

TRIBHUVAN UNIVERSITY

Patriarchal Violence in *Cracking India* and *Jasmine*

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ABSTRACT

Bapsi Sidhwa's *Cracking India* and Bharati Mukherjee's *Jasmine* written on the backdrop of the partition violence and violence of identity, show the plight of abducted women and transformation of identity due to the patriarchal nature of violence. In such partition violence, like Ayah, thousands of women were abducted and raped whereas in the violence of identity, the protagonist Jasmine changes her identity given by her husbands. In *Cracking India*, after getting abducted and raped, their status were reduced as fallen women and in *Jasmine*, the protagonists' voice remained unheard. In both novels, the women resist the domination and patriarchal violence inflicted on them.

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Chapter I: Introduction

An Introduction to Bapsi Sidhwa and *Cracking India*

Bapsi Sidhwa is Pakistan's leading diasporic writer. Born on August 11, 1938 in Karachi in what is now Pakistan and migrated shortly thereafter to Lahore where she grew up. Bapsi Sidhwa witnessed the bloody Partition of the Indian Subcontinent as a young child in 1947. Growing up with polio, she was educated at home until the age of 15. She then graduated BA from Kinnaird College for Women in Lahore. At nineteen, Sidhwa got married and soon after she gave birth to the three children. She resides in the United States but travels frequently to Pakistan. She was an active social worker among Asian women; in 1975 she represented Pakistan at the Asian Women's Congress.

Bapsi Sidhwa is the author of her novels, *The Bride* (1983) and *The Crow Eaters* (1982). Since then, she has received numerous awards and honorary professorships for her first two works and her two most recent novels, *Cracking India* and *An American Brat*. Her third novel, *Cracking India* (1991) was awarded the German Liberatur Prize and was nominated for Notable Book of the Year in 1991. She received the Pakistan National Honors of the Patras Bokhri award for *The Bride* in 1985. She also received the Sitari-i-Imtiaz, the highest national honor in the arts in 1991. Sidhwa was appointed a Bunting Fellowship from Harvard/Radcliffe in 1986-87 and was awarded a National Endowment for the Arts grant for creative writing which also supported the completion of *Cracking India*.

Her works have now been translated into Russian, French and German. She is currently working on collections of short stories and essays, while fulfilling her duties as Writer-in-Residence and English professor at Mt. Holyoke College. She has also taught college-level English courses at St. Thomas University, Rice University, and at

the University of Texas at Houston, as well as in the graduate program at Columbia University.

Soon after publication of *The Bride*, Sidhwa began work on her second novel, *The Crow Eaters*. It tells the story of a family within the small Parsee community residing within the huge city of Lahore. In 1993, she published her most recent novel, *An American Brat*. The same year she received the Lila Wallace-Reader's Digest Writer's Award, which, pleasantly enough, also included one-hundred-fifty thousand dollars.

Sidhwa has produced four novels in English that reflect her personal experience of the Indian subcontinent's Partition, abuse against women, immigration to the US, and membership in the Parsee/Zoroastrian community.

As an award winning Pakistani novelist, Bapsi Sidhwa tries to bring women's issues of the Indian subcontinent into public discussion. Although Sidhwa speaks four languages, she made a conscious decision to write in English, partly due to the increased probability of worldwide exposure to issues that concerned her within the subcontinent. At that time there were no English language books published in Pakistan, so after Sidhwa finished writing the novel, she published it herself as *The Bride*. She belongs to the Parsis, or Zoroastrians which are the socio-religious group. The major tenets of Zoroastrianism surround death and marriage. So, for the Zoroastrians/Parsis, ethnicity and religion are the same.

Cracking India (1991) is Bapsi Sidhwa's third novel. It is told from the awakening consciousness of an observant eight-year old Parsi girl where the violence of the Partition is depicted in this novel. The novel also effectively deals with the women's issues when there was the end of British colonialism, and the Parsis remained neutral during the Partition. She has worked as the Voluntary secretary in

the Destitute Women and Children's Home in Lahore for years. In her most recently published essay, for Time Magazine, she reflects on the Partition's victims of rape. Moreover, the author has received numerous other awards for her writing.

The novel *Cracking India* by Bapsi Sidhwa is narrated from the perspective of Lenny Sethi, an eight year old Parsee girl growing up in Lahore at the time of Partition. Lenny was from upper-middle class household. The story is told in the present tense which was a forbidden story that was never meant to be told. In the novel's account, the Parsees or Zoroastrians were politically and religiously in neutral position whose primary players were Hindus, Muslims and Sikhs and they never got involved in politics (Daiya 224).

Like Sidhwa, Lenny is also stricken with polio, but she is clever and an extremely observant narrator. The historical scene of the Partition is integrated well into the novel through Lenny's young eyes, though Sidhwa is criticized by some critics for making Lenny's character too intelligent for her age. The characters in *Cracking India* surround Lenny including "Slavesister," "Electric Aunt," "Old Husband," "Godmother," "Ayah," and "Ice-Candy-Man." Among these characters, Lenny is particularly attached to Ayah (Shanti), an attractive and loving young woman hired to take care of her. So, the story deals with the time of partition in 1947 and when the people heard that India and Pakistan is going to be partitioned, the men became mad and started harassing and attacking women. During Partition, almost 33,000 non-Muslim women in Pakistan were abducted and almost 55,000 Muslim women in India were abducted. The women became the victim of abduction and rape.

Likewise, in the novel *Cracking India*, Ayah also became the victim of abduction and rape. Ice-Candy-Man promises Lenny that he will take care of Ayah if she tells him where Ayah is. So Lenny merely tells the truth that where the Ayah is

but she is innocently unknown that she is being betrayed by Ice-Candy-Man. Ayah knows very well that her abduction and rape would mark for her family and others in India, her as impure, polluted and dishonoured. But at last, instead of falling in love and marrying her abductor (Ice-Candy-Man), she chooses to return to her family in India (230). So Sidhwa is the first novelist of the second generation of writers who attempts to represent both the originary scene of violence done to an abducted woman and her life after (234).

In the novel, through the first person, Lenny is the spectator of communal and sexual violence in the name of partition. There was a kind of dehumanization, brutalization, monstrosity done to the women. She realized that from a very young age “victory is celebrated on a woman’s body; vengeance is taken on a woman’s body.” As it is concerned, *Cracking India* is Bapsi Sidhwa’s third novel that marked her into international fame. It was published in several other countries in 1988 under the title *Ice-Candy-Man*. The Partition of the Indian sub-continent into India, East Pakistan and West Pakistan took place at the removal of British imperial forces in 1947 (Hassler in Menon & Bhasin’s “Borders and Boundaries” 692).

Through out the novel, it seems that women remained as the centre of being the victim of abduction, rape, torture, molestation and forcible marriage. Many thousands of women were flooded by hundreds of thousand of war refugees. They were victims of rape and torture. Due to lasting shame and their husband’s damaged pride, many victims were not permitted entry into their homes after being “recovered.” So there was a rehabilitation camp for those victimized women who were not accepted by their families. Mostly, the novel gives the track of the Ayah’s life after abduction that represents both the scene of violence done to an abducted woman and her life aftermath. Her traumatized life and mind cannot be healed

entirely wherever she goes because of her past. But still, at the end of the novel, despite of being fallen woman, Ayah tackle with her own decision to return to her family in India, Amritsar.

An Introduction to Bharati Mukherjee and *Jasmine*

Bharati Mukherjee was born in July 27, 1940, to an upper-middle class Hindu Brahmin family in Calcutta, India. She was the second of three daughters of Sudhir Lal Mukherjee, a chemist, and Bina Mukherjee, and lived with around forty to fifty relatives until the age of eight. Mukherjee and her sisters were always given ample academic opportunities and have had the opportunity to receive excellent schooling. In 1947, her father was given a job in England and brought his family to live there until 1951, where Mukherjee got an opportunity to develop and perfect her English language skills.

Bharati Mukherjee earned a B.A. with Honours from the University of Calcutta in 1959 and studied for her Master's Degree in English and Ancient Indian Culture in Baroda, India, which she acquired in 1961. Having planned to be a writer since childhood, in the same year, she attended a prestigious Writer's Workshop at the University of Iowa. However, on September 19, 1963, Mukherjee transferred into a split world and impulsively married Clark Blaise, a Canadian writer. In the same year, she received her Master in Fine Arts. Then after she went on to earn her Ph.D. in English and Comparative Literature from the University of Iowa in 1969.

In 1968, Bharati Mukherjee immigrated to Canada with her husband and became a naturalized citizen in 1972. Although those years were challenging, Mukherjee was able to write her first two novels, *The Tiger's Daughter* (1971) and *Wife* (1975). The first novel *The Tiger's Daughter* is a fictionalized story that draws Mukherjee's own first years of marriage. Similarly, *Days and Nights in Calcutta*

(1977), co-authored with her husband Clark Blaise, is a shared account of the first trip the couple took to India together after being married.

Darkness (1985), her first collection of short stories, focuses on the natives of South Asia, who crave for success and stability, but are burdened by their histories and face the difficulties of prejudice and misunderstanding. In 1988, Bharati Mukherjee was awarded the National Book Critics Circle Award in Fiction for *The Middleman and Other Stories*, and became the first naturalized American to do so. In this collection, Mukherjee has become a valuable middleman linking desperate worlds. Her recently published novel is *The Tree Bride* (2004).

Jasmine (1989), Mukherjee's most popularly read novel and extraordinary novel was published during the same time as Salman Rushdie's *Satanic Verses*, Jamaica Kincaid's *A Small Place*, and Amitav Ghosh's *The Shadow Lines*, that all these novels echo the voices from the third world. *Jasmine* is a novel that was expanded to a story of a young widow who uproots herself from her life in India and re-roots herself in search of a new life in the image of America. In it, Mukherjee makes it clear that Jasmine needs to travel to America to make something significant of her life, because in the third world she faced only despair and loss.

Bharati Mukherjee has also become the author of nonfiction. Her first nonfiction writing is *Kautilya's Concept of Diplomacy: A New Interpretation* (1976). And her next writing co-authored with her husband Blaise, is *Sorrow and the Terror: The Hunting Legacy of the Air India Tragedy* (1987). Most of her nonfiction writings deal with political and cultural aspects of India.

Mukherjee has taught creative writing at Columbia, New York University, and Queens College, and currently she is a distinguished Professor of English at the University of California, Berkeley. As Mukherjee had said in an interview in the

Massachusetts Review, “the immigrants in my stories go through extreme transformations in America and at the same time they alter the country’s appearance and psychological make-up.”

The novel *Jasmine* by Bharati Mukherjee tells the story of a young girl born in the village of Hasnapur, Punjab, India. Jyoti was a poor girl but a bright student and is educated over the protests of her traditional father. She eventually marries a modern Indian husband, Prakash Vihh, whose dream was to become an emigration to the U.S. to study and open an electronic business where he also include Jyoti in his career.

Actually, Jyoti was not Jasmine. She was re-named Jasmine by her husband Prakash after marriage. He wants Jasmine to be a modern Indian wife and not a traditional village wife. He also wants to make Jasmine his business partner and co-operate in his career. So it seems that already she has undergone major identity shifts, from feudal Hasnapur to urban Julundhar, from her traditional cultural desire to have children early to Prakash’s contempt for those desires: “We aren’t going to spawn! We aren’t ignorant peasants!”(70). She feels the tensions of trying to accommodate these changes: “Jyoti, Jasmine: I shuttled between identities,” she says (70).

But soon, the Khalsa Lions, Sikh terrorists eventually plant the bomb in a portable radio that kills Prakash, though it had been meant for Jasmine. After this horrible incident, Jasmine vows to complete Prakash’s dream, so she determined to go to America and sacrifice herself there. As being the novel’s protagonist, alternately known as Jyoti, Jasmine or Jane, she travels from one circumstance and geographical location to another, so her inner self also travels the journey of rebirth toward a higher plane.

However, her husband’s killer appears in New York and she flees to Iowa, there she marries Bud, a rural banker where she becomes Jane Ripplemeyer and

adopts a Vietnamese refugee son, Du. Even before reaching Iowa, in Manhattan, the scene of an important identity shift from Jazzy to Jase and stage for further Americanization, technology accompanies and tropes the narrative's themes (Hoppe 146). In the novel, Jasmine also function like the goddess Kali when she was raped by her smuggler Half-Face, whom she then kills him later on and abandons her holy journey. At the end of the novel, Taylor, her now-divorced former employer in Manhattan, asks her to come with him and his daughter to California, where Du has already gone. Pregnant from the child of Bud, she (Jane) leaves him anyway to be with Taylor in California (140).

From the beginning, Jyoti rebels against her cultural inscriptions. An astrologer foretells her future, pronouncing "my widowhood and exile.... I was nothing, a speck in the solar system.... I was helpless, doomed" (1). But in response she whispers "I don't believe you." The unifying theme is Jyoti/ Jasmine/ Jane's mutability, her adaptation to circumstances, expressed as a change from passive, traditional object of fate to active, modern, cross-cultural shaper of her future (140). Jasmine also disdains her father's obsession with the vanished past because her father was a wealthy farmer before the Partition Riots. The family was violently dispossessed of their property, but her father has never been able to accept his new status, preferring to imagine himself as he was. So Jasmine says of him, "He'll never see Lahore again and I never have. Only a fool would let it rule his life" (37).

As much Mukherjee figures Jasmine as a subject who makes fleeing her past (India, her family, her fate, even her names) a virtue, Jasmine is continually evoking that past and re-fashioning it and herself (Hoppe 139). *Jasmine*, the extraordinary novel of Mukherjee, entered the literary landscape in 1989, the same year as Salman Rushdie's *Satanic Verses*. Similarly, at the end of the novel, when Jane is leaving Bud

to go to California with Taylor and Duff, at one discursive level Mukherjee makes an attempt to present her central character as autonomous and self-willed by having her leave Bud, with whose child she is pregnant (143).

Moreover, *Cracking India* shows how this gendered production of ethnic identities---Hindu, Muslim, Sikh--- through bodily violence can be disjunct from nationalist discourses, even as it effects reinforce the hegemony of the nation-state. As Gyan Pandey has acknowledged, “In much of the historiography of Partition the history of violence has scarcely begun to be addressed.” The violence of Partition was unprecedented, and it was popularly perceived as being irreconcilable with India’s history of peaceful, nonviolent struggle: it suggested the failure of those very Gandhian principles of nonviolence (qtd. in Daiya 221).

Similarly, from the initial stage, there is a transformation of Jasmine’s identity. Jyoti of Hasnapur was not Jasmine. In a recent article on *Jasmine*, “‘We Murder Who We Were’: *Jasmine* and the Violence of Identity,” Kristin Carter-Sanborn reads Jasmine’s “shuttling between identities.” She points out:

Under her reading, each change or transformation that Jyoti/Jase/Jasmine goes through, from traditional village girl to modern Indian wife to avenging killer to nurturing day mummy to ‘foreign’ Iowa wife [is that it] all occurs under the control--- sometimes outright, as in Prakash’s lectures on her new identity, sometimes more subtle, as with Bud’s joking references to her as ‘Jane.’(141)

Researchers like Butalia, Menon, Das, and Pandey have attempted to address in their work with the testimonies of “abducted” women, members of their families and communities, and social workers involved in the Recovery Operation. In each case, however, they have come up against a silence concerning the details of women’s

experience during the violence itself. For instance, in Didur's critical approach, Urvashi Butalia has documented:

in the remembrance rituals that take place in gurdwaras [Sikh temples] in different parts of the country, the women's heroic steps in offering themselves up for death are valorized, while their abductions [or stories about women who didn't take their own lives] are glossed over. (56)

Papering over the cracks in historical memory--- a practice Gayatri Spivak sees as common in historical writing--- the literary historiographer should attend to how literary representations of history foreground the gaps between and within different perceptions of 'reality' and thus offer a uniquely disruptive view of hegemonic histories. In other words, if the literary historiographer acknowledges that the 'reality' of 'abducted' women's experience is never definitively knowable she must then turn her attention to the gaps in attempts to represent that experience (imaginary or otherwise) in order to understand the power relations that informs its construction (Didur's "Lifting the Veil" 448).

Mukherjee has established herself as a powerful member of the American literary scene, one whose most memorable works reflect her pride in her Indian heritage, but also her celebration of embracing America. The critic, Sanborn says:

Mukherjee's training as a "third world" subject gives the artist the ability "to 'enter' lives, fictionally, that are manifestly not [her] own....over and across the country, and up and down the social ladder," without sacrificing authenticity. Such reinvention in *Jasmine*, as Sanborn noted before, is always violent and, it seems, imperative in

the context of emigration, particularly for women. (qtd. in Carter-Sanborn's 580)

In *Jasmine*, “textual” or metaphoric violence is generalized from the postcolonial experience to the immigrant and “minority” experience in the United States. As a subaltern feminist critic, Gayatri Spivak has noted:

The narrow epistemic violence of imperialism gives us an imperfect allegory of the general violence that is the possibility of an episteme. Imperfect but not arbitrary--- it is imperative that we understand violence in its discursive articulation if we *are* to detail the real effects of material violence beyond the physical. (584)

Sidhwa foregrounds the women's traumatic experiences of partition in a very compelling way from the perspective of a polio ridden girl, Lenny and she has used surrealistic techniques. The sharp questioning nature of the child is portrayed so skillfully that it allows the author to effectively deal serious subjects both firmly and with subtlety like women's issues, the implications of colonization, and the bitterly divided difficult situation of partisan politics that the British left in their wake are reevaluated in the novel. Whereas Mukherjee has often been praised for her understated prose style and her ironic plot developments and witty observations. She is a writer whose voice tells the tales of her own experiences to demonstrate the changing shape of American society. Likewise, she projects different societies and cultures and makes various complexities in cross-cultural life.

As a diasporic writer and an immigrant writer, Bapsi Sidhwa and Bharati Mukherjee tend to represent their own traumatic experiences as well as of the other women also. So through their novels, they have tried to expose and focus their bitter experiences like partition violence and violence of identity from a subaltern feminist perspective, which subverts the patriarchal nature of violence.

Chapter II: Subaltern Studies in the Violence of Patriarchy

“Subaltern Studies” started at the end of 1970s, but appeared in 1982 under the banner “Subaltern Studies: Writing South Asian History and Society.” It was edited by Ranajit Guha until the six volumes. Subaltern Studies was transformed from a somewhat provincial, albeit interventionary “area studies” one with the publication in 1988 of the volume, *Selected Subaltern Studies*, edited by Ranajit Guha and Gayatri Chakravorty Spivak. It was published and, more crucially, distributed by Oxford University Press, New York.

The term “subaltern” is used in social theory, using it to denote the people in the margin as opposed to those in the centre. It aims to promote a systematic discussion of oppressed groups of society through a new historiography. Spivak points out that in Gramsci’s (the Italian Marxist) original covert usage, it signified “proletarian,” whose voice could not be heard, being structurally written out of the capitalist bourgeois narrative. So, Subaltern Studies deals with inferiority and domination structure of every global society. In postcolonial terms, “everything that has limited or no access to the cultural imperialism is subaltern---a space of difference”.

Spivak achieved a certain degree of misplaced notoriety for her 1985 article “Can the Subaltern Speak?: Speculations on Widow Sacrifice” (120-30). In it, she describes the circumstances surrounding the suicide of a young Bengali woman that indicates a failed attempt at self-representation. As her attempt at “speaking” outside normal patriarchal channels was not understood or supported, Spivak concluded that “the subaltern cannot speak.” She cites the work of the Subaltern Studies group as an example of how this critical work can be practiced, not to give the subaltern voice, but

to clear the space to allow it to speak, i.e., those who can speak, but feel they are not being given their turn.

As Ranajit Guha argues:

The historiography of Indian nationalism has for a long time been dominated by elitism- colonialist elitism and bourgeois-nationalist elitism...shar[ing] the prejudice that the making of the Indian nation and the development of the consciousness-nationalism which confirmed this process were exclusively or predominantly elite achievements. (24-28)

Against the possible charge that his approach is essentialist, Guha constructs a definition of the people (the place of that essence) that can be only an identity-in-differential. The terms ‘people’ and ‘subaltern classes’ [are] used as synonymous throughout [Guha’s definition]. The social groups and elements included in this category represent the demographic difference between the total Indian population and all those whom [are] we have described as the ‘elite’.

The Indian feminist critic, Gayatri Chakravorty Spivak has demonstrated that national political independence for postcolonial countries is not the simple and beneficial change metropolitan Westerners commonly assume it to be; rather independence has complex implications for “*subaltern*” and “*subproletarian*” women (women with inferior position, rank, or caste and nonwage earning women whose material conditions are substantially inferior to those we associate with working-class life), who may end up worse off than they were under colonial rule. In her famous and influential essay “Can the Subaltern Speak?,” Spivak poses that subaltern cannot speak. This dense and lexically convoluted essay takes issue with those branches of poststructuralism which, after undoing the idea of the subject through theories of

subject-effects, come to the conclusion that “[t]here is no more representation; there is nothing but action” (275). The subaltern, a member of the non-ruling class has to be represented. If knowledge is power, knowledge is privilege, than subaltern subjects are denied to have access to it. Moreover, they do not have the privileged position from where they can express themselves. They have to be represented by the elite intellectuals.

On behalf of the subaltern, the representation of the subaltern is a kind of representation mediated through the perspective of the elite. So the representation fails to become the true voice of the oppressed women which means the marginalized women cannot speak. The elite intellectuals tend to undertake the responsibility of representing the subaltern classes. Likewise, the representation and the voice of the subaltern are filtered through an intellectual/elitist viewpoint. Subaltern Studies plots change under the rubric of “confrontations rather than transition.” It does so by tracking changes in “sign-systems.” It is “a *theory of reading* in the strongest possible general sense” (Spivak 4). In the Marxist’s terms of “modes-of-production narrative,” the history of colonialism in India is read as a particular instance of the transition from feudalism to capitalism. Similarly, Subaltern historians, “perceive their task as making a *theory of consciousness or culture* rather than specifically a theory of change” (4). They are interested in the engagement of opposites, their “actual practice... is closer to deconstruction,” which questions oppositions such as “history and structure” or “spontaneity and consciousness” (146-47). The (colonial) society, like a text, is a “*continuous sign-chain*.” Consciousness itself is a part of this semiotic chain and the work of the Subalternists would seem to acknowledge this. To make the Subalternists “properly” theoretical (and, therefore, properly postcolonial), Spivak

“hope[s] to *align them with deconstruction*”. She declares, “The critical force of anti-humanism” must mark Subalternist-postcolonial work (147).

Against the indigenous elite, Guha calls, “the *politics* of the people”, both outside which was an *autonomous* domain, for it neither originated from elite politics, nor did its existence depend on the latter, and inside it continued to operate vigorously in spite of [colonialism], in many respects developing entirely new strains in both form and content (Guha 4). Hence, the politics of subaltern and the politics of elite continue in different forms. The elite groups mobilize their politics through an adaptation to parliamentary institutions whereas subaltern classes do so through traditional organization of kinship and territoriality or class association.

“Deconstructing Historiography” made another influential contribution to Subaltern and postcolonial studies. In Spivak’s reading, what Subaltern historians *really* (“unwittingly”) meant when they used terms such as “subject” or “will” to describe the agency of peasants was “what in post-structuralist language would be called the subaltern subject-effect” (147-48). Despite her own apparent preference for such analysis, Spivak’s argument is precisely what “a developed theory of ideology” would offer the possibility that the subaltern may have a mediated (rather than incoherent) relationship to both consciousness (of her condition) and agency (to resist).

As a subaltern feminist’s critic, Spivak gives the example of Bhuvaneswari Bhaduri, a young woman of Calcutta who hanged herself in 1926: “[As] Bhuvaneswari was menstruating at the time it was clearly not a case of illicit pregnancy” (269-72). The suicide remained a puzzle until it was revealed about a decade later that she had been an armed independence fighter entrusted with a political assassination she felt unable to carry through. In doing so, she had displaced

“the sanctioned motive for female suicide”. Moreover, in Sanborn’s critical work Spivak’s commentary remarks that:

What I was doing with the young woman who had killed herself was really trying to analyze and represent her text. She wasn’t particularly trying to speak to me. I was representing her, I was reinscribing her. To an extent, I was writing her to be read, and I certainly was not claiming to give her a voice. (576)

Spivak, in her most controversial and celebrated essay “Can the Subaltern Speak?” asserts that the subaltern classes cannot represent themselves. For they have no adequate means and strategies to do so. The subaltern does not enter into social structures of representation (1). As a result, they have to be represented. The subaltern people cannot be free from the biased representation of the elite intellectuals. About the subaltern voice, they think that they are speaking on its own but they are ignorant of being manipulated by the privileged elite.

In addition, ‘Subaltern Studies’ has become the global concern. “It has gone,” Dipesh Chakravorty one of the members of ‘Subaltern Studies’ group says, “beyond India or South Asia as an area of academic specialization” (9). The reason behind its global presence is that, “Subaltern Studies has participated in contemporary critiques of history and nationalism, and of orientalism and Eurocentrism in the construction of social science knowledge” (9). John Beasley-Murray and Alberto Moreiras in their essay “Subalternity and Affect” add that, “Subalternity is a situation of relative inferiority within social order, structured according to the principle of hegemony, which defines and calibrates that relation of inferiority” (1).

Spivak argues that poststructuralist philosophers like Foucault and Deleuze, who valorize “concrete experience,” make the mistake (an essentialism) of assuming

that subjects are coherent and undivided. A more “developed theory of ideology” would recognize, apparently drawing on Marx, that the subaltern is “a divided and dislocated subject whose parts are not continuous or coherent with each other” (276-80). Therefore, according to Spivak’s logic: “The subaltern cannot speak ... Representation has not withered away” (308). The representation is well expressed or represented by the power of the elite intellectuals. Similarly, Michel Foucault gives the definition of representation in relation to power. He defines that representation is a matter of power. The representation is in the hand of powerful people who holds the authority to manipulate the way they like. So whatever the truth is represented, it is constructed by the powerful people or institution. By doing so, the truth which is the representation of their rivals such as subaltern people are suppressed. And gradually, it enters into the domain of postcolonialism.

Foucault and Said concludes that it “takes a curiously passive and sterile view not so much of the use of power, but of how and why power is gained, used and held on to ... Later, Said rejects Foucault, mainly because he “seems actually to represent an irresistible colonizing movement that paradoxically fortifies the prestige of both the lonely individual scholar and the system that contains him” (Didur 278). For Said, Fanon is also valuable because of his insight into the persistence of colonial interests even in a decolonized world. Said sees Fanon’s work as providing a far better means than Foucault’s to understand neocolonial culture as a material network of connections between knowledge and power. Said knows these actualities, their secrets, and their pitfalls: that human injustice is not only natural but constructed, and occasionally even invented, outright (Didur 234).

As concerning, Edward Said’s *Orientalism* (1978), also gives the examples of problem of representation. It depicts how the westerners (occidents) have

misrepresented the easterners (orients) of the third world. It seems that the powerful colonizers have suppressed the colonized people by misrepresenting them. The true origin and the identity of the subaltern people/class have been effaced by the privileged elite. Therefore, the representation, which depicts the women as the class that can speak itself, is nothing but sheer manipulation of subaltern women at the hands of the elite writers.

Spivak's voice is unmistakable, and unignorable; she addresses a vast range of issues not easily corralled within the post-colonial (such as feminism), despite allowing herself to be presented as *The Post-Colonial Critic* on the occasion of the collection of 'interviews, strategies, dialogues' with that title; her more persuasive interests which has been the question of 'voice' that who speaks- through, for, or on behalf of the lost, disenfranchised or otherwise silenced. In her essay 'Can the Subaltern Speak?', it is remarked that,

She worried fruitfully about the problem of representing some of the most marginalized people--- rural Indian women subject to sati--- although her critics argue that she ended up not allowing them any voice at all, since that voice is on her terms always mediated, if only by her own attention to it. (81)

Anyway, Spivak's consciousness and her worries about the marginalized people as 'Third World' always remain a central concern. In the slightly dated language of the Indian group, the question becomes, how can we touch the consciousness of the people, even as we investigate their politics? With what voice-consciousness can the subaltern speak? (27). Spivak further says, their project, after all, is to rewrite the development of the consciousness of the Indian nation.

In Spivak's essay "Can the Subaltern Speak?", Foucault suggests that 'to make visible the unseen can also mean a change of level, addressing oneself to a layer of material which had hitherto had no pertinence for history and which had not been recognized as having any moral, aesthetic or historical value.' (49-50)... But the change of level is made visible through the perspective of the powerful colonizers. The moral, aesthetic or historical value has been recognized through the vision of the powerful people/colonizers and the social act presented in the society is also created by them. The postcolonial intellectuals learn that their privilege is their loss. In this they are a paradigm of the intellectuals (28).

In the case of representing history, the historian seeking to represent violence in history finds the difficulty in the representation of violence. While writing the history, they also face problem of language. They cannot describe one's pain and suffering, because it is not their own pain and suffering, they are representing the other's one. So, through the language also, they are unable to express the genuine pain and suffering of those marginals like the subalterns. It is not the expression of same time, it is just recorded by the state or by neutral observers. This 'violence', recognized as such by the historian, is divorced from the routine violence that makes the functioning of the modern bureaucratic state and the advance of modernity in general, as well as the daily lives of 'marginal' groups – 'untouchables', immigrants, women, children, domestic servants and a myriad also.

Dipesh Chakravorty states that historian's history, at least the history of the last few centuries, has been predominantly a history of transition; and the violence recorded by the historian (as by the state) appears as part of the price necessary for transition (Spivak 192). So, the history also transits according to the historians. There may be the different histories because whatever the history is represented, it is also

represented by the different historians. And those historians come at the centre by representing their recorded histories and the true history of the real person, as the subaltern people, remain at the margin.

According to Ranjit Guha, 'violence' attains an effect of recognizable, 'rational' causes, generally related to the enforcement of state policy, standardization, increased exploitation, dislocation or, somewhat less surely, the clash of 'modern' and 'pre-modern' cultures. Guha has argued that the history of peasant insurrection, indeed of all subaltern protests, can be written from two diametrically opposed points of view: the rebel's and the state's (194). The historian's history is forever in danger of adopting the point of view of the state for the dominance of the state's archive and the nature of the historian's enterprise both promote this tendency. It is a tendency that historiography can combat only by becoming a great deal more reflexive.

Hence, the history of the subalterns are effectively suppressed by the elitist historians. They have been put to the section of 'backward', like the lower classes and marginal groups. If they are given the education, then they have been educated on the basis of 'backward' out of their 'backwardness'. All the time, their historical writing is invisible and is painted in entirely negative colours. But instead of this trauma, produced and given by the elitist historians, the subaltern people struggle to liberate them from this kind of violence to come at the centre.

As it is concerned, there seems a sharp division between the elitist historians and subaltern people. The elitists are represented as being organized, carefully controlled, and of course, legitimate whereas the subalterns are represented as chaotic, uncontrolled, excessive and almost, illegitimate. In this sense, one may say that the making of subalternity and orientalism go together.

According to Dipesh Chakravorty, in the mode of self-representation, the 'Indian' can adopt here is what Homi Bhabha has called 'Mimetic'. The history, even in the most dedicated socialist or nationalist hands, remains a mimicry of a certain 'modern' subject of 'European' history, in which it is bound to represent a sad figure of lack and failure (239).

Gayatri Chakravorty Spivak can be said to be the first postcolonial theorists with a fully feminist agenda. In the former case, a figure of 'woman' is at issue, one whose minimal predication as indeterminate is already available to the phallogocentric tradition. The relationship between women and silence can be plotted by women themselves; race and class differences are subsumed under that charge (28). As far as the women of the colonized space are concerned, they are subalternized from both aspects. In fact, Spivak argues how women are denied their subjectivity, their voice. Whether the woman is looked "from above" as merely a sexual object or "from below" as a goddess, she is reduced into the object of male's desire. The hegemonic males represent women as goddesses, so that they can conceal the injustice and oppression which they have inflicted upon women. In this sense, Spivak posits women in the role of the subaltern putting the male constructed voice of women within the patriarchal society.

Colonialism appears to be more hazardous to females than to the males of the colonized spaces. Spivak's statement is that within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effected. Moreover, she remarks:

It is, rather, that, both as object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern

has no history and cannot speak, the subaltern as female is even more deeply in shadow. . . . (82-83)

The subaltern feminist critics like Gayatri Chakravorty Spivak, Ranajit Guha, Dipesh Chakravorty, they mostly discuss about the representation of the subaltern which addresses to the woman issues. They expose that how the women are subalternized in the category of the colonized patriarchal spaces. This thesis explores the theme of patriarchal violence through subaltern feminist perspective in Bapsi Sidhwa's *Cracking India* and Bharati Mukherjee's *Jasmine*.

Chapter III: Analysis on the Basis of Subaltern Feminism

Patriarchal Violence in *Cracking India*

Sidhwa's *Cracking India* is about the experience of partition through the perspective of Parsi family in Lahore. The story is told in the present tense as the events unfold before an eight year old girl's eyes, though moments of an older Lenny looking back and remembering are apparent. Sidhwa foregrounds patriarchal violence on the basis of partition violence from the perspective of a polio ridden girl, Lenny who also stands as the subaltern female character.

As it is concerned, the present tense narration evokes the temporality of the immediate present and recreates the visual, spectatorial experience from a child's viewpoint. Lenny describes the scene of the abduction.

They move forward from all points. They swam into our bedrooms, search the servant's quarters . . . They drag Ayah out. They drag her by her arms stretched taut, . . . A sleeve tears under her arms. The men drag her in grotesque strides to the cart. . . , in triumphant grimaces. The last thing of noticed was Ayah, . . . if she wanted to leave behind her wide open and terrified eyes. (195)

In the novel, the very moment of uncertainty comes when Lenny is approached and deceived by the familiarity and friendly demeanor Ice-Candy Man who had been one of Ayah's devotees. Lenny is unwittingly deceived and betrays Ayah by telling the truth about Ayah, as she has been routinely taught to; in this sense, her innocent, childish "betrayal is both everyday and banal (Daiya's "Honourable Resolutions" 229). The narration creates a haunting, surreal present tense in which trust is betrayed and Ayah is staring back at the family she has served over the years and is unable to protect her from this sexual violence. Instead of

claiming to the Parsi family, the claim goes to Ice-Candy-Man who once used to be the friend of Ayah but now he has become her abductor. Lenny's eyes captures here the moment when sexual desire is communalized and reified through its translation into communal discourse for realization.

Cracking India speaks to the history of ethnic violence in South Asia by showing how violence reproduces in everyday life the material identities and categorizes instituted by the colonial state. Sidhwa's attention to the spectatorial materiality of bodily violence and pain through the child's vision of heightened perception begins to address the problem of how to represent, ethnically, the sexualizing the bodily violence that characterized partition, but that nonetheless has remained marginal in the urban fictions of Salman Rushdie and Amitav Ghosh (Daiya 234).

As a result, Ayah's body becomes a site of sexual and cultural transaction. Simultaneously, as Hortense Spillers has argued in different context, this "*theft of the body*" de-genders Ayah-insofar as it also robs her of privacy, personal dignity, and agency. The banality of everyday life the child tells the truth, the lover promises to take care of the beloved – enables on unbanal act of violence on a working – class woman's body (230). The novel's representation of the abduction and rape of Ayah (the narrator's Hindu maid) by her lover complicates and contests anthropological explanations of partition's sexual violence as being about patriarchal communal honour.

Sidhwa also stresses the violence of religious division in the name of partition's sexual violence. It reveals that women never inhabit that identity of a proper religious subject. Women's bodies are not marked in ritual ways for women are never properly ethnically identified except through their relations with men (Hindu,

Muslim, or Sikh). So during Partition, many women who were abducted and raped by men from the "enemy" community were branded with religious symbols on their bodies. These symbols represented their otherness (or other identity as Hindu, Muslim or Sikh). Likewise, religion has become more important than the individual. Lenny closes her eyes in the hope that they will open a "suddenly changed world" (138).

During Partition, the abducted women were forced to convert; in most cases, they ended up marrying their abductors. This exchange of women led them as objects, as religiously marked Hindu or Muslim subjects according to their family origin, and ultimately, as symbols of the patriarchal nation's honor. In Daiya's criticism, Ritu Menon and Kamla Bhasin have shown in their pioneering work on the experiences of Indian women during Partition:

family, community and state emerge as the three mediating and interlocking forces determining women's individual and collective destinies . . . [Partition] once again recast them as keepers of national honours and markers of boundaries: between communities, and between communities and countries. (232)

However, many women who have been abducted refused to return to their original families because if they were to return, they would be stigmatized and cast out as dishonoured and impure. Deepika Bahri points out to the incident in which Lenny is tricked into revealing Ayah's hiding place to Ice-Candy-Man, and by implication the novelist's, "ingrained compulsion to tell the truth", it is possible to read this interaction as a lesson in how representation constructs and mediates truth, history and identity and the indirectness of telling (Didur's 59).

In fact, like the final chapter in Bapsi Sidhwa's novel *Cracking India* (1991), Bahri's paper is prefaced with a quote from Mohammad Iqbal's poetry where the speaker calls for:

the (mystic) wine that burns all veils,
 the wine by which life's secret is revealed,
 the wine whose essence is eternity
 The wine which opens mysteries concealed
 Lift up the curtain, give me power to talk. (217)

Bahri concludes that "it may well be the task of literary historiography to unveil, uncover, liberate from silence and oblivion" these women's stories (228). While Bahri argues that the narrator of *Cracking India* has made us feel Ayah's pain in our bodies, in our veins, she has placed upon the reader the weight of a forbidden story that was never meant to be told" (61).

The Ayah's abduction by Ice-Candy-Man can be seen "as a retaliatory measure it was simultaneously an assertion of identity and a humiliation of the rival community through the appropriation of its women. When accompanied by forcible conversion and marriage it could be counted upon to outrage both family and community honor and religious sentiment" (Menon and Bhasin's "Abducted women. . . India" 5). At such a critical time, it was a common thing for a woman to be abducted by a man of another religion. Both the Indians and the Pakistani identified women as representative of their community or nation; dishonoring women meant dishonoring the particular community or nation.

Lenny's use and then subversion of the metaphor of vision in her representation of the abducted women's experience highlights the new understanding

of 'reality' that informs her narrative for the remainder of the book. In other words, Lenny comes to realize that the activities of agents like Ice-Candy-Man or the people involved with the Recovery Operation are not self-evident but interested expressions of desire that gain legitimacy through their normalization (Didur's "Lifting the Veil" 450). Lenny no longer takes her eyes as providing sufficient or reliable evidence of an essential meaning or identity that can be apprehended in an unmediated fashion. In this sense, through Lenny's perspective, the representation of 'abducted' women's experience which inflects the Indian and Pakistani states helps to make visible the patriarchal power relations that inform those representations.

The stories like *A Leaf in the Storm* by Lalithambika Antharajanam and *Family Ties* by Shauna Singh Baldwin, deals with the theme of abduction and recovery, which dramatize the elliptical and discontinuous subjectivities of women victims—the subjectivities which make "visible the imagination of the nation as a *masculine* nation," the women of which have only secondary citizenship (Das 205, emphasis added). The stories by the partition generation writers such as Antharajanam, Pritam and Hashmi also underscore the irrationality of the violence on women. *Family Ties* shows the child narrator who speaks of her father's sister Chandini Kaur, who was abducted and raped by Muslims during the partition. The sister is dead to the family for allowing this dishonour to come to the family. Through the plight of Chandini Kaur, Baldwin reminds us that a woman's modesty signifies the masculinity of her community. Chandini Kaur's condition makes her (Baldwin), to quote one of the informants of Ritu Menon and Kamla Bhasin, a permanent refugee:

Abducted as Hindus, converted and married as Muslims, recovered as Hindus but required to relinquish their children because they were born of Muslim fathers, and disowned as 'impure' . . . their identities were in

a continual state of construction and reconstruction, making them, as one woman said to us, 'permanent refugees'. (16)

Abduction and subsequent rapes made the female victims get reduced to the status of fallen women. Their non-acceptance by their families and relatives became a major problem. In *Cracking India*, Hamida, too feels that she is a fallen woman because she has been abducted and raped by men. It seems that the Ayah's own fate is not different from Hamida and other women in the camps. In a political discourse also, the women are considered as symbols of a community, the internally sanctioned violence against women within communities never became a politicized issue, for both the political national community and the ethnic community shared the patriarchal ideology that cast women as the property of the men of their community (Daiya's 236).

Cracking India offers a radical contemporary critique of the nation through its depiction of Partition's sexual violence as a form of consumption, even as that violence is irreducible in the economy of national history and exceeds it. In this novel's return to national history through the site of everyday life, Kavita Daiya locates the memory of partition violence that enables us to contest nationalist histories and to critique national modernity in South Asia.

Ayesha Jalal argues that the gravitation of Muslims in India toward the idea of a Muslim community in the early twentieth century is less a "communal" or religious one and more a "cultural" move – a gravitation toward an assertion of cultural difference and a "religiously informed cultural identity" (222). By renaming it cultural nationalism in the name of a religious mode, it not only elides the violence but also leaves unanswered the feminist question about the control as well as deployment of a

women as social and political symbols and objects in the construction of these "cultural nationalist narratives."

Dipesh Chakravorty, in his article "Modernity and Ethnicity in India," he argues that communalism is a form of racism: he suggest that we need to rethink communication as a modern problem of ethnicity that inevitably becomes a part of Indian political life, when religion is reified as a category marking difference, by colonial practices like censuses and separate electorates" (223).

As India is partitioned, Lenny observes the transition of Ice-Candy-Man through the roles of ice-cream vendor, birdseller, and pimp. As partition also becomes imminent, acts of "communal violence" – arson, lootings, and murder – and the subsequent migrations begin to disrupt the community of friendship (which articulated different religious backgrounds) that had been formed around the Sethi family, and around Ayah. The scene of violence becomes ordinary during Partition and re-fashions everyday life. The accounts of Partition are replete with incidents of castration and both voluntary forced conversion of men, women and children (226).

For Ice-Candy-Man, who desired Ayah but had been rejected by her for Masseur, identifying Ayah as "Hindu" facilitates her objectification and violation in order to fulfill his desire for her. This process not only encodes her body as symbolically "Hindu" but also suppresses the historicity of her body in order to construct it as ethnic. The abduction and rape of women was one of the salient forms of violence that prevailed in that period of transition. In a letter dated April 4, 1947 to Evan Jenkins (then the governor of Punjab) regarding the March 1947 riots in the Punjab and North West Frontier Province, Nehru said:

There is one point, however, to which I should like to draw the attention, and this is the question of rescuing women who have been

abducted or forcibly converted. You will realize that nothing adds the popular passions more than stories of abduction of women, and so long as these women are not rescued, trouble will simmer and might blaze out. (Daiya 231)

Nehru's letter constructs women as victims and objects of both religious communities and the colonial state; it fails to grant any voice and agency to the particular desires of the "abducted" women themselves, representing them as victims to be rescued.

Ayah's abduction "as a Hindu woman" is less about her dishonor as a Hindu, and more about Ice-Candy-Man's use of the communal narratives at hand to fulfill his desire for her. It thus questions any easy explanation of sexual violence in the belated terms of national, communal, and patriarchal honor. In Manto's short stories like "Open it", there is a story about seventeen-year-old Muslim girl, Sakina, separated from her father as they migrate to Lahore, is "rescued" by a band of Muslim men purporting to rescue lost and abducted Muslim women and reunite them with their families. Instead of reuniting Sakina with her father, they rape her repeatedly and then abandon her, nearly dead, close to the refugee camp her father was. Such scenes not only bring a violence in other community but also bring a scene of violence in their own community. But this type of violence remains domestic, private, individual, invisible because ostensibly, it is about no one's "honor" but the woman's (Daiya 237).

For the novels like *Cracking India*, in the urban, middle class narratives of metaphor and memory, it attend through allegory and metaphor, to the circulation of acts of ethnic and sexual bodily violence that occurred in both urban and rural areas around the time of Independence. *Cracking India* reveals the "proper" identity-religious and national-is always already a masculinized position; women do not evoke that anxiety of identity, for they cannot inhabit those locations of identity except by

proxy, and as reproducers of those who might, if sexed male, occupy it. As Bapsi Sidhwa wrote in an essay, "New Neighbours" (recounting the new neighbours that partition brought to her Lahore):

Although the dread roar of mobs has at last ceased, terrible sounds of grief and pain erupt at night. They come from the abandoned servants' quarters behind the Singhs' house that have been converted into a camp for so-called recovered women. Why do these women cry like that? Because they're delivering unwanted babies. I'm told, or relieving hideous memories. Thousands of women were kidnapped: Muslim women by Hindus and Sikhs, Hindu women by Muslims . . . women today are shaping opinions and challenging stereotypes. (Daiya 240)

Thus, for Sidhwa, the commitment to feminist activism and feminist transformation of women's lives is not necessarily disjunct from the visions of the anticolonial nationalist movement in India.

The articulation of ethnic, gendered violence with caste as well as race reveals the complexity of the enunciation of identity in this moment, as in Gandha Singh's *A Diary of Partition Days, 1947-48* bears witness to the premium price that Muslim men paid to purchase for the purpose of marriage, Brahmin women from among the Hindu abducted women available for sale in Pakistan (241). Then this article has also been about the inassimilability of sexual violence in the discourse of national modernity. In such process of the violence and killing during partition, the abductions and rapes of women took place. The women were an easy means for the men of each community.

In writing about Partition's sexual violence against women, the critic like Sangeeta Ray has also argued: "The inevitability of rape leaves women with the

'choice' of committing suicide so that she can be accommodated within the narrative of the nation as legitimate and pure-albeit dead-citizen". And those who survive rape are refused entry into the domestic space of the new nation. However, it is Ayah who refuses entry into the domestic space of the new nation, Pakistan, that she is offered by Ice-Candy-Man; simultaneously, through her willed return to the everyday life of her family's domestic space in India, she troubles and rejects discourses of both, suicide and nationalist belonging (Daiya 245).

Scholarship on "abducted" women's treatment during and after partition puts pressure on the seemingly benign humanism that underpins the resolution and disclose it for the manipulation of women's bodies, sexualities and identities by both community state to serve their mutual patriarchal interests. Urvashi Butalia analyze the stories published in the *Organizer* (a forum for the views of the Rastriya Swayamsevak Sangh, at the time of partition) supports the points that in the 29 December 1949 issues, Hindu women are represented as "spending sorrowful days and unthinkable nights in Pakistan" at the hands of lustful Muslims (1995: 67). Similarly, the *Organizer's* front page story on 14 August 1947 carried an illustration of "Mother India, the map of the country, with a woman lying on it, one limb cut off and severed, with Nehru holding the bloody knife responsible for doing the severing" (Butalia, 69). The *Organizer* provoked the people of India and it's government pointing the need of bringing back to abducted women. Indeed, there seems to have been no shortage of commentaries on and reports of women's sexual violation at this time.

However, children born out of abducted women or lost in the convulsion became problematic act not only for state but for families also. Abducted women could be purified after bringing them back to their respective religion but how to

assimilate those children who were born out of the blood of the otherwise hostile sects – Hindu, Sikh and Muslim. So the women were trapped in such a way that they were not able to voice independently even if they wished to articulate their opinion. They did not have freedom of opinion even at their home. So, they were trapped inside and outside.

An abducted woman often such as the Ayah was sold in markets like commodity to the rich people; sometimes they were offered to police offices in order to appease them. In this context, Godmother also scolds Ice-Candy-Man bitterly, accusing; "You permit her to be raped by butchers, drunks and goondas and say; she has come to no harm" (260). Ayah's abduction and rape are historical acts of violence – acts that were repeatedly enacted on thousands of women's bodies after they were dehistoricized as individual subjects and symbolically constructed as Hindu or Muslim. But Ayah refuses to respond to Ice-Candy-Man's offers of love and marital status – in other words, of respectability after rape. In this novel, then, the figure of the urban, female, subaltern Ayah does not syntax the "patriarchal continuity" of national "territoriality and the communal mode of power" that Gayatri Chakravorty Spivak has suggest persistently marks the narrativization of woman by historians working in subaltern studies (Daiya's 230).

Sidhwa's *Cracking India* remains one of the top partition novels because of its patriarchal violence on the basis of partition's sexual violence, gendered violence, religious violence, communal violence. Most of the women were recovered within a year or after many years to the families. But some of them remained in the *Ashram* because their families did not come to take them. So the ashrams became permanent homes for those women.

However, after the abduction and rape, Ayah is virtually dead. But despite the threat of being fallen woman, Ayah determined to go to India. It makes clear that she did not want to remain in the space of patriarchy. In this sense, her departure to her own place in Amritsar, India subverts the patriarchal violence of the patriarchal system and community.

Patriarchal Violence in *Jasmine*

Mukherjee's *Jasmine* is about the story of a young Punjabi girl of Hasnapur. As Jasmine is the main protagonist, it portrays the experiences of her life journey, trying to reinvent herself in America. Likewise, Mukherjee's stories and novels depict various traumatic experiences undergone by the immigrant women. The novel also depicts subaltern immigrants who get marginalized in the alien land.

In the novel, Jasmine, is however, confused with her new identity and new situation. She has happily left her feudal past but she has not properly managed her new situation yet. She expresses her position, "Jyoti, Jasmine: I shuttle between identities" (70). Earlier, having abandoned the village of her father for her "city man" husband Prakash Vijn (69), she even more readily settled into the "small and sweet and heady" role of "Jasmine" Vijn's modern wife and business partner – a "new kind of city woman" whom he can show off to friends (70). This change of her name and role is a major shift of identity on her part.

Jasmine's shuttling between identities and her self-imposed mandate is expressed early in the novel, to "murder who we were so we can rebirth ourselves in the images of dreams" (25). In this context, the significance of "rebirth . . . in the images of dreams" is that "it is willed, called for, demanded" – the dream is a conscious hope, an aspiration or goal, an object of rational desire that determines

anticipatory behaviour. But in the context of Mukherjee's representation, Kristin Carter-Sanborn points out:

the "images of dreams" take on a more spiritual dimension. With those dreams she may mean to invoke some kind of cataclysmic return of the repressed in which consciousness or agency is subjected to an actor's own intuitive (and uncontrollable) dream-knowledge of who she "essentially" and unconsciously is. (Sanborn's *Jasmine and the Violence of Identity* 578)

Mukherjee portrays the demonization of Sikh community in a violent way. Masterji and Prakash meet the painful death of the hands of Sikh terrorists. But the transistor bomb which kills Prakash was actually meant for Jasmine, as she does not conform to traditional dress codes. They are unmistakably symbols of cultural conservatism:

There was a new Sikh boy's gang, the Khalsa Lions, who liked action. Khalsa means pure. As Lions of Purity, the gang dressed in white shirts and pyjamas and indigo turbans, and all of them toted heavy kirpans on bandoliers . . . smuggling was not an unacceptable profession. (Hoppe 152)

In Mukherjee's inscription, the Khalsa Lion's devotion to tradition is murderous and that of the Iowans' is self-destructive and suicidal. It shows that the devoted tradition of Khalsa Lions brings the violence in society through religious fundamentalism and conservative beliefs. But all these ultimately harm the subaltern women like Jasmine. After the death of her husband Prakash, Jasmine makes a mission to go to America at any cost. Instead of fulfilling her own dreams and desires, she chooses the dreams and

the voice of Prakash rather than the voice of subaltern as a woman. So in this sense, she fails to speak on her own.

But Jasmine, however, seems to have a rebellious spirit in the eastern society as well as in the western society. She seems to be rebellious from her village Hasnapur to America. Jasmine's relationship with Bud, who named her as Jane, is not different from that of Prakash back in Hasnapur. Because Prakash has also named her Jasmine, though her real name was Jyoti. These all males like Prakash, Bud, Taylor, Half-Face seem marginal to her. Anyway, Jasmine accepts all the names attributed to her. She changes her identity according to the demand of her existence, where she has not any existence of her own. She goes on: "I have had a husband for each of the women I have been. Prakash for Jasmine, Taylor for Jase, Bud for Jane, Half-Face for Kali" (175). But whenever she feels dominated by those males, she leaves them and choose the other one, because she cannot fight with them. So, she constantly leaves them. Jasmine says, "I am not choosing between men. I am caught between the promises of America and old-world dutifulness" (214).

Jasmine, as a subaltern woman, has been raped by Half-Face and later on she turns herself into Kali to undertake the revenge with Half-Face. Likewise, she marries with Bud, but she leaves Bud for Taylor. She depends on Taylor, another male counterpart. But it is not possible for Jasmine to resist patriarchy. However, every time, she struggles a lot to emerge out and liberate her from male domination. Rather than speaking as both the woman-in-patriarchy and the woman-in-imperialism, Spivak asserts, "she can speak as neither, precisely because she is constituted as both, and therefore subject to a "violent shuttling" that enacts a steady erasure of being rather than a series of progressively triumphant rebirths" (Sanborn 581).

Jasmine, a true subaltern character, is mixed up between East and West: tradition and modernization. In Mukherjee's novel, as in the Victorian dream of the "Orient", Edward Said describes, "The Orient was almost European invention, but the Punjab and even the US itself become places "of romance, exotic beings, haunting memories and landscapes, remarkable experiences." In this charmed landscape, self-hood and identity are mystified (583). The specific instances of exoticism in Jasmine serve to reify subaltern identity rather than to liberate it. As Said thinks, the relationship between East and West is relationship of power, of domination, of varying degree of a complex hegemony" and Said adds that the Orient is "Orientalized . . ." (5) .

From the childhood, Jasmine faces numerous hardships and obstacles. Her parents did not let her study any more. Rather she is forced to marry at her young age. Early marriage is common in the Punjabi society. The daughters are considered to be troublesome for parents and is regarded as a curse for the family. So, from the childhood, she is grown up in a patriarchal society. Recounting the story of Vimla, a young woman who douses herself with kerosene and sets herself on fire after the death of her husband, Jasmine recalls that "[t]he villagers say when a clay pitcher breaks, you see that the air inside it is the same as outside" (12). Vimla commits *sati* "because she had broken her pitcher; she saw there were no insides and outsides. We are just shells of the same Absolute." Bharati Mukherjee portrays Jasmine as brave enough to fight against all those patriarchal dominations but Jasmine hopes to escape patriarchy's victimization of her by leaving India. Jasmine, not unlike her mother, is forced to follow the rituals and values of widowhood when she becomes a widow. In such a context, patriarchy is strongly rooted in Hasnapur. Women are unheard under the patriarchal domination.

But, in fact, for Gayatri Spivak the duality of which Mukherjee speaks is evidence of the colonial project's success in effacing the female subaltern subject. In Sanborn's critical work, Spivak's commentary remarks that:

The status of *sati*, or widow immolation, in modern Indian culture, an exchange emblematic of the collusion between elite nativist and colonial interests, "the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling which is the displaced figuration of the 'third-world woman' caught between tradition and modernization. (581)

It is, however, the difficult task for Jasmine to construct her identity in a patriarchal society. Whatever the norms and values are constructed in society, it is created by the patriarchy. The subaltern women are put into the margin and are deprived of their freedom and rights in the patriarchal society. And in every relation, the man gets authority over woman. The violence of identity in turn masks the violence of the man done to the woman. According to Spivak, for any radical theory of change, is that "the possibility of action lies in the dynamics of the disruption of the [continuous sign-chain constituting the socius], the breaking and relinking of the [semiotic] chain. The tangle of metaphorical and empirical violence itself has brought Jasmine to this same irreducible" position, never interrogated and always abandoned, only to make its violent return again and again (Sanborn 590).

Jasmine compares Bud, Taylor and even her first husband Prakash as a type of Professor Higgins. At first, her new name and identity was given by Prakash. In order to speak the narrator's name, she was given the different names by those males and thus remake her in the shape of their own fantasies. She expresses her view in these terms: "I realize now how much of Professor Higgins there was in my husband. He

wanted to break down the Jyoti I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he gave me a new name Jasmine" (70).

In many places throughout the text, Jasmine refers to herself, and her past selves, as ghosts, phantoms, or to herself as an astronaut, moving between worlds, never solidly attached to any. Her present is a tense, contingent result of continual negotiations between her past and her future, her future self can never entirely escape her past inscriptions. In a recent article on *Jasmine*, "We Murder Who We Were: *Jasmine* and the Violence of Identity," Carter-Sanborn reads Jasmine's "shutting between identities" differently from Mukherjee's apparent desire to have them constructed as self-empowering. For Carter-Sanborn, agency is thus displaced at crucial moments from Jasmine elsewhere, in a pattern that has been and will be repeated throughout the narrative. Sanborn is accurate when she sees Jane/Jasmine's chain of identities as divided, often as objects of other's desires and agendas:

To act, for Jasmine, is to become entirely other. In an interesting inversion of the colonial project sketched by Bhabha, Jasmine can authoritatively impute the idea of "multiplicity" to her own character only retrospectively . . . from the perspective of a woman with an all seeing "third eye," . . . Her implicit argument goes, by the violence of the transformative movement. She abandons agency in this moment to her theoretical Other, and it is this Other who determines and delivers her into new forms. (582-83)

So frequently, Jasmine does shift between identities and position. In the novel's last scene outlined above, Jasmine shifts from passive to active within paragraphs, "I'm not leaving Bud. . . I'm going somewhere" shows a clear shift of interpretation, from one which sees her as object of other's narratives (Bud's) to one which shifts the focus

of agency back to herself. This formulate Jasmine as an active participant in her fate, while leaving an altered version of the Hindu fate that attempts to name her at the beginning of the novel somewhat intact; she never fully escapes, but does successfully negotiate her various pasts.

The subaltern people, especially women, whichever region she belongs to, is subaltern most of the time. Jasmine, too remains a subaltern in America, even though she struggles against her subalternity. The dominant people tend to have their patriarchal stereotypical notions regarding the subaltern people. For instance, like Half-Face cannot think that the Eastern people like Jasmine can have access to modern gadgets like television. Jasmine, a subaltern woman, also became the victim from such people like Half-Face. Just like her, a large number of women get "raped and raped and raped in boats and cars and motel rooms" (114). So, subalterns are tortured both physically and mentally. Subaltern people lead a difficult life in American also. Even the white women too appear marginal in the power politics of America, because they have less political engagement in American politics. Through the politics also, they have been given the position of margin.

Likewise according to Punjabi, Indian society, women are viewed only from the perspective use of value. They are exchanged like goods. The weight of dowry judges woman's position in society. In this patriarchal society, Jasmine expresses the difficulty of being a girl in these terms:

I was born the year the harvest was so good that even my father, the reluctant tiller of thirty acres, had grain to hoard for drought. If I had been a boy, my birth in a bountiful year marked me as a lucky, a child with a special destiny . . . God's cruel, my mother complained, to waste brains on a girl. And God's still more cruel, she said, to make a fifth

daughter beautiful instead of the first. By the time my turn to marry come around, there would be no dowry money left me the groom I deserved. (34-35)

In fact, Jasmine wants to forget her previous identity in order to avoid marginalization and ascribes new one but she has not completely rejected the previous identity to enter into a new situation. In this context, Samir Dayal's assessment of Jasmine's identity accords its radically unstable nature. "Jasmine instinctively grasps that self-assertion does not necessarily imply a confidence in a stable, reified self. Her struggle to maintain her precarious sense of self registers the effectivity of violence in the continual articulation of her precarious subjectivity in the world," a subjectivity provocatively called "violent self-transcendence" (71, 80). It is the subversive re-appropriation of the already exhausted American cultural narratives of newness, open possibilities, and unknown but promising futures by new, postcolonial immigrants, that is at the core of Jasmine's multiple narrative (Hoppe 147). Even before her arrival, Jasmine and Prakash think of moving to America in terms that emphasize change and possibility: "We'd start new fates, new stars" (77). It is this possibility for change that is the most salient feature of America for Jasmine; and for many others also, as it is seen, America cannot function in the same way.

In this novel, Mukherjee demonstrates that the most successful "selves" are mutable, shifting, postmodern nexi of various negotiated, contingent positions. On the basis of the interpretation that differ from Kristin Carter-Sanborn, Hoppe finds Mukherjee's double construction of Jasmine as 'multiple' and as American to be impossible:

. . . her flirtation with "multiplicity" ironically resolves itself into a domestic and domesticated fantasy, a classic American dream of

assimilation. Disguised as a call for revolution in our understanding of the processes of identity in contemporary America, the narrative's lessons reveal a desire to invest American identity itself with presence and authority. Thus the novel may more than anything demonstrate the very impossibility of an integrated subjecthood in the framework of western notions of independence and individual accomplishment. (582-83)

It is precisely Jasmine's non-integration, her ability and willingness to take up and cast off cultural, religious and other roles as she needs to, in pursuit of potentially utopian future, that marks her as most identifiably American.

An intellectual like Bharati Mukherjee has created a space for such women through their discourses. Nevertheless, her discourses fail to represent the subaltern women in reality. Like, Jasmine re-combine, re-appropriate, and reinvent cultural traditions and subjectivities in new combinations, imagining the land as wilderness/frontier/open possibility imaginatively. Mukherjee described the necessity for this process for her immigrant characters: "There is not a role model for the 'Jasmines' or the 'Dimples'. They have to invent the roles, survive and revise as best as they can" (1990, 23). In the mystical insight of the Other, Jasmine's "third eye" represents a way of seeing that is ultimately transformed from the myopia of a backward "Indian village girl, whose grandmother wants to marry her at eleven", into the enlightened vision of "an American women who finally thinks for herself." On the contrary, its difficulties may provide us with more paths than obstacles to understand the exigencies of representing "third world experience" (Sanborn 575).

Subalterns have many different stories of their own. No matter how diverse their stories may be, ultimately their story comes to an end with domination,

oppression, suppression, repression and many more. When Bud Ripplemeyer first glimpses Jasmine, he tells her, "it felt as if I was a child again, back in the Saturday-afternoon movies. You were glamour, something unattainable. "By renaming her Jane, her lover has something much more exotic and erotic in mind than the "Plain Jane" the narrator and her Victorian namesake would more readily identify with. "Me Bud, you Jane, I did not get it at first," she reflects. "He kids. Calamity Jane. Jane as in Jane Russell" (22). Her "genuine foreignness" frightens relatively staid Midwestern banker, and the narrator can assuage Bud's fears only by settling into the role of domesticated exotic. Jasmine realizes Bud's fear of the subversive Jane and in their relationship, she is dominant in every aspect. In this matter, her change of identity is nothing but the strategic use for her survival. In order to survive, Mukherjee has taken support of 'Jane' of 'Jane Eyre.'

Jasmine, a subaltern woman, cannot preserve her identity of her own but she bears every kind of victimization inflicted on her. It is not Jasmine alone who is the victim of patriarchy but the American women Karin and Wylie, too, have suffered at the hands of patriarchy. They also bear the same kind of victimization from their male counterparts. Jasmine often adopts her various identities as separate lives, lives which must be sealed off from each other: "For me, experience must be forgotten, or else it will kill" (29).

As the novel ends, Jasmine again prepare herself for the next transformation, however she cannot raise her voice of her own and fails to represent herself. Mukherjee depicts her character in such a way that being the protagonist, she is still in the hope to be at the centre, although it is impossible for her. She says to herself that "Then there is nothing I can do. Time will tell if I am a tornado, rubble maker, arising from nowhere and disappearing into a cloud" (214). For Jasmine, "Third world" are

also the spaces of opportunity and re-fashioning. Anyway, Mukhrejee enables Jasmine to represent as subaltern woman against the patriarchal nature of violence in a rebellious way.

Chapter IV: Conclusion

Through the *Cracking India* and *Jasmine*, Bapsi Sidhwa and Bharati Mukherjee delineate the patriarchal violence, especially on the basis of partition violence and violence of identity. Bapsi Sidhwa in *Cracking India* portrays the patriarchal nature of violence through the partition violence. In fact, on the basis of partition violence, the women were abducted and raped by the men. After their abduction, they were reduced into the status of fallen women. The women were regarded as dishonored, impure and polluted. In the novel the women seems to be the main target of their partition violence. Moreover, Sidhwa attempts to represent the patriarchal violence done to an abducted woman and her life after abduction. But in this novel, the patriarchy's honor is underscored and disapproved by Ayah's return back to India and rejecting the Ice-Candy-Man's offer to stay with him. In this context, Sidhwa attempts to represent the position of women in patriarchal spaces which subverts the patriarchy that is prevalent in society and community.

Similarly, Bharati Mukherjee's novel *Jasmine* deals with the various experiences of the immigrant people like Jasmine. The novel portrays the various changes of her identity. Jasmine was brought up in a patriarchal society where the daughter is considered not only as a burden but also a curse. From the beginning, through her first husband Prakash, there is a transformation of her identity. Whether she becomes Jasmine, Jane, Jase, Jazzy, it is quite obvious that males have played a role in her transformation of identity. Jasmine also change the geographical location to reinvent herself but wherever she goes, she suffers from inhuman exploitation like the violence in her identity and gets raped by the man like Half-Face. In the same manner, although Jasmine cannot raise her own voice but her rebellious tendency is strong. She disobeys the patriarchal notions. This novel stand point stresses that the

women are taken as minorities, marginals, the colonized, the bearers of policed sexualities like in the novel *Cracking India*. But Jasmine still hopes that her identity is not erased but rather she enters into new and empowering subjective possibilities. As a matter of fact, her rebirth and transformation subverts the patriarchal nature of violence which is structured in the patriarchal society.

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