

Candid Panchali's Unheard Womanhood: A Study of Chitra Divakurani's the Palace of Illusions

Authors : Shalini Attri

Abstract : Silence has been 'scriptured' in women within dominating social structures, as the modes of speaking and behaving which deny women free investiture to language. A woman becomes the product of ideological constructions as language substantiates andro-centric bias. Constrained from writing/speaking in the public sphere, women have traditionally been confined to expressing themselves in writing private poetry, letters or diaries. The helplessness of a woman is revealed in the ways in which she is expected to speak a language, which, in fact, is man-made. There are visible binaries of coloniser-colonised; Western-Eastern; White-Black, Nature-Culture, even Male-Female that contribute significantly to our understanding of the concept of representation and its resultant politics. Normally, an author is labeled as feminist, humanist, or propagandist and this process of labeling correspond to a sense of politics besides his inclination to a particular field. One cannot even think of contemporary literature without this representational politics. Thus, each and every bit of analysis of a work of literature demands a political angle to be dealt with. Besides literature, the historical facts and manuscripts are also subject to this politics. The image of woman as someone either dependent on man or is exploited by him only provides half the picture of this representational politics. The present paper is an attempt to study Panchali's (Draupadi of Mahabharata) voiceless articulation and her representation as a strong woman in Chitra Divakurani's The Palace of Illusions.

Keywords : politics, representation, silence, social structures

Conference Title : ICLLC 2016 : International Conference on Language, Literature and Culture

Conference Location : London, United Kingdom

Conference Dates : July 28-29, 2016