future obligations as husbands and providers. While her brother goes to school Denys and her sisters are supposed to work on the homestead with their mother and learn to be good caretakers. Lulu's mother is a hard working woman who has come to terms with her role and place in the family and is not willing to recognize Denys's dissatisfaction takes on the form like his business of "womanhood is a heavy burden When there are sacrifices to be made; you are the one who has to make them. And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other. "(16) The poverty of blackness is familiar to those who herself was born into a poor family.

Probing the issue of the third world woman's freedom from restrictive measures of patriarchy, Mohanty has strongly criticized such type of ideology in her renowned work *Feminism without Borders* as:

Physical violence against women is thus carried out with an astonishing consensus among men in the world. Women are defined

consistently as the victim of male control- as the sexually oppressed. Although it is true that the potential of male violence against women circumstances and elucidates their social position to a certain extent, defining women as archetypal victims freezes them into objects-who-defend-themselves, men into subjects-who-perpetrate-violence. (24)

Mohanty has strongly raised the voice against patriarchy in the above mentioned paragraph. It has become an astonishing consensus created by men for the physical violence like rape and sexual assault against women in the patriarchy. The male dominated society does not take care about the desires of female. Though women have no sexual desire and men have, women should be ready for the men's demands. Rather women are defined as powerless object to defend the chauvinism of male who are taken as the powerful object to commit violence against women. This is the bitter experience of the third world women.

At one point, a domesticated deer, Lulu, comes to live with them, which symbolizes the connection of the farm to its landscape. The narrator in general proposes that Africa is superior to Europe because it exists in a more pure form, without the modernizing influence of culture. As such it is closer to what God initially intended, when he created man, it appears like a true paradise. After describing life on her African farm as idyllic, the narrator "concludes the tale in tragic tones. The coffee farm goes bankrupt because of the difficulties of growing at such a high altitude. When the bills cannot be paid, the narrator sells the farm to a foreign firm who plan to divide it up for residential development" (27). Denys Finch-Hatton is killed when his airplane crashes south of Nairobi. The narrator has him buried on the Ngong Hills at a location that looks over the plains. Eventually, Denys's brother places a large obelisk on the grave.

Before she leaves Africa, the narrator also works to relocate the natives who live on her farm, since the new owners want them to leave. After much effort, the colonial government agrees that they can all move to a portion of the Kikuyu Reserve. With her affairs settled, the narrator herself leaves Africa after selling her furniture, giving away her animals, and telling all of her friend's good-bye. From the viewpoint of a Danish female, the living conditions of female workers are represented lucidly in the following extract:

The narrator of the novel is Karen who is a Danish female. She generally cloaks her true identity throughout the book. On several minor occasions her name is revealed as Baroness Blixen. The narrator is a friendly woman who treats the people around her with respect. Her kindness can be seen in her willingness to run a school for the natives and give them medical treatment. The narrator also is a brave woman, who looks for adventure and does not like to remain cloistered. Occasionally, some of the narrator's ideas suggest an inherent condescension. (34)

The narrator looks down on the middle class, while maintaining that the natives and certain Europeans possess a certain innate aristocracy. Still, the narrator is a thoughtful and compassionate woman who is able to respect and admire the many cultures around her. Africa is a pastoral landscape in which men exist in a truer form than they do in Europe.

Unlike her mother, Lulu has difficulties coming to terms with her predestined future and does not want to follow her mother's footsteps and get married in a young age. To Lulu, education signifies emancipation from poverty and the restrictions

which follow the traditional female role. Nor does she find any support or understanding with her father who does not see the necessity for girls to be educated:

My father thought I should not mind.' Is that anything to worry about?

Ha-a-a, it's nothing,' he reassured me, with his ability to jump

whichever way was easiest, 'Can you cook books and feed them to

your husband? Stay at home with your mother. Learn to cook and

clean. Grow vegetables. (15)

The girls start their education in agriculture early and along with their mothers and grandmothers to become skilled agrarians. Father Jeremiah is a traditional farmer and represents the common patriarchal view that formal education for the girls is wasted money, because daughters will leave their family unit to get married and have their own children to feed when they reach maturity. African women are traditionally famous for their contribution to the households and food production systems which provide their families with the necessary nourishment and household money. The women's tasks are not easy and require multiple skills and good physique.

In the Black leadership literature, no one universal definition exists. However, three themes focused on Black female leadership have emerged in the literature.

First, Black female leadership exemplifies survival techniques in family, church and community organizations that encompass the creativity and commitment for group well-being. Allen Rogers makes the following point:

Black female networks, formal and informal, are dynamic and interrelated entities that form a matrix of reinforcements that hold the Black community together while developing leadership for a better future. Lastly, Black female leadership represents the collective experiences and action toward community empowerment. For these

reasons, Black women tend to formulate ideas and models that express the reality of their own experiences while opposing the ideology of domination. (15)

Despite the growing awareness of the importance of Black female networks in the Black community scholars still have not provided a definition of Black female leadership. However, Allen presented the following working definition of Black female community leadership as the struggle for group survival whereby group collective experience, and group socio-supports, as well as the instrumental aspects of developing and maintaining internal female networks for institution building.

Daily chores include in addition to agrarian tasks cleaning, collection of firewood and water, preparation of food and the care and education of the children. At the narrator's homestead the women's inferior position particularly visible during mealtime. Her homecoming is celebrated by the entire family with a feast prepared by the women who are not allowed to enjoy meals together with the men:

In the kitchen we dished out what was left in the pots for ourselves and the children.

My aunt in her joy over her daughter's return had been unrestrained in dishing out the meat for the house so that there was not enough left in the pot to make a meal for those who were not dining there. As a result the youngest of us had only gravy and vegetables to go with our sadza. (40)

In spite their inferior position African women's contribution to their society has been seen as irreplaceable. Their work capacity and practical skills were as significant as their husband's patriarchal status and made it even more important to the colonists to keep them at home. Even if the women structurally were inferior to the men, they still had a small opportunity to influence their husbands in private.

The narrator manages to convince her husband that Lulu should get the chance to try and eventually fail her project as a part of her agrarian education. The narrator is a fighter and refuses to accept her parent's ideas about her natural place in life as mother and wife. She knows her only chance to escape the poverty and help her family is through education. She has been to school for a short time and she is determined to go back. Due to the lack of money she finds her solution in growing her own crop of maize on her late grandmother's patch of land:

I worked on the homestead, in the family field and on my own plot. How I mumbled adoring, reverent prayers to my grandmother in those early days of my market gardening. My grandmother, who had been an inexorable cultivator of land, sower of seeds and reaper of harvest until, literally until, her very last moment. When I was too small to be anything more than a hindrance in the family fields, I used to spend many productive hours working with my grandmother on the plot of land she called her garden. (17)

The narrator adored her grandmother and remembers with love the time spent with her learning how to cultivate the land and grow vegetables. Like her grandmother, older women always have had a special status within the African society. According to the traditional belief the spirits of grandparents held an important place in the spirit world which made them particularly wise and suited to settle disputes in and between families. Grandmothers similarly played an essential role in the education of the family's children, teaching them the family's history and traditional customs.

Women identity has great use-value in the schema of gendered society but little exchange-value. Focusing on the theme of female identity particularly in India, the critic Rahul Gairola says as:

Since gender can never fully be exchanged or reach a point where it establishes an equivalence with another act of identity as rooted so deeply within both the self and society(subjectively and agency). Any exchange at all occurs within the gendered subject, who scrambles to compromise her own identity; the bartering of gender roles and other facts of identity is thus an individual, internal, symbolic act never uninformed by the surrounding societ. (308)

Gairola has mentioned here about the women identity in a gendered society.

According to Gairola, women identity can be gained by doing exchange of gendered roles having the knowledge of surroundings. In a gendered society, a third world woman always searches her new identity which is equivalent to the man.

Africa exists as a land where everyone lives close to nature. Man's proximity and reliance on his surroundings place him in a position much as he was at the beginning of time. As a result Africans are able to remember truths that Europeans have since forgotten. Africa exists as a virtual paradise, much like the one where Adam and Eve once dwelt. Dinesen's philosophy emerges from the pastoral school consistent with many nineteenth century writers and painters, who believed that man exists in his most godlike form when he has a strong connection to nature.

The narrator once had a farm in Africa, located at an altitude of six thousand feet on the foot of the Ngong Hills. The African landscape appears dry and burnt, like the colors in pottery. Trees delicately arch into the sky like ships. On the vast plains, the sky is so big that one can see clouds coming from miles away. The heat scintillates the air, often distorting images as it does so. The narrator wakes in Africa. She feels that she is where she is supposed to be. The farm grows coffee. Only part of the farm's six thousand acres is “used for agriculture, the rest being partially a forest

and partially land where natives live. These natives are known as squatters. As repayment for living on the farm, they work on it a specified number of days per year” (41). Both native women and children, the latter referred to as Totos, help to harvest the coffee. The coffee is then roasted in a factory on the farm.

From various sides women fall prey to plenty of things. They themselves are unknown about how they are hoodwinked. The accessing to power of women as a group is sufficient to dismantle the existing organization of relation. This is the general assumptions of women. About this power formation in the third world, Mohanty says:

Women are powerless, unified groups. If the struggle for a just society is seen in terms of the move from powerlessness to power for women as a group, and this is the implication in feminist discourse that structures sexual difference in terms of the division between the sexes, then the new society would be structurally identical to the existing organization of power relations. (39)

Mohanty shows here the distinctions between powerful men and the powerless women in the patriarchy. To have the fine journey from the powerlessness to the powerfulness, all women should be united. Only then the formation of new society can be succeeded.

After the factory dries the coffee, it is sealed in burlap bags, taken to town, and sent by boat to England for sale. The closest town to the farm is Nairobi, about twelve miles away. When the narrator first moved to Africa, “there were no cars and one could only get there by ox cart. Nairobi is a lively town with clubs, restaurants, shops, and government offices. Clusters of native people live in small townships around Nairobi: the Swahilis, the Somalis, and the Indians, who usually are merchants” (44).

The nomadic Masai tribe lives just south of the farm on a large reserve planned by the colonial government.

The narrator feels that learning about African animals has exposed her to the true essence and rhythms of Africa. Her exposure to its native people also has taught her about the true African essence. Ever since she arrived, the narrator has felt affection for the natives. She believes she is close friends with the native community. The indigenous characteristics of the native people turn out to be the root cause of their backwardness. The following extract is illustrative of this point:

The Natives differ from Europeans in many ways, such as their tendency to be silent or answer questions in a cryptic manner. Natives also admirably take the difficulties of African life in stride. Although the narrator is close to the many natives on her farm, she also senses that they exist on a different, parallel plane from her. She occasionally feels lonely. (54)

The native people always take their maladies and treatment stoically. Kamante is no different, even though he is just a child. Although silent, he obediently returns each day to be treated for a week. When his sores do not heal, the narrator sends him to the hospital at the nearby Scotch Mission to be treated. Although Kamante looks terrified upon being left with so many white people, he stays for three months, until his legs are completely healed.

Being now the eldest child in the family her uncle the narrator decides that she is the one who shall receive education at the mission school and secure the family's future. In spite of her mother's strong objections, she is ecstatic. Until that point, her life has revolved around the homestead, the village and the local school and further education have been an unrealistic dream to her. The mission and the Whites is a

wholly new experience to see who cannot wait to start her new life. Her only knowledge about the missionaries is the stories told to her by Lulu and her late grandmother:

The Whites on the mission were a special kind of white person, special in the way that my grandmother had explained to me, for they were holy. They had come not to take but to give. They were about God's business here in darkest Africa. They had given up the comforts and security of their own homes to come and lighten our darkness. It was a big sacrifice that the missionaries made. It was a sacrifice that made us grateful to them, a sacrifice that made them superior not only to us but to those other Whites as well who were here for adventure and to help themselves to our emeralds. (105)

Lulu's understanding of the missionaries' role is a result of her upbringing during British colonization. In contrast to the British children enrolled in these schools, the Africans had to pay an annual school fee for their children, which made it even more difficult for the parents to afford education for their children.

When parents had to prioritize, they would send their sons to school due to their future roles as family providers. According to the tradition Lulu's only brother is entitled to start his education from an early age:

She is presented with an opportunity for higher education when she receives a scholarship to the convent Sacred Heart, an offer which devastates her mother even more than sending she to the mission did. As a consequence her brother goes into a deep depression. She does not see how a missionary education possibly could liberate her from

the weight of womanhood other than alienate her from her family and culture. (112)

The convents run by nuns were designed to educate white African girls and offered one of the best educations for women in Africa. For a black girl it was a rare opportunity to gain admittance and she is overjoyed by the thought of going away to Sacred Heart to continue her education. By getting a higher education, she will not only improve her and her family's living conditions, she will also gain a new freedom from the limitations of her gender.

Gayatri Chakrovarty Spivak in her renowned work "Can Subaltern Speak?" has mentioned about the effects of political independence of Subaltern of inferior women, blacks and other marginalized people in the Third World. Her subaltern studies refer to the subjugation of woman subjects by dialogue between male dominated West and male-dominated East. She says:

In subaltern studies because of the violence of imperialist epistemic, social, and disciplinary the inscription a project understood in essentialist terms must traffic in a radical textual practices of differences. Subaltern historiography must confront the impossibility of such gestures. The narrow epistemic violence of imperialism gives us the imperfect allegory of the general violence that is possibility of an episteme. (27-28)

Spivak seeks the epistemic violence as a bitter side of colonial experiences. She even takes the same tool to strike back to imperial thinking and behavior. Her critique is rather academic because she seems epistemic violence as a naughty face of colonial stigma and violence.

Patriarchy does not take single a care about the ego of females. They have the rights to interpret women according to their viewpoints. In the condolence letter, Anjali's action for going to Bangalore is interpreted in the different ways. It is a very clear example of the hierarchical condition of the woman in patriarchy. For such condition the famous third world critic

Upon returning home, Kamante informs the narrator that he has converted to Christianity. Although he does not directly state his thanks, Kamante places himself firmly in her household and starts serving her. For this reason, the narrator makes him part of her staff. The narrator runs an Evening School on the farm with a Native schoolmaster, so that the natives can learn to read. Kamante sometimes goes to school. The following extract is suggestive of Kamante's point of view:

Initially he works as a medical assistant, but after the cook dies Kamante becomes the cook himself. Kamante is an excellent cook and is capable of preparing the most complex of European dishes. Kamante remembers each dish by memory and even remembers which guests prefer which dishes. In order to further enhance his abilities, the narrator sends him to be further trained in several European restaurants in Nairobi. Kamante stays with the narrator until she leaves Africa.

(57)

The natives take the drought stoically, even though it seriously affects their ability to grow crops and feed cattle. To keep herself entertained, the narrator takes to telling stories to her visitors. She also starts writing them down. Her typewriter fascinates the native boys, much as her German cuckoo clock does. Each day after she starts to type, a group of boys appears outside her window. Kamante eventually asks if she thinks

that she can write a book. He points out that her pages are not a "book" because they are not bound like the ones in the library.

The idea of strategic essentialism accepts that essentialists' categories of human identity should be criticized. For minorities like Third World feminists and working class people, the use of essential functions as a short-term strategy to affirm a political identity. In this regard, the rereading of the Western feminist literary criticism is essential. According to her, "As the female individualist, not quite/not male, articulates herself in shifting relationship to what is at stake, the 'native female' as such is excluded from any share in this emerging norm" (245). The females are suffering from non- representation, misrepresentation and under-representation in patriarchal society.

It has become a mindset up ideology of males in the patriarchy to think females as a suppressed and dependent to males. The narrator explains that books are bound later in Europe and that she could write about anything, even him, and it could later be published. Several days later, the narrator feels amused to overhear Kamante giving a little lecture to the other boys about how books are written and published. The imposition of Christian norms on the tribal culture seems to have caused adverse effect in the harmonious lives of the Kenyan women. It is evidently explicit in the following citation:

Kamante frequently references his new status as a Christian, which he feels make him more like the narrator. Some of the natives in the area, such as the Somalis, are Muslims, or followers of Mohammed, which the author calls Mohammedans. Muslims only eat meat from animals killed in a certain way, which always becomes an issue when Muslim

servants are on safari. Eventually, a Muslim leader grants her servants dispensation from the eating rules while on safari. (56)

Two things have changed about Kamante since his conversion to Christianity: his willingness to touch dead people and his lack of fear of snakes. Most Kikuyus would not do the former and greatly feared the latter. An Old Danish man, Old Knudsen, comes to live on the farm at the end of his life. He is an old sea traveler who likes to tell stories about his many adventures. After dying of a heart attack on a path, Kamante helps the narrator carry him back to a cabin. Because of this incident, the narrator knows that Christianity truly has changed Kamante in some ways. Kamante also is the one in charge of caring for Lulu.

Paradoxically it is the same government that contributes to place limitations on her when she returns to Africa. The traditional gender roles stand strong and make it difficult for the narrator to find support for her ideas in her local society. Her view of the colonial rule and missionaries hence differs profoundly from Lulu who is raised in the traditional environment. Her only friend and confidante, and the loss of the close relationship are devastating to the end of her nearer and dearer one.

Pankaj Tiwari makes an additional contribution to the Kanchan's exploration of self and identity. Tiwari claims that only the typicality friendly feminist approach can do some justice to the sufferings and subordination of third world woman. Tiwari makes the following disclosure:

Contrary to Western feminism, third world feminism as a new feather wishes to bring into light the typicality of problems of women of the Third world nations. This is mainly the initiative of those activists, and academics that belong partially or fully to once colonized countries.

They are working for the all-round amelioration in the lives of women of exotic origin. (87)

The victim's journey from shipwrecked marriage to successful literary career and second marriage is that fate does not have anything to do with the individual's life. It is up to us to make our life better or worse. The victim comes to comprehend this fact in a costly way. It is she who has to sacrifice many things to know this wisdom. She has to go through several trials and tribulations to accomplish what suits a mind skeptical of the fatalistic forces.

Lulu is a young bushbuck antelope. The narrator feels she should adopt the deer one day after she sees that some native children have caught it. They name the antelope "Lulu," which is the Swahili word for a pearl. Kamante initially feeds the antelope with a bottle full of milk, but eventually she is able to eat grain. Lulu is a graceful creature, who wanders everywhere in the house. Even the narrator's hounds are demure when Lulu appears, even though they frequently hunt deer. They understand the power of Lulu's position in the household. Lulu even sometimes pushes the dogs away from the milk bowl when she wants food herself, revealing that she is a true coquette. The tranquil atmosphere of the surrounding is juxtaposed in the following citation:

The narrator stands watching the stars and moon on the night of December 19th, when she hears a gunshot. The sound alarms her as she cannot imagine why it took place. A few minutes later, the mill-manager of the farm, an American named Belknap, drives up on his motorcycle. He looks distressed. Farah, the narrator's main servant, appears from the house. Belknap tells the narrator and Farah that his

seven-year old house boy, Kabero, had a small party in the kitchen, since the cook had the night off. (45)

To amuse his friends, Kabero let them all handle Belknap's shotgun. Then Kabero pointed it at the other boys and pulled the trigger. The gun had been loaded and two of the boys were hurt. The narrator gathers medical supplies and heads to Belknap's house. Its kitchen is a mess, with gunpowder in the air, and two screaming boys on the floor. One young boy, Wamai, is groaning and appears close to death. The jaw of another boy, Wanyangerri, has been almost entirely shot off. Kabero, the boy who fired the gun, has disappeared.

Wamai strikes her father, who vows to kill her for performing the taboo act of assaulting her own parent. Kabero grows more detached in the following weeks, and Lulu tries to help assuage her guilt. Increasing sense of lamentation on the part of Kabero is manifested in the following extract:

During the school vacation, Kabero and her relatives head back to the homestead. Wamai laments the fact that, as senior wife, she is expected to cook and clean for the extended family the entire time. Wamai is upset to find Lucia, Kabero's mother's sister, and Kabero, a relative of Wamai's father, still living at the homestead. To make matters worse, Lucia is pregnant with Kabero's child. A family meeting is held to decide what course of action should be taken. (105)

Wamai shifts his focus to another moral issue that shocks him. His own brother's unsanctified domestic status. Kabero declares that Jeremiah and Kabei must be married in a formal Christian ceremony as soon as possible.

Women are guided by the common cause of sacrifice for the collectivization of their freedom. Uma Narayan hints at women's group identity. Union among

women is fundamental to reaching the ultimate destination of liberation. Her view is mentioned below in a precise way:

The focus is not on a universal human nature but upon positively re-valuing group identities like women/ the feminine. Where the equality perspective associated with strongly modernist accounts like liberal and Marxist feminisms is inclined to argue that difference between men and women is either a myth or produced to perpetuate women's oppression and should be transcended. (46)

Even if gender differences are abolished, women may not be totally free from the pitfalls and hazards set by patriarchy. It would be really difficult to actualize the dream of liberation. Several evidences can be forwarded to claim that many women have not supported other women.

One group of women must have active sense of empathy and participation in the struggles of another group of women. They belong to the same boat. If the sorrow of women does not touch the other, they can secure the sound prospect of freedom. Group identity of women is cornerstone in guaranteeing the freedom.

The narrator wraps a hasty bandage on Wanyangerri's face, gets the two boys in the car, and heads to the native hospital in Nairobi. By the time they reach the hospital, Wamai is dead, although Wanyangerri still is alive and crying miserably. They leave Wanyangerri to be treated and proceed to the Police Station. They file a report with a police officer who seems only moderately interested in the shooting. The next morning, the narrator awakes and senses that many people are surrounding her house. She knows who they are; the old men of the Kikuyu tribe who will want to start a Kyama. A Kyama is a "gathering of the elders, authorized by the colonial government to resolve difficulties in the native community. The Kyama will

determine who is responsible for the shooting and how the suffering should be repaid. The narrator does not want to yet discuss it” (67). She gets out of bed, sends for her horse, gets on it and rides away, despite the old Kikuyu men who follow, begging her to stop.

The narrator rides into the Masai Reserve that abuts the farm to the South. She feels great joy in being completely alone with nature and being able to ride wherever she likes on the undulating land. Despite her joy, she grieves over the shooting. As the owner of the farm, she has long been involved in the legal settlements between those who live on it. The conflict that takes place in the mindset of the narrator is dramatized in the following citation:

However, she does not agree with the native system of justice, since it focuses on the way that those injured can be repaid for their suffering. The narrator has already seen several versions of native justice on the farm. Once Farah's little brother broke another boy's teeth by throwing a stone. The two families handled the issue seriously. Eventually Farah's family agreed to pay the other family fifty camels. Farah thought that they had gotten off easily, since the other boy's injured appearance might mar his future chances of marriage.(78)

Kikuyus from another area arrive and try to claim that they deserve the settlement because their brother. Jogona visits the narrator and gives her his account, which she types up for legal purposes. Jogona explains that he knew Wamai's true father. The two men agreed that if Jogona took on the dying man's wife and Wamai. When Wamai's father died, Jogona fully adopted Wamai and his mother and assumed all costs for them.

Constant exposure to some of the harsh pressures of patriarchy pushes the narrator to terrific psychological condition. Lulu sees a psychiatrist and slowly regains her health. Lulu fears she is succumbing to the negative, colonial influence that made Lulu mentally ill. Her other cousin has a white girlfriend. She declares her intention to begin questioning her world and the influences that it exerts on her. Callous patriarchy is a hindrance on the way to the cultivation of female subjectivity. The following extract is an index to this bitter realization:

The mother of the narrator is a cold and enigmatic figure who is difficult to penetrate. While the book's point of view is decidedly female, she enacts the pressures and duties placed on men attempting to raise their families' status and to shake off the specter of poverty. Her intelligence, ambition, and accomplishments are often taken for granted by others. (132)

The narrator uses his job as headmaster to avoid any form of emotional intimacy with the women who share his home with him. His relationship with her close mate is especially fraught, since her general conduct and academic performance at the mission school reflect his abilities not only as a father but also as a leader.

Padma Mukherjee argues that feminism has achieved some of its proclaimed agenda and goals. New goals and visions have evolved in the direction of feminist thinking. The new horizon of socio-cultural life has rendered obsolete the old programs of reforms and equality. Mukherjee says "the third world feminism promotes the idea that western societies have reached an era of post-feminism. It is now obsolete because it is overly focused on women's victimized status"(56). The concept of women as a broad social grouping is unhelpful. Problems of women should be viewed in broader category. It is imperative to check the group status and position

of women in society to find out factors that contribute to the happening of this sort of problem.

If women are viewed as social grouping, certain uplifting measures can be taken to achieve the intended goals of women centered feminism. Otherwise it would remain a tough and impractical job. Jogona appears overjoyed that his account has been inscribed on a written page. He keeps the note in a leather pouch and later uses it to “dismiss the claim of those who wanted his settlement. After the incident, Jogona still carries his pouch with him. Whenever he sees the narrator, he asks her to read it to him, looking proud as she does” (88). The narrator finds that many native people are fascinated by stories in written form, whereas they might dismiss the same story told to them orally. Before the Europeans arrived, there was no written form of Swahili. The following extract discloses the fact regarding the eruption of violence due to the imposition of external barriers and norms:

At the hospital, the doctors have reshaped Wanyangerri's jaw by using a piece of metal. He later is able to eat and speak. The narrator eventually learns that Kabero, the boy who shot the gun, still is alive and has been adopted by a rich, childless Masai. She tells Kabero's father, Kaninu, to bring Kabero to her when he returns to the farm. Five years later Kaninu does so. In his years away, Kabero has become an elegant young Masai warrior, who wears his hair in the Masai way and walks in a formal manner like the Masai. (97)

Long before Kabero returns though, the matter of compensation for Wanyangerri is settled, although in a slightly unusual way. He explains that he has given ten sheep to Wanyangerri's father and is now going to give him a cow and a calf as well. The

narrator asks him why he has done so, since there has not yet been a council meeting. Kaninu will not say why.

Once during a night Ngoma at the farm, a group of young Masai men appear, apparently drawn by the drums. Their arrival is greeted apprehensively, since the Kikuyu and the Masai are not always on friendly terms. Furthermore, “the colonial government has outlawed group Kikuyu and Masai dances, because of past problems. The dance initially proceeds with no problem, but suddenly everything breaks apart and spears starts waving. When it is over, three Kikuyus and one Masai are seriously hurt” (101). Their injuries are cared for and healed. The injured Masai remains hidden on the farm until he is well enough to go home.

One time some of the leading local Muslims, including an Indian merchant, and Farah beg the narrator to entertain a visiting Muslim High Priest. The Muslims have gathered one hundred rupees, which the narrator is to present to the High Priest as custom necessitates. When the High Priest arrives, the narrator gives him the rupees. She and he then sit together on the lawn, but they cannot speak as they have no common language. Despite the silence, they pantomime and the narrator so enjoys his company that she gives him the pelt from a lion recently killed.

Ziba Mir-Hosseini holds the view that the revival of Sharia law and budding feminist awakening clash, creating confusion among even a handful of literate women. She briefly gives expression to her view in the following citation:

The Islamists’ reintroduction of sharia in Iran has been to open a new dialogue between Islamic law and feminism. This dialogue, in turn, has become a catalyst for the emergence of new reformist and feminist voices in Islam that are changing the terms of reference of Islamic discourses from within. (4)

A reform movement opens up a dialogue between religious and secular feminists. Islamic feminism has been a focus of dynamic academic and feminist debates especially in North America. The first approach embraces Islamic feminism as an important and relevant movement to feminism as it is argued that it critically approaches both western feminist assumptions about Islam and especially Muslim women as non-western others and male hegemonic domain of Islamic hermeneutics.

In return, the High Priest gives her a pearl ring. Several months later, the narrator receives a request from a prince in India who has heard about her large gray dogs from the High Priest and wants to buy one. Farah lives with several woman—his wife and several of her female relatives. Sometimes, the clash between religious and ethnic cleansing takes place ruining the harmony and peace of the place. The following extract serves as evidence to the sporadic outbreak of violence:

They all are Somali and therefore Muslims. As such, they behave more conservatively than other African women. They carefully maintain their virginity until after they are married. They wear dresses and conceal their bodies. Their families arrange all marriages according to class and after negotiating a bride price. They live in a world that is slightly isolated by their gender. (112)

Once during a night Ngoma at the farm, a group of young Masai men appear. Their arrival is greeted apprehensively. The Kikuyu and the Masai are not always on friendly terms. Furthermore, the colonial government has outlawed group Kikuyu and Masai dances, because of past problems. The dance initially proceeds with no problem, but suddenly everything breaks apart and spears starts waving. When it is over, three Kikuyus and one Masai are seriously hurt. Their injuries are cared for and healed.

One reason for this failure is the barrier blocking secular women's work within the framework of an Islamic republic. Fundamentalists hold absolute power over certain state institutions. Muslim feminists are not only studying but also living Islam based on their firm faith in the Islamic way of life. The term Islamic feminists refer to those Muslim women who hold tenaciously to the Islamic teachings and use Islamic matrices in their struggle for a change in their societies that would benefit all, especially women. Islamic feminism refers to their struggle against injustice in all forms including gender injustice and oppression. Muslim feminism refers to feminists among whom Muslim women may be found as well. They work mainly within secular matrices.

The injured Masai remains hidden on the farm until he is well enough to go home. The new farm owners allow the narrator to stay until she is ready to leave. She sells almost all of her furniture, except for a few beloved items. Farah helps her with everything, wearing his most regal Somali clothing as they manage affairs on the farm and in Nairobi. The narrator gives her horses and dogs away to friends. Pooran Singh, the farm's blacksmith, weeps when he finds that the farm is truly closing. The narrator buys him a ring with “a red stone as a parting gift. He then heads back to India since he no longer wants to work in Africa and has not seen his family for many years. A week after Denys's death, the narrator wakes up and finds herself wishing for a sign that would give meaning to her current situation” (110). Outside, she sees a white rooster suddenly come upon a chameleon, which roosters like to eat.

When the chameleon sticks his tongue out at the rooster, his only defense, the rooster grabs the tongue and pulls it out. The narrator thereafter chases the rooster away. Because she believes the chameleon will starve with no tongue, she kills it with a stone. Later the narrator decides that with this incident the great powers of the world

were laughing at her and suggesting that this is not a time to be coddled. The narrator's Swedish friend, Ingrid Lindstrom, who runs a nearby farm, comes over in the final days. Even in the midst of prosperity and plenty, dreadful situation like starvation occurs. The glimpse of starvation is flashed in the following citation:

The new owners have given the natives six months to get off the land. The natives do not understand, as many of them have lived on the land for their whole lives. They are not allowed to own property under the colonial laws. The natives want to be able to move together, with all of their cattle, to some other place. (123)

The narrator spends months begging the colonial offices to honor this request. Although they think the natives' demands are unnecessary, such as staying together, after several months they suddenly decide that the squatters can all move jointly to a large space on the Dagoretti Forest Reserve. The natives take the news quietly. The narrator considers the strangeness of not being able to control their own land, although it is so much a part of their selves. With the native resettlement finished and the coffee harvested, the narrator thinks that it might well be time for her to go.

If those who are entrusted with authority fall victims to their own profession slothfulness, frustration and lethargy, are not they susceptible to abusing state power? If state power and vested authority are abused and if no efforts are taken to stop it, is not the reign of terror can start? The following extract illustrates the point:

The problem, he said, absent mindedly snapping a carrot into bits, is to go there had to be a replacement. It would be impossible for the office to manage without so valuable an officer. The answer was, obviously, a replacement. He had already looked at the service lists and decided upon a suitable replacement. (288)

This extract reveals how a sort of the network of power functioned in the wing of administrative institution. Amidst all the workers within the police department nobody has had the genuine concern for justice and equity.

Nobody is ready to handle the troublesome public event and affairs in a dutiful way. They were hungry for their own self-centric betterment. Badran uses the terms Islamic feminists and Iranian feminists interchangeably. Her additional view is cited for the sake of better illustration:

Given the current situation and the historical relations between the state and the clergy in Iran, many secular feminists have come to realize that even if Iran is secularized, the clergy will always cling to some power. Therefore, some secular feminists support dynamic ijthad. (12)

Linking dynamic ijthad to secular feminists of Iran does not embrace reforming religion or building a feminist consciousness. It also views religion as static, dogmatic and ontologically misogynist.

If sectors of settler society ostracized her because they doubted her loyalty to the British Crown, Blixen, for her part, kept aloof from the small settlers, the shopkeepers and the clerks of empire. Property-as an expression of spirit-was:

She scraped together a sense of belonging by holding to an aristocratic idea of Africa, with her farm, elevated in altitude and spirit, as the distilled essence of that idea. Her coffee estate was a financial calamity partly through ill luck, but also, it must be said, because she was at heart a good aristocrat and a poor entrepreneur”(115).

Female activists claim that, just like Jewish and Christian feminisms, “Islamic feminism as a name is more appropriate when used and conceived of as an analytical concept in feminist research and feminist theology.

Feminisms' theoretical and political grounds can be explained in three points according to Tohidi, Islamic feminism can be seen as responding to traditional patriarchy sanctioned by religious authorities. It is possible to argue that modernity essentially is inseparable from patriarchy. Islamic feminism may serve the Islamization of feminism. Islamic feminists can serve as agents of the modernization and secularization of Islamic societies and states.

Robert Langbaum is surely correct in describing *Out of Africa* as perhaps the best prose pastoral of our time. Certainly the pastoral resonance in Blixen's writings is no stronger than her faith in Africa. The following extract clarifies:

You have travelled far and have been to the lands on the other side of the moon. You may at other times fly low enough to see the animals on the plains and to feel towards them as God did when he had just created them, and before he commissioned Adam to give them names.

The image of such a free and original space is hard to resist. (76)

There can be no doubt that the Masai and many other tribes must go under. To break the back of the flourishing peasant agriculture, African lands were seized and the inhabitants crammed into reserves.

To sum up, many Kenyan women have fallen victims to plenty of patriarchal practices. The socio-cultural restrictions and eccentric conventions put women's aspirations and dreams in risk. No matter how hard they try to come out of the clutch of patriarchy, they remain in the same condition. The layers of marginalization are so deep that they cannot easily come out of it.

III. Vision of Gender Equality in Dinesen's *Out of Africa*

The major thrust of this research is to show how the female characters of this novel are oppressed and excluded which develops awareness and assertive tone among all the characters. So, they have gone so far as to ask for individual freedom. So, in this novel the issue from the perspective of the third world feminism is required.

This novel tells the story of a farm that the narrator once had in Africa. The farm is located at the foot of the Ngong hills outside of Nairobi which is sits at an altitude of six thousand feet. The farm grows coffee, although only part of its six thousand acres is used for agriculture. The remaining parts of the land are forest and space for the natives to live on. Most of the natives on the farm are from the Kikuyu tribe. In exchange for living on the farm, they labor on it a certain number of days per year. There are many other tribal Africans nearby.

The social exclusion, gender discrimination, the growing impact of feminism and their own intuitive passion for freedom are largely responsible for the assertion and affirmation of female beings. Viewed from the perspective of the third world feminism, it would be clear that the African females are genuinely driven by the mission of liberation and gender equality.

Majority of the hardworking characters are women. They make a great deal of endeavor. But situation does not favor them. Most of the natives on the farm are from the Kikuyu tribe. In exchange for living on the farm, they labor on it a certain number of days per year. There are many other tribal Africans nearby. The Swahilis live in Nairobi and down the coast. The Masai live on a large Reserve just south of the farm. Many Somalis live in the area as well, including Farah, the chief servant who helps the narrator run the entire farm. The narrator herself is a Danish woman. She never

gives her name while telling her story, although it is mentioned in subtle ways as Baroness Blixen and once as Tania.

Isak Dinesen is the leading Danish novelist who is uninterested in the burgeoning themes of his time. He is interested in exposing the unheard voices of the marginalized people not only of Europe but the people of non-European countries. She writes prolifically on the wide range of subject matters like feminism in the East African soil, vision of women's liberation and its contextualization, the legacy of colonialism, cultural crisis, and politics of aggression.

The female characters are forced to do things desired by their society. It means that they have gone against their will. Though they have lots of material prosperity, they lag far behind in getting at least the minimum degree of freedom.

Due to the self-centrism and arrogance of males, many females of Africa are suffering from loneliness and domestic isolation. Though they have no scarcity of material comforts and luxury, they are seriously and psychologically handicapped. Behind the outer gorgeous lives of these royal women of Africa women lies agony, isolation, mistreatment, dehumanization, confinement. These women sometimes protest but their protests seldom produce effect.

Majority of African women are forced to remain in the lower condition. In the era of modernization, feminism and human rights, African women are still living confined and subjugated lives. They hardly have access to owning material assets. They themselves assume that they are their men's objects of possession.

In the mainstream society, they are no less than subaltern figures. Though the position of women in Africa is still deplorably miserable, changes and reforms have been occurring gradually. Certain degree of change is felt in the gender relation and social exposure of women. But the author, Isak Dinesen portrays women as though

they are so oppressed, exploited and excluded that they have no power to resist. Isak Dinesen portrays Africa males as tough they are totally harsh and belligerent in their relation with women.

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