

Resurrecting Voice: A Subaltern Study of Doshi and Singh's Selected Poems

Abstract

Due to the emerging academic scope of subaltern studies, it is crucial to have a nuanced understanding of peripheral narratives of/about the subaltern women exposed to brutality and injustices for a long time. This study aims at adding another dimension to Spivak's famous question, Can the Subaltern Speak? In the light of the selected poems, it can be said that the unheard stories of the subaltern have no means of expression because of the long-endured marginalization. Rather than dismissing the brutal treatment towards the women, it is significant to resurrect their voices. The present study attempts to revive and rejuvenate these voices and prevent them from fading away completely. The study does so by conducting a textual analysis of selected poems of Tishani Doshi and Chandni Singh.

Keywords: Subaltern, rape, harassment, unheard, resurrecting voice.

INTRODUCTION

When we think that the world has become a tolerant, accepting, and accessible space, news of women being raped and thrown in ditches opens our eyes to the stark reality that still prevails. We might think that globalization has resulted in diversity that no longer favors the center or disfavours the Global South (Sauvy, 1952) nothing can be farther from the truth. The globally widespread information about women's condition, mainly from the "peripheries," seems universal and common to all women as subalterns. Their marginalization has a shared effect which has a unified impact globally. As a result, a dimension in academia emerged known as Subaltern Studies (1970) to explore this shared effect. This field of study aims to provide room for the silenced subaltern's globally unified voices. It focuses on the portrayal of those who are on the periphery (Azad, 2016). The definition of subaltern focuses on the lives of women and the binary relationship between the subaltern women and their dominant other. Stephen (2003) aims to explore women's narratives about women's lived experiences worldwide from distinct marginalized communities.

Spivak (1998) defines subalterns in her essay *Can the Subaltern Speak?* as "the general non-specialists," "the illiterate peasantry," and "the lowest strata of the urban subproletariat" who are silenced or marginalized and subjected to epistemic violence (pp. 282-283). By epistemic violence, Spivak means to damage or destroy one's right to speak and be heard. The present

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study employs Gayatri Spivak's seminal work *Can the Subaltern Speak?* and explores literature and poems by different poets who create space for the Subaltern women to be heard. Various studies have highlighted the significance of the subaltern's marginality and explored other literary works that lent voices to the subaltern. In one similar study, Lovelace (2014) claims that June Jordan's poetry is a means of expression for the subaltern and their voices. Being marginalized and disconnected from the center, the subaltern has no space from which she can be heard, but poets like June Jordan, through their fierce commitment and empathy towards women and their unmet rights and struggles, speak for them. In her poem, *Moving towards Home*, on behalf of the silenced subaltern, June Jordan reclaims the efforts of the subaltern women worldwide. Jordan highlights what it is to be a woman and feel threatened in her "home." Sympathy with all the subalterns is deeply rooted in Jordan's poetry. She believes there is a dire need to advocate for them so that their unheard voices and unacknowledged actions find a medium to be heard globally, i.e., through literature. The sole purpose of doing so is the representation of the subaltern for recognition that should not be overlooked but acknowledged.

The present study aims to represent the struggles of Subaltern women and resurrect their voices. Women who have lost their lives to oppression and patriarchal injustices or have been marginalized to the extent that they can no longer speak and thus need space to share their issues. Hence, the deeply rooted need to address the silenced and marginalized for this study will be analyzed through selected poems of Tishani Doshi and Chandni Singh.

Context of Problem

Subaltern studies serve as a befitting platform for addressing the colonial exploitations of the superior over the weak and inferior (Giri, 2021) to provide resistance to the cultural and social hegemony that encompasses the marginalized based on gender. In the postcolonial context, people who are marginalized based on their gender become "Other." Significantly, natives were the "Other" during colonial rule; postcolonialism formed its own "Others" and subalterns. As a befitting explanation of ethnic minorities, lower castes and classes, especially women, have become "Others" (Nayar, p. 100) In addition to the dead subaltern, numerous women are subjected to harassment that goes unnoticed or unattended by society. From their homes to different outdoor places, women experience harassment against which they are forced to stay silent by patriarchal agents. Neil Bissonadath in *A Casual Brutality* states:

"As they (the colonizers) exploited us, so we (the postcolonial) exploited each other. As they raped our land, so we raped our land. As they took, so we took. We have absorbed the attitude of the colonizers, and we have mimicked the worst in them" (Nayar, pp. 99-100).

In the Indian context, the patriarchal norms have become as oppressive and dominant as that of the colonizers. They tend to marginalize, oppress, and decimate the women in society. Male dominance is exploiting and raping their nation's women, similar to the colonizers. Gayatri Spivak contributed to the postcolonial canon with her essay *Can the Subaltern Speak* (1983) and established that women, as oppressed subjects, are silenced through patriarchal and colonial agencies. On the other hand, Said (1978) advocates the subaltern's consciousness. Said calls it a spirit of resistance as opposed to a passive outlook of bearing oppression silently;

Said's claim remains significant and necessary to address the adverse situations that the marginalized women in India witness and experience. The study aims to rediscover the suppressed feelings and anxiety of the women in India subjected to brutal patriarchal treatment and traumatizing harassment. Such women, according to Spivak, are silenced through agencies of patriarchy and are voiceless. However, resistance through literature could support the silenced and marginalized in such adverse situations. Significantly, the poems written by women for women serve as mutual support, exemplifying courage to one another and establishing affinity with other native women.

Significance of the Study

Mishra et al. (2022) have claimed that "silencing the voice of women at home or outside has been the practice of patriarchal society irrespective of caste, color, creed, or community all over the world." His claim suggests that the subaltern can't speak from the position of subalternity. Hence, this study aims to acknowledge the poets who attempt to reclaim the voices of the unheard and silenced subalterns. Since their voices are never accepted from their subaltern position, prominent literary figures like Doshi and Singh contribute by bringing their issues to the center.

LITERATURE REVIEW

The 21st century feminist praxis in research has witnessed a visible shift from the representation of women's victimization to their resistance against patriarchy (Bandopadhyay, 2020). Despite the significant change in focus, the dominant narrative and mainstream discourse project, subaltern women as victims are incapable of resistance against oppression. Delimiting the vast axis through which women are oppressed, such as race, class, ethnicity, gender, etc., the current study focuses on the transformative and reconstructed narratives around harassment and rape required where the subaltern women challenges and deviate from the conventional victimization. Such texts would thus demonstrate that rape and physical violence needs to be reconstructed through a feminist lens. Presently, there is only a grass-root level of resistance from the women challenging the system and oppression, promoting societal change, although different studies have highlighted the significance of subaltern marginality and explored various literary works that lent voices to the subaltern. In a similar study, Lovelace (2014) claims that June Jordan's poetry is a means of expression for the subaltern and their voices, i.e. being marginalized and disconnected from the center; the subaltern has no space from which she can be heard, but poets like June Jordan, through their fierce commitment and empathy towards women and their unmet rights and struggles, speak for them. In her poem, *Moving towards Home*, on behalf of the silenced subaltern, she restores and reclaims the efforts of subaltern women worldwide. Jordan highlights what it is to be a woman and feel threatened in her "home." Sympathy for the Subalterns is deeply rooted in Jordan's poetry. She believes there is a dire need to advocate for them so that their unheard voices and unacknowledged actions find a medium to be heard globally, i.e., through literature. The sole purpose of doing so is the representation of the subaltern for recognition that should not be overlooked but acknowledged. There is a need for a study to develop and advance the feminist praxis. It is poignant to build narratives that challenge the rape stigma through deconstruction and make subaltern women's resistance on an individual level.

Spivak advises practicing strategic essentialism (Grosz 1985, Narayan 1997) which is connected with feminism and subalternity (Spivak, 1988, 1996). Spivak, herself, is seen as a strategic essentialist because she is regarded as the representative of third-world women (Eide, 2016). In strategic essentialism, people from diverse experiences and vast areas with one or many defining factors unify and form groups, classes, or categories to achieve social and political goals. For example, this strategy can be employed in opposing and fighting against patriarchal and gender oppression to help diminish oppressive structures and sufferings of the subaltern. According to Phillips (2010), Strategic essentialism plays a significant role in feminist theory and politics. Considering this claim, it is reasonable to say that poets like Doshi and Singh are essentialists. Their literary works use Spivak's essentialism to liberate the oppressed and diminished identities. Spivak propounds that rape and harassment are horrors and crimes based on originality, where the subaltern is punished or victimized because she is essentially a woman (Spivak, 2015). She claims that a group intentionally takes on stereotypes about themselves through strategic essentialism to subvert the marginalized dominance which takes the form of abuse and rape. The dead subaltern is represented and given a voice which appears to be different from its core understanding of strategic essentialism, where Spivak defines it as a concept where an oppressed group unifies and applies their power strategically in the acts of strategic resistance against the systemic regime. Since the harassed or dead subaltern women have no agency it is poignant for women such as Doshi and Singh to use their strategic resistance on behalf of the subaltern women and resurrect the silenced voices. This voice-lending will help the dead women and result in the survival of the frozen and scarred identities of the harassed and abused.

Rape and sexual and physical harassment are pervasive in Indian society. Bandopadhyay (2020) has explored the praxis of feminist resistance against oppression within patriarchal, colonial, and neoliberal-capital systems. This study analyses three texts: Buchi Emecheta's *The Rape of Shavi*, Mahasweta Devi's *Draupadi*, and Rigoberta Mechu's *I Rigoberta Menchu*. These literary texts deviate from expected victimization to reconstruct, transform, and challenge the traditional hierarchies, where the subaltern challenges the established values and norms. Such narrative escapes the conventional boundaries of rape and sexual violence that confines such violent actions as phallogocentric. Instead, through such texts, rape and physical violence are reconstructed in a way that dehumanizes the perpetrator and disregards his former privileged identity. Many writers validate the healing process and acknowledge the victims' feelings by penning poems. *One Day* by Smitha Sehgal is a poignant poem on child rape. The poem is an intense account of the child's trauma and search for his lost childhood after the sexual violence. However, the title *One Day* signifies hope and expectation for emotional healing. Rupi Kaur has contributed with her poem *It is Rape*, which is a powerful account explaining the difference between rape and a consensual sexual relationship. Kaur addresses the subject as an essential need for the Indian nation to discuss such issues by highlighting the boundaries in relationships.

Farhan Akhtar the famous Bollywood actor, director, and founder of a social campaign called MARD (Men Against Rape & Discrimination), also provides comforting words in the poem *Let's Talk about Rape*. His encouraging and optimistic words remind the victims to love

themselves when the perpetrator has hurt them. Literary texts that create a safe place for subaltern women and retrace the historical colonial patterns from feminist perspectives significantly challenge Spivak's conclusion about the impossibility of subaltern speech.

RESULTS & DISCUSSION

Girls Are Coming Out of the Woods - Tishani Doshi:

This is a significant literary piece due to the poignancy of the subject and theme. It addresses the cruel, violent, and inhuman treatment of women through the disturbing, grieving, and heartbreaking suffering of rape leading to death. The rape case of Jyoti Singh in Delhi in 2016 served as an inspiration for writing the poem. In an interview with Karthika Nair, Doshi revealed that "The rape of Joyti Singh was a trigger, but then the stories kept coming, three sisters under the age of 11 raped and murdered and found at the bottom of a well. And on and on."

Spivak's theory focuses on women who are under the influence of patriarchy and violence to the extent that their voices are considered insignificant. They are no longer heard in society and can therefore be defined as *subalterns* where the term "Subaltern" refers to the lowest or being below everything. In an essay by Spivak titled "*Can the Subaltern Speak?*" the term is defined as the oppressed, unheard, or those from an "inferior rank" (p. 283). The lives of subaltern women who experience the violence and the ensuing trauma live in subjugation and anonymity. The crux of Spivak's essay *Can the Subaltern Speak* is based on the following significant factors contributing to her idea that the subaltern cannot speak. The essay is concluded with the impossibility of the subaltern's speech because:

- 1) Subaltern women cannot be heard since many things get in the way of her message being listened to socially and politically.
- 2) She is no longer considered a subaltern if someone else lends her a voice or speaks on her behalf. Spivak's subalternity questions the subaltern's ability to say "for her" without being lent a voice and suggests that if someone else lends her voice to speak her stories, that cannot escape "Othering."
- 3) "There is no space from which the sexed subaltern can speak. The subaltern as a woman cannot speak." (p. 104).

The paper considers these significant elements of Spivak's stance as a lens to look into Doshi's and Singh's poems. The attempt in doing so is to bring an alternative to Spivak's objection and question her view on the impossibility of the subaltern's speech and develop an understanding that the conclusions mentioned in Spivak's essay can be viewed from a different angle which can lead to a different conclusion than that of Spivak's. It is significant to mention that the study is based on two literary works. At the core, it aims at proving that the subalterns subjected to oppression, violence, and harassment daily require people such as Doshi and Singh, who must make contribution and attempt to revive and reclaim their voices rather than enabling them to fade away completely. Therefore, it is crucial to prove that representation for recognition should not be disregarded and overlooked but regarded and acknowledged.

Another factor contributing to the need for this study is that it is an area less explored where literature talks about the dead subaltern's voice and those who are silenced due to the endemic problem of harassment and sexual assaults in the light of Spivak's essay *Can the Subaltern Speak?* (2008). It is noteworthy that Singh's account of women being violated in the poem *I am a Woman in India* attempts to highlight the poignant cases of rape resulting in murder, similar to issues portrayed by Doshi in her poem *Girls are Coming Out of the Woods*. It implies that the subaltern women who experience harassment, rape, and assault are not in power to speak against it; they belong to a position or space from which they cannot be heard. Men muffle their voices and struggle to tell their stories of harassment and rape, and other violations (Houston & Kramarae, 1991).

The poems under study serve as an opportunity and possibility for the subaltern women to speak out about the atrocities they have faced. It also aims at registering a powerful protest against the oppression so that the sexual abuse can be witnessed and registered, and the rage can be acknowledged. The subsequent attempts prove that Doshi's poem is an influential remonstrance dedicated to rape victims. The victims can defy and refuse to give in or submit to the patriarchy through their representations in literature. They can be heard even if they are dead; their voices and screams can echo across the globe. The subalterns, marginalized and degraded to an inferior status or rank in society by male dominance, patriarchy, violence, and inhumane treatment by men leading to death, need a voice. Significant literary figures such as Tishani Doshi and many others endeavor to give the dead Subalterns a voice through their poetry. Derrida (1995) asserts that "what cannot be said above all must not be silenced but written; we must think and do the impossible."

Following the concept of writing and doing the impossible, Doshi states in an interview: I know people who have experienced abuse and violence, and I have to respond to it. Part of that response is wondering what we can do with the voices of those killed, murdered, or raped. Do they fade into the never after or is there a way to renew them? Can we remember them, or do we forget and move on. Doshi lends voice to the voiceless subaltern through her poetry. She is breaking the silence and helping to ensure that the subaltern voices do not fade away in the loud and clear domination of patriarchy. Considering the significant elements from Spivak's theory of subalternity, we can investigate each element and challenge, question, and negotiate them through our explanation backed with relevant textual evidence.

The idea is that if the subaltern attempts to speak, her voice will be suppressed to the extent that she cannot be heard since many things get in the way of her message being heard socially and politically. However, as claimed by Djébar (1985), "Writing does not silence the voice, but awakens it, above all, to resurrect so many vanished sisters" (p. 204). Therefore, it can be deduced that such issues should overlook the social and political hindrances in the patriarchal society and voice the opinions and stances which seem reasonable to the subalterns. It is more significant than ever to lend a voice or contribute to reclaiming the voices of the subalterns who suffered in their lives and left the world suffering. Doshi's (2017) poem highlights and challenges Spivak's take on the subaltern's inability to be heard, which is exhibited in the lines from the poem "*with panties tied around their lips making such a noise, / it is impossible to hear.*" This suggests the idea of the subaltern women who are forced to be silent, with their

lips tied and voices suppressed. However, despite all the obstacles, they make such a noise that it becomes impossible to hear. The term “panties tied around their lips” could be understood as the forces such as patriarchy, attempting to silence the subaltern; the male who attempted rape, society, law, and other social and political hindrances that get in the way of the subaltern’s message to be heard. Despite that, breaking the silence against oppression should not stop. As stated by Spivak, representation is a speech act that serves as a communicative interaction between a speaker and listener, but the subaltern as a speaker does not have any listeners; therefore, the subaltern cannot be heard. However, the crucial element of rape and violence leading to the subaltern’s death makes it necessary for people like Doshi to speak on their behalf. This then lends them their voices to put the message out to the world regarding the insensitivity of the men who attempt to rape the subalterns, taking away their voices and lives. The silence is broken through the language of the body and through the analysis of the poems, it becomes evident that she uses the metaphor of the body as a resisting entity, refusing to get lost in the oblivion of representing women:

The body dances in a darkened room
 Turning itself inside out
 So that skin can face the light in fractures,
 Slip like shadow through skeleton walls,
 Begin to cry — really — to scream
 About the tarnished weight of dreams. (Doshi, 2017, lines 1-8)

The body, despite its fractures, strives to break free from its skeletal walls and “begin(s) to cry-really-to scream.” Doshi is a witness to this act of resilience and, through her poetry, resurrects the sounds emanating from the body seeking enlightenment and visibility.

Spivak claims, “There is no space from which the sexed subaltern can speak. The subaltern as a woman cannot speak” (p.104). In the literal sense, it is true that the subaltern cannot speak because she is dead. However, after her death, there is “space” from which the subaltern can speak, i.e., through literature. Doshi’s collection of poems is not based on her experiences as a Subaltern or a rape victim but rather a second-hand expertise based on the stories about rape victims. Doshi’s writing has faced criticism with claims that she writes about issues in which she does not have first-hand experience, such as writing about rape. She justifies and addresses the criticism by stating that her idea of representation is to serve her work, through the reclamation of women’s voices. She believes in talking about women’s atrocious and horrible societal situation by giving voice to the voiceless. Her work can be considered as a “space” for the subaltern’s protesting voice. Connecting this point to Spivak’s theory, we may consider the example of *Sati*. If there is no “space from which the sexed subaltern can speak,” only the subaltern who has experienced subalternity can represent herself. A question might arise here regarding Spivak’s representation of *Sati* in her essay. What is the role of Spivak in defining *Sati*? How accurately does Spivak represent *Sati*, since Spivak has no experience of being in *Sati*’s shoes. Thus, if Spivak can represent *Sati* in her essay as a literary figure, other writers and poets like Doshi lend their voices to subalterns who are no longer a part of this world. If Spivak has created a space in her essay for the Subaltern *Sati*, then it is reasonable to say that

a poem like “*Girls Are Coming Out of the Woods*” can also create space for the dead subalterns. Thus, Spivak’s voice for *Sati* contradicts her idea that subaltern women cannot be heard. Spivak’s subalternity questions the subaltern’s ability to speak “for her,” suggesting or concluding that they cannot talk. Is this her attempt as an “intellectual to be benevolent or progressive that ends up silencing the subalterns?” Spivak believes that if someone lends her voice to speak her stories, then that cannot escape “Othering.” After critically analyzing it, one can deduce that Spivak is making a solid and non-negotiable claim regarding the oppressed subaltern even though Spivak is not a subaltern who is speaking “for herself.” Thus, Spivak can speak or lend voice to all the subalterns and claim that they cannot talk or be heard. Therefore, it is essential to accept and appreciate the attempts made by artists like Doshi to reclaim the voices of the dead subalterns. In this case, the subaltern Doshi is a voice to the dead subaltern.

In her poem, Doshi projects through her narrative resistance and battle against the inhuman torture of rape

Girls are coming out of the wood, lifting (13)
 Their broken legs high, leaking secrets (14)
 From unfastened thighs, all the lies (15)
 Whispered by strangers and swimming (16)
 Coaches and uncles, especially uncles (17)

These lines exhibit haunting visions of the wronged, raped, and murdered women who are victims of torture and violence. As indicated, they are resurrected to confront society's gendered violence. The poignancy of Doshi’s poem is that it can serve as a tool against the counter offense and resistance, foreshadowing the nexus of Spivak’s gendered subalternity. She has placed the women or girls in the forefront, giving them a significant part and role in the narrative in which they are challenging, revolting, and protesting against male violence. The patriarchal discourse or approach is deconstructed by Doshi’s portrayal of the dead victims of the brutality and inhumanity of men

Wrapped in cloaks and hoods, (2)
 Carrying iron bars and candles (3)
 And a multitude of scars,(4)
 Collected on acres of premature grass and (5)
 City buses, in temples and bars. (6)

The tides of rage and anger indicate that the dead subaltern women refuse to give in and accept the patriarchal oppression and violence. The poem exhibits a brave attempt to reclaim the voices of subalterns who had lost their lives to male oppression and violence. However, such literary pieces' significance lies in lending the voices to the subalterns who were not allowed to speak for themselves. However, it does not mean that the traditional male dominance and violence won in silencing the subaltern. Instead, they provided scope for literary figures like Doshi, who, even after their deaths, attempted to reclaim their voices to the extent that a male-dominated society and mindset cannot easily accommodate.

Even those girls found naked in ditches and wells/ those forgotten in neglected attics and buried on river like sediments have crawled their way out (Doshi, 2017, lines 26-30). The death of the subalterns should serve as an example to at least the static social hierarchy and to think beyond the patriarchal narrative. Spivak's claim about the impossibility of the subalterns being heard is discouraging because if the subaltern is raped and dead, she is not left with an agency to voice her stories. There is a dire need for an agency that can help reclaim their voices and lash out at the binary of the gender hierarchy. Doshi skilfully narrates, challenges, and protests the oppression the female subalterns face in the patriarchal society. Normally, subalterns who are victims of rape surrender against men; however, Doshi reclaimed the protesting voices of the dead rape victims who have decided to "come out of the woods" protest and disregard the male notions of society.

I am a Woman in India - Chandni Singh:

In addition to the dead subaltern, numerous women are subjected to harassment that goes unnoticed or unattended by society. From their homes to different outdoor places, women experience harassment about which they are forced to stay silent by patriarchal agents. Mishra et al. (2022) have claimed that "silencing the voice of women at home or outside has been the practice of patriarchal society irrespective of caste, color, creed, or community all over the world." The root cause of such harassment lies in the traditional gender roles imposed by our culture. In such cases, the subaltern woman is repeatedly silenced by close acquaintances under the emotional influence of honor and prestige of the family or by force or power of the dominant patriarchal ideology. Such repressed voices must be reclaimed through different modes. One such role of reclaiming the voices of Subaltern women is done through poems of protest, resistance, and empowerment. Like Tishani Doshi, Chandni Singh also supports the subaltern through her poems against the day-to-day harassment and abuse of the Subaltern women in India. Singh's poem titled "I am a Woman in India" is a poignant account of the harassment faced by women in India.

I have my breast fondled/ not by a lover/ but by strangers on a bus (2-4).

I have had penises flashed at me/ whose owner I know not (9-10).

They only come with a pair of lust-laced eyes and a soulless smile (11-12)

The above lines from the poem display the heartfelt account of the women harassed and besieged by strangers as they step out of their homes for their daily routine. The experience has been so common that it engulfed them to the extent that they "have lost count/ there are too many to fight" (24-25). This line exhibits the harrowing experiences faced by the Subaltern women, who cannot speak and raise their voices due to the patriarchal dominance. Tishani's poem poignantly points towards the reality that these stories of horrendous violations will no longer be kept hidden in ditches and gulches but spread out in open clearings: "Girls are coming out of the woods," "clearing the ground," "to scatter their stories."

Singh also sheds light on the harassers as "crotch-clutching goondas" (23) who are "too many to fight" (25). These lines are a relatable and relevant account of the humiliation the Subaltern

witnesses, as Singh puts it, “every morning.” The mental distress and harm caused by such incidents lead to helplessness and vulnerability. According to Singh (2013):

I may be liberated.
 And educated, but my fire has been doused
 Neither rhetoric nor review can
 bring me solace. (25-28)

These lines best incorporate the gist of a study by Sharma & Sharma (2014), who claim that women of all geographical locations are vulnerable to abuse and harassment. Hence, it is an important problem with a poignant need to address the peripheral women through literature so that their issues and struggles in a male-oriented society get global recognition.

From Spivak’s claim, one cannot simply make the invisible subaltern visible and lend a voice. If the subaltern cannot speak from her space, it is necessary for the ones who can bring the subaltern's message from the peripheries to the central attention of the world.

CONCLUSION

The subalterns cannot speak because their voices and lives have been taken away by patriarchy, male dominance, violence, and inhuman treatment. However, their voices can be reclaimed and brought to attention by literary figures such as Doshi and Singh, who are doing their part in breaking the silence. As claimed by Hopes in her book **If I Could Tell You**, “If you see oppression, violence, injustices, and evil deeds, unzip your silence and uncaring indifference; do something and act against all these unethical instances” (Hopes, 2014). We are detached from the marginalized, depriving us of a more profound and greater understanding of their issues and problems. It is significant to create, produce and promote narratives that generate awareness and empathy for the subaltern. Spivak suggests that subaltern women are as mute as ever and more deeply in the shadows than the others; such literary works can bring a change by breaking their silence and extracting them from the dark shadows and influence of male dominance and violence.

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