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Investigating Marginalization, Loss, Trauma and Resilience of Third World Women in Joshi's *Henna The Artist*

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Abstract: *The current research elegantly examines the majority of the time, enveloping the reader in a dreamscape of currencies, parrots, and exquisite meals. Joshi's narrating technique is captivating and the time passes quickly in the globe she has created. Nevertheless, her prose occasionally devolves into elaborate cramps and there are omissions and inconsistencies in her portrayal of the class structure in 1950s India, especially regarding ladies. Reading this straight historical fiction is a mistake; writing about class in a reliable or full of thought thinking will compose more about brutality and injustice. The current class and religious character issues in India are a section of the goal the state is in disorder today. Nevertheless, the study of Margaret Mitchell's *Gone with the Wind*, where a blameless Black Lives Matter strike is taking place, has the same effect.*

Key Words: Marginalization, Self-Identity, Cultural Identity, Trauma and Resilience of Third World Women.

Introduction

According to [Zachariades \(1990\)](#), women are more likely to be victimized if they are impoverished, single, or recently divorced or lower their education level than that of their moms or female caregivers. Women are more likely to divorce, lose their jobs, and fall into poverty. Women who were assaulted as children are significantly more likely to be mistreated as adults. Women with psychiatric disorders or drunkenness are more likely to be abused. Trauma, mental confusion, and poverty can all contribute to women's vulnerability to more

victimization, psychiatric disorder, and poverty. Not all women who have been through a traumatic experience acquire mental or other significant issues. Trauma is quite common in women's lives, and the psychological, physical, social, and monetary consequences are typically long-lasting and pervasive. [Mansoor \(2016\)](#) is the process of treating someone or something as though they aren't necessary. Social unrest may result from the marginalization of some groups within the community. Dissenters are more likely to be marginalized. [Sen \(1988\)](#) stated that it generally

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occurs when a person in power has a poor opinion of an employee. In this climate, the marginalized employee feels uneasy. It can lead to mental disease. This is exemplified by gender, sexism, racism, and albinism. Girls and boys react differently to different types of trauma. For example, girls are more likely than boys to report sex assault, attempted rape, corporal violence, and psychological distress (Hennessey et al., 2004, Tolin & Foa, 2006).

Women have historically used gender as a platform from which to act politically and as a response to gender oppression (Naples, 1998). The concept of a third-world woman is constantly deferred as a "erased Determinator," which reconfigures both itself and its connection with the first-world feminist core in all of its "radical heterogeneity" (Mac Cabe, 1987). "It is constantly producing different modalities of self-constitution in this way, postponing any ontological fixity and so avoiding any "theoretical closure" (Said, 1983).

Third-world feminist discourses address a variety of issues, such as the need for a "race-sensitive" re-writing and re-reading of male texts such as those of Sigmund Freud, so that the production of a third-world woman as a "colonial object" created by hegemonic First-World intellectual practices is brought back into focus (Spivak, 1986). The idea that "what can I do for them?" is a dominant perspective source these intellectual efforts. Spivak (1981) assumes that the majority of third-world women require assistance. Since the Third World's political and historical practices are perspective, the limitrophic edge within which they are conceptually positioned only symbolises their diverse fullness. As a result of its "transplantation, transference, circulation, and trade" inside new situated settings that are multivalent in character, the concepts of "agency" and "marginalization" undergo a revision (Said, 1983). Limitrophy was Derrida's "subject" not only because it was concerned with what was developing at the limit but also because it was concerned with what permitted the limit to stay tangible, "by preserving the limit," and what complicated the limit. While limitrophy depicts a border curdling, this curdling is designed to increase its characters to complex, and thicken, precisely by having it

proliferate and multiply (Derrida, 2002). As a result, curdling suggests that the boundary enters a "liminal condition between fluid and solid, opening the border into numerous forms beyond two identified as one side or the other of the limit" (Oliver, 2009, p.126).

As a result, to re-examine the concept of marginalization, I must launch a rhetorical oscillation between a thing and its oppose as the "provisional genesis" of this argument in order to displace and reconfigure this opposition (Spivak, 1977). This is done in order to start considering a connection through engagement concerning non, which is the thesis' conclusion. This argument is flawed because it presents "the outside" as a domain that resists the phallographic center's rule without noting that the outside is, in fact, produced by the centre. Because the outside is defined as something which has been banished by the centre its classification as objectivity is basically a nucleus product. Consequently, Irigaray's recognition of pre-existing kinds as acceptable extends the dualism that has led to gender-based categorization's relativism. As a result, the categories of man/woman, outside/inside, and inside/outside retain "reactionary position(s)" in Western feminist discourse (Spivak, 1986) and are associated in terms of a hierarchal exercise of power. While conservative stances remain the fundamental paradigm around which all societal constructionist paradigms are built, a shift in the discourses that have established these views may be utilized to modify them, at least theoretically. To disassemble things, you must begin with preliminary definitions that allow you to adopt a provisional stance that is constantly ebbed away, such that no "rigorous definition of anything" is ever possible (Spivak, 1986).

Research Questions

The following would the research questions

1. Why did the third world woman have to face the phenomenon of marginalization, loss and trauma?

2. What the strategies the third world woman adopts to cope her marginalized status and moving towards resilience?

Significance of the study

The current investigation has shed insight on women's marginalization. It will be extremely beneficial to third-world women to learn how to push themselves to fight against patriarchy's repressive system. It will be beneficial to aspiring scholars as well as their studies and research. It would also empower women to overcome their issues. It will give guidelines and information to the system on how third-world women would be marginalized. It will raise awareness in our society about the grounds on which women would be penalized. It has depicted the bounds of third-world women and the conditions in which they live. It will provide recommendations for resolving third-world women's concerns.

Delimitations

As *Alka Joshi* has written 24 novels but my research is delimited to her novel *Henna the Artist*.

Literature Review

[Brass \(1946-47\)](#) describes the Partition as a chaotic two-way flight that displaced millions of people. During 'displacement,' 'sexual harassment,' 'religious points,' 'sectarian violence,' 'rape,' and 'hysteria,' he delicately describes women's 'slaughter' scenarios. The author also explains the involvement of political figures from Muslim, Hindu, and British parties. All they require is speech content. The writer uses the map to show the precise location of the partitioned people's impacted places. So, with the aid of chosen short stories from the book *Footprints on Zero Line*, this article is also connected to the study topic since it assists in the search for additional relevant information during the Partition's relocation.

[Chakraborti \(2007\)](#) compares and contrasts the tolerance and sacrifices discovered in Indian partition fiction and its English interpretations. He describes how people coped with the Partition's

hardships and sufferings. The Hindu culture and civilisation are explored in this essay. Jalil has translated Gulzar's work into English because it is also in Hindi. The authors also focused on Hinduism during the period when many men and women adhered to the principles of tolerance and sacrifice. He also uses instances from Vedanta and Brahm cultures to demonstrate the diversity of Hindu civilisation. He also talks about how, throughout the Partition, every group shown tolerance and sacrifice. Several characters in short tales endured this anguish and sacrificed family members, relationships, and so forth. As a result, the article is closely tied to the study's subject. According to [Didur \(2006\)](#), the topic of India's Partition depicts human lunacy, silliness, child abuse, teen rape, Sikh-Muslim friendships, psychological instability, and diverse ideologies that become the source of suffering. *Cracking India* by Sidhwa depicts the abuse of women's and minority rights in India. The cause for the partition is that minorities have been treated unfairly, prompting them to agitate for their rights. At the time of the Partition, the issues were serious. We can acquire a genuine image of anguish as we read the stories. As with the stories of 'LOC' and 'Fear,' the research focuses on communal fights for safety.

[Patil \(2013\)](#) reported about forced migration, which was unprecedented in human history. Because of the slaughter, the cultural environment of society during India's division was quite bad. This study makes a unique point about India's multicultural nature, which has gained popularity in the West due to its role as a source of variety. From the 1950s through the 1960s, it need further improvement. It warrants more references to partition writers in this study effort, such as Sidhwa's *Ice Candy-man*, Hayder's, *Aag k Dry*, and so on. It also makes a point about the Indian people's togetherness and integrity, which was shown during the independence movement. The terms 'Inqilab Pakistan Zindabad' and 'Azadi' are employed as keywords in this study. It demonstrates how Urdu terms are used in English literature. The disputes between Muslims, Hindus, and Sikhs during the Partition period are discussed in this study because some established brotherhood and

provided refuge for the people while others were involved in murder and rape.

[Parmar \(2013\)](#) discussed the historical features of partition texts in the most chronological manner possible. The most heinous acts during British India's partition into Pakistan and India are recounted here. Historical tragedy, politics, shame, religion, and patriotism are among the subjects explored. Gulzar also used these aspects because the train's symbol depicts displacement, as the train was engulfed in passengers like a sack of seeds. As a result, the aspects that are significant to this issue are re-explained in this study. In Gulzar's chosen short tales 'Fear' and 'Crossing the Ravi,' Parmar describes the phantom hours of separation as they occurred. It's because a large number of partitioned people go by train from Pakistan to India or India to Pakistan. Both parties suffered a great deal. The study of historical partition catastrophes is replete with tales. The current study clarifies the aspects in the novel *A Train to Pakistan* that are relevant to the research topics. It accurately depicts the horrors of crime that became the source of tragedy throughout the partition period. The underlying setting of research effort in this study is fear. As a result, it has been chosen for further investigation.

Aretxaga (2003) analyzed "the many states in which a state's process and practises are acknowledged via its efforts" (p.32). While revisiting a region's trauma, authors and artists return to the region's losses in order to get access to attachment histories and circulate shared refrains that shed light on these personal and embodied everyday trains. Erikson (1995) claims in a review of the research on trauma and community that "trauma may harm tissues that hold human societies together; it can also generate social climates and moods of loss, distrust, dread, and sadness." These modes or conflicts share helpful refrains to assist us in navigating complicated daily life while relieving the pain of division" (pp. 183-199). So, as we've seen in partitioned individuals, the yearning for home and personal circumstances stays out of reach in the selected short tales, and themes of separation, sexual harassment, rape, and killings have been mediated. Huyssen argues in *Trauma and Memory* (2003) that

memory is an active, living aspect of social and individual groups and countries.

Research Methodology

This study utilised a qualitative method to examine the marginalization, loss, trauma, and resilience of third-world women in Joshi's novel *Henna The Artist*. It has aspects of 'trauma,' 'tragedies,' 'nostalgia,' loss, and retelling and recollection. The research employs descriptive epistemology to examine the nonfiction topic in this work. This study uses qualitative approaches to collect primary and secondary data and documentary information. The cause and consequence of events are described in this study. The current study focuses on several facets of women's marginalization, loss, trauma, and resilience. Marginalization, loss, trauma, and resilience are all parts of sexual abuse, sexual assault, and physical punishment of women. As a result, historical research approach was used in this case. The author explored the tough position of marginalization, loss, trauma, and perseverance of third-world women, which was both real and fabricated by him. Descriptive statements were also used to assess selected texts from this book and other supporting materials.

The work also discusses the "political," "emotional," and "psychological" ramifications of third-world women's marginalization, loss, trauma, and resilience. In this sense, this study examines the factors of marginalization, loss, trauma, and strength for home. This study aims to use various qualitative methodologies to revisit history through "dreams" and "memories." Joshi is one of the writers who examines and investigates this arrangement with diligence and clarity. As a result, this research approach aids me in gathering evidence relevant to my issue.

Framework

The theoretical framework analyzes third-world women's marginalization, loss, trauma, and resilience in Joshi's *Henna The Artist*. The focus of the study is on the elements of misfortune and bad luck and how sentimentality is represented in the text. As a series of horrific accidents encumber the

post-colonial commemoration ground of South Asia, the study taps into the power of outrage and depression, which drives people from both countries into a state of vagrancy. In India, patriotism has a lot of side steps.

[Pandey \(2001\)](#) claimed that colonial history control stems from the fixed subject, 'society,' and 'state network' assumptions. History was a component that shared past encounters and served to establish their degree and cutoff points. It briefly examines third-world women's marginalization, loss, trauma, and resilience. [Sangari \(2011\)](#) investigated the performative spaces used to negotiate the Partition's pain and suffering. These effective dimensions claim intimacy, effects, and belonging, but they also provide the cognitive framework for Joshi's *Henna The Artist* to explore the marginalization, loss, trauma, and resilience of third-world women.

As previously stated, the studies of trauma and memory have been influenced by some dark historical events that have a depressing effect on the humanities. My visions for this study are that it explains the cause and effects of trauma by incorporating emotions, memory, and trauma. These elements provide us with a new way to understand the subject's direction by immersing us in the material of intertwined memories, among other things. The externalized and collective emotions associated with the elements of losses have a crucial aspect of understanding in the phenomenological world.

Data Analysis

The Henna Artist is a great look at Indian culture in the late 1940s, full of detail and bright flavors and sensations. You'll see evidence of British colonization as well as how Western civilization has permeated Jaipur. Alka Joshi's debut novel delves into the tangled connections of Indian women, introducing the class structure that separates and defines individuals and focusing on the often unseen but crucial labour labeled "women's job." Joshi's style is lyrical and sensual, and her personalities are rich and vibrant. This is a tale of hope, redemption, and ambition.

Most of the time, the tale flows brilliantly, immersing the reader in a dreamscape of money, parrots, and delicious meals. Joshi's storyline is fascinating, and the universe she has built is fast-paced. On the other hand, her style frequently devolves into grandiloquent tics, and her depiction of the class system in 1950s India, processes that affect women, has omissions and contradictions. It would be a mistake to read this as plain historical fiction; writing about hierarchy in a believable or deliberately constructed way would be to argue about brutality and injustice. India's persistent caste and religious identity difficulties are part of the basis for the country's current upheaval, yet, reading Margaret Mitchell's *Gone with the Wind* during a righteous Black Lives Matter march has the same impact. Although the story bears only a passing relation to the reality of the period in which it is situated, it is well-written and entertaining. In this charming and enjoyable inaugural novel about juggling personal and family ambition, Lakshmi Sastri is a lovable heroine that readers will cheer for, allowing them to disappear into a tactile fantasy.

Set in the 1950s, only eight years after India's independence from the British, this verdant novel explores the personal lives of India's elite while simultaneously addressing the downtrodden lives of those who serve them. Lakshmi's sister swiftly learns a painful lesson about upper-class entitled, one that jeopardizes Lakshmi's hard-won independence. Joshi has crafted a fascinating look into the not-too-distant past, replete with a compelling protagonist value rooting for.

The Henna Artist is a vibrant and engrossing depiction of one woman's quest for satisfaction in a country caught between tradition and modernization. It leads to a rich and interesting universe, as well as harsh and brutal. Lakshmi, a seventeen-year-old girl, runs away from an abusive wedding and goes alone to Jaipur, a vibrant pink city in the 1950s. She quickly establishes herself as the most sought-after henna artist and confidante among the upper-class women. She can never expose her own secrets since she is trusted with the secrets of the affluent. Lakshmi, who is known for her unique designs and wise counsel, must tread carefully to avoid the jealous gossip that threatens

her reputation and livelihood. She is astonished one day to see her husband, who has followed her down many years later with a lively little girl in tow, a sister Lakshmi never knew she had, while pursuing her ambition to live independently. Suddenly, the cautiousness she has worked so hard to cultivate as a sort of defense is in jeopardy. Still, she perseveres, putting her skills to good use and raising up others around her. Moving and eloquent Joshi expertly blends the need for parental affection with a desire for self-discovery."

The henna artist who is at the center of Alka Joshi's brilliant latest novel is memorable. Lakshmi brings us face to face with the complexities of life in post-independence India via her work painting henna onto women's bodies in boudoirs of the high class as well as hovels of the poor. Her self-sufficiency ambitions, which are as beautiful as her creations, have us rooting for her even as she faces challenges that threaten to derail her. Slowly read this book and appreciate it: Every page is full with fascinating delights for the mind and heart. The *Henna Artist* is like a colourful, wonderful kaleidoscope. Alka Joshi, a first author, opens doors into a rich, engaging, harsh, and merciless world via her vivid, riveting depiction of one woman's battle for satisfaction in a society swinging between the traditional and modern. "*The Henna Artist*" held my attention from beginning to end, posing the same question that all great fiction does: what happens next?

Alka Joshi is a fantastic new author who possesses the novelistic abilities of a seasoned professional. *The Henna Artist* is a daring, ambitious, and wonderfully written story concerning status, nationality, love, and deception in India in the era after independence. Lakshmi and Radha, both cursed and endowed by fate, will leave an indelible impression on your mind.

Lakshmi, a seventeen-year-old girl fleeing an arranged and cruel marriage, travels alone from her remote hamlet in the 1950s to Jaipur's vivid pink metropolis. She quickly establishes herself as the most sought-after henna artist and counsellor among the upper-class ladies. However, she is never allowed to expose her own secrets since the thoughts of the affluent protect her.

Lakshmi, who is known for her unique creations and wise counsel, must step cautiously to avoid being tarnished by envious rumours. She is shocked when she is greeted by her husband, who has tracked her down many years later with an energetic little girl in tow, a sister Lakshmi never knew she had while she chases her dream of living independently. Suddenly, her carefully developed caution as a kind of protection is jeopardized. Despite this, she perseveres, putting her skills to good use and encouraging others around her.

The Henna Artist provides a gateway into a world that is at once rich and intriguing, harsh and ruthless, in its picture of one woman's battle for satisfaction in a culture rotating between the conventional and the modern. Lakshmi, seventeen years old, flees an abusive marriage and travels alone to the colourful mid-1960s pink city of Jaipur. She quickly establishes herself as the most sought-after henna artist—and confidante among the upper-class women. But she can never expose her own secrets since she believes in the affluent's thoughts. Lakshmi, known for her unique designs and wise counsel, must step cautiously to escape the envious rumour that threatens her reputation and livelihood. She is astonished one day when she is met by her husband, who has tracked her down many years later with a high-spirited little girl in tow a sister Lakshmi ever knew she had—as she pursues her goal of independent existence. Suddenly, the cautiousness she has painstakingly nurtured as a form of defense is jeopardized. Still, she perseveres, putting her skills to good use and raising up others around her.

In post-independence Jaipur, India, Joshi's expressive start follows a demanded henna practitioner. Lakshmi Shastri escapes an abusive, arranged young marriage in rural Ajar to endure a difficult upbringing. Lakshmi starts a thriving business selling henna to high-caste ladies and discreetly supplying reproduction tea to men with mistresses, including a man named Samir, using her talent for unique henna patterns and herbal remedies. After her estranged husband tracks her down years later, in 1955, with Lakshmi's newly orphaned 13-year-old sister, Radha, Lakshmi is shocked to learn she has a sister and grieves the loss

of their parents, who were mocked after her departure. Lakshmi had saved money to earn their respect by bringing them to Jaipur. Despite the fact that Radha's unrestrained interest in males endangers Lakshmi's image and years-long struggle for independence, Lakshmi invites Radha in. When confronted with Samir's spiteful wife, Lakshmi must consider the consequences of her actions. And when Radha becomes expectant, Lakshmi is able to prioritise her family. Joshi's vivid descriptions transport readers to India's sensory environment (horse-drawn tongas, smelly cooking flames and incense, and vibrant saris), bringing them into her compelling narrative. Joshi expertly blends the need for familial affection with a desire for self-discovery.

Media Reviews

"Joshi's vivid descriptions transport readers to India's sensory environment (horse-drawn tongas, smelly cooking flames and incense, and vibrant saris), bringing them into her compelling narrative. Joshi expertly blends the need for familial affection with a desire for self-discovery." (Publishers Weekly)

"Fantastic full of life and light and so evocative and gorgeous. *The Henna Artist* is richly detailed and luxurious, with fascinating characters and a satisfying tale." (Leah Franqui)

"*The Henna Artist* is a daring, ambitious, and wonderfully written story about class, identity, love, and deception in India in the decade after independence. The diverse range of individuals will leave an indelible mark on your mind." (Tom Barbash)

"Alka Joshi's brilliant debut novel will stay with you forever.... Slowly read this book and absorb it:

every page is full with nuanced pleasures for the intellect and heart" (Anita Amirrezvani).

"*The Henna Artist* had my attention from beginning to end, like a beautiful, magnificent kaleidoscope exploding with colour." (Lauren Belfer)

"All that a great novel need may be found here: The protagonist juggling unfathomable loads with her numerous gifts; the many other characters, each so colourful and nuanced, everyone essential to the convoluted and delicate story!" (Sandra Scofield, author of *The Last Draft*).

"Alka Joshi's latest book is a lush, lovely trip that any audience will be sorry to see come to an end...a wonderfully painted design of love and the myriad appetites that drive humans lush, exquisite experience that any reader would be sorry to see come to an end." (Erin McGraw).

"Old-fashioned and romantic Rajasthan comes to life in Alka Joshi's capable hands. *The Henna Artist* is jam-packed with intricately detailed customs, settings, and people. I'm eagerly anticipating Alka Joshi's next masterwork." (Sujata Massey)

"*The Henna Artist* is a delectable, old-fashioned story about eternal heartbreak. Lakshmi's awareness of spices, roots, oils, and barks lured me into a world populated by powerful princesses, talking birds, magical beverages, orphans, sad princesses, intelligent servants, and hazardous poisons, a world I willingly lived in when studying fairy tales as a child. Joshi's narrative is amazing, and I'm a little envious of the individual who ends up with the speaking bird. 'Namaste!' he exclaims. 'Bonjour! Welcome!' (Laura McNeal).

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