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Appendix L2

**(Item No 5 of Check List)
 Details of Research Publications**

S. No	Article	Journal	Other Details Vol/No/Page No/ Year	Published in UGC CARE / Scopus Indexed/ Web of Science
1	Feminist Concerns: Elevating and Enriching the Consciousness of Women through the Celebration of Female Solidarity and Sisterhood in the Works of Suniti Namjoshi	Anhad Lok	Vol. 19/ Page 422 – 427/ 2023	UGC CARE-LIST (GROUP I)
2	Fairy like Feminist Culture in Music: The Emergence of a New genre and the Creation of a Proactive Women-only space, through Socio-Cultural and Ethnic Tremor in the Gendered Realms of Musicology	Anhad Lok	Vol. 20/ Page 217 – 222/ 2024	UGC CARE - LIST (GROUP I)
3	Mirrors of Insights: The Realization of Female Subjectivity in Gothic Fiction : The Subversion of Gender in Carter's "The Bloody Chamber	Amnayaki	Vol 26/ Page 222-226/ 2024	UGC CARE - LIST (GROUP I)

*Proof of list of Journals from Internet to be attached along with copies of reprints.

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The scholar Miss. Meena Shanker (20PHENPC01) has published her research articles in the following journals:
 1. Anhad Lok - indexed in Ugc Care Grp. I from october 2021 to present.
 2. Amnayiki - indexed in Ugc Care Grp. I from January 2022 to present.
 This may be considered. *J. J. Hill*
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Feminist Concerns : Elevating and Enriching the Consciousness of Women through the celebration of Female Solidarity and Sisterhood in the Works of Suniti Namjoshi

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This paper is an insight into the agony of the portrayal of the female self and depicts how the female psyche and female identity overthrows gender myths and sexist paradigms to address feminist concerns and discourse on feminist apprehensions by celebrating female solidarity and sisterhood as a means of emancipation as addressed in the select works of Suniti Namjoshi. The theme of gender and sexual orientation is articulated by the author in her fables and tales wherein she proclaims that women must overcome the male dominant man-made culture and create a new cultural space for women so that mutual concern and respect for each other help to overcome women's issues, differences of opinions and controversial debates to encounter the cultivated exclusionary policies that perimeter the spheres of the marginalized women. Namjoshi defies the patriarchal code that marginalizes women and disrupts the blockades of the stereotypes of class, race, gender and sexuality with a dynamic approach to deconstruct language to reconnoitre the opacities of

the socio-cultural economic inequalities and power politics of patriarchy by capsizing of myths and fables. Critique of patriarchal discourse, weaving of fantasy and decolonization of female sexuality redefine the need for women to work together to address the common hitches and glitches faced by women to provide moral care to women because women's issues are better solved through female solidarity. The presentation of traditional gender roles in the family structures and liberation of the individual by fighting against socio-economic injustice, divorce, unequal labour, laws of marriage, sex role stereotyping and patriarchal sexist oppression can be overthrown by gynesis, a female discourse, that has evolved by valorisation of repressed femininity which is once again the redefinition of power and equal rights to emancipate all genders. This is worked out by empowering women from domesticity and liberating them from the maternal duties by redefining the theory of sexuality, otherness and difference by challenging male hegemony to emancipate all genders. The paper

reaffirms the new paradigms of feminist consciousness echoed by Namjoshi to reinforce feminine power in the protagonists by encoding discourses that challenge patriarchal ideologies through portrayal of her revisionist reworkings that voice gender rights. The gender dynamics she presents reinforce gender appropriate roles and gendered stereotypes in the gendered scripts through addressing feminist epistemology, gender essentialism and sexual orientation in her works. Lesbian identity and sisterhood can be celebrated by the rediscovery and redefinition of the heroine as strong, aggressive, bold and confident. Thus the commodification of female sexuality and the reconceptualization of female identity to overthrow male gender sexist paradigms through subversion of stereotypes is an attempt to emancipate all genders. This generates a female discourse that interrogates stereotypical fixation of gender roles by subverting the canonical versions that fictionalized women's causes to liberate them from traditional servitude by celebrating female solidarity and sisterhood.

Namjoshi, celebrates the autonomy of the female as a feminist lesbian who believes that women can create selfhood and identity through female solidarity and sisterhood. The definition of the female by the male authors in literature and the discussions on the female instinct, the female psyche and female self, coaxes Namjoshi to project the problems of the feminine to depict an upheaval of male gender sexist paradigms that project the machismo in female sexuality by focusing on the self-reliance and strength innate in every woman. She envisions a world where all women would stand up for each

other irrespective of race, class, caste, creed and sexuality. The theme of gender and sexual orientation is expressed in her fables and tales where she asserts that women must overcome the male dominant man-made culture and stylize a new cultural panache for women so that mutual concern and respect for each other help to create and display a bravura that help women grapple feminine issues, differences of opinions and controversial debates with elan. This camaraderie empowers women to encounter the cultivated exclusionary policies that limit the spheres of the marginalized women. She defies the patriarchal code that marginalizes women as this is the only solution to deconstruct cultural constructs that disrupts the barriers of the stereotypes of class, race, gender and sexuality. She espouses a dynamic approach to critique language to reconnoitre the opacities of the socio-cultural economic inequalities and power politics of patriarchy by inversion of myths and fables.

The element of fantasy in her narrative addresses' feminist and lesbian concerns by fictionalizing myths and legends that outline identity and culture through the expression of women's potential with fluidity of meaning and diction. The inversion of conventional roles contests male hegemony and involves the readers in the construction, deconstruction and reconstruction of the female protagonist to endorse the self-esteem and poise of the female self by empowering them to fight suffering and injustice. Thus the reimagination of a post-structural self-proclaims the requirement to subvert the male dominated language to recreate and refabricate a new feminist consciousness. Patriarchal discourse

colonized tales and pointed out the need for women to reinvent themselves to create a new feminine culture that exists in the subconscious of the women. This feminist utopia queries the monopolistic designs of power politics and the perpetuation of hierarchical power structures. The enigmatic identity of the Black piglet, the ambitious achiever of Rap, the patriarchal stereotype, the conjugal bliss in Cinderella, the ubiquitous nature of Little Red and more resonates with the theme of fashioning new feminist cultures which define feminist emancipation and empowerment. Class and gender presented in *The Solidarity Fables* discusses the need for a woman to elevate herself. In *The Ubiquitous Lout*, she mocks at feminists who attempt to dominate lesbian feminists. Her *War Diary* is about the presence of evil in this world. The story, "Back in the Woods" and "Evolving Further" is an acceptance of her lesbian identity while *The Trials of the Saint* is about the hazards faced by lesbian women. *The Line-Up* is about Suniti's quest for sainthood, where she asserts that lesbians (saints) are also human beings. Empowerment of women is possible by sharing of experiences and sharing struggles by sharing positive attitudes that uplift women. The notion of subjugation of women against male dominance has been addressed by Namjoshi in the cross-cultural contexts and she expresses her faith in overthrowing hierarchical stereotypes through female bonding and lesbian identity.

The transcendence of the bias of caste, creed, race, nationality and gender must be the collective effort of women to battle heterosexuality as the norm against the othering of marginalized victims of

society. Subversion of stereotypes authorize lesbians and women to find their own galaxies in female friendships. This upraises women in pursuing their passion for literary pursuits in their endeavours in music, aesthetics, politics, social work and leadership roles to interrogate heterosexist patriarchy. The commodification of female sexuality and the reconceptualization of female identity is a comment on gender stereotypes. Through concepts of eco-feminism, she connects women with the human and animal world and signifies women to deconstruct the myth of the canonical archetype and paradigms individualities based on the fixation of identities. The writer talks to the flowers, birds and stones and redefines the allegory. In *The Jack ass and the Lady*, she rejects gender stereotyping and feels that she can identify herself with the birds and beasts and forms of nature in the male dominated universe. She vouches "...in a humanistic universe which has been male centred historically, women are 'the other' together with the birds and beasts and the rest of creation." (Namjoshi; India 28). In Namjoshi's gynocentric world, all the characters are women and she debates on the topic of female desire, the variances and discernments in a matriarchal society and lodges divergent manifold lesbian standpoints. The dialogic aspects of literature are explored in the interpolations of her fairy tales, pagan and Christian mythologies in an ionic manner to subvert conventional motifs. As Savita Goel opines, The 'Solidarity Fables' deal with social systems, cultural and literary traditions, power and domination through subtle inversion of stereotypes and the writer's disapproval of the replica of patriarchal hierarchy in the feminist

groups (Goel 9). Daughters are praised in *The Mothers of Maya Diip* and lesbian mothers champion their daughters. The *Conversations of Cow* question's identity and *The Blue Donkey* addresses the human rights issue. Thus these tales address feminist appropriation of androcentric theories and focusses on shared experiences as a genre which unsettles fixed meanings to explore the gynocritical paradigm.

Namjoshi's search for identity as a lesbian feminist and as a "woman-identified woman" reveals her commitment to lesbian issues and women's problems. As Vijayasree communicates, "an Indian living and writing in a predominantly white world, as a woman working in a large male academia, as a Hindu in an all-Christian world." (Vijayasree 52). Eisenstein opines that as a Lesbian woman, she has "refused to buy into the limitations and restrictions placed upon her by the social expectations of acting like a true woman." (Eisenstein, 51). Namjoshi asserts that the female identity inherent in women was distorted down the ages by male authors who always projected the docility, foolishness and vulnerability of women. Most of the texts spoke about women craving to find solace in marital relationships and conjugal bliss as they were unable to stay strong on their own. Almost every line of her texts echoes Simone de Beauvoir, "One is not born a woman, one becomes one". She vetoed the inkling that marriage and motherhood were the only options for women. She questioned her remonstrations for social justice for women through the conquest of women in society and inspired women to wipe out the social and economic injustice that they were facing in their lives. Namjoshi

addressed issues on the subjugation of women and raised voices of gender debates on sexual/textual politics in her *Feminist Fables*. As a liberal feminist, she advocated the fact that oppression of women is biological and blames sexuality as the cause of oppression because women were solely responsible in taking up child bearing, child care and being conquered. All her works reflect on how feminist consciousness is the consciousness of victimization. The presentation of traditional gender roles in the family structures governed by capitalist patriarchy reduce women to inferior positions. Hence lesbianism reassures liberation of the individual by fighting against socioeconomic injustice, divorce, unequal labour, laws of marriage, sex role stereotyping and patriarchal sexist oppression. She champions women's rights to assert women's identity. Like Betty Frieden's *The Feminine Mystique*, she contests the concept that women seek fulfilment in submissive domesticity. She too believes that through gynesis, a female discourse has evolved by valorisation of repressed femininity. In all her tales she voices of the need to redefine power and equal rights by emancipating women from domesticity and the maternal duties that domesticate her. The theory of sexuality, otherness and difference is essential to challenge male hegemony and emancipate all genders. Women's vulnerability during pregnancy, childbirth and reproduction are taken for granted and their sacrifice in tireless striving in domestic labour are undermined. Adriene Rich says that the "social relations of the sexes are disordered and extremely problematic; if not disabling, for women, all seek paths towards change (24).

The assigning of sex roles across cultures reveals how domestication of women in marriage that results in suffering due to poverty, sorrow and fate offer damaging role models to young girls. The new paradigms of feminist consciousness echoed by Namjoshi reinforce feminine power in the protagonists. The inner conflict and psychological turmoil of the women characters is subverted by Namjoshi who provides suitable solutions. Namjoshi does not eulogize the valour of the male but reworks women as equally courageous. She critiques contemporary life and points out how women are demoralized by the existence of male gender sexist paradigms. Namjoshi's women do not conform to romantic paradigms. Marriage is not the ultimate end in the life of a woman and there is no necessity to limit female vision to romantic patterns. Women's experiences, once ignored by male writers need to be addressed and gender concepts reworked to fight for equality of gender. Hence Namjoshi encodes discourses that challenge patriarchal ideologies through her revisionist reworkings to voice gender rights. The gender dynamics she presents reinforce gender appropriate roles and gender stereotypes in the gendered scripts. She reworks subordination of the female traditional tales by subverting patriarchal paradigms of a sexist society in her feminist fables. Thus she focusses on lesbian identity and gender construction of her heroes and heroines to present heroines as gendered icons. Namjoshi throws light on feminist epistemology, gender essentialism and sexual orientation in her works. She asserts that male physical power must not be a reason for male domination over the female and that

lesbian identity and sisterhood can be celebrated. Rediscovery of women from the woman centred point of view is essential to overthrow male domination and male prowess. The redefinition of the heroine in her works is deliberately constructed to alter the fairy tale distinctions of sexuality and sexual transgression. The bold heroines of Namjoshi assert identity by being strong aggressive, bold and confident. Thus the commodification of female sexuality and the reconceptualization of female identity through female sexuality is a comment on gender stereotypes and projects the problems of the feminine to overthrow male gender sexist paradigms. The subversion of stereotypes is an attempt to emancipate all genders to generate a female discourse evolved by a valorisation of femininity called gynesis is the need of the hour. Cyberfeminism can enrich the digital space of women and empower them through the web of words to address feminist and lesbian concerns.

The interrogation of the stereotypical fixation of gender roles by the reinterpretation of fairy tales and myths is possible by subverting the established versions that fictionalized women's causes to liberate them from traditional servitude. Questioning the situate of other genders in the androcentric patriarchal domain, and addressing the socio-political, economic, sexual and psychological realities of the subalterns enables the understanding of identities. Thus, Namjoshi addressed the problems of third world women writers by deconstructing stereotypical ideas about gender, societal constructs and culture. The genres she explores subverted the undisputed canonical versions that fictionalized women's causes to liberate them from

traditional servitude. Thus women's oppression, patriarchal subjugation, lesbianism and analysis of the idiosyncrasies of gender in subverting fables for pedagogic purposes helped to break cultural typecasts to explore newer feminist visions of identity. The theme of addressing lesbian identity and feminist concerns helped to elevate and enrich the consciousness of women through carnival of female solidarity and sisterhood in depicted in the works of Namjoshi .

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Fairy like Feminist Culture in Music: The Emergence of a new genre and the creation of a proactive women-only space, through socio-cultural and ethnic tremor in the gendered realms of Musicology

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Abstract :

This paper is an insight into how feminist music culture rooted in musicology in general, and ethnomusicology in particular, views women's music as a manifestation of art, society, culture, class, gender, ideology and aesthetics by redefining subjectivity and reflexivity in feminist musicology to craft a fairy like feminist music culture that empowers women in the realms of music. The paper aims to encourage the representation of the feminine, feminist and female in art, life, music and culture to contest patriarchal categories and stereotypes and expresses the need to redefine the fact, that the concept of femme fatale, the androgyne, the 'petite lassie', the mother figure and the temperamental diva are all contemporary icons of feminine performance both visually and sonically to celebrate the diversity of women's music. Through a feminist theoretical lens, the paper highlights, the consciousness of women to address diverse issues including gender, sexuality, feminism, art and culture to address the sounds of identity and social change through the expression of feminist music. The paper explores a number of feminist songs and singers and how these contributions are means of enlightenment and empowerment for women. It looks at how feminist ethnomusicology could redefine the study of women's music in its social and cultural contexts as a social process to relate women to music, anthropology, folklore, performance studies, and more, in order to celebrate a philosophy that redefines what woman's music is, what feminist music means and how feminist power in music aesthetically reflects, references, and inflects our human condition to create a better feminist music culture.

Keywords :

Ethnomusicology, feminist, aesthetics, culture, music

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The feminist orientation of music in the realms of literature, art, song, film and aesthetics are psychological, sociological, politic and economic and create a feminist culture in the realm of aesthetics. Sexism, racism, homophobia, classism, anti-semitism, ageism, ableism, imperialism and women's liberation movement gave a new sense of direction in the field of feminist aesthetics. A number of musical movements instigated by women of color and lesbians who were marginalized or rendered invisible by the white heterosexual leaders contributed to the realm of feminist aesthetics to contribute to a new ethos in feminist culture in music. The vote, Equal Rights Amendment, and abortion rights were central issues, but the pioneers of feminist aesthetics and the first and second wave feminists handled women's issues by depicting the issues of the contributions of art and music and the significant involvement of women by emphasizing on the popularization of all types of music by women with feminist efforts to emancipate women as the marginalised through inclusivity in music. A huge gradient of feminist songs and anthems, deifying and demonizing the feminist perspectives were fascinating as they addressed the challenges of women - their likes and dislikes, their joys, sorrows, emotions, thoughts, feelings and struggles. Heathen feminists, who criticized patriarchy and the male domination of men in music critiqued patriarchal subjugation on the grounds that they were pouring music into microphones and sound systems and using all technological devices that which were 'invented' by men.

The feminist-oriented songs that were earlier not heeded to, slowly created an impact and the lyrics, messages, themes, tones, tunes and emotions began to inspire

individual women and men into pooling assorted collections of women's music which emerged into a new genre of its own. It provided the liberty for young and old, children, teens and adults to maximize the freedom for an individual as a reader to listen to the music to appreciate or explore the various messages, and then classify or refrain them from categorizing the songs based on individual tastes and preferences. This enabled listeners to probe into the dynamics of music and to understand what songs hold meaning for a particular person and why they do not create the desired impact on the other. It gave the lover of music and the connoisseur of aesthetics the freedom to explore and understand why certain songs were more meaningful in a feminist manner and why certain songs were not. There 'was always space for creating varied groups of songs based on theme, content and music and this was the inspiration to create feminist playlists based on different genres of music. The very vehemently strong and resilient emotive reactions to the music or the lyrics of the songs created by men were sometimes not genuine or radical and critiquing these songs without a feminist power analysis or radical discussion about the insight and verity in these works without a balanced feminist perspective was ridiculed.

Feminist Songs were an advantage and considered a boon to mental therapy and feminist music therapy as they were the outlet for listeners and singers of music and helped women to vent out their emotions and struggles in a large way. Counselors and Psychotherapists who tried varied psychotherapy tests and

counseling measures were unable to root out the problems of their patients and many a time music was the leveler and was found inspiring to put women on the right track. Teenagers have found feminist songs soul stirring and this genre was a stimulus for healing young girls with psychosomatic and emotive issues regarding their mental and physical health and their concerns of gender, to recuperate from their maladies and recoup their healthy mental state. A number of popular songs that were psycho therapeutic and helped in counseling and guidance through the lyrics and music of feminist music were songs that included “*Wheeler* by Pink”, “*A Sorta Fairytale* by Tori Amos”, “*Alien She*” by Bikini Kill, “*All American Girl*” by Melissa Etheridge, “*Ampersand*” by Amanda Palmer, “*Androgynous*” by Joan Jett, “*Be a Man*” by Courtney Love, “*Beautiful Flower*” by India Arie, “*Beautiful Liar*” by Beyoncé and Shakira, “*Been a Son*” by Nirvana, “*Black Girl Pain*” by Jean Grae and Talib Kweli, “*Butyric Acid*” by Consolidated, “*Can’t Hold Us Down*” by Christina Aguilera, “*Cornflake*” and “*Crucify*” by Tori Amos, “*Daughter*” by Pearl Jam, “*Double Dare Ya*” by Bikini Kill, “*Express Yourself*” by Madman, “*Fixing her Hair*” by Ani DiFranco, “*God*” by Tori Amos, “*Gonna Be an Engineer*” by Peggy Seeger, “*Goodbye Earl*” by The Dixie Chicks, “*He Thinks He’ll Keep Her*” by Mary Chapin Carpenter, “*Hey Cinderella*” by Suzy Bogguss, “*Human Nature*” by Madonna, “*I am Woman*” by Helen Reddy, “*I Will Survive*” by Gloria Gaynor, “*I’m a Bitch*” by Meredith Rooks, “*I’m Every Woman*” by Chaka Khan or Whitney Houston, “*It’s a She Thing*” by Salt and

Peppa, “*Just a Girl*”, “*No Doubt*”, “*Man! I Feel Like a Woman*” by Shania Twain, “*ME and a gun*” by Tori Amos, “*My Old Man*” by Joni Mitchell, “*No More Tears*” by Barbra Streisand and Donna Summer, “*Not a Pretty Girl*” by Ani DiFranco, “*Not Ready to Make Nice*” by The Dixie Chicks, “*One of the Boys*” by Katy Perry, “*Poker Face*” by Lady Gaga, “*Pretty Girls*” by Neko Case, “*Professional Window*” by Tori Amos, “*Promiscuous*” by Nelly Furtado, “*Respect*” by Aretha Franklin, “*Silent All these Years*” by Tori Amos, “*Sisters are Do*” by Aretha Franklin and Annie Lennox, “*Women Should be a Priority*” by Sweet Honey and the Rock, “*You Don’t Own Me*” by Lesley Gore, “*You Ought a Know*” by Alanis Morissette, “*Your Revolution*” by Sidebar and more.

The movement in feminist culture in music fathomed the concept of song, melody and art to challenge masculinity, femininity as also gender norms and purposes to motivate women and enthuse non-binary musicians into this realm of feminist culture in music. Some examples of feminist music include, “*Independent Women*” by Destiny’s Child, which is a popular song that celebrates the feminine gender and champion’s women who are self-sufficient, self-motivated, self-sufficient and self-made. The popular song, “*Tomboy*” by Princess Nokia is a number that is a confrontational rap that celebrates diverse women and highlights the issues of women of color. The noted song, “*Queen*” by Janelle Monáe featuring Erykah Badu is a popular and much loved anthem to the marginalized and the song is so elevated that it contains some seriously gratifying and powerfully exuberant music that showcases the pride of a deific femi-

nine energy. Queen Latifah's music was extraordinarily popular as feminist music. Her music was one of hip-hop's pioneer feminists, which was all set for rapping about issues of black women in the late 1980s. The most popular movement of the times was however, the Riot Grrrl movement and it was a popular feminist movement that brought about more representation in the music industry while inspiring the next generation of female and non-binary musicians. Other examples of the popular feminist music include, "Beyoncé's music", which has become more political and vocal about being feminist. The music of Madonna's music, which has fascinated a considerable interest of numerous feminist scholars and engrossed a number of fans pays tribute to the woman who is the individualist, resilient, strong, self-sufficient and self-motivated individual human being. It echoes the feminism of Madonna as an American singer-song writer. Madonna got popularized and recognized by the musical sphere as a feminist icon of music and was undoubtedly an inspiration to all gendered beings in the promotion of feminist culture in music.

The optimistically constructive, proactively productive and robustly assertive image of women was coded by feminist musicians that not only appraised and critiqued the fissures in regard to gender, but also demonstrated the goals of the feminist movement in terms of social justice regarding gender as well as the right to privacy concerning abortion and birth control to repeat the socio-political impacts of women's music, the purpose and influence of women's music and popularization of music and culture at

women's music festivals. Women's music as a category of music constructed on the ideas of feminist separatism and lesbian-separatism was premeditated and designed to inspire feminist consciousness and this was chiefly popular in western popular music as its aim was to promote music "by women, for women and about women". Women's music primarily concentrated on the woman's question in feminism and exposed the unfair treatment of the female from society, culture, humanity and families that were disregarded by men. The lyrics of all the songs of feminist music focused on the power of women individually and collectively and echoed how male redeemers could not match the strength and courage of women's solidarity. It was this movement and co-operation in music that later laid the foundations of women empowerment in music and related its prowess to the creation of lesbian music. As a precursor to women's music and the need to include music for women in literature and as an offshoot of the feminist movement, the genre was referred to as a musical expression of the second-wave feminist movement. This included championing the rights for gender justice, equal work and equal pay at work and the equivalent treatment and justice for men and women in society. The songs and lyrics included the need to address the theme of female labour, civil rights, and peace movements and the need to voice the need for overthrowing oppression and the subjugation of women in art, aesthetics and life. The movement was started by lesbian performers such as Cris Williamson, Meg Christian and Margie Adam; African-American musicians including Linda Tillery, Mary Watkins and Gwen Avery, a number of passionately

profound musicians and activists such as Bernice Johnson Reagon and a number of musicians in her batch including Sweet Honey in the Rock and more. The need for “positive women’s images within popular music” and a “lack of opportunities for female performers” were perceived by musicians and critics, particularly women in the late 1960’s and early 1970’s as women were disadvantaged in the field because of their difference in gender. They apparently perceived superficial lack of inclusion of women in the conventional realms of music and were critiqued by a number of talented feminists who asserted that it was essential for women to create a separate space for women to create a feminist music that was all their own. The strategies and maneuvers of the exclusion of women and the lesbian and feminist separatism was asserted so that a feminist culture of music and feminist realm of music for women would strengthen women’s energy and give an mammoth enhancement to the growing evolution, development and popularization of feminist music that would address the issues of women’s musicality over the globe..

The purpose and influence of women’s music had farfetched reactions and strengths in the realms of creating a feminist culture in feminist music as a form of empowerment. Common European classical semiotic codes, used throughout centuries to express femininity in the form of musical gestures changed over time as the meaning of femininity changed from the image of a beautiful woman gazed at from the male point of view to a woman’s view of herself full of strength and inner charm in portraying her *forte* through courage, resilience and resourcefulness as truthful expressionism. Feminist musicians intended

to display a positive, proactive and assertive image of women that not only appraised the rifts regarding concerns to gender, but also validated the goalmouths of the feminist movement in terms of social justice and gender justice as including all rights of equality and parity including the right of privacy concerning abortion and birth control in nullifying the gender divide through the genre of feminist culture in music “. In “I Am Woman,” Helen Reddy sings, “I am woman/hear me roar/ and I’ve been down there on the floor/ No one’s ever gonna keep me down again” and creates a feeling of “girl power” that reflected the ambitions of the feminist movement. Lesbian expressionism through musical compositions helped lesbians encode their lesbian life experiences as composers, writers, artists and musicians without limiting their identity and imagination by including expressions of women as people of color, straight women, men, transgender, lesbians who have children and who had relationship with men before. Women’s Music thus created an impact on the lives of women and all marginalised groups as a force to reckon with. Women’s music created newer frontiers of thought and expression in gender studies with the firm conviction that women ought to create a women-only space to emancipate themselves and all marginalised from all forms of subjugation through music. The socio-cultural and ethnic shockwaves that contest the gendered beliefs of the patriarchal male governance of the traditional patriarchal society illustrates the need to include feminist aesthetics as a source of empowerment and emancipation. Hence, it is the need of the hour to embolden women in music, to disseminate feminist

music for empowerment and popularize women's music as a genre which expands beyond the boundaries of caste, culture, creed, race and gender to create a feminist aesthetics which redefines the ethnic and social diversity of the feminist culture of music.

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सम्पादकाः

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Mirrors of Insights: The Realization of Female Subjectivity in Gothic Fiction: The Subversion of Gender in Carter's *The Bloody Chamber*

Meena Shanker*, Dr.S. Kalamani**

Abstract:

This paper is an insight into the realization of female subjectivity and looks at how woman as the "subject" exists in life as subjective in contrast with the theme of gendered subjectivity, in the reworked feminist work of Angela Carter. The depiction of female subjectivity in gothic fiction ascertains the experience of women as human beings and individuals. Authors like Carter delineate the gothic to project the theme of female subjectivity against the backdrop of gender to paint the subversion of female stereotypes and gender roles in the reworked texts. The rising popularity of the female gothic writers and the creation of strong female protagonists in feminist tales disseminated the theme of the reworking of gender and sexuality in feminist tales across cultures to propagate a new genre in Women's Writing.

The re-adaptation of canonical tales extended its spectrum of scholarship to the realm of gender studies and gender jurisprudence and evoked a plethora of reworked gender images to highlight the theme of egalitarian values in life and literature. Angela Carter's *The Bloody Chamber*, a revisionist re-reading of Charles Perrault's tale of "Bluebeard" as a literary source and the theme of Bluebeard being processed in the reworking, echoes the theme of role-reversal in the titular tales and other tales in *The Bloody Chamber*. The two main characters of the iconic tale and the nuptials of the Marquis and the bride are projected differently in the canonical text and in the reworked versions. The opening of the texts, the rising action, climax, the ensuing crescendo, the falling action and dénouement are echoed differently in the fairy tales and the reworked texts. The ostensibly innocent protagonist, the evil husband, the function of the mirrors, the male gaze, the role of the suffering bride in the traditional text and the depiction of the mother as saviour and the piano-tuner as feminized in the reversed tale is intense. The conclusion depicts a reverie that underlines gendered truths and underlines the consciousness of comprehending the significance of women.

The accomplishment of the realization of female subjectivity echoes the need for women to release themselves from patriarchy and untie themselves from the subjugation of the female by overthrowing the submissive passivity of the female roles that ensnare women and restrain them as captives in domestic realms as accrued possessions in a male domineered realm. These concerns of authority and hegemony that tangle women to live according to hegemonic ideologies are addressed by Carter in *The Bloody Chamber* and she shifts the framework of the fairytale genre into a reworked ambience by retaining the

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gothic charm of the tale with a feminine subversive twist of events and characters. Angela Carter espouses Perrault's fairy-tale Bluebeard, in her story "The Bloody Chamber". The transferences of the other tales into a feminist rewriting interrogate the relevance of the prescribed gender roles of comprehending women and men in society. Carter goes on to delineate a social order which defines women as being flaccid and pictures how hegemony thwarts women's roles by resigning themselves more to familial responsibilities of the home. This stigmatization ought not to delimit women as being merely subversive or determine them as victims of domestic menial roles of work. Carter illustrates the need for women to reverberate qualities of all genders and defy the expectations of society and culture to move to a genderless world. Carter addresses the theme of domination, and discusses how patriarchy is overpowered by female counterparts who express the need to paint an egalitarian society of gender parity of men and women. The female gothic writers and female characters of the feminist fairy tales elucidate themes like the subdual and clampdown of female longings and present the objectification of women who are objectified by being confined to domestic life. They are disparagingly confronted by exposure to an unjust society which devalues the efforts of women and women's roles. The male characters are represented as bread-winners who are commanding, authoritative, potent, intellectual, gifted and smart. Women in conventional tales are allied with domestic household tasks and presented as intimidated, victimized, inactive and unreceptive in the literature of the female literary canvas in gothic female literature. Female writers paradigm themselves as being beleaguered by men in fairy tale scholarship and present them as hostile, manipulating, antagonistic, aggressive forces who deploy women to obey them. The gothic novel as a cautionary tale, however made use of this platitude by exposing the clichéd ways in which women bottled-up their thoughts and roles within society and discussed new ways to assert their identity without fearing public censure. While women were caged by their male counterparts in diverse ways, they gain power over them by their intellectual, numinous, preternatural and transcendent métier. Women, in the gothic novels, who were threatened to be wronged and maltreated by being dispossessed of authority were sheltered and allowed to escape into a natural world in the feminist tales. They could discover territories that embody a spiritual freedom where she can craft a fantasy world to experience the joy of celebrating her inner self. She can overcome her ideological struggle and waylay the difficulties of facing reality and desire that is lascivious, erotic, cognitive, economic, political, social, spiritual or sacred. Female gothic writers thus fictively redefine sensuality, family, patrimonialism and patrilineality in everyday life. Carter recreated and reworked the tale of Charles Perrault the French writer, and used Bluebeard from his collection *Histoires ou contes du temps passé* or Stories which were known as *Tales of Past Times* as a literary source for fairy-tales for adult readers. The tale of the bride's disobedience on his journey prohibiting her to open a forbidden chamber is upturned when she enters the room and accosts the dead bodies of his former wives. Totally horrified and dismayed, she loses the key which falls onto the bloody ground and is unable to wipe the blood off and hides the key. Bluebeard returns prior to his time of arrival from his excursion to New York and enquires of the keys he had entrusted to her.

Petrified, she hands him the bundle, hoping that he does not distinguish that the key to the forbidden chamber is misplaced. The clever Bluebeard of the traditional tale realizes the disobedience as the blood stained key is symbolic of infidelity and its bloody spot. He is all set to kill her as she utters her last prayers before death. She hopes that her brothers shall come to rescue her and opportunely her prayers are answered and one of her brothers kills Bluebeard with his sword in the canonical tale. The jeopardies of greed, marriage and curiosity accentuate female curiosity in this conjugal relationship. It becomes a form of transgression that triggers her response to the provocative and confrontational actions of the woman. Bluebeard's processing in *The Bloody Chamber* by Angela Carter, who was fascinated by the literary genre, inspired her to publish this collection of stories in 1979 which retell the classical fairy-tales. It presented every story with a certain fairy tale theme which was represented in the older conventional fairy story and comments on a different aspect of gender and sexuality as thematic. The tales redefined through subversion of gender stereotypes and overturn the gender roles and gender stereotypes that redefine the picturisation of blood to bind tales together.

The tales in *The Bloody Chamber* differentiate Carter's versions and are retold from the narrative perspective of the female character in order to subvert gender roles and gender stereotypes within the original fairy tale. These reworkings armored women and were recreated into feminist fairy tales as subversions of classical versions. The referencing of the narrator as the Marquis de Sade, which presages the revelation of the character's sadistic nature depicts how male chauvinism ought to be done away with in the realms of literature. Carter from the feminist point of view echoes the destructive masculine sexuality which is prevalent within many traditional tales, to highlight the problematic areas of familiar fairy tales which contain themes of violent masculinity and female oppression. Carter contended that *The Bloody Chamber* as a book of the reversal of fairy stories was an ironic strategy used to echo the subversion of gender. The sado-masochism comprehended in the tales of *The Bloody Chamber* are given a subversive feminist twist to engender strong women in the post-colonial fairy tales by challenging the gendered depiction of the female protagonists of the traditional tales. All the tales are in fact not antithetically retold tales, but are newly conceived stories that reinvent the theme of gendered identity. As Carter had specified, her intention was "not to do 'versions' or, as the American edition of the book said, horribly, 'adult' fairy tales, but to extract the latent content from the traditional stories and to use it as the beginnings of new stories." The gothic recreations of feminist tales were a favourite of Carter and her adoration for fairy tales and her passion for feminism abetted her to flip-flop the cruel forbidding sagas of wonder and astonishment to transform the fabulous narratives of trepidation by using positivity, by echoing the metaphors and imaginings of the unconscious". This surfaced the way to her treatment of thematic expressions of the gothic in the tales of *The Bloody Chamber*. She drew a sharp distinction between what she pronounced as "fragments of epiphanic experience" and the "ornate, unnatural" style and symbolism to construct an exotic new hybrid expression that would convey her voice and affirm her thoughts and beliefs to a wider audience than it had voyaged before. *The Bloody Chamber*, not only addresses the leitmotif of heterosexual female desire and

sexuality from a heterosexual female viewpoint, but also rebounds the theme of female solidarity in the tale of "The Bloody Chamber", where the mother rescues the daughter and invests so much strength in her by transgressing the taboo of a male rescuer. The violence of Carter's gothic imagination reconnoitered ideas with utopian perspectives and speculative thinking and the metaphor of representing the fantastic make-believe, thereby airing contentious forms of the imaginary unreal realms of the fairy tale with cognizant radical intentions to converse on philosophies of gender parity.

The titular story of "The Bloody Chamber" textually deliberates on the Bluebeard story of Charles Perrault in the seventeenth century, but Angela Carter replaces the appearance of the brothers with the coincidental rescue by the heroine's mother who as the central figure is the female rescuer in the story is one who attributes man-like qualities unlike the typical lady-like version in Perrault. She is thus liberated from a gruesome death by her mother, who kills the husband while in the act of decapitating his bride. The ambivalent brashness towards women, in contrast with Blue Beard's unquenchable desire for sadistic pleasure, suggests the preeminence of female sexuality over a more primeval aboriginal male craving. The maternal connect of the mother-daughter is contrasted with the husband's construction of the girl as an object of sexuality and this forces the mother to kill the man as if she were shooting a rabid animal. "The Bloody Chamber" challenges patriarchal values in the text. Carter's gothic, feminist retelling subverts patriarchal values by recasting women as the main protagonists of the stories rather than marginal characters on the periphery of the tales because she challenges societal expectations by placing women in prominent roles in her gothic interpretations. In this tale the young victimized female protagonist who is initially presented as a 'damsel in distress' displays prowess as she uses her presence of mind to display her courage, strength and resilience. At this juncture, she sardonically wonders about the theme of dominance and helplessness in the institution of marriage and regains her composure to courageously battle all odds. The protagonist disdains the norms adjoining normative femininity by being in tune with her quiescent sexuality, until the potent, voluptuous, dominant being within her emerges at the culmination of the tale. Akin to "The Werewolf," Carter's retelling of "Little Red Riding Hood," determines how Little Red is not a victim, but emerges as a woman who is unafraid of violence and can handle herself in a violent place by wounding the titular werewolf in an altercation. Carter points out how the wolf went for her throat, but she made a great swipe at it with her father's knife depicting intense feminine resilience. Patriarchal attitudes and gender attempts to diminish a woman's disposition disregards the basis of her gender to reduce the narrator's significance and situates her husband in a loftier position of power that is superior to her based on gender supremacy. He is affirmed as supercilious and she is dubbed as inferior to him on the grounds of gender and sexuality. In "The Bloody Chamber, the Marquis refers to his new wife as a "baby" reducing her position in their relationship and reflects that she hasn't "grownup" and cannot be imperiled to the graphic imageries found in the pornography books on his shelves. The husband contends that his bride must handle sexuality as he is the "instructor" and she is his "student." The female body is seen as both an object of desire and a thing to be "handled" by a more-competent

male. Female sexuality, the passivity of females in the precincts of marriage, the amassed properties of legacies, the hoarded inheritances bequeathed are issues that Carter addresses through the theme of destabilization by subverting gender in *The Bloody Chamber* within the framework of the genre. Thus Angela Carter adopts Perrault's fairytale Bluebeard in her story "The Bloody Chamber" and addresses gender roles. This transference into a feminist rewriting capsizing the prescribed role of understanding of the subjectivity of women by subversion of gender through a larger lens envisages a unique and realistic egalitarian vision for all genders in society.

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