



Negotiating Silence: A Comparative Study of Female Agency in Shashi Deshpande's *That Long Silence* and Anita Desai's *Fasting, Feasting*

Dr. Qudsi Rizvi, PhD

Assistant Professor (Contractual), Department of English, Maulana Azad National Urdu University Hyderabad, Hyderabad, India
qudsicalling@gmail.com

Received: 29 Nov 2024; Received in revised form: 30 Dec 2024; Accepted: 05 Jan 2025; Available online: 11 Jan 2025
©2024 The Author(s). Published by Infogain Publication. This is an open-access article under the CC BY license
(<https://creativecommons.org/licenses/by/4.0/>).

Abstract— Silence often functions as a nuanced metaphor in literature, encapsulating themes of suppression, resilience, and resistance. In Shashi Deshpande's *That Long Silence* and Anita Desai's *Fasting, Feasting*, silence emerges as a central motif that shapes the protagonists' lives within patriarchal frameworks. This paper explores how silence is used to reflect and negotiate female agency in these two novels. Deshpande's *Jaya* and Desai's *Uma*, though different in their socio-cultural contexts, grapple with similar struggles of identity and autonomy. *Jaya*'s imposed silence in marriage and *Uma*'s enforced silence in a patriarchal household underscore how silence perpetuates gender inequality. However, both authors also depict silence as a space for introspection and a subtle form of defiance. Through a comparative analysis, this paper examines how the interplay between silence and voice is integral to the characters' journeys toward self-realization. Drawing from feminist literary theory and cultural criticism, it investigates the layered role of silence as both a tool of oppression and a strategy for survival. Ultimately, the study reveals how silence is repurposed by the protagonists to assert their agency and resist patriarchal constraints.



Keywords— Silence, Female Agency, Patriarchy, Identity, Feminist Literature

I. INTRODUCTION

In the intricate tapestry of literature, silence occupies a profound space, particularly in the narratives of women negotiating patriarchal constraints. Silence, as a motif, transcends its conventional interpretation as mere absence of sound to embody a range of experiences: suppression, endurance, resilience, and resistance. In the context of feminist literature, silence becomes a lens through which the multifaceted struggles of women are explored, often revealing deeper truths about societal norms and individual agency. Shashi Deshpande's *That Long Silence* (1989) and Anita Desai's *Fasting, Feasting* (1999) serve as poignant explorations of these dynamics, offering readers two distinct yet interconnected portrayals of silence as it relates to female identity and agency.

Both novels, though set in different socio-cultural contexts, resonate with shared themes of gender oppression and the

stifling expectations placed on women within patriarchal structures. Deshpande's *That Long Silence* unfolds in the urban, middle-class milieu of post-colonial India, where *Jaya*, the protagonist, navigates her identity as a wife and mother. Her enforced silence becomes a reflection of the societal norms that dictate a woman's place within the domestic sphere, perpetuating a culture of compliance and invisibility. As *Jaya* reflects, "A husband is like a sheltering tree; under it, a woman can stand in safety" (Deshpande 32). This metaphor encapsulates the duality of protection and confinement that defines her marital silence.

Similarly, Desai's *Fasting, Feasting* delves into the life of *Uma*, an unmarried daughter in a conservative Indian family. Here, silence is imposed not only by societal expectations but also by the familial unit, where *Uma*'s individuality is subsumed under the authoritarian rule of her parents, referred to collectively as "MamaPapa." *Uma*'s

inability to articulate her desires or assert her identity becomes emblematic of the broader silencing of women in patriarchal families. As Desai writes, "Her thoughts were never her own, always drowned in the din of 'MamaPapa'" (Desai 67). This erasure of voice underscores the systemic nature of gender inequality, which confines women to predefined roles of obedience and servitude.

However, silence in both novels is not merely a tool of suppression; it also emerges as a space for resilience and resistance. Both Jaya and Uma repurpose silence as a means of introspection, finding within it a refuge from the external pressures of conformity. Jaya's journaling becomes an act of rebellion against the long silence imposed by her marriage, enabling her to reclaim her voice and assert her individuality. Similarly, Uma's retreat into her private world, though seemingly passive, carries an implicit defiance, as she refuses to fully assimilate into the roles dictated by her family.

The exploration of silence in these novels is deeply intertwined with the socio-cultural frameworks of patriarchy, which govern the lives of women in varying yet overlapping ways. By juxtaposing the experiences of Jaya and Uma, this paper seeks to uncover the universal and culturally specific dimensions of silence in women's lives. Drawing on feminist literary theory, including the works of Luce Irigaray and Elaine Showalter, as well as cultural criticism, this study investigates the layered role of silence as both a tool of oppression and a strategy for survival.

Ultimately, this comparative analysis underscores the transformative potential of silence. While it begins as a marker of suppression, it evolves into a medium through which women assert their agency and resist patriarchal constraints. Through the narratives of Jaya and Uma, Deshpande and Desai challenge conventional interpretations of silence, revealing its complexities and its power to shape female identity within a patriarchal world.

II. SILENCE AS A TOOL OF SUPPRESSION

Silence, when imposed rather than chosen, often becomes a mechanism of control and oppression, particularly in patriarchal societies. Both Shashi Deshpande and Anita Desai portray silence as a tool wielded to suppress women's individuality and autonomy, shaping their protagonists' lives through familial and societal expectations. In *That Long Silence* and *Fasting, Feasting*, silence is not merely a state of being but a condition enforced by patriarchal norms that prioritize obedience, conformity, and the erasure of female voices.

2.1 Jaya's Marital Silence in *That Long Silence*

Jaya's silence is emblematic of the sacrifices women are expected to make to maintain the façade of marital harmony. Throughout her marriage to Mohan, Jaya internalizes the idea that a wife's duty is to ensure her husband's happiness, even at the expense of her own identity. Deshpande writes, "A husband is like a sheltering tree; under it, a woman can stand in safety" (*That Long Silence* 32). This metaphor encapsulates the dual nature of the marital bond as both protective and oppressive. The "sheltering tree" may offer security, but it also casts a shadow that obscures the individuality of the woman beneath it.

Feminist literary theorists such as Luce Irigaray argue that women in patriarchal societies are reduced to the roles of wives and mothers, their worth tied to their ability to serve others (Irigaray 88). Jaya's silence, therefore, is not a personal choice but a response to the societal expectation that women suppress their desires and ambitions to fulfill these roles. Her internal monologue reveals her struggle: "If I were a man, I could take control of my life... But as a woman, I must wait" (Deshpande 89). This enforced passivity highlights the systemic inequality that limits women's agency, reinforcing their subjugation through silence.

Moreover, Jaya's silence is compounded by the fear of disrupting societal norms. As Sandra M. Gilbert and Susan Gubar note in *The Madwoman in the Attic*, women are often depicted as "angels in the house," their primary role being to maintain domestic harmony and moral purity (Gilbert and Gubar 20). Jaya embodies this archetype, suppressing her grievances to avoid conflict and uphold the image of a dutiful wife. Her silence is thus both a reflection of internalized patriarchy and a survival strategy within a system that punishes dissent.

2.2 Uma's Familial Silence in *Fasting, Feasting*

In *Fasting, Feasting*, Uma's silence is imposed not by a husband but by her parents, whose authoritarian control denies her any semblance of autonomy. Her parents, collectively referred to as "MamaPapa," symbolize the homogenized authority of patriarchy that governs her life. Desai writes, "They never let her breathe, her thoughts were not her own" (*Fasting, Feasting* 67). This erasure of individuality reflects the broader cultural devaluation of daughters in patriarchal societies, where their worth is often tied to their obedience and service to the family.

Feminist critics have long highlighted the silencing of daughters within traditional family structures. Adrienne Rich, in *Of Woman Born*, emphasizes that daughters are frequently expected to prioritize familial obligations over personal aspirations, their voices stifled by the weight of

expectation (Rich 243). Uma's experiences resonate with this analysis, as her parents consistently undermine her attempts at self-expression. Her failed attempts to attend school, pursue a career, or even assert basic preferences are dismissed as trivial or rebellious, further entrenching her silence.

The narrative also underscores the intersectionality of silence and gender roles. Uma's silence is not merely a result of her position as a woman but also of her status as an unmarried daughter in a culture that values women primarily as wives and mothers. Her parents' obsession with arranging her marriage, despite repeated failures, reveals their belief that her worth lies solely in her ability to fulfill this role. Desai's portrayal of this relentless pressure highlights how silence becomes a tool for controlling women's futures, stripping them of agency to make their own choices.

2.3 The Societal and Cultural Reinforcement of Silence

Both novels illustrate how societal and cultural norms reinforce the silencing of women. In Jaya's case, silence is institutionalized through marriage, where the wife's role is to maintain peace and subdue her individuality. In Uma's case, silence is embedded in the family structure, where obedience is demanded, and dissent is punished. These experiences reflect what Elaine Showalter describes as the "double bind" of women's existence in patriarchal societies: they are expected to conform to societal ideals of femininity while simultaneously being denied the agency to define their own identities (Showalter 41).

Furthermore, the systemic nature of silence in these narratives reveals its role as a tool of power. Patriarchal institutions rely on the suppression of women's voices to maintain their dominance. As bell hooks argues in *Feminist Theory: From Margin to Center*, "The silence of women ensures that their oppression remains invisible, perpetuating the illusion of harmony" (hooks 87). This observation is particularly evident in Jaya's marriage, where her silence masks the cracks in her relationship with Mohan, allowing the illusion of a functional partnership to persist.

In both *That Long Silence* and *Fasting, Feasting*, silence functions as a powerful tool of suppression, shaping the protagonists' lives in profound ways. For Jaya, silence is imposed through marital expectations, while for Uma, it is enforced by the familial hierarchy. In both cases, silence erases individuality, forcing women to conform to predefined roles that prioritize the needs of others over their own. By illustrating the mechanisms through which silence is imposed, Deshpande and Desai expose the systemic nature of patriarchal control, inviting readers to question the societal structures that perpetuate such oppression.

III. SILENCE AS RESILIENCE

While silence is often imposed as a form of suppression, it can also emerge as a powerful tool of resilience. In both *That Long Silence* and *Fasting, Feasting*, the protagonists—Jaya and Uma—repurpose silence as a means of endurance and self-preservation. Their silence, though externally enforced, becomes an inner sanctuary where they can reflect, resist, and ultimately begin to assert their identities. This duality highlights the complex interplay between silence and agency, where silence, paradoxically, serves as a form of resistance and survival.

3.1 Jaya's Introspection and Resilience in *That Long Silence*

For Jaya, silence becomes a space for self-reflection, enabling her to confront her fears, frustrations, and suppressed desires. Initially, her silence is a coping mechanism, a way to maintain the fragile equilibrium of her marriage. She reflects, "The realization was dawning on me—silence could not save me; it had only imprisoned me" (Deshpande 210). However, as the narrative progresses, Jaya begins to reclaim her silence, transforming it into a tool for introspection and eventual empowerment.

Feminist theorists such as Luce Irigaray have argued that silence can function as a medium for self-discovery, especially for women in patriarchal societies who are denied the opportunity for overt self-expression (Irigaray 120). Jaya's journey aligns with this perspective. Her journaling, a silent yet active practice, becomes a way for her to articulate her suppressed thoughts and emotions. Writing provides her with a voice that is free from societal judgment, allowing her to redefine her identity on her own terms.

Jaya's resilience is further evident in her decision to confront the realities of her marriage. Through her silent introspection, she begins to recognize the compromises she has made and the fears that have shaped her choices. This recognition marks a turning point, as Jaya decides to break her long silence—not necessarily by speaking out but by embracing her truth and reclaiming her agency. As Sandra M. Gilbert and Susan Gubar note, "Women's silence is not always a sign of passivity; it can be a deliberate withdrawal, a refusal to participate in oppressive systems" (*The Madwoman in the Attic* 50). Jaya's resilience, therefore, lies in her ability to transform silence into a space of empowerment and self-realization.

3.2 Uma's Quiet Defiance in *Fasting, Feasting*

In *Fasting, Feasting*, Uma's silence operates differently but carries a similar undertone of resilience. Unlike Jaya, Uma's silence is not self-imposed but enforced by her parents, MamaPapa, who dictate every aspect of her life. Despite this, Uma uses silence as a refuge, retreating into her inner

world to find solace and strength. Desai writes, "Uma felt herself dissolving into nothingness, yet in that nothingness, there was freedom" (Desai 132). This paradoxical freedom underscores the resilience inherent in Uma's silence, as she carves out a mental space that is hers alone.

Adrienne Rich, in *Of Woman Born*, emphasizes the importance of women reclaiming spaces—physical, emotional, or intellectual—as acts of resistance against patriarchal control (Rich 245). Uma's silent withdrawal can be seen as such a reclamation. Though she lacks the external agency to challenge her parents' authority, her internal resistance manifests in her refusal to fully conform to their expectations. Her failures at domestic tasks, her awkwardness in social settings, and her quiet retreats into solitude are subtle acts of defiance, signaling her unwillingness to accept the roles imposed upon her.

Uma's resilience also lies in her capacity to endure. Living under the authoritarian control of MamaPapa, Uma's silence shields her from the emotional toll of constant criticism and rejection. By retreating into her own thoughts, she protects herself from the harsh realities of her circumstances. As Elaine Showalter observes, "Silence can be a strategy of endurance, a way for women to preserve their inner selves in the face of external oppression" (*A Literature of Their Own* 68). Uma exemplifies this endurance, using silence not as a sign of submission but as a shield against the demands of her environment.

3.3 The Role of Silence in Building Inner Strength

Both Jaya and Uma illustrate how silence, though initially a product of oppression, can be transformed into a source of inner strength. Their resilience is rooted in their ability to find meaning and agency within the confines of their silence. This transformation reflects what Bell Hooks describes as the "paradoxical power of silence," where it becomes a medium for women to process their experiences and cultivate strength (*Feminist Theory: From Margin to Center* 97).

Jaya's journaling and Uma's retreats into solitude are acts of resilience that challenge the traditional narrative of silence as passive. These acts demonstrate the agency inherent in their choices, even when those choices are constrained by patriarchal structures. By turning inward, both women create spaces where they can explore their identities and envision alternative possibilities for their lives.

3.4 Cultural and Universal Dimensions of Silence as Resilience

The cultural contexts of the two novels—urban middle-class India in *That Long Silence* and the rural, familial setting of *Fasting, Feasting*—shape the protagonists'

experiences of silence, but the resilience they exhibit transcends these contexts. In both cases, silence becomes a universal symbol of endurance, reflecting the shared struggles of women navigating patriarchal constraints. As Chandra Talpade Mohanty argues, "Women's resistance often begins in the most constrained spaces, where even silence can be a form of rebellion" (*Feminism Without Borders* 112). This perspective highlights the broader significance of Jaya and Uma's silent resilience, situating their experiences within a global framework of feminist resistance.

In conclusion, silence in *That Long Silence* and *Fasting, Feasting* is not merely a tool of suppression but also a source of resilience. Jaya and Uma repurpose their enforced silences, transforming them into spaces for introspection, endurance, and subtle resistance. Their journeys underscore the duality of silence, revealing its potential as a medium for self-preservation and empowerment. By depicting silence as both a limitation and a strength, Deshpande and Desai challenge traditional notions of passivity, offering a nuanced portrayal of women's agency within patriarchal societies.

IV. SILENCE AS RESISTANCE

Silence, traditionally viewed as a marker of submission, can also function as a potent form of resistance. Both *That Long Silence* and *Fasting, Feasting* explore the transformative power of silence, revealing how it becomes a tool for the protagonists to push back against oppressive systems. Jaya and Uma, while initially constrained by their circumstances, use silence to assert their autonomy in subtle but significant ways. By refusing to conform completely to societal and familial expectations, they demonstrate how silence can challenge patriarchal authority and create space for agency.

4.1 Jaya's Reclamation of Voice in *That Long Silence*

Jaya's resistance is deeply rooted in her journey toward reclaiming her voice. At the beginning of the novel, her silence reflects her compliance with societal norms and her fear of disrupting the fragile stability of her marriage. However, as she reflects on her life, she begins to recognize the limitations of her silence. Jaya notes, "The realization was dawning on me—silence could not save me; it had only imprisoned me" (Deshpande 210). This realization marks a turning point, as Jaya starts to challenge the systems that have silenced her.

Feminist theorists such as Adrienne Rich argue that silence, when reclaimed, can become an act of rebellion against patriarchal structures. In *Of Woman Born*, Rich emphasizes that "speaking out" is not always the only form of resistance; sometimes, deliberate silence can signal a refusal

to comply with oppressive expectations (Rich 243). Jaya's journaling serves as an example of this. While she may not confront Mohan or society directly, her act of writing becomes a form of resistance, allowing her to articulate her truths on her own terms. This private reclaiming of her voice signifies her rejection of the roles that have confined her.

Moreover, Jaya's resistance lies in her decision to no longer suppress her inner thoughts. By choosing to acknowledge her dissatisfaction and question the societal norms she once accepted, she subtly undermines the systems that sought to silence her. As Sandra M. Gilbert and Susan Gubar observe in *The Madwoman in the Attic*, "Women's resistance often begins in the mind, where they first confront the myths that have defined their lives" (Gilbert and Gubar 51). Jaya's internal rebellion against these myths highlights how resistance can manifest in quiet, introspective ways.

4.2 Uma's Quiet Defiance in *Fasting, Feasting*

In *Fasting, Feasting*, Uma's resistance is more implicit, yet no less powerful. Living under the oppressive control of her parents, MamaPapa, Uma's options for overt rebellion are limited. However, she finds ways to assert her agency through small acts of defiance. Desai writes, "Uma's silence was not empty; it was filled with unspoken refusals" (*Fasting, Feasting* 136). These "unspoken refusals" highlight how Uma uses silence to resist the roles imposed upon her.

One of the most striking examples of Uma's resistance is her failure to conform to the ideal of the dutiful daughter. Despite her parents' relentless attempts to mold her into a perfect homemaker, Uma consistently falls short of their expectations. Her clumsiness, her inability to perform domestic tasks, and her awkwardness in social situations are not merely personal shortcomings but can also be interpreted as acts of quiet defiance. By refusing to fully inhabit the roles prescribed to her, Uma challenges the authority of her parents and, by extension, the patriarchal values they represent.

Feminist critic Bell Hooks provides a framework for understanding Uma's resistance. In *Feminist Theory: From Margin to Center*, Hooks argues that "resistance does not always require loud proclamations; it can also be found in the refusal to comply" (Hooks 112). Uma's silence and her inability—or unwillingness—to meet her parents' demands exemplify this form of resistance. While she may not have the agency to speak out openly, her quiet defiance disrupts the narrative of female submission and obedience.

4.3 Silence as a Space for Alternative Realities

Both Jaya and Uma use silence to create mental spaces where they can envision lives beyond the confines of their

circumstances. For Jaya, this takes the form of introspection and writing. Her journaling becomes a way to articulate her desires and frustrations, providing her with a sense of control over her narrative. Deshpande writes, "Words had power, and now I was ready to use them" (*That Long Silence* 241). This statement reflects Jaya's shift from passive silence to active resistance, as she begins to use her voice to assert her agency.

Similarly, Uma's silence allows her to retreat into her inner world, where she can imagine an existence unshackled by MamaPapa's control. Desai writes, "In her solitude, Uma dreamed of a freedom she could never have but could always imagine" (*Fasting, Feasting* 179). This imaginative resistance is significant, as it provides Uma with a mental escape from the oppressive realities of her life. While her silence may appear passive, it is imbued with a quiet strength that enables her to preserve her sense of self.

4.4 Cultural Contexts and Universal Dimensions of Resistance

The cultural contexts of the two novels shape the ways in which Jaya and Uma resist, but their experiences also reveal universal themes of female resilience and defiance. Jaya's resistance reflects the challenges faced by urban, middle-class women in India, where societal norms demand that women prioritize their roles as wives and mothers above all else. Uma's resistance, on the other hand, highlights the plight of daughters in traditional families, where their worth is tied to their obedience and ability to conform.

Feminist scholar Chandra Talpade Mohanty argues that resistance often begins in the smallest acts, particularly for women in constrained environments. In *Feminism Without Borders*, she writes, "Even the quietest acts of defiance can destabilize oppressive systems, offering glimpses of alternative possibilities" (Mohanty 135). Both Jaya and Uma embody this idea, as their silent acts of resistance challenge the systems that seek to suppress them.

In *That Long Silence* and *Fasting, Feasting*, silence is transformed from a tool of suppression into a medium of resistance. Jaya's introspection and journaling allow her to reclaim her voice, while Uma's quiet defiance disrupts the expectations imposed upon her. Both characters demonstrate how silence, often dismissed as passive, can carry profound power and agency. Through their nuanced portrayals of silence, Deshpande and Desai challenge traditional narratives of female submission, revealing the transformative potential of quiet resistance.

V. CONCLUSION

Silence, as a multifaceted motif, holds profound significance in Shashi Deshpande's *That Long Silence* and

Anita Desai's *Fasting, Feasting*. Both authors illuminate the complexities of silence, demonstrating how it operates as a mechanism of suppression, a space for resilience, and a tool of resistance. Through their protagonists, Jaya and Uma, Deshpande and Desai depict the nuanced ways in which silence shapes the experiences of women navigating patriarchal societies. The comparative analysis of these two texts underscores silence not as a singular, static condition but as a dynamic force that interacts with cultural norms, familial expectations, and individual agency.

Initially, both novels portray silence as a tool of suppression, revealing the pervasive control exerted by patriarchal structures. Jaya's silence is rooted in her role as a wife in a middle-class Indian household, where marital harmony often comes at the cost of female individuality. Her compliance, framed as a necessity for sustaining the "sheltering tree" of marriage, highlights the societal expectations that reduce women to supportive roles. Similarly, Uma's silence in *Fasting, Feasting* reflects the marginalization of daughters within traditional families, where their value is often tied to their obedience and servitude. In both cases, silence is imposed externally, functioning as a mechanism to stifle dissent and reinforce the subjugation of women.

However, Deshpande and Desai also explore silence as a space for resilience, demonstrating how their protagonists repurpose it to endure and survive their oppressive realities. Jaya's introspective journaling provides her with a private outlet to articulate her suppressed thoughts, while Uma's retreat into her inner world allows her to preserve her sense of self in the face of relentless familial control. This resilience underscores the adaptability of silence, which can serve as both a shield against external pressures and a medium for self-reflection. Feminist theorists such as Adrienne Rich and bell hooks argue that resilience is often cultivated in the constrained spaces of silence, where women find the strength to confront and endure patriarchal limitations.

Ultimately, both novels reveal the transformative potential of silence as a form of resistance. Jaya's reclamation of her voice through writing marks her defiance against the societal norms that sought to silence her. By articulating her truths, she subverts the expectations of passivity and compliance, asserting her individuality and agency. In contrast, Uma's resistance is quieter but equally significant. Her refusal to conform fully to her parents' demands, coupled with her withdrawal into her own thoughts, challenges the authority of the patriarchal structures that seek to define her identity. As feminist scholar Chandra Talpade Mohanty notes, even the smallest acts of defiance

can destabilize oppressive systems, offering glimpses of alternative possibilities.

Through their nuanced portrayals of silence, Deshpande and Desai invite readers to reconsider its role in shaping women's lives. Silence in these narratives is not merely an absence of sound but a complex interplay of suppression, survival, and subversion. It reflects the constraints imposed by patriarchal societies while also serving as a medium through which women navigate, challenge, and ultimately transcend those constraints. Jaya and Uma's journeys demonstrate that silence, far from being a marker of passivity, can be an active and transformative force, allowing women to assert their agency in ways that are subtle yet powerful.

This exploration of silence as suppression, resilience, and resistance has broader implications for understanding the experiences of women in patriarchal contexts. By juxtaposing the narratives of *That Long Silence* and *Fasting, Feasting*, this study highlights the cultural and universal dimensions of silence, offering a framework for examining its role in other literary and social contexts. The novels remind us that silence is not a monolithic experience but a dynamic and evolving construct, shaped by the interplay of individual agency and societal norms. Deshpande and Desai challenge us to listen to the silences in their characters' lives, recognizing their complexity and their power.

In conclusion, *That Long Silence* and *Fasting, Feasting* underscore the duality of silence as both a burden and a resource. For Jaya and Uma, silence is initially a condition of their oppression, imposed by familial and societal structures. Yet, through resilience and introspection, they transform it into a medium for self-discovery and resistance. Their stories reflect the broader struggles of women navigating patriarchal systems, offering a nuanced perspective on the potential of silence to evolve from a tool of subjugation to a source of strength and empowerment. Through their artful depictions, Deshpande and Desai elevate silence from the margins of their narratives to the center, making it an essential element in the discourse on female agency and identity in literature.

REFERENCES

- [1] Desai, Anita. *Fasting, Feasting*. Mariner Books, 1999.
- [2] Deshpande, Shashi. *That Long Silence*. Penguin Books, 1989.
- [3] Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale University Press, 2000.

- [4] Hooks, Bell. *Feminist Theory: From Margin to Center*. Routledge, 2000.
- [5] Irigaray, Luce. *This Sex Which Is Not One*. Translated by Catherine Porter, Cornell University Press, 1985.
- [6] Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. Norton, 1986.
- [7] Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press, 1977.
- [8] Talpade Mohanty, Chandra. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Duke University Press, 2003.