

I. Self Explored Through Third- World Feminism

This study focuses on Prajwal Parajuly's collection of short stories *The Gurkha's Daughter* which includes stories of average Nepalese and those of Nepali origin spread from Kathmandu and Kalimpong to Gangtok and New York. The daughter of well-to-do family stealing a disintegrating father-daughter relationship which, in some form or another, addresses common topics of caste, culture, identity in our society. Primitive society establishes certain restriction and dictated certain rules over sexes, as a result, male started showing their supremacy and imposing his authority over female.

Moreover, this research looks on the exploration of the self regarding the self identity of women as depicted in Prajwal Parajuly's *The Gurkha's Daughter*. It also stresses on women's struggle for equal rights, and against the subordination of women's themselves. It explores the idea of searching position against traditional society and self by opposing any specific forms of exploitation propagated by male ideology and female submission. At the same time it highlights on the suffering of the female characters as a result of traditional gender roles which creates dichotomies between the so called masculine and feminine-masculine and feminine are all the traits that are learnt not inborn. In order to deal with the gender issues, this research adopts Third-World Feminism as the theoretical framework. It especially adopts the notion of Uma Narayan's gender essentialism and culture essentialism.

In addition to this, this research emphasizes on sifting tendency of Nepali women going through transformation themselves from the position of victimized object to the disobedient rude women. Thus, this research studies the representation of the changes image of women as depicted on Prajuly's *The Gurkha's Daughter* there by commenting on the third world women's experience and exploration of their self.

At the same time, this research makes significant contribution on two areas as critical concern. First, this study focuses on the traditional notion of patriarchy in which men only have right and its subversion along with protest of Women which ultimately subverts the traditional hierarchy between man and women. Second, it displays the connection between feminist movement and subversion of patriarchy.

As this study rises the issue of changing image of Nepalese women, it primarily uses Third-World Feminism as the theoretical framework. It follows the lead of Third-World Feminist literary critic Uma Narayan through her renowned book *Dislocating Culture: Identities, Traditions, and Third-World Feminism*. The primary objective of this study is to show the women's moment against the man which subverts the traditional notion of patriarchy. It aims to wipe out the traditional definition of women as submissive and to be exploited or dominated. It also aims to demonstrate how female consciousness and activities work in getting change.

Regarding the research question or problem, this study has focused on the writing of short story writer who has shown the transformation of the women from the victim to the rising character and the question arises: How women perceive the condition of changing in *The Gurkha's Daughter* and what they about this is the primary issue in the present research. What is the role of women in the name of culture and norms? Why does the story writer show the women as the victim of patriarchy in the case of changing? Why are women shown to revolt against patriarchy in the story? Why does the story writer show the transformation of the women from victim to the rising character? More importantly, the changing image of women that is under critical and fading satiation is focused in the research.

The hypothesis is that Parajuly's *The Gurkha's Daughter* tries to represent the changing image of women by projecting Nepali women's transformation from the

victim to the disobedient women. However, this research has its own limitation as it has very close relation with the theory of feminism. It adopts the theory of Third-World Feminism as the primary tool and it has also basically resets on the single notion “gender essentialism and culture essentialism” propounded by the literary critic Uma Narayan.

Regarding Third-World Feminism, Parajuly's *The Gurkha's Daughter* has reminded untouched. However, it has been able to secure the national and international scholarly review and criticism from multiple prospective. There was some interest in the works among academy. A handful of article appeared that discuss its status as fiction and the character of different women. One of the renowned critics ShreyaThapa in her critical essay on *The Gurkha's Daughter* asserts:

In ‘The Cleft’ a servant girl disfigurement serves as a metaphor for class distinction in a Kathmandu household. The title story recounts a Gurkha's trouble from a child touching perspective. Other tales feel over plotted: ‘A Father's Journey’ which concerns a daughter's gradual estrangement from her family, and ‘Let Sleeping Dogs lie’, narrated by a disgruntled Kalingpong shopkeeper are strangled by exposition. But in the best stories here, such as the gorgeously subtle *The Immigrants*, in which Nepali in New York bond over mo : mo dumplings and memories of whom, Parajuly gives his character room to breathe. (20)

Thapa promoted out that the girl is unable to speak in her experience. She consoles herself with tears. She is tired with traditional and cultural belief that a girl should not interrupt the decisions made by the male members of the family. She is keeping family in discipline and fulfilling her family's desire. Similarly, John Garth in his critical essay on *The Gurkha's Daughter* posits:

Manifold human weakness is exposed from this opening story onwards. The Cleft of the title refers much to caste division as to Kali's deformity. Despised but indispensable, only she seems free of the vast range of prejudices her social superiors considered their right and privilege. Meanwhile, post imperial influence gets short shrift from the Gurkhas. Some of the earlier tales resolve their propulsive frictions rather too neatly, and the sheer versatility in topic and treatment many seems scatter shot at first. But an underline proposes coalers in the second half of the collection. (12)

Women are united by the ideas that women's position in society is unequal to that of men and the society is structured in such a way as to benefit men to the political, social, and economical detriment of women. They are not independent and free to express themselves. In such social convention to raise the issue of the celebration of their right by challenging.

Similarly, paper back of review of the novel posted by 'Resplendence on 15th January', 2013, important for this project which is:

At first, the tales may leave you unsatisfied-own questions if the author did not reach the depths he could have. But after speculation it becomes apparent the wanting of more is the carefully crafted effect of realistic character who instill emotional attachments. The man behind the words ceases to exist as story after story, each character is it little girls in their old of play, young men begrudgingly accommodating extended family. (13)

In this review, it is not aware about the women-women relationship of Nepalese, which is in fact evidential in the stories. Sometime women's suppression in this

regard is due to women's misunderstanding of another woman. So there is no self-respect in the society. Taking a leaf out of such critics along with the theorist related to changing image of Nepalese women, the proposed thesis reads the dynamism of the traditional thinking of women of being submissive of the than patriarchal ideology. Regarding the same, it is customary to discuss the theory propounded by Third-World Feminist Critic, Uma Narayan, who has provided the notion of "gender essentialism" and "culture essentialism."

Uma Narayan in *Dislocating Culture: Identities, Traditions and Third-World Feminism* (1997) aims at the related notion of the nation, identity, and tradition to show how western and Third-World scholars have misrepresented Third-World culture and feminist gender. It directs a philosophical perspective on areas of ongoing interest such as nationalism, post-colonial studies and the cultural politics of debate over tradition and westernization in Third-World context. According to her, since, Western Feminism cannot locate the unique experience of Third-World cultural designations, it is invalid in such context. She argues, "Third-World cultural designations, it mimicking of western agendas." (13) She further says:

Women in western contexts might be unfamiliar with the violence against women connected to the contemporary functioning of the institutions of dowry and arranged marriages. They have no strangers to battery and violence prevalent within their own various forms of marriage and family arrangements. They are no strangers either to the sense of shame that accompanies admitting victimization, or to a multiplicity of material, social, and cultural structures that pose serious impediments to women seeking assistance or to their leaving abusive relationships. (13)

In such designation, it shows that Western Feminism cannot address different, and so called unique experiences of the Third-World women. Their continual ignorance to address the cause of dowry murders, dowry related harassments, issue relating to women's poverty, work, health, and reproduction shows that they are unable to address the social cultural experiences of Third-World societies.

For her, essential generalization of the women feminist thinking proceeds with the Western Feminist representations of the women in the Third-World contexts. She valorizes individualistic exploration of self in this context by amalgamating the core Third-World issues. She asserts:

A historical and apolitical Western feminist understandings of “Third-World tradition” continue to appear, for instance, in more contemporary work on issues such as *sati* and dowry-murder, and in discussions relating to human right-based interventions into “cultural practices” affecting Third-World women. (43)

By this, she comments on Western Feminists on the ground of their colonialist stance with respect to their representations of Third-World culture, traditions and problems. Her case study of *sati* and dowry murder is based on vicious history and unique experiences of the Third-World countries especially that of South Asian Countries.

Similarly, she in her essay, “Essence of Culture and Sense of History,” draws a parallel study between gender essentialism and culture essentialism. She points out some of common feature of essentialist pictures of culture. According to her “culture essentialism is detrimental to feminist agendas,” and therefore she suggests strategy for its avoidance. (86) Gender essentialism proceeds to assume and construct sharp binaries about the qualities, abilities, or locations of “men” and “women” whereas

cultural essentialism assumes and construct sharp binaries between “western culture” or “non-Western cultures”. She maintains:

Gender essentialism often conflates socially dominant cultural norms with the cultural values and practices of a culture. While gender essentialism often equates the problems, interests and locations of some socially domination groups of men and women with those of “all men” and “all women”. Cultural essentialism equates the values, world views, and practices of some socially dominant groups with those of “all member of a culture.” (88)

In her analysis, double colonization of women under imperial conditions entails the relegate status of the Third-World women’s rights and equality. Their victim is rather caused by consciousness. She hints that imperial ideology, native and foreign patriarchal are three causes which fosters the everlasting domination, and suppression of the Third-World women.

To wrap up, the Third-World Feminism is such a challenging domain, which criticizes the dominating, essentializing, coercive, and denigrating ethos of western feminism and the Third-World male culture. Third-World Feminism tries to explore female individuality by opposing any specific forms of exploration propagated by triple domination: imperial ideology, western patriarchy, and native patriarchy. In this context Parajuly’s *The Gurkha's Daughter* is significant for Third-World feminist studies. It represents women’s protagonist as women, who explore themselves and individuality by opposing males norms and creates a certain level of strong anger and madness to violate the existing norms of patriarchy.

II. Exploration of Self in Prajuly's *The Gurkha's Daughter*

This research analyzes Prajuly's collection of short stories *The Gurkha's Daughter* in the light of Third-World Feminism thereby exploring self of the women. The term "Third-World Feminism" designates the experiences of the Third-World Women that is quite contrary to the experience of western women. Third-World Feminism emerged in the early 1990s thereby challenging the essentialist definitions of femininity of western feminism.

The focus of this study is on a theory called Third-World Feminism. It studies the biases, and prejudices of the ethnocentric orientation of the Western Feminism. It comments on Western Feminism's ignorance and negligence of the different experiences of the women from Third-World Countries.

Prajuly's *The Gurkhas' Daughter* ventures breakdown of the women's psychological and mental state amidst the fault line of patriarchy supported by females themselves. Women's suffering of widowhood contributes to degenerate her psychosis. In this context, the present research studies Third-World women's suppression through native patriarchy, thereby, analyzes the exploration of woman's widowhood in relation to Third-World women.

Woman is portrayed, not as a widow accepting of her fate but as an intermittently angry, resentful woman who interrogates all the injustices in her life. Woman addresses the numerous restrictions experienced in the life of a Nepali Hindu widow and is distinctly Modernist in its exploration of psychological motivations of characters. At that movement, she compares herself with wasteland in this manner:

I am still a widow Sarita, Parvati said." I am a Nepali widow. I get discriminated against. You'll see that when we reach the Birtamod I won't be allowed to take part in any of the rituals. The world looks at

us widow differently. When we haven't been able to give birth, the stigma we face only becomes worse. I look at the color *potey* you wear around your neck and thickness of your *sindoor*, and I get jealous. I have even stopped celebrating *Teez*. Why would I do that? I am widow, you see.” (29)

She merely become as puppet in the society. The strife between aunt and niece is vital in this case. Though she is less suppressed by males in patriarchal system, the female subordination has become a dehumanizing effect in the Indian society. The women are suffering from non- representation, misrepresentation and under-representation in patriarchal society.

The artist subverts the conventional belief regarding widowhood and treats it as a matter of celebration bringing it in the foreground of her canvas. First everyone dislikes widow but since she is graceful and loving to her aunt, she comes to support her aunt allowing to keep a young widow at their home. In this situation, they are just making her an inferior status. She compares herself with second-rate who is going to be forfeited in the society. She says: “Do you ever know who I am talking about, you foolish girl?’ Parvati gently hit the servant's hand. Yes your mother 'No my mother, but my mother-in law. Your name is Kaali, you dark girl, and your brain is....” (3)

Woman is portrayed as not averse to receiving romantic attention from Male and she creates possibilities for romantic moments as well. Following the family's discovery of Male's growing attraction for her, she has to leave his household but because of a combination of difficult circumstances, she is obliged to take shelter and travel with. However, she remains committed to Boy, and when that man finally encounters her in her travels and proposes the boys for marriage, she accepts his love

and respect but spares him the social censure of marrying a widow. She offers to engage herself in one of his philanthropic missions instead. At that moment, she compares herself with the drinking tea:

“Why go to school?” Parvati looked straight at Kaali Look, I am high - school pass, and yet I stay at home doing nothing. You need not go to school. Learn the basics from me. Show some initiative. Bring your notebook and pencil when I am free. But why would you? You're too busy running around Battisputalli with the neighborhood children too busy imagining what a beauty you will turn into after the surgery. Remember, the surgery only takes place after four years, and I shall take into account every misbehavior of yours before I decide on it.”(6)

Parvati is quite the opposite of the generally voiceless and acquiescent traditional Nepali widow. She comes across as almost malevolent as she refrains from pouring the water that will help her *soy*, friend, wash off from her face the soap and excess *sindoor*- the red powder, worn on the parting, that is the most explicit traditional marker of marriage for Hindus . As the bewildered friend pleads for the water with eyes closed, the reader sees an apparently wicked smile flicker over Parvati's face, but this, of course, could be more than pleasure that Parvati derives from her friend's pain. Inhabiting a space where all things desirable are withheld from her, despite her youth and remarkable beauty, this gesture could be read as one of Parvati's first attempts to draw the pampered wife into that unredeemed zone of denial that was the widow's reality. It is as significant element for widow's identity and celebrates power of female body and sensual and sexual joy of women's experience.

Males sometimes glorify female by comparing her with other abstract thing like flower. They give the false notion of beauty and delicacy to the female and the women are considered to be shy, naïve and beautiful. Males keep relationship with widows but they do not marry them. It is indeed a great taboo in the society. Girl occupies the center of the frame, while Parvati is positioned to her side. The extract makes us focus on the easy mobility of girl's fingers as she quickly soaps and rinses her face, though Parvati's gestures are deliberately presented as slow and meditative, drawing the witness's gaze towards her face and its expressions. It is also noteworthy that girls' face is often covered in this part while we are never allowed to lose sight of Parvati's. Thus even as the framing of the act situates the privileged wife at the center, it is Parvati, one of the peripheral figures in the prospect, who ultimately commands our attention through her expressions and temporary act of denial. In such context, she questions herself with consideration of her widow's identity. Her friend and aunt's carelessness about her freedom let her meditate upon the search of herself. She observes:

This wasn't his twelve-year-old girl speaking. The voice wasn't hers/his little girl was talking like a women who had matured, gained perspective and had realized her sex held a secondary place in her community. He had never bought her up that way. Man or women, girl or boy they were all equal, and that's what he had taught her. Her was aught her. He was about gently tell her that she did have Mua for company. (77)

Being furious is such a humiliating and depressing situation, she wishes to break the conspirators against her freedom. There are, however, other instances in which if not woman, then the male himself calls for a crossover into the space of the widow. Thus,

the picnic parts in *The Gurkha's Daughter*, in which woman swings and girl pushes the swing, significantly picturing woman whose feet rise progressively farther from the ground as she swings. In a relationship in which there will be no physical consummation, Parajuly foreshadows woman's emotional and imaginative transgression through the shot of her feet leaving the solid realm of the real. In contrast, involving Woman and Male clearly takes the viewer into the area of physical passion that the characters will move beyond the prescriptive boundaries of a socially-sanctioned love or existence. She collects distressing experience and even pities her aunt that they even do not know what is happening inside her heart. They are very indifferent and careless toward her misery; basically woman feels:

She had heard stories of rape and murder, of soldiers behaving worse than barbarians. Everyone mad. Some said the Bhutanese government, aware of the going-on in the army, had asked the soldiers not to use violence when escorting the Nepali-speaking people out of their houses and out of the country. And now while the soldiers scrutinized her body, she feared the worst. (155)

She experiences prejudiced, marginalized, and superimposed behavior from everyone. Yet, if we go back to my earlier point, exactly how does the picnic turns encourage a crossover into the space inhabited by the widow, point to the sharp difficulties in communication between a wife and a widow. Woman and Male did not know each other before so there is no question of a separation. It is beyond the simple meaning of longing for union between friends (or lovers) temporarily separated.

The novel focused on woman's desire that remains largely unspoken and unrealized due to the constraints of her household; because of Male's hasty departure without letting woman know; and because of woman's own sense of commitment to

the society. Just as Parajuly uses the swing to bring together the transgressive desires of woman, he also uses the refrain to evoke possibilities of communication between women (such as woman) who are thwarted and repressed in a normative culture. It shows that she is unhappy with the traditional norms and values.

The concept of imbrications is very much fascinating in this regard. The creation of icon through the imbrications of race and gender forms the Third-World women's identity, which is inappropriate. In this hybrid space, there is the formation of identity, which is arranged in an overlapping manner and there is a chance of subsuming Western notions. Suleri thinks that "Radical subjectivity" frequently translates into a low-grade romanticism that cannot recognize its discursive status. In this context, she opines:

When feminism turns to lived experiences as an alternative mode of radical subjectivity, it only rehearses the objectification of its proper subject. While lived experience can hardly be discounted as a critical resources for an apprehension of the gendering of race, neither should such data serve as the evacuating principle for both historical and theoretical contexts alike. (761)

She analyzes that structures of racial body and theoretical interventions becomes minimal into the category of lived experiences. According to her, the body serves as testimony of lived experience. The very body receives the sufficient questions from different perspectives on the dialogue between race and gender.

She realizes that hitherto reality is Eurocentric and patriarchal, which cannot represent disparate cultural and ethnic realities. Therefore, she advocates for the radical feminism which can be able to provide an alternative perspectives. The very

alternative strategy can be a radical strategy thereby responding the situated experiences. She asserts:

[. . .] If realism is the Eurocentric and patriarchal of adjudicating between disparate cultural and ethnic realities, then it is surely the task of radical feminism to provide an alternative perspective. In the vociferous discourse that such a task has produced, however, the question of alter nativism is all too greatly subsumed either into the radical strategies that are designed to dedicate the course of situated experience, or into the methodological imperative that impel a work related to Woman, Native, Other such as bell Hooke's.(763-764)

In such context, we see Third-World Feminism as radical feminism, which provides an alternative perspective representing different disparate cultural ethnic realities.

That is why, it is inclusive and egalitarian activities to raise the different socio-cultural realities of the then marginalized Third-World Women.

In her book, *The Rhetoric of India* (1992), she has observed the function of narrative has become a great issue in the Third-World view point, because as a tool it let them to be ruled for a long ages. In this regard, she observes:

The narrative of empire do not match merely “mess” with colonial subject, but are in themselves encoded with a dubiety that requires the function of intransigence to protect the myth of colonial authority. This absence of authority is most readily discernible in the colonial will to cultural descriptions, which demonstrate an anxious impulse to insist that colonized peoples can indeed be rendered interpretable within the language of the colonizer. (7)

Her analysis of narrative of empire is equally important for Third-World Feminism. Third-World Feminism avoids myth of Western Feminism like avoiding the myth of colonial authority. Such absence of authority entails cultural descriptions of the history and heritage of Third-World scenario.

If contextualized within the specific concerns of *The Gurkha's Daughter* itself, the refrain calls for fullness of dialogue between the wife and the widow; between Nepali women who occupy two distinctly different spaces within the socio-cultural matrix, one replete with privileges while the other merely indicating deprivation. And yet, through its third verse, quoted and translated above, the song also adumbrates the rift between woman and male. Woman experiences women who comes nearby her and suggests:

She was beautiful, young and vulnerable. She had a child whose father was now her to be seen. Her father, the only male member in the family, had failing eyesight and could barely hear. She attracted more attention than any other woman at camp. In the beginning, she realized it. It made her feel power full .Her pride, soon occurred to her, and had been misplaced. It wasn't her beauty that attracted the men as much as it was helplessness. (161)

In this way, her aunt and her allies begin to send relatives to scare or threaten her. They induce her to surrender and subsume with the male power of Male. Even their behavior changes a lot for her. She feels that her aunt and friends make fun about her. They looked at her very strangely as if to taunt her. There are series of accusation on her part caused by her denial of the care.

Within the picnic scenes of *The Gurkha's Daughter* itself, the dialogue solidifies for the reader. Prajuly's concerns about charting the progressive increase in

women's rights in early-twentieth century Nepali. Things that the characters talk about include woman's vocalized interest in attending meetings of nationalist protest; her mention of the radical Bengali activist. Male's, albeit sarcastic, reference to both the cessation of *satidaha* and introduction of widow remarriage. (15) The above moments in the dialogue also substantiate that the use of Parajuly's refrain in this sequence connotes more than just a parting and re-union between any two people and is one of 's endear Parajuly's to have is to re-think the traditional space of the widow in Nepali culture as:

It is in its unreserved exploration of sexuality, Parajuly uses binoculars (field glasses) as a connotative device. Her alienation and frustration to gaze on the streets of Birtamode,(16) but their particular significance is that they provide sporadic visual pleasure to the housewife.(17) In contrast, by having woman at her window use binoculars to search frantically for signs of sexual intimacy in woman and Male's room, Parajuly recharges this sign not only to underscore the severe limitations in the widow's existence, but to also make clear that Bengali society has moved to a point where a serious and unreserved addressing of her (repressed) sexuality is in order.(18)

The critic Ranju Gurung explicitly depicts passion between the two characters, woman again drags her dead husband into her conversation with Male. As she deliberately smears his shirt with the *sindoor* from *Kalighat* (20) that he has accidentally gotten on her forehead during an embrace, he chides her affectionately because it will be difficult to erase the red powder. In response, she replied in this manner,

Is it possible that you will meet with me” [the Bengali word *songo-* “meet” is not an exact equivalent for this-is alternately translatable as “keep company with me”] but leave no sign? Don’t you see, so long ago, I kept company with [or “was united with”] [my husband] who is dead and a ghost, and yet, for all these years, I bear with me that sign” [or “mark?”] (21).

But of course, within the context of early-twentieth century Nepali masculinity culture, the two predicaments are not comparable. In general the agents or even more passive elements of such a culture would facilitate Male’s erasing of the “sign” of his illicit involvement with woman but would unrelentingly uphold the necessity of her austere existence, which signified woman’s widowhood until her death. Even as, she determinedly “marks” Male with the “sign” of their passion. In the cultural context of late-nineteenth and early-twentieth century Bengal, her widowhood has always already won over that what might enter her present or future life.

Once again, she deliberately introduces the dead husband into a context charged with intimacy. However, what is more interesting is that through this act, she seems to forestall the possibility of passion between herself and Male, almost instinctively guarding against any future disillusionment when Hindu society itself would stand against it.

Other than through the character woman, as a critic Julia Rigg uses different strategies to juxtapose romance/passion in the widow’s life with death. Once they are in *Kashi*, for instance, talk about a child between woman and Male (even though the two are talking at cross purposes: Rigg brings Binodini’s face as she seems to block out the signifiers of death all around her on this burning ghat (a bank of the Ganges where bodies are cremated). In quick contrast, the shots of woman’s face convey

beautifully the duality of his experience of bringing bad news and the unexpected pleasure of seeing woman. What is also noteworthy about this sequence is that although it's very close to the corpse as he stares at Gita, the body of the dead widow is always kept out of frame during the exchange of glances. This invisibility yet proximity of death in a late sequence of *The Gurkha's Daughter* underscores once again for the reader that the possibility of romance in a widow's life is framed by obstacles that are not always explicit. In such context, she feels quite frightened with mixed aim of revenge and fear. Everyone sees her sexually passionate eyes. She narrates:

This wasn't his twelve-year-old girl speaking. The voice wasn't hers. His little girl was talking like a woman who had matured, gained perceptive and had realized her sex held a secondary place in her community. He had never bought her up that way. Man or woman, girl or boy they were all equal, and that's what he had taught her. Her was aught her. He was about gently tell her that she did have Mua for company. (77)

When Mua finally proposes marriage, Pooja, is intermittently lit up by funeral pyres, one of which happens to be that of the widow whose death Pooja has recently witnessed. This is evident to the witness because the red shawl that had covered the body of the dying widow is now worn by another widow who limps around the funeral pyre, possibly in hopes of getting exactly such discarded items before the body is set on fire. The Indian viewer understands that the red shawl is used, in both cases, only for purposes of providing warmth; it is not appropriate attire for the Hindu widow. It is supremely ironic that Pooja had previously, asked Mau if he would buy her a red shawl that she liked. Mau expressed his disapproval, red being associated

with brides in the Hindu context and white with widows. It signifies the utter futility of such desire as Pooja's by using a red shawl to cover the body of an unconscious widow about to exit life or by transferring it to the body of another aged widow whose existence seems to revolve around seeking disposable goods around funeral pyres. No more an object of desire, the red shawl finally figures as shroud for bodies marked by deprivation.

As *The Gurkha's Daughter* draws to its end, it is no longer the specter of the long-dead husband that Pooja drags into moments marked by passion or the possibility of passion. Critic Rigg focuses squarely on the corpse of the widow itself, the raw reality of the female body that has lived and died in deprivation, something Pooja must look at up close, as ominous as that may be to her. For it is not so much her understanding of the *cause* (i.e. the dead masculine that lives to haunt), but her confrontation of the female body that bears the *effects* (i.e. herself and others similar to herself) that moves her towards validating passion all throughout the film and at its end. Such an understanding enables her to reject the confines of the domestic realm in which she had largely been situated.

Thus, even as he portrays her as someone who is fully cognizant of the odds stacked against her, in transferring Pooja's story in the early-twenty first century, when feminist struggles have left and leave their mark in most world cultures, Critic presents this protagonist as willing and able to manipulate the "immobility" of the "mark" that is her widowhood. Looking at how such social commentary works in fiction novel, Ella Shohat and Robert Stam draw on a Bakhtinian concept of art and discuss the ways novel is "social" precisely because it is a "historically situated 'utterance'" communicated by one subject(s) to others in a particular historical moment. They argue that with novel, what is more important than its representation of

a “preexisting truth or reality” is that it is “an act of contextualized interlocution between socially situated.” (180) In much of his work, critic Rigg tellingly locates his characters within the context of “a historically situated ‘utterance’” rather than demonstrate “fidelity to a preexisting truth or reality.” (24) Furthermore, he opines:

Uma Narayan is clearly not interested in upholding the value of patriarchal constructs that prove to be generally constrictive or detrimental to women. [26] That Narayan makes Pooja “use” her widowhood to gain erotic pleasure illustrates Benjamin’s concept of “a shattering of tradition.” In a similar kind of critique, Shohat and Stam note that in Third-World novelist simply “the exaltation of the national provides no criteria for distinguishing what is worth retaining in the ‘national tradition.’” A sentimental defense of patriarchal social institutions simply because they are ‘ours’ can hardly be seen as emancipator. (286)

However, it is more than an aspect of Nepali and Hindu cultural tradition that Third-World theorists challenge by giving Pooja this kind of subversive agency in this novel. It is quite likely that they also attempt to reverse broad global perceptions about the Indian widow, as they mentioned earlier. Not only does Indian culture have traditional perspectives on widowhood, but an international perspective often objectifies Third-World Women as well. In addition, theorists also have to deal with the objectification that characterizes the international culture of mediated ritual. Rey Chow in *Primitive Passions* has taken up this problem at length, understanding that non-Western. Chow writes:

What is needed, after the ethical polemic of Saïd’s *Orientalism* is understood, is the much more difficult task of investigating how

rituality operates in the postcolonial politics of non-Western cultures besides the subjection to passive spectacle that critics of Orientalism argue What does it mean for non-Western intellectuals to live as “subjects” and “agents” in the age of ‘the world as exhibition?’ (13)

Looking back to Edward Said, Chow understands that the East is *not* just a spectacle but also involved in the “dialectic of seeing” (13). Here we are, of course, reminded of passages in *Orientalism*. In one such passage, as he discusses Arab literature, Said speaks of how a literary text might combat Orientalist objectification:

Its force is not that it is Arab, or French, or English; its force is in the power and vitality of words that, to mix in Flaubert’s metaphor from *La Tentation de Saint Antoine*, tip the idols out of the Orientalists’ arms and make them drop those great paralytic children—which are their ideas of the Orient—that attempt to pass for the Orient. (291)

Although Said, here, speaks of a literary text (somewhat than a text), again his argument is that the East has its own agency, its own “dialectic of sighted.”

She is determined to rebel rather than be docile follower of social values established by male culture. She thinks that a widow should choose disaster than compliance. According to her, self-confidence is not a subject of buy or sell. It should be achieved through struggle. In her case, the very struggle leads her to psychosis. But she thinks that widows are hegemonized about their inferiority. So, the critic wants to convey the message regarding widow’s identity.

The critic Trinh of such objectification is always present in *The Gurkha's Daughter*, particularly with its parallel narrative of other widows’ lives and the possibility of what Pooja would become in the absence of her dynamism. Yet Trinh

also unhesitatingly provides a new or alternative representation of the Bengali widow, one that foregrounds her desire for pleasure rather than her submissiveness to social forces that work to efface that pleasure. Further, he brings us Binodini's "exploitation" of the *static* aspects of Hindu widowhood. Pooja opens up for question any single or dominant world perception of a Bengali widow. Pooja refuses to be an "immobile" object, positioned and restrained by Hindu orthodoxy, or the kind of widow who according to the Western ethnographic gaze needs some form of redemption. Instead, she is ready to reverse and re-write her own given predicament as well as to some extent that of others in a similar situation. She narrates:

She was beautiful, young and vulnerable. She had a child whose father was now her to be seen. Her father, the only male member in the family, had failing eyesight and could barely hear. She attracted more attention than any other woman at camp. In the beginning, she realized it. It made her feel powerful. Her pride, soon occurred to her, had been misplaced. It wasn't her beauty that attracted the men as much as it was helplessness. (161)

Her resistance and revenge is so wholesome she is determined to give more torment and agony in their lives. She satisfied herself with such act. By this act, she is being sadistic and masochistic at the same time. She torments herself so that others can feel the torment and ill environment. She finds herself in the situation of self-destruction.

After her saying, he becomes furious and forward his step to control her. But she revolts him. She is ready to ignore him but he flees from there with constant fear and intimidation. Then triumphantly she replies, "I do not know what bother you. What more have you to lose?" She shut the door of the carriage, and asked the coachman to drive her to the railway station (207).

The text of woman's letter conflates nationalist imperatives with issues of urgent importance for women. It is difficult to not hear in it a sub-text: Bengali anguish over partitioning of land; warnings against native (individual) schisms; calls for unity and a militant spirit; also a marked patriotism, particularly in the repeated use of the word country. However, despite its mammoth and devastating economic and political effects, in this letter, colonialism is used as a springboard to move to issues that affect Bengali women's everyday lives in a more immediate sense. In prioritizing the female quotidian realm over the colonial predicament, critic Judith Butler effects yet another reversal in *The Ghurkha's Daughter*. Even though the national political conversation, especially as filtered through the character of Bihari, remains a persistent strain in the film, it is situated as peripheral to women's lives. (38) As Bulter adeptly shifts from the discourse around colonialism to the specific context of women's lives. Regarding the emergence of the various to feminism as the "Third-World Feminism" the critic Judith Butler asserts:

The political assumption that there must be a universal basis for feminism one which must be found in an identity assumed to exist cross-culturally, often accompanies the notion that the oppression of widow has some singular form discernible in the universe or hegemonic structure of patriarch or masculine domination. The notion of a universal patriarchy has been widely criticized in recent years its failure to account for the working of gender oppression in the concrete culture context in which it exist. [...] that form of feminist theorizing has come under critic appropriate non-western culture to support highly western notion of oppression but because they tend so well to construct a "Third World" or even an 'Orient' in which gender,

oppression is subtly explained as symptomatic of an essential, on-western barbarism. (6)

Defining Third-World Widow in terms of their problems of their achievement in relation to an imagined free white liberal democracy, Political poetry by men remains stranded amidst the struggles for power among male groups. In condemning U.S. imperialism or the Chilean junta the poet can claim to speak for the oppressed while remaining, as male, part of a system of sexual oppression. The enemy is always outside the self and the struggle somewhere else.

Critic Rituparno, opines that what Binodini speaks of is better interpreted and understood as 'space'. He did not specify what this space signified as he wants to leave this interpretation open for the viewer to decide. For me this space is freedom. A woman like Badi, questioning herself, her identity, relationships and the nature of her whole existence finds no socially sanctioned spaces in which to live. In Parajuly's ending, in order for her to be able to return to social life she must lose her sense of passion and thirst for life, which is perhaps what Tagore's regret. But in having Badi disappear, Rituparna is making a statement not only about the state of society in the early twentieth century but also commenting on contemporary society. Women can be independent, they can find this 'space' but it means breaking free of restrictive and unitary homogenous identities. At last, Badi finds her identity and she declares:

I didn't say a word in defense of my best friend's monstrosity and instead conjured a memory of what she and I had indulged in the day before Secret .Would Appa be angry if he found out? Aamaa would be petrified. She had warned me count-less times that eating what had touched someone else's mouth would cause boils all over my face. It was even worse then double dipping a samosa. I'd get both my ears

pulled. And she'd complain to Gita's mother, who could be a terror.

Gurang Badi sometimes even beat Gita with her special stick, a Gauri .

(295)

By talking about the society, he is referring to the custom, where there is the prevalence of male culture. A male is discounted for his every vile behavior, whereas a widow is not. In this discount of male behavior, even widows like Woman's aunt support and play with her own niece's life. In the eyes of law, it is considered illegal, but again being backed up by his position, a man like Male would definitely control the authority. In this context, a widow is sizzled within the backdrop of male patriarchy.

This haunted memory of the past follows her everywhere. Though she wants new life, she cannot begin it because of her haunted memory of the past and sense of revenge. She completely wants to forget the past to lead a new life but cannot do so. She describes, "That is all I ask, and forget everything else"(296). Within her great aspiration for freedom, she becomes a victim of the past.

Woman becomes the victim of the patriarchal system. Woman tries her best to oppose the proposal of marriage. This resistance is the very source of exploration of her identity. Then her opposition of her marriage takes the big shape of revenge. These sorts of resistance to male ethos are severely utilized by her.

As *The Gurkha's Daughter* draws to its end, it is no longer the specter of the long-dead husband that widow drags into moments marked by passion or the possibility of passion. Critic Rigg focuses squarely on the corpse of the widow itself, the raw reality of the female body that has lived and died in deprivation, something woman must look at up close, as ominous as that may be to her. For it is not so much her understanding of the *cause* (i.e. the dead masculine that lives to haunt), but her

confrontation of the female body that bears the *effects* (i.e. herself and others similar to herself) that moves her towards validating passion all throughout the film and at its end. Such an understanding enables her to reject the confines of the domestic realm in which she had largely been situated.

Thus, even as he portrays her as someone who is fully cognizant of the odds stacked against her, in transferring woman's story in the early-twenty first century, when feminist struggles have left and leave their mark in most world cultures, Critic presents this protagonist as willing and able to manipulate the "immobility" of the "mark" that is her widowhood. Looking at how such social commentary works in fiction novel, Ella Shohat and Robert Stam draw on a Bakhtinian concept of art and discuss the ways novel is "social" precisely because it is a "historically situated 'utterance'" communicated by one subject(s) to others in a particular historical moment. They argue that with novel, what is more important than its representation of a "preexisting truth or reality" is that it is "an act of contextualized interlocation between socially situated" (Shohat and Stam 1994, 180). In much of his work, critic Rigg tellingly locates his characters within the context of "a historically situated 'utterance'" rather than demonstrate "fidelity to a preexisting truth or reality"[24]. For instance, in the same carriage part that he discussed earlier, long before their arrival in *Koshi*, Sarita tells Mahendra that she left home for *Kalighat* saying, "[Today] is my husband's death day. [25] For the first time, I have been able to take advantage of my widowhood" (25).

Uma Narayan is clearly not interested in upholding the value of patriarchal constructs that prove to be generally constrictive or detrimental to women. [26] That Narayan makes woman "use" her widowhood to gain erotic pleasure illustrates Benjamin's concept of "a shattering of tradition." In a similar kind of critique, Shohat

and Stamnote that in Third World novelist simply “the exaltation of the national provides no criteria for distinguishing what is worth retaining in the ‘national tradition.’” A sentimental defense of patriarchal social institutions simply because they are ‘ours’ can hardly be seen as emancipatory” (1994, 286) [27].

However, it is more than an aspect of Nepali and Hindu cultural tradition that Third World theorists challenge by giving woman this kind of subversive agency in this short. It is quite likely that they also attempts to reverse broad global perceptions about the Indian widow, as they mentioned earlier. Not only does Indian culture have traditional perspectives on widowhood, but an international perspective often objectifies third world women as well. In addition, theorists also have to deal with the objectification that characterizes the international culture of mediated visibility. Rey Chow in *Primitive Passions* has taken up this problem at length, understanding that non-Western. Chow writes:

What is needed, after the ethical polemic of Saïd’s *Orientalism* is understood, is the much more difficult task of investigating how visibility operates in the postcolonial politics of non-Western cultures besides the subjection to passive spectacle that critics of orientalism argue What does it mean for non-Western intellectuals to live as “subjects” and “agents” in the age of ‘the world as exhibition?’ (13) [28].

Looking back to Edward Said, Chow understands that the East is *not* just a spectacle but also involved in the “dialectic of seeing” (1995, 13). Here we are, of course, reminded of passages in *Orientalism*. In one such passage, as he discusses Arab literature, Saïd speaks of how a literary text might combat orientalist objectification:

Its force is not that it is Arab, or French, or English; its force is in the power and vitality of words that, to mix in Flaubert's metaphor from *La Tentation de Saint Antoine*, tip the idols out of the Orientalists' arms and make them drop those great paralytic children—which are their ideas of the Orient—that attempt to pass for the Orient. (291) [29].

Although Saïd, here, speaks of a literary text (somewhat than a text), again his argument is that the East has its own agency, its own “dialectic of sighted.”

As such woman with the help of her body, cultural roles and act of remaining silent or sobbing not only challenges the nation of patriarchy which is prevalent in our society but also seeks widow's identity by mocking the male who treat widow according to their need and desire. Hence, woman seems to be advocating for the freedom and independent identity of widow in the society. She revolts against man who is only sexual passion to her. She says:

What have you done? Mean and cowardly, a worthless creature is what you are. Not only are you incapable of giving your love, you are incompetent as well in discharging your obligations. In the midst of all this you are also giving me a bad name. (181)

She is determined to rebel rather than be docile follower of social values established by male culture. She thinks that a widow should choose disaster than compliance. According to her, self-confidence is not a subject of buy or sell. It should be achieved through struggle. In her case, the very struggle leads her to psychosis. But she thinks that widows are hegemonized about their inferiority. So the critic wants to convey the message regarding widow's identity.

The critic Trinh of such objectification is always present in *The Gurkha's Daughter*, particularly with its parallel narrative of other widows' lives and the possibility of what woman would become in the absence of her dynamism. Yet Trinh also unhesitatingly provides a new or alternative representation of the Bengali widow, one that foregrounds her desire for pleasure rather than her submissiveness to social forces that work to efface that pleasure. Further, he brings us women's "exploitation" of the *static* aspects of Hindu widowhood. Widow woman opens up for question any single or dominant world perception of a Nepali widow. Woman refuses to be an "immobile" object, positioned and restrained by Hindu orthodoxy, or the kind of widow who according to the Western ethnographic gaze needs some form of redemption. Instead, she is ready to reverse and re-write her own given predicament as well as to some extent that of others in a similar situation. She says:

Sarita spoke in a firm voice, "If you wished you could have stopped me. I do admit that shamelessly may love me, but he is so foolishly blind that he does not really know me. I have a feeling that you came to understand me. There was also a time when you had some respect for me. Is it or not true?"(187)

Her resistance and revenge is so wholesome she is determined to give more torment and agony in their lives. She satisfied herself with such act. By this act, she is being sadistic and masochistic at the same time. She torments herself so that others can feel the torment and ill environment. She finds herself in the situation of self-destruction.

It is not surprising that Sarita's last letter to Parawati, delivered to the latter by , after her disappearance from *Darjaling*, [31] urges she to conceptualize a world beyond the interiors of the second floor of Darjaling Street—those domestic spaces encompassing kitchen, half-eaten food, courtyard, and shutters in which the two had

pledged friendship to each other. But of course, this ruptured their world, leaving their little “country,” as widow calls it,[32] in pieces. Widow reminds Kali to look further than that, that once she stood on the banks in *river*, she understood that there was a world beyond the interiority of Darjaling Street.

Critic Julia Rigg foregrounds once again woman’s awareness of India’s (and, in particular, Bengal’s) political predicament. For in the letter to Kali, Binod warns Asha of the British Viceroy Lord Curzon’s plan for the Partition of Nepali. (This would separate the eastern part of Neapli, from the province itself, and add it to Assam) [33]. If put into effect, woman and Asha would live in different “countries,” because, it is to be assumed, the former would no longer be in the vicinity of Kathmandu, located in the western section of Bhutan.[34] To recapitulate the relegation of the Hindu widow to prescribed social spaces, devoid of the possibility of passion, not only intensified widow woman’s desire but also caused the rift with her soy, Kali.

However, she shows how the position of the female subject in early-twentieth century Bengal was just determined by a national patriarchal vision. For the rupture in the bond between her and Kali seems deeper and more ominous to Widow because now, there also looms the possibility of a permanent geographical hiatus between them.

The internalized ethos of male culture is evidential in a widow’s psyche. They are rigorously submitted to male patriarchal culture. women experiences a widow who comes nearby her and suggests:

She rediscovered her past linkages with rural life. She tried to persuade herself that she would find peace at last in the tree shaded village grove away from the scarred memories of her life in the city. Looking at the

vast fellow land scorched by the summer sun, she wanted to forget the past and so find an anchor at a quiet corner in the village after her storm-tossed life. A passing mango grove, profusely blossoming brought home her the blame expectation of peace and quiet. She was trying to come to term with her coming rural existence. She would go back old life and live like other village women. (199)

She compares herself with the villager woman, and find completely different. She feels her beauty of the past, dream like memories in village and so on. It does not give her solace because such a widow is changed into a murderer and an inhuman and cruel being. She even becomes desperate when her friend gets a letter of threat of ultimatum from Male.

Yet, just as Kali, by asking if woman has left any address behind, remains open to the possibility of communication with her, woman in this last letter to her *soi* suggests to Kali that they should move beyond their sense of insults, sadness, and deprivation that they both had felt, confined within the (prescribed) women's spaces of Darjipara Street. For, if situated in their potentially separate[d] "countries," they still focused on these incidents, then they already could have lost their battle to Lord Curzon. If, however, they looked at the "country within" and stood by their pledge of eternal friendship to each other, it would be impossible for Lord Curzon to teach them a lesson.

At the close of *The Gurkha's Daughter* then, Rani Ray looks to the solidarity of women not only as a force against the stipulations and injustices of Hindu patriarchy but as a shield against the divisive strategies. Woman writes to Sarita that The Mahabharata says that Abhimanyu grew to be a considerable warrior in his mother's womb, and the child Sarita carries bathed everyday in the Ganges with her

(during Sarita's stay in Bhutan). The implication is clear that blessed by the sacred waters of the river, Sarita's child could grow up to be a warrior, a fighter undeterred. Rani Ray changes fluidly between concepts of threatened geo-political spaces and empowering women's spaces at the end of *The Gurkha's Daughter* as widow concludes her letter, pleading with Sarita not to keep her child confined to the interiority of Darjipara Street, whether it is a boy or a girl. She replies trenchantly to the extremity of Male. She says:

You may not me but we are not unrelated. Your mother is a daughter of this village, and I am a sort of an aunt of hers. May I ask you, what has gone wrong with you? You have a wife at home, your mother is still alive, and yet you have chosen to carry on in this mad shameless manner. How can you ever show your face to your people. (206)

After her saying, he becomes furious and forward his step to control her. But she revolts him. She is ready to ignore him but he flees from there with constant fear and intimidation. Then triumphantly she replies, "I do not know what bother you. What more have you to lose?" She shut the door of the carriage, and asked the coachman to drive her to the railway station (207).

The text of woman's letter conflates nationalist imperatives with issues of urgent importance for women. It is difficult to not hear in it a sub-text: Nepali anguish over partitioning of land; warnings against native (individual) schisms; calls for unity and a militant spirit; also a marked patriotism, particularly in the repeated use of the word country. However, despite its mammoth and devastating economic and political effects, in this letter, colonialism is used as a springboard to move to issues that affect Bengali women's everyday lives in a more immediate sense. In prioritizing the female quotidian realm over the colonial predicament, critic Judith Butler effects yet another

reversal in *The Gurkha's Daughter*. Even though the national political conversation, especially as filtered through the character of Bihari, remains a persistent strain, it is situated as peripheral to Sarita's lives.[38] As Butler adeptly shifts from the discourse around colonialism to the specific context of women's lives. Regarding the emergence of the various to feminism as the "Third World Feminism" the critic Judith Butler says:

The political assumption that there must be a universal basis for feminism one which must be found in an identity assumed to exist cross-culturally, often accompanies the notion that the oppression of widow has some singular form discernible in the universe or hegemonic structure of patriarchy or masculine domination. The notion of a universal patriarchy has been widely criticized in recent years its failure to account for the working of gender oppression in the concrete culture context in which it exist. [...] that form of feminist theorizing has come under critique appropriate non-western culture to support highly western notions of oppression but because they tend so well to construct a 'Third World' or even an 'Orient' in which gender oppression is subtly explained as symptomatic of an essential, non-western barbarism. (6)

Defining Third World Widow in terms of their problems of their achievement in relation to an imagined free white liberal democracy, Political poetry by men remains stranded amidst the struggles for power among male groups. In condemning U.S. imperialism or the Chilean junta the poet can claim to speak for the oppressed while remaining, as male, part of a system of sexual oppression. The enemy is always outside the self and the struggle somewhere else.

As a committed feminist, theorist understands how historically such “political” conversations have taken precedence over discussion of the difficulties of widows’ daily lives. (This is not to minimize the importance of such “political” conversations or see the two issues as necessarily mutually exclusive). In this novel, in a final reversal at the end, we see that Curzon’s territorialism is subordinated to Kali’s vision of *desh*/country as suggested to Sarita. She feels:

Kali had despised intensely that imbecile Male who had manipulated to block all her roads to freedom and reduced her to this circumscribed existence. What perturbed her most was the fear that she would not be able to keep Male away from her. He would visit her everyday and make advances to her to make her life miserable. This viper who with its salivating tongue was lasciviously trying to coil its abominable body round her was her own creation. And , who can now get rid of it for her? And, what an atrocious thought it was that she would have to withstand Male’s lustful assaults? Where would all this end? When would she be able to get away from it all. (239)

This society is male centered; therefore widow’s position is discriminated or displaced by male in the basis of gender. This society demands widows to be gentle submissive coy and morally upright. This patriarchal society behaves differently to a widow. Society identifies widow as an ill omen. If a widow who is sexually involved in a relationship it is considered to be immoral and a negative character of a widow. Widow suffers much because of the socioeconomic structure. She becomes a puppet in the hands of the male dominated society.

Such a vision is also more inclusive than one which, to put it simplistically, would address the Indian nationalist effort but ignore or subsume the particular

difficulties or impediments of certain groups within the sub-continent. As mentioned earlier, widow is interested in the freedom struggle and very cognizant of how Bengal is threatened by Curzon's plans. However, at the end of her letter to Sarita, she focuses on Nepali women's freedom from confining domestic spaces and the concept of a nation that is both an independent India and a more liberating terrain for women. Her message to Sarita that the latter's child could grow to be a warrior together with her closing thought—"You will see, s(he) will teach you what 'country' is"—illustrate simultaneous notions of a freedom fighter and a subject who will bring to her (his) mother a sense of a fuller world for women. It is no accident that critic has Sarita attempt to frame nationalist concerns and women's issues within a maternal perspective, a perspective that she herself, in all likelihood, will never be able to concretize. The director's use of the lens of motherhood at the end of *The Gurkha's Daughter* brings us back squarely to the spaces of the female quotidian, for critic a vital area to explore in novel. It is widows like widow who still believe that 'the real relief was when widows were immolated with their husbands' (245) Women's mind also is dominated by male norms. At that situation widow realizes:

When she was at Male's home hardly observed the rigidities prescribed for widows, but now she had resorted to the practice of austerities of a widow, had only one meal a day, wore coarse clothes, and her spontaneous sense of humor and laughter had, so it seemed dried up. The present widow was the image of a gaunt, isolated and unapproachable person. (261)

Males have made some rule and regulation for widows and if they would go beyond that norms, for the society, it is a terrifying mistake because she has crossed her boundaries of patriarchal system.

The final point critic like Dimple Punjabi wants to raise with regards to *The Gurkha's Daughter* concerns the ending, which is different from Prajuli's happy ending in which widow goes on to lead a life as an ascetic because that was, at the time, the right thing for a widow to do, rather than have widow suddenly return to the structures of social institutions and conform to cultural conventions. This is in fact quite an emancipatory act, a fleeing gesture which suits widow's character- she is a woman who cannot and will not conform to the strictures of patriarchal conventions imposed upon her. Her fight for freedom coincides with the widows' freedom struggle and in her letter to Sarita, woman speaks of her own country, a world "beyond the kitchen, courtyard and shutters and petty rules of home life." She sees the possibility of rebellion in the case of marriage. Two men propose to marry her but she doesn't go against her moral principles. She says:

You do a lot of good work away from the public eye. Let me help you in some such work yours, which will be my route to serve you. In no way can you marry a widow. Your generosity may make this possible, but if I destroy your by agreeing to marry you. I shall never be able to hold my head high. This must not be allowed. (278)

This is the part when woman goes to Bihari's house to ask him to marry her. widow, still wearing her widow's sari but adorned in jewellery which is hidden under her shawl, performs the role of the archetypal seductress dressing up to seduce her lover . As Bihari closes the door, she unveils herself to him . Again widow is crossing the demarcated spaces of social identity via the strategic use of clothing and adornments. In doing this she expresses elements of her own self that is not ruled by social convention. This is emphasized by widow's assertion- "I have three identities- I am a young woman, educated and a widow but all have eclipsed my real identity... I am

also flesh and blood.” (284). Although widow is a widow she is also a young woman, who has passion for life and lustful desires, yet, also desires a family and motherhood and it is this intermingling of all conflicting aspects of femininity that stands to question the ‘purity’ and homogeneity of the female ideal. Through her ‘body work’ critic Rigg shows widow actually engaging with and challenging the moral and sexual social codes that repress her and thus establishes widow as a complex and rebellious character

Rigghas described as “shackles of the norm in her search for freedom and for life. Her body, as we have seen, is not maintaining the ‘correct body’ of society, it is not “in the service of ‘docility’ and gender normalization” rather her ‘body work’, her manipulation of her clothing and jewellery allows her to negotiate these values and express herself.

The final point critic wants to raise with regards to *The Gurkha's Daughter* concerns the ending which is different from Tagore’s happy ending in which widow goes on to lead a life as an ascetic because that was, at the time, the right thing for a widow to do. Rather than have widow suddenly return to the structures of social institutions and conform to cultural conventions critic has her completely disappear. This is in fact quite an emancipatory act, a fleeing gesture which suits widow’s character- she is a woman who cannot and will not conform to the strictures of patriarchal conventions imposed upon her. Her fight for freedom coincides with the country’s freedom struggle and in her letter to Sarita, Widow speaks of her own country, a world “beyond the kitchen, courtyard and shutters and petty rules of home life”.

Critic Rituparno, opines that what Widow speaks of is better interpreted and understood as ‘space’. He did not specify what this space signified as he wants to

leave this interpretation open for the viewer to decide. For me this space is freedom. A woman like Widow, questioning herself, her identity, relationships and the nature of her whole existence finds no socially sanctioned spaces in which to live. In Tagore's ending, in order for her to be able to return to social life she must lose her sense of passion and thirst for life, which is perhaps what Tagore's regret. But in having Widow disappear, Rituparna is making a statement not only about the state of society in the early twentieth century but also commenting on contemporary society. Women can be independent, they can find this 'space' but it means breaking free of restrictive and unitary homogenous identities. Widow remarks:

I know you will never be able to forgive me. Do not even to do so, but at the same time do not be afraid of me, not at all. In the few days that are left to Pisima I would like to look after her and I shall all promptly melt away. (285)

At last Widow finds her identity and she says:

Widow intervened sharply, "What nonsense! What will you do with a bunch of my lifeless trees? I cannot subscribe to this awful custom but I can give you something that can be of use to you, in your work. Will you accept it. (295)

By talking about the society, he is referring to the custom, where there is the prevalence of male culture. A male is discounted for his every vile behavior, whereas a widow is not. In this discount of male behavior, even widows like Widow's aunt support and play with her own niece's life. In the eyes of law, it is considered illegal, but again being backed up by his position, a man like Mahendra would definitely control the authority. In this context, a widow is sizzled within the backdrop of male patriarchy.

This haunted memory of the past follows her everywhere. Though she wants new life, she cannot begin it because of her haunted memory of the past and sense of revenge. She completely wants to forget the past to lead a new life but cannot do so. She describes, “That is all I ask, and forget everything else” (296). Within her great aspiration for freedom, she becomes a victim of the past.

Widow becomes the victim of the patriarchal system. Widow tries her best to oppose the proposal of marriage. This resistance is the very source of exploration of her identity. Then her opposition of her marriage takes the big shape of revenge. This sort of resistance to male ethos are severely utilized by her.

To wrap up, the Third World Feminism is such a challenging domain, which criticizes the dominating, essentializing, coercive, and denigrating ethos of western feminism and the Third world male culture. Third world feminism tries to explore female individuality by opposing any specific forms of exploration propagated by triple domination: imperial ideology, western patriarchy, and native patriarchy. In this context Parajuly's *The Gurkha's Daughter* is significant for Third world feminist studies. It represents women protagonist woman, who explores herself and individuality by opposing males norms and creates a certain level of strong anger and madness to violate the existing norms of patriarchy.

III. The Emergence of Triumphant Woman

This research analyzes Parajuly's short stories *The Gurkha's Daughter* in the light of the Third-World Feminism thereby exploring self of the woman. Third-World Feminism is that branch of philosophy, which deals with the unique experiences of women in the so called Third-World countries. The feminists who are engaged in such activities are known as Third-World Feminists. It locates the suppression and marginalization of women in different scenarios of the global and local patriarchy. It also sees the vicious functioning of matriarchy that functions as unique experiences of the Third-World. Native patriarchy, and local matriarchal ethos are the backdrop upon which, it lays special focus on unique experience of the Third-World women.

Indeed Third-World Feminism is a challenging domain, which criticizes the dominating, coercive, and denigrating ethos of Western Feminism and Third-World male culture. Third-World Feminism tries to explore widowhood by opposing any specific form of exploitation propagated by male ideology and female submission to them. In this context, Parajuly's *The Gurkha's Daughter* is well taken the issue of a women protagonist woman, who explores self by opposing male norms, and creates certain level of strong anger and madness to violate the existing norms of patriarchy. women's case is not only an individual case but it is insignia of the overall domestic violence and forceful marriage around Third-World countries.

In our society, a man is discounted for his every vile behavior, whereas a woman is not. In this discount of male behavior, even females like Rajlakshmi and Asha supports and play with Binodini's life. In the eyes of law, it is considered illegal, but again being backed up with positions, a man like Mahendra controls the authority and law. In this context, a widow is sizzling within the backdrop of male patriarchy.

The internalized ethos of male culture is evidential in women psyche. They are rigorously submitted to male patriarchal culture.

To wrap up, woman explores self opposing to become a victim of the domestic violence caused by the patriarchal system backed up by the widows themselves.

Woman tries her best to oppose society norms and resist any exploitation of male culture and hegemonies female supporters. She develops her value of freedom and self thus, this study analysis the changing image of Nepali women in Parajuly's *The Gurkha's Daughter*.

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