

THE ABSURD IN FICTION BY WOMEN: A STUDY OF SELECTED NOVELS

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Chapter six

Conclusion: The Absurd Traced and Transcended

6.1 Findings

The Absurd, as universally understood, experienced and explained is when the juxtaposition of existence against death stands exposed either in the latter's abrupt and unforeseen interception or in its impending shadow. The awareness of this infallible juxtaposition leads to anxiety. Akin to the feeling of anxiety is the experience of alienation which stems from the realisation of one's true state of vulnerability and powerlessness in the face of an overwhelming presence and its operation, a centralised power or a mechanism at work, which can be the universe, the workings of an ideology, a system, an institution like the government or the state and the monologic indifference with which it exists and operates. This results in the face-to-face encounter with the Absurd.

Approaching texts by women authors with a gendered subjectivity in order to trace the Absurd however makes even more interesting revelations prompting unmistakeable associations between the Heideggerian notion of 'thrownness' or the accidental occurrence of the Being in the world and woman's accidental occurrence as posited by Simone de Beauvoir in *The Second Sex*.

Additionally a close analysis of the structure and an observation and understanding of the themes of these works make one realise that ontological insecurity, the question of the authenticity of the self, the awareness of the relational aspect of the Being, the paradox of Becoming are issues far more pertinent to women than to men at any given point in history in any social or cultural milieu. The reason is simply because patriarchy as an ideology is amorphous and pervades all spheres of social and cultural life privileging and priming the interests of only one gender – the masculine and relegating all the other genders to a secondary position of which the feminine forms the largest section. This gender based hierarchy which forms the base

of any society imposes hegemonic institutions, ideologies and images that can cause severe experiences of alienation from mainstream society as early as when a female Being becomes conscious of herself as a gendered subject and is taught to look at the world and act and behave in accordance with her gender.

Since the Absurd generally results out of a shocking incongruity between expectations and reality or projection and fact or the ideal and the real or even two conflicting ideals and worldviews, the incongruity resulting out of this superimposition of a cultural construct on a Being which disadvantages her because of her gender leads to an acute and persistent experience of the Absurd as the incongruity becomes a lived and living reality. Patriarchal institutions and ideologies functioning on the notion of centrality of power which generally empower men but may subjugate or marginalise certain lesser men, systematically and categorically subjugate, marginalise and disempower all women.

Therefore women not only experience the existential angst as humans that members of the more privileged gender may experience in particular circumstances but they also experience the additional threat of dissolution of the self by patriarchy. The second chapter of the thesis builds its argument on this premise of the double angst felt by women and presents the notion of the Absurdity of Being borrowing the term from the Spanish Philosopher Ortega who is discussed in the first chapter but ascribing the term a new meaning and in a way reappropriating or reclaiming it in addition to introducing another term – Absurdity of Existence. The double angst of women is also two-way as both the terms connote – in the woman's case Absurdity of Being is when she is in disharmony with her real self or is evading her real self and Absurdity of Existence is when she defines herself through conscious, informed, independent choices intending to lead an authentic existence. In the first case the Absurd results because of the discrepancy between her real self and her gendered self; in the second instance the Absurd is a result of the discrepancy which is a consequence of her action of ungendering herself or transcending her gender and refusing a prescriptive role which confines her within the social and cultural outline of her gender.

In either case the experience of the Absurd is related to her gender and therefore not situational but cultural which makes it an inevitable phenomenon in the life of a woman. The analysis of the six novels stands to prove exactly this. The Absurdity of Being surfaces variously in these narratives highlighting both the tendency and the compulsion of the woman to perform her gender and in the process objectify herself for the world and cultivate a consciousness of herself as an Object and not as a Subject. This internalised imaged of the ideal, compliant objectified self, in other words, a performative femininity leads to impersonations and conscious roleplays. It takes on various forms such as docility, ambivalence, servility and compliance to name a few which is clearly seen in the characterisation of the women in these works.

The impersonation that the woman adopts is a thin shroud which fails to veil the conflict and the underlying tension within her, because of the strain experienced due to the incongruity, erupts through the surface. The most extreme manifestation of this sustained tension is death or premeditated psychic suicide which can be seen in the case of Ammu and Sujata, self-destructive characters who accelerate their own death. The second manifestation is insanity which can be traced in many characters like Esther, Mavis and Connie who recede into an alternate world either to escape the painful awareness of Being or to withdraw from one world and enter another reconstructed world of their choosing where they can subvert prescriptive roles to a great extent. At times the prolonged impersonation snaps and the real self rebels as in Rachel and Marian's case manifesting as unforeseen actions suggesting a mind-body dichotomy. The body becomes the site of the Absurd and the Absurd manifests in the form of a growing nausea for food or an outburst at a Tabernacle, a mad marathon in the middle of the evening or an absurd growth in the body that becomes an ironical metaphor essaying one's absurd condition. The disharmony likewise manifests as self-inflicted pain and violence as in the case of Seneca who likes ritualistically inflicting wounds on herself. In any case the realisation of the incongruity and one's inability to do anything about it surfaces time and again through the ruptures that it seeks out.

The experience of the Absurd may not be only because of the discord between the performative and the authentic self. It can result because of a sudden, unexpected

occurrence mostly death, again reiterating the vulnerability of humans in the face of adversity. In such cases the manifestations can be a withdrawal from the external universe stemming from a sense of despair and hopelessness.

Absurdity of Existence is when the women seek a harmony of the self and succeed in creating multiple alternate worlds, decentering meaning and starting to live life on their terms, in other words when they reject the performative aspect of gender and transcend both the need and the obligation to comply with gender roles. The result is an incongruity between the actions of the ungendered women and patriarchal expectations. The act of ungendering is punished as it is seen as transgressive behaviour which threatens to shake and uproot the very foundation of patriarchy. The retribution is legitimised and carried out systematically under a specific pretext and generally through an institutionalised and socially recognised body like the family and the police in *The God of Small Things*, the police and the government in *Mother of 1084*, the founders of a village and the representatives of a community in *Paradise* or the medical field of psychiatry in *The Bell Jar*. Since the oppression is channelled through legitimate institutions which work in the best interests of a society that functions on the principles of patriarchy, the oppression becomes a necessary act and stands validated and is beyond impeachment.

There is a politics to systematically wipe out or silence the voice of the suppressed or the Other. So each novel in a way shows an attempt towards monologic absolutism sought by hegemonic institutions which will not allow these voices to go on uninterrupted or these non-men to create an alternate existence. They will be sought out and silenced. This endeavour to obliterate a dialogue assumes many faces and takes on many dimensions.

In *Mother of 1084*, patriarchy, government machinery and a capitalist order collectively come together and silence the voices by resorting to killings and then a systematic invisibilising of the muted. This happens at two levels – at the level of the State and at the level of the family. At the political level, the whole Naxalite movement which threatens to destabilise the government is silenced through indiscriminate massacre of hundreds of youth; at the domestic level, the matter is

hushed up and swept under the carpet silencing the voice of the mother who is a cultural embodiment of the Other.

In *The God of Small Things* patriarchy operates through the powerful machinery of the state, the caste system, the police, a political party, the head of a family and the owner of a factory to suppress the voice of the Other. The unequal voices are silenced through various tactics ranging from wilful killing to displacement to exile.

In *Paradise* the lesser gender is incriminated and labelled as witches. The women are labelled evil and silenced. In *The Bell Jar* the societal order defined by patriarchy and manifesting through the expectations of the people that are a part of Esther's personal and professional life drive her to a point where she starts showing psychological symptoms based on which they promptly pronounce her as mentally deranged and she is institutionalised. Marian in *The Edible Woman* is reduced to a consumable whereas Rachel in *A Jest of God* is reduced to a mere functional entity without a voice of her own which is why she is forced to find an alternate tongue in order to counter the emotional repression she experiences at all times.

So the voices that challenge the hierarchy or the hegemonic order will be silenced one way or the other, either through systematic erasure or extreme steps or massacre or institutionalisation or commoditisation which makes the world an absurd place to be in. The Absurd governing the lives and the existence of the weaker and less equal is not circumstantial; nor is it a historical phenomenon because it will not stop at a point in time and be a thing of the past. The Absurd will continue to surface as long as there are governing binaries, as long as there is a tendency to centralise meaning and as long as there is a desire to universalise experience.

The Absurd lies in the fact that there is such an irreversible chasm that opens up to divide the world between the more equal and the less equal, which is as arbitrary as it is irreversible and beyond correction or alteration just like the arbitrariness and irreversibility of existence itself.

At the same time the thematic concerns show how this Absurd is countered, undermined and subverted in the works. The twins in *The God of Small Things* rebel by openly challenging language to define them and proving that not all is within the domain of the representative and exhibitionist nature of language and culture. Language and culture both influence each other. Cultural practices find linguistic representation and through it more visibility; on the other hand, what is stored indelibly in language finds a niche place in culture too. And when both these factors conspire to contain, codify and represent everything that is, one needs to abandon the realm of language and culture which is what the twins do. They withdraw from language into a pre-Symbolic order where they will create and lay down their own rules and ways of communication rather than surrender themselves to a handed down pattern of communication.

The American novels, one dealing with the predicament of the white urban middle class American woman of the fifties and the other with the coloured American woman show how an institution makes organised efforts and tries to systematically turn women into passive inanimate beings through accepted, acceptable and approved conduct generally engineered and ensured by some kind of a formal unimpeachable body or a machinery which takes the form of medicine and psychiatry in *The Bell Jar* and the village elders in *Paradise*. A homophobia-ridden patriarchy in action is evident in both, *Paradise* and *The Bell Jar*. If The Theatre of the Absurd presented or dealt with a resistance to the political hegemony during the world war, *The Bell Jar* shows a similar resistance by situating its protagonist in a hegemonical culture of cold war America. *Paradise* shows blacks internalising white hegemonic behaviour and racist and sexist ideology in the foundation of *their* version of *Paradise*.

The thesis explores these and various other themes around the experience of the Absurd as seen in the six novels undertaken for study and analysis. Likewise it looks at the expression of the experience of the Absurd in the narratives and identifies the Absurd reflected in the structure of the narratives, the characterisation, setting, plot, the symbols, narrative flow, the constantly emerging intersecting voices that tell the story, the overlapping incidents and so on. While some of the structural features like intense poetic images or sudden bizarre out-of-turn incidents, multi-faceted symbols, unexplained actions are conspicuous and reminiscent of the plays belonging

to The Theatre of the Absurd genre, other features like authorial anxiety, psychological projection, multiple and alternating realities, multiple voices, narrative ambiguity, lapses, etc. are features singular to fiction by women since they are expressions of experience singular to women as cultural constructs.

The female body is used in the narratives to depict both the site of the Absurd and also as an alternate non-verbal text that expresses the experience of the Absurd. The mind suffers so the body behaves absurdly. The logic that the body should suffer for transgression and violation results out of deep conditioning that has its roots in mythology which is seen in the Indian works:

Blaming one's own self – one's body – for the other's feelings and actions, and considering one's body merely an agent of provocation, is a way of looking at the body as worthy of punishment. In Indian mythology, "Sita's trial" and Draupadi's purification and return to chastity "by fire... Savitri's long and arduous journey into heaven to bring her dead husband Satyavan back to life could also be construed as needless voluntary violence inflicted on herself (Women in Black, White and Technicolour 27).

Ammu and Sujata are obedient subjects inserted in a system; they are part of a large power structure. Brati's body is inscribed with marks of oppression inflicted by the state. The bodies of both, Brati and Velutha are markers and testify to the ways a body politic or a system functions – erasing, obliterating and categorically terminating any sign of assertion by the Other.

In order to protest against or resist or escape oppression the body transforms, changes shape, becomes a tree¹. It metamorphoses into something else showing traits and resorting to actions that are unfamiliar and uninterpretable. This is the defence system which the body works out which is evident in the Canadian and American works. Besides, since the female voice is muted and the female language borrowed,

¹ In Archetypal Patterns in Women's Fiction, Annis Pratt in her introduction talks about Daphne: '...the woman was a river nymph named Daphne who was resisting Apollo's advances by turning into a laurel tree.'

the female body is the only visible medium of expression of the Absurd. An appendix bursting, a psychic suicide, aversion to food, self-inflicted wounds are all examples that show the female body as the alternate text.

If women's role in an existential framework was to be considered, a philosophy propounding an aggressive, radical, original² and individualistic stand and thus embodying masculine aesthetics, it can be seen that though the chief preoccupation remains the concern of one's ontological status, the implications of it are different in case of men and women. Women obviously reiterate their position but not before subserviently subverting it. Women writers and women protagonists, both are gendered and sexed beings, performative entities and therefore, the set of choices they have are limited compared to those at the disposal of men.

One witnesses in the novels the exposing of a fantastic idealisation at play in objectifying women. And when women fall short of this ideal, they are seen to be punished by patriarchy at the hands of their female creators which could be read as a parody of patriarchy and the value system it espouses. The lack at the heart of Desire is seen in all six works – performance leads to trauma and alienation. For instance, in *Paradise* females adopting a way of life reflecting both masculine and feminine forms of behaviour and showing self reliance and independence leads to discord and mayhem. Both men and women are pronouncedly gendered beings but a woman's existence becomes restrictive because of her gender allowing men to enjoy certain privileges which are embedded in their gender role.

According to Psychoanalytic Feminism, the roots of women's oppression are embedded deep inside the female psyche. Once woman enters the Symbolic order, she becomes a signified who is dependent on signifiers that are controlled by patriarchy and language – a product or creation of convenience by patriarchy to be intelligible. Hers is thus a discursive existence, a constitutive existence and her path to

² ... patriarchal society uses rigid gender roles to keep women passive ("affectionate, obedient, responsive to sympathy and approval, cheerful, kind and friendly") and men active ("tenacious, aggressive, curious, ambitious, planful, responsible, original and competitive") (Tong 51).

self-actualisation can lead only through a deconstruction of her discursive self by changing the discourse surrounding it.

One sees Sujata in *Mother of 1084* abandoning the Symbolic order and taking refuge in the Imaginary moments before her death when words fail her and instead what comes out is one long heart wrenching cry which culminates in her death. The body becomes the frozen tablet of the Absurd and pain due to repression and discord. In Ammu one sees silence at work which is the muted absent language of the subjugated group in the patriarchal order.

Marian and Rachel both write their bodies. The performative aspect of the body is used to articulate their Absurdity and their Desire as well as to inscribe their will and resolve. Their colonised bodies become the site of controversy when they try to unshackle them from the stranglehold of patriarchy. The rebellion is located in the body and not in an alternate verbal language or the absence of it as in the case of the Indian works. The bodies are set free as they defy patriarchal strictures.

In *The Bell Jar* too, Esther's quest for an authentic self and an authentic language culminate in the body. She too writes her body deliberately presenting it as a signifier to express the Absurd women of her times are forced to experience. The threat perceived by the expression through this alternative language and the efforts to repress this language are legitimised and carried out by the patriarchal institutions of medicine and psychiatry. *Paradise* likewise reiterates this threat which the female body and the alternate language it produces poses to patriarchy and the attempt to destroy it. However the plurality, the multiplicity and the plenitude of the female bodies is so overwhelming that this attempt at thwarting them does not succeed. Female bodies echo the mother's song and the act of writing is one of love as propounded by Hélène Cixous and if female bodies are attempted to be destroyed, they will metamorphose, change form and shape and materialise elsewhere writing their texts from different locations.

Another form of expression of the Absurd in fiction by women is through the verbal language they use to create the narrative. However, the language that is used for the purpose of creating a body of text is a borrowed one. Women do not have a

language of their own. They have to rely on a handed down language. Additionally they have to also deal with the prejudices related to women's language and exist as singular standalone entities without any literary mothers as they are part of a tradition that espouses literary paternity. Within the linguistic framework women stand alienated with a compulsion and expectation to follow a gendered way of writing that is pronouncedly feminine. Ironically, if they follow this tradition of feminine writing, they are at the receiving end of scathing criticism which accuses them of being vague and roundabout instead of precise and succinct. Given that language is a cultural construct which is the key in constructing and reinforcing the notion of gender and gender norms and behaviour and thus enabling gender and making it a reality, women authors experience a double linguistic angst too apart from a double social angst.

It is never in the interest of the powerful or the hegemonic groups in the social order or the ruling class or the visible section or the privileged class if differences are voiced by members of less privileged groups as women. They will always resort to some tactics or strategies to silence these voices. Most of the times tactics are institutionalised and systematic. Different strategies are adopted and different weapons wielded so as to establish an undisputed and unquestioned hegemony over lesser equals. *Mother of 1084* can be seen in this light. So can *Paradise*, where the Elders of Ruby threatened by the assertion of a different way of life set out to crush it before the difference or the alternate world becomes the norm and starts enjoying the status of an institution.

In the paper titled "Challenging Economic Inequality Tactics and Strategies", Susan Engel and Brian Martin discuss how an effective strategy is to wield the weapon of language and exclude women and other subjugated groups from the realm of language:

A good example of how these tactics are employed is in cases of torture, which is widely condemned but, nevertheless, often tolerated and rarely prosecuted. Individuals and governments implicated in torture hide their activities, denigrate victims as terrorists, criminals or subversives, lie about the extent of torture, minimise the impact of it,

blame individuals for abuses, reframe torture as “abuse” or define it away. (42)

Hegemonic variations of the language can be brought into play to subvert, circumlocute or thwart the issue from entering the realm of public discourse.

Women as members of a secondary and subjugated group are therefore deprived of a tongue to speak in. They are forced to resort to subversive tactics to make themselves heard. Women writers are constantly under the threat of linguistic dissolution, in other words, losing their distinctive female style as much as they stand to lose their identity in the timeless tradition of literary paternity. They need to both transcend and transgress the limitations of language and indulge in the oral pleasure of narrating the story in a lexis and syntax of their own and thus ensuring textual authenticity and *jouissance* to themselves and the reader.

The Absurd studied in works by women authors at the level of language exposes this constant sense of linguistic alienation felt by women writers. Likewise it traces the expression of this discord or alienation at the level of language or a protest or resistance to a particular practice related to language in these works expressed by dissociating the word from its connotation or ascribed meaning and a reappropriation of it. It also traces the multiplicity of voices in the narratives that contributes to their polyphonic identity which is both a linguistic and a structural concern.

6.2 The Intersection: Where Does the Absurd Meet Women’s Writing?

Women’s writing when studied from the perspective of the Absurd will reveal a new tradition where boundaries are not defined, there is no centre and no adherence to a norm, and no governing rule or principle related to structure and language. The narratives reflect the incoherence found in life like the going back and forth in *The God of Small Things* and *Paradise*. They explore the hidden and unexplored and unvisited recesses of the mind as in *Paradise* and in *Mother of 1084*, *A Jest of God* and *The Bell Jar* and allow space for the manifestations of anxieties and dread as in *The Edible Woman* and *A Jest of God*.

They are authentic representations of life as it is and the human mind the way it thinks thoughts and looks at reality and interprets it accordingly. Women writers seem to negate the notion of a fixed central reality. They question the very nature of reality, the very supposed authenticity and credibility of things. This is structurally represented in all the narratives when a reality is carefully constructed through story telling or dialogue or an entry and then demolished as an alternate structure erected. This cycle of erection and demolition continues giving the reader an impression and feel of evanescence and flux.

The Absurd rejects a centre, a core or a base or support. These texts too refuse to revolve around a central theme. Texts like *Mother of 1084*, *The God of Small Things* and *Paradise* have multiple concerns, multiple themes and layers of reality as each undermines the other to deal with. The others like *The Bell Jar*, *A Jest of God* and *The Edible Woman* are centred around the individual yet reality in these texts too is textured. The Absurd manifests horizontally in multiple narratives within the narrative; it also manifests as multiple metaphors in case of certain texts.

6.3 Future Scope and Prospects

The thesis can serve as the starting point to dwell on the possibility of gendering or queering the notion of the Absurd to develop a full-fledged poetics of the Absurd and displacing it from the male domain and as primarily and exclusively a post-war and therefore a male-centred experience. The performative aspect of gender can be foregrounded which limits individuals and restrains them from transcending roles thus fixing their identities and straitjacketing them into either binaries or categories thus making the experience of the Absurd not a political or a historical but a cultural phenomenon.

The thesis can also be used to deliberate on the notion of identity in a post modern world with its increasing disregard for a centre dwelling on the ever-changing identity of the self and the foreignness it harbours within. Locating the Absurd in fiction by women writers involves a rumination over the difference between the self and identity, where the self is not misunderstood as identity and identity helps in building an ethics of the Self.

A Self can change, it can take on a new identity, it can efface its identity to succumb to a collective identity, it can have a split identity or a fractured identity, identities can overlap as in case of twins or it can negate an identity. Identity is superimposed on the Self. But soon identity becomes integral to the sense of Self so much so that they are indistinguishable from each other. However the Self is consciousness and identity is a social and cultural construct and there can be dualities, conflicts and fractures in identity. Identity is subject to external circumstances and situations and the passage of time but the Self is constant. Insecurities and complexes arise in the consciousness of the Self as a result of identity which locates and fixes the individual. Above all identity is the creation of language and the Self or pure consciousness is experienced only before the individual enters the Symbolic order of language which leads to a dissociation from the object and the Self turning into a Subject.

The Self transforms into a Subject and acquires a subjectivity through language which is accompanied by the awareness of the subject/object dichotomy which Heidegger and Sartre talk about. This metamorphosis or effacing or transformation of the Self is what Lacan is concerned about which he sees as the Self's violent awareness of absence as it leaves the Real stage and enters the Symbolic stage, and Foucault's notion of culturally constituted subjectivities and Butler's theory of gender being performative all positing that the Self's awareness of an identity and the loss of pure consciousness is enabled through language. The intersection of these theories can enable a more detailed and elaborate study talking about the ethics of the Self in a postmodern world.

In the section titled “An Ethics of the Self”, in discussing Camus and Foucault, Geoffrey Parkes shows how both believe in a constantly changing, constantly evolving Self. The Self is subject to change and transforms constantly because of experiences. Both advocate “self-reflexivity” (69) which involves reflection after an experience that leads to a change in perspective and beliefs. There can be no fundamental value system or ethics, no constant moral source that one can draw from. This is reflected in Camus' changing stand manifested in his works as a result of which he suffered artistic exile. Every experience is life-changing and will

compel one to relook, revisit and re-examine one's position, one's stand. There can be no "over-arching" (69) answers, no fixed positions, no rigid stands.

The ability to reflect and change one's self, and allow experiences to be accommodated in one's identity, its response and its reactions in a changing environment, the ability to allow consciousness to realise and function fully, to include the Other in the Self, the ability to change one's subjectivity and lend it a fluidity can be considered to constitute an ethics of the Self.

Since the Absurd presupposes human existence in a Godless universe and preoccupies itself with oblique criticism of hegemonic bodies including institutions, ideologies and literary traditions with regard to structural and linguistic conventions in canonical works, it can be combined with poststructural studies and most postmodern literary theories, for instance Spectral Criticism or Trauma Theory which deal with the unthought known and the absent present or the notion of the Dialogic and Liberal Cultural Feminism which foreground multiplicity and difference and not binaries or hierarchy.

The Absurd challenges and successfully deconstructs the belief that language is a medium of communication. Poststructuralism establishes how meaning is elusive and constantly deferred or postponed and Feminist Linguistics establishes how language which is essentially phallogocentric works in the interests of establishing the hegemony of one gender and marginalises all other genders muting them and relegating them to the position of either the subordinate or invisibilises them altogether depriving them of a voice and a language to call their own. Feminist critics like Julia Kristeva and Hélène Cixous have reiterated in their writings the need for women to go back to their bodies and look for the origin of an alternate language there. The thesis can be a step and a reference for studies that intend to bring together these schools of thought together.

The texts analysed in the thesis do not show an adherence to established linguistic features all the time which have been presumed to be present in and define women's writing. They show no central uniformity in their language; features specific to or defining women's writing are not explicit all the time because ideally they

cannot be restricted to the linguistic performance of a particular gender. These works embody both masculine and feminine traits of writing. Each text has a distinct style, a distinct language which evolves and decides its own identity and trajectory in the course of the narrative. The tradition of clubbing such writings as ‘Women’s Writing’ as one monolithic body and relegating them to the position of the Other because they use a different language as opposed to phallogocentric language sometimes trivialises the literary worth of the texts. It foregrounds the gender-based issues treating them as the expression of gendered subjects, overlooks other concerns they may have and above all sidelines the varying styles and intricate literary tapestry these narratives may weave.

Works by women writers are an open field sporting conflicting ideologies and a furore of voices coming from all quarters thus displacing a central subject position or decree of an authorial voice, which makes each female narrative distinct from the other. It is these voices and the perspectives they bring that decide the trajectory of the narratives and the presentation of these multiple realities. So there is no single definite uniform style or a set of features that can be seen as constituting or defining ‘Feminine Writing’ as one monolithic body as Feminine Writing celebrates differences and multiple ways of expression. This is also perhaps the difference between what can be perceived as Women’s Writing containing features that are traditionally associated with women’s concerns some of which is based on empirical evidence and feminine writing which resists this uniformity and creates singular distinct forms of expression and shows features that may have been sidelined or overlooked because they fail to represent or reflect the predetermined set of attributes defining women’s writing. Feminine Writing can be taken up to study its dialogic nature which allows space and opportunity for interaction and deconstructs linguistic hegemony.

Critics have been quick to criticise women writers based on their bias against their writing judging, trivialising and branding their works on the basis of their gender refusing to acknowledge that the features might be integral and indispensable to the content they represent. But further studies can be taken up in the light of the need to respond to feminine texts with the body as feminine texts do not originate from the

phallus but the entire body which is the standpoint of écriture féminine and therefore not approaching the texts as a gendered subject.

The Absurd can be brought into play in this area since it also deconstructed traditional notions of structure and language, refusing to comply with norms and was experimental and various in nature. Works that were termed or identified as Absurd did not show a uniformity in the rendering or the treatment of the theme. They lacked a predictable pattern. But they created a similar effect, that of astounding the audience and making them experience the incongruity, the absurdity and irrationality of existence. Similarly Feminine Writing is not governed by a predictable pattern since it rejects a central originating point but it is written with the intention to make the reader experience jouissance the pleasure derived from the unrestrained expression of the unconscious by marrying the Semiotic and the Symbolic.