

A LITERARY MAGAZINE BY STUDENTS OF ENGLISH HONOURS

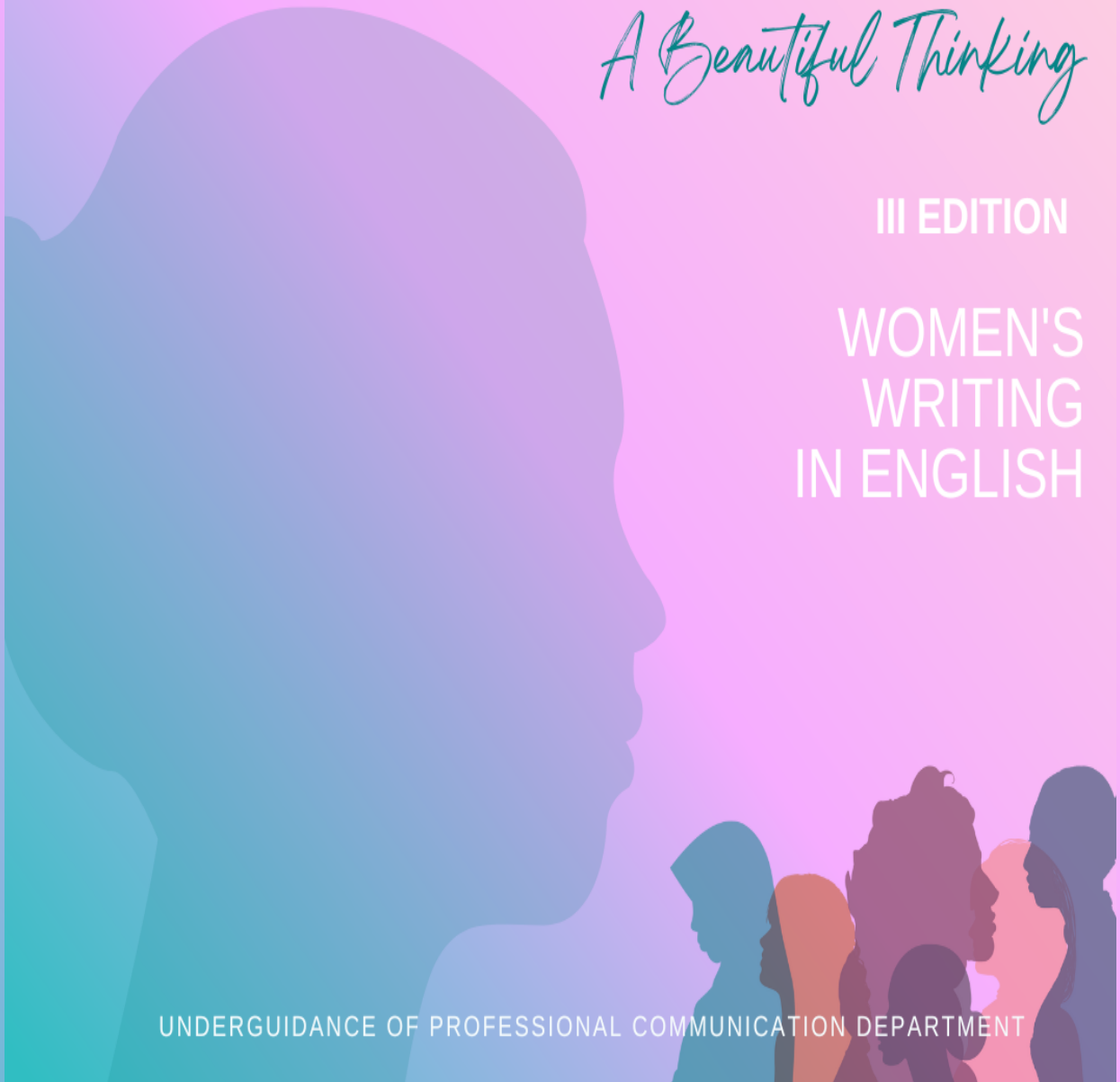
Eunoia

A Beautiful Thinking

III EDITION

WOMEN'S
WRITING
IN ENGLISH

UNDERGUIDANCE OF PROFESSIONAL COMMUNICATION DEPARTMENT



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We are delighted for the readers of Invertis who have whole heartedly receive the first edition and we look forward for the same love and appreciation for this edition in future.

Preface

We are proud to successfully bring the third edition of the Digital Literary Magazine 'Eunoia: A Beautiful Thinking' curated by faculty of Department of Professional Communication. This edition aims to celebrate the true essence of Women Writing in English language that portrays the contribution of women in the field of Literature.

The magazine is divided into two sections, the first one is collection of articles written on the works of Indian English Literature and the second section consists of the creative work of students and aims to showcase their talent of creative writing.

In addition to the textual meaning, the magazine captures the essence of our student's inventiveness. Their potential, have made it possible to create a platform that portrays the use of precise language, perceptive and insightful descriptions, and acute observations of people, places, and culture. This magazine is a reflection of the faculty members who brings to light the hidden talent of their students in most profound ways.

The content of the magazine is the portrayal of masterpiece works written by Women writers in English and is a genuine effort to enliven it and enhance the curiosity of avid readers. We hope for all the love and support from Invertis family for this edition as well.

Dr Rubina Verma

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LITERARY SECTION

1. Introduction to Women's Writing

“Literature is not only a mirror . It is also a map, a geography of the mind”

Literature has always held a faithfully mirror to the society under investigation and men and women are among the subjects of an extraordinary study in literature whether as victors or victims, as protagonist or mere creatures of a plot. Present literature comprises the multitudinous aspects of society , the complex , demanding, and far diverse arrangements that men and women make with one another.

Women find literature the most expressive form of art, which is true to women's experience . They play a considerable position in our society from their birth till the end of life. Even after playing all her roles in a proficient manner in the modern society ,she is considered feeble because men are still well thought-out as the strongest gender of the society. The tradition of women writing has been much ignored in the past due to the inferior position women have held in a male-dominated society.

During the Progressive Era 1890 to 1920, woman struggled to change the definition of womanhood in profound ways .The issue was the right to vote, to wear modern clothes, to be free from corseting, to work outside the home, and to have a place in the world beyond the domestic spheres. By 1900 the “new woman” had emerged ; these modern women were attending colleges ,getting jobs, agitating for the right to vote , rejecting traditional domesticity, proudly asserting themselves in public, and in general, becoming an integral part of popular culture and invading its literature well.

Feminist was a stance or tone of women striving for the recognition of their rights and the fight for their identity as individuals in the society. A number of women novelists have arrived on the literary scenes , they have set out making new forays into the world of women. The fiction of the nineties is dominated by women writers like Gita Mehta, Shobha De, Gita Hariharan, Anita Desai , Bharati Mukherjee , Kamala Das , Mahashweta Devi etc.

Feminism in India has come a long way with the setting up of centres of research devoted specially to women, women's organizations, NGOs fighting domestic violence and child abuse, and the pioneering of women's journals such as Indian Journal of Gender Studies and ANTYAJAA.

~Devesi Gupta
B.A. English Honours
(Third year)

2. Biography of Chimamanda Ngozi Adichie

Chimamanda Ngozi Adichie was born on 15 September 1977, in Enugu, a city in southeastern Nigeria. She was fifth of six children. A voracious reader from a young age, she found Chinua Achebe's "Things Fall Apart" transformative. The family eventually settled in nearby Nsukka, where Adichie's parents held positions at the University of Nigeria. Her father, James Nwoye Adichie, was the statistics professor and deputy vice-chancellor, and her mother, Grace Ifeoma Adichie, was the school's first female registrar. She received a bilingual education in English and Igbo. She entered the university of Nigeria with plans to be a psychiatrist but dropped out of the medical program at age nineteen to accept a scholarship to Drexel University in Philadelphia. She later transferred to Eastern Connecticut State University in Willimantic, where she lived with her physician sister, Ifeoma.

In 2001, Adichie earned a bachelor's degree from Eastern Connecticut with a major in political science and a minor in communications. She has a master's degree in creative writing from Johns Hopkins University and a Master of Arts degree in African History from Yale University. During her senior year, she composed the bulk of *Purple Hibiscus*. "Purple Hibiscus" earned Adichie a fellowship at Princeton University for the 2005-06 academic year. More success followed with "Half of a Yellow Sun", a novel Adichie had been researching since she was a teenager, when she began interviewing family members about the Nigerian Civil War as material for a volume of poems, "Decisions" (1997), and a play, "Love of Biafra" (1998).

In 2008, she was awarded a MacArthur Fellowship. The following year, she published "The thing around your neck", a collection of twelve stories previously printed in literary magazines such as the *New Yorker*, *Granta*, and *Zoetrope*. Adichie wrote her third novel, *Americanah*, during her 2011-12 fellowship at Harvard. Her work has been translated into thirty languages. She has also delivered two landmark TED talks: her 2009 TED talk "The Danger of a single story" and her 2012 TEDx Euston talk "We should all be feminists", which started a worldwide conversation about feminism and was published as a book in 2014. She published "Dear Ijeawele", or "A feminist Manifesto" in fifteen suggestions, which was published in 2017. Following the death of her father, Adichie wrote "Notes on grief" (2021), in which she mourned his passing and celebrated his life. In 2023, she made statements about LGBT rights in Nigeria in an interview with the British newspaper "The Guardian", after which she was criticized for being transphobic.

Devesi Gupta
B.A. English Honours
(Third year)

3. Aphra Behn's Restoration Comedy, The Rover

Like most other literary genres, restoration comedy drew heavily from its historical setting. Following the end of the monarchy, England entered a period of shared prosperity during which the theatres were closed. However, Cromwell's rule came to an end with King Charles II's restoration in 1660. This creates a culture of reversible puritan customs.

Comedies gained popularity after the theatre was reopened. In actuality, a lot of attention was placed on taste and cultural sophistication. Writing became a profession in England because of social and economic changes. Aphra Behn was the first woman writer as well as one of the first professionals. Her decision to write for pay was a violation of expectations and conventions in society.

Aphra Behn introduced the themes of consumerism, pleasure, pursuing men, aristocratic morals, and a hint of sexuality while adhering to the customs of her day. Her plays, however, substantiate this and offer a critique of her time.

The rover accepts a lot of restoration concepts while simultaneously criticizing them; Florida and Hellena, for example, we encounter the characters of witty heroines and aristocratic ladies, respectively. Florinda needs to find a method to fulfill her ambition to attend a carnival, but she is terrified to rebel against her brother. She knows how important her purity is, and she will stop at nothing to save it for her spouse.

The way that Hellena uses her cleverness to set up the contest of wits amongst the roving ladies is noteworthy. Helena is lusty, but her strength comes from her cunning and spirit of adventure rather than her sexuality. Without self-control or modesty, wealthy prostitute Angelica Bianca believes she has the right to entice anybody she desires. When Angelica points out that men essentially prostitute themselves in the marriage market when they marry a woman for her money and not out of love, Aphra Behn's radical understanding of the two standards of morality, rich men and women living together, is rendered evident in the novel.

The witty dialogue with explicit language is also one of the characteristic feature of the Rover. However, despite its general adherence to the standards of the Restoration comedy. The rover takes on a much darker forum in the second half of the play. Willmore, the play's main character, is modeled after Charles II and might be considered as a copy of the monarch. He is a perfect example of the Restoration era because of his adventurous nature and free spirit. It is undeniable that the play concludes in a very conventional manner, with the prostitute going back to her and the virgins receiving marriage awards. But all individuals—men, women, and prostitutes—move through the marketplace and are treated with the same respect as the rest. The Rover is a typical Restoration comedy no doubt, but it is also a representation that focuses upon serious issues of freedom, identity and physicality particularly with respect to women.

By Shivangi

B.A. (H) English Second Year

4. Book Review: The Murder Of Roger Ackroyd By Agatha Christie

Genre: Mystery, Murder Mystery, Fiction

The Murder of Roger Ackroyd was voted the best crime novel ever in 2013 by the British Crime Writers' Association. It was published in June 1926 by Agatha Christie.

The story begins as the quiet little village of King's Abbot wakes up to the shocking news of the death of the widow Ferrars and less than a day later her distressed fiancé widower Roger Ackroyd is found murdered under completely baffling circumstances. Therefore one of the new retiree's recently moved to the village, named Hercule Poirot, the world-famous, brilliant Belgian detective. A small, funny-looking but dignified man with an air of grandiosity about him, Poirot is sometimes arrogant, always fastidious, brilliant detective with quite a flair for the dramatic. He is also extremely methodical and relentless in pursuing his quarry, and regularly displays flamboyance and eccentricity.

As for the supporting characters, there's quite a colorful, distinctive cast in the village and they all very well written, but the standout from this bunch is Caroline Sheppard, the highly inquisitive and insatiable queen of village gossip. Despite hardly ever leaving her home, this spinster always seems to know everything that goes on in town, having built up a network of informants, such as maids, deliverymen, servants, the postman etc. who keep her supplied with every little tidbit of information. Her hunger for more information was often quite funny as she guessed wildly at possibilities and at times, even tried to wring information out of her brother, the village doctor. And while she is wrong on more than one occasion, her astute observations and guesses often lead her to the correct conclusion.

While gossip is prevalent everywhere, I think that small towns or villages are the perfect breeding ground for it and the village of King's Abbot seems no different, with the story describing it as "rich in unmarried ladies and retired military officers, with the sole hobby of the villagers being gossip." The setting with its byproducts is an excellent choice by Christie, as the gossip plays an important part in the proceedings.

I adored Agatha Christie's writing. Simple to read and highly enjoyable, it's a core part of why this book is such a quick read. Dialogue is delightful and pacing sublime. The story is not long by any measurement, but the pages flew by in a whiff and would have done so even had it been a tome. Patience be damned. And as for the mystery element... It is exquisitely plotted and elegantly executed. I may have exclaimed out loud more than once, believing myself to have pinpointed the murderer, only to be proven wrong time and again. Christie, it seems, has a knack for keeping you guessing to the end. When the big reveal is eventually presented, it's the knock your socks off kind of mic-drop that has you staring open-mouthed at the pages, and then grinning at the ingenuity of it all.

By Anshika

B.A. (H) English Second Year

5. Excursion of Words: The Life and Works of Chitra Banerjee Divakaruni

Chitra Banerjee Divakaruni is an acclaimed Indian-American author known for her captivating storytelling and exploration of themes such as identity, cultural heritage, and the immigrant experience. Here's a brief biography of her life:

1. **Early Life:** Chitra Banerjee Divakaruni was brought into the world on July 29, 1956, in Kolkata, India. She experienced childhood in a huge and affectionate family, encompassed by the rich social practices of India.
2. **Education:** Divakaruni sought after her advanced education in the US, procuring a Graduate degree in English from Wright State College and a Ph.D. in English from the College of California, Berkeley. Her scholastic foundation profoundly impacted her composition and academic interests.
3. **Literary Career:** Divakaruni started her scholarly vocation as a writer, distributing a few assortments of verse that investigated topics of adoration, personality, and ladies' encounters. She later progressed to composing fiction, where she tracked down far reaching praise for her books and brief tales.
4. **Major Works:** A portion of Divakaruni's most popular works incorporate "The Fancy woman of Flavors" (1997), "Sister of My Heart" (1999), "The Castle of Deceptions" (2008), and "Before We Visit the Goddess" (2016). Her books frequently major areas of strength for include heroes wrestling with individual and social difficulties, and they are praised for their close to home profundity and expressive exposition.
5. **Recognition:** Divakaruni's work has gotten various honors and respects, including the American Book Grant, the Anisfield-Wolf Book Grant, and the Cart Prize. She is likewise a New York Times smash hit creator and has been converted into north of 29 dialects.
6. **Activism and Advocacy:** notwithstanding her artistic undertakings, Divakaruni is known for her activism and support work for the benefit of ladies' privileges and civil rights issues. She has stood up on subjects like abusive behavior at home, orientation disparity, and foreigner privileges, involving her foundation as an essayist to intensify underestimated voices.
7. **Teaching and Mentorship:** Divakaruni is a cherished teacher of Exploratory writing at the College of Houston, where she educates and coaches trying scholars. She is known for her liberality and backing of arising voices in the scholarly local area. Chitra Banerjee Divakaruni's life and work represent a profound obligation to narrating for of cultivating compassion, understanding, and social change. Through her books, verse, and activism, she keeps on motivating perusers all over the planet with her empathy, knowledge, and enduring devotion to the force of words.

By:- Sayyada Aliza Kazmi B.A. (H) English

6. How Jane Austen Influenced the World: A Memoir

Jane Austen was an English writer brought into the world on December 16, 1775, in Steventon, Hampshire, Britain. She is commended as perhaps of the most conspicuous and cherished essayist in English writing. Here is a short history of her life:

1. **Early Life** :Jane Austen was the seventh of eight kids brought into the world to George Austen, a minister, and Cassandra Leigh Austen. She experienced childhood in an affectionate family in the provincial English open country.
2. **Education**: Austen was fundamentally taught at home, where she approached her dad's broad library. She showed an early interest recorded as a hard copy and narrating, frequently engaging her family with her innovative stories.
3. **Literary Career**: Austen started composition early in life, and her initial works included representations, sonnets, and brief tales. In her mid-twenties, she began dealing with her books, which frequently parodied the social shows and habits of the English high society.
4. **Major Works**: Austen's significant books incorporate "Instinct and reason" (1811), "Pride and Bias" (1813), "Mansfield Park" (1814), "Emma" (1815), "Northanger Monastery" (1817), and "Influence" (1817). These books are famous for their mind, incongruity, and sharp perceptions of human instinct.
5. **Personal Life**: Austen never wedded and lived with her family for the vast majority of her life. In spite of her scholarly achievement, she had a moderately tranquil and predictable existence, zeroed in on her composition and her cozy associations with loved ones.
6. **Posthumous Recognition**: Austen's books acquired notoriety during her lifetime, yet she accomplished more prominent acknowledgment after her demise. Her works have been adjusted into various movies, TV series, and stage creations, and they keep on being generally perused and concentrated on around the world.
7. **Legacy**: Jane Austen's books are praised for their persevering through bid and their depiction of ageless topics like love, marriage, social class, and ethical quality. Her mind, humor, and understanding into human connections have solidified her status as quite possibly of the best author in English writing.

Jane Austen died on July 18, 1817, at 41 years old, yet her abstract inheritance lives on, enrapturing perusers and researchers the same with its ageless appeal and profundity.

By: Sayyada Aliza Kazmi
B.A. (H) English

7. Biography of Sudha Murthy

Sudha Murthy was born to a Kannada- speaking family on 19 August 1950 in Shiggaon, Haveri in Karnataka, India. She was raised by her parents and maternal grandparents. These childhood experiences from the historical basis for her first notable work entitled How I Taught My Grandmother to Read, Wise and Otherwise and Other Stories. She is an Indian educator, author,

philanthropist and former chairperson of the Infosys Foundation. She is married to the co-founder of Infosys, N.R. Narayana Murthy.

Sudha Murthy became the first female engineer hired at India's largest auto manufacturer TATA Engineering and Locomotive Company (TELCO). She joined the company as a Development Engineer in Pune and then worked in Mumbai and Jamshedpur as well. She had written a postcard to the company's Chairman complaining of the "men only" gender bias at TELCO.

In 1996, She started 'Infosys Foundation' and to date has been the Trustee of Infosys Foundation and a Visiting Professor at the PG centre of Bangalore University. She also taught at Christ University. She has written and published many books which include novels, non-fiction, travelogues, technical books and memoirs. Her books have been translated into all major Indian languages. She is also a columnist for English and Kannada newspapers.

Sudha Murthy began her professional career in computer science and engineering. She is a member of the public health care initiatives of the Gates Foundation. She has founded several orphanages, participated in rural development efforts, supported the movement to provide all Karnataka government schools with computer and library facilities, and established Murthy Classical Library of India at Harvard University. She is best known for her philanthropy and her contribution to Literature in Kannada and English. Dollar Bahu ('Dollar Daughter-in-law'), a novel originally authored by her in Kannada and later translated into English, was adapted as a televised dramatic series by Zee TV in 2001.

Murthy was bestowed with many awards. Included, the fourth highest civilian award in India, Padma Shri in 2006. Later in 2023, she was awarded the Padma Bhushan, the third highest civilian award in India. She was also nominated as a Member of Parliament, Rajya Sabha on 8th March 2024 for her contribution on Social work and Education.

By Arunika Bisht
B.A. (H) English First Year

8. Anita Desai : A Feminist Writer

Anita Desai is a famous Indian novelist and short story writer. She is one among the very few who have given Indians a global say in the terms of English literature. Her novels surpass the timeline and are still read widely somewhere because of academic compulsion and somewhere because of literary awareness. Born in Mussoorie on June 24, 1937, Anita Desai is the daughter of a Bengali father and a German mother. In her very childhood, she had undergone varied influences that might have shaped her creative imagination and fictional craftsmanship. She had her early education in Delhi. Desai published her first novel, Cry The Peacock in 1963 at an early age. She also wrote an autobiographical novel, Clear Light of Day. It is a record of her early life. Besides Cry The peacock and Voices in the city, her works include:

Bye Bye Blackbird in 1971, Where Shall We Go This Summer? in 1975, Fire on the Mountain in 1977, Clear Light of Day in 1980, The Village by the Sea in 1982, Iyenger once remarked about her “an original that has the courage to go its own way”. Cry The Peacock is a nostalgic tale, the story of Maya and her married life with Gautama. The novel vividly depicts the capital city Delhi. In Voices in the City, the scene shifts from Delhi to Calcutta. The Maya-Gautam tragedy in Cry the Peacock seems to be re-enacted in Voices in the City by Monisha-Jiban marriage. Monisha was unable to live in her husband’s house, and consequently, she commits suicide. In her later novel, Bye Bye Black Bird, Anita Desai moves away from the familiar panorama of Delhi and Calcutta to a very distant land – Britain. Where Shall We Go This Summer? The recurring theme of loneliness and depression again appears. Once again the novelist returns to the theme of alienation and communication in married life.

The most conspicuous feature of her fiction is word-painting of her characters that appear as live throughout the novel. Anita Desai has a mastery, if I may say, in portraying her female characters which she does with the utmost care and a sincere dexterity which we seldom find in other novelists writing in her times. Her female characters, if not all then most of them, explore different dimensions of existential dilemma and issues. Most of the female characters such as Maya, Monisha and Sita are obsessed with the idea of death, it can be argued very strongly. Desai’s elegant and lucid fiction vividly draws out the atmosphere, society and landscape of her native land, and are often quoted and cited for the portrayal of Indian women. Anita Desai has received the Sahitya Academy award in 1978 for her novel Fire On The Mountain. For her decoration, she also won the British Guardian Prize for The Village by the Sea. Her fiction and vision will always be a treasure for the Indian literature enthusiasts who want to explore more than what they have on the literary plate most often. Anita Desai is an example for the modern authors, and also the female authors, who want to contribute meaningful literature to India’s global reputation in the terms of English fiction!

By Rishmohini

B.A. (H) English 2nd Semester

9. Book Review of Pride and Prejudice

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife."

“Pride and Prejudice” by Jane Austen is a beloved classic renowned for its wit and profound examination of societal norms and love in early 19th-century England. Following the spirited Elizabeth Bennet, the novel delves into the complexities of courtship, marriage, and social hierarchy.

Austen subverts social norms by highlighting uniqueness and respect for one another in her astute portrayal of characters, particularly Elizabeth and Mr. Darcy. Despite early miscommunications, their relationship develops and, because of character growth, has a happy conclusion.

"Pride and Prejudice" is a timeless novel with familiar characters that resonates throughout generations. Beyond romance, the novel reflects on class, gender, and integrity vs wealth.

Because it presents strong, independent female characters who defy expectations and conventions, such as Elizabeth Bennet, *Pride and Prejudice* is regarded as a feminist book. By having Elizabeth defy gender norms and insist on getting married for love rather than money, Jane Austen criticises the patriarchal culture of her day and promotes the autonomy and agency of women.

In summary, "Pride and Prejudice" is celebrated for its social commentary, memorable characters, and exploration of love and human nature. Austen's portrayal of Regency-era Britain captivates readers worldwide.

By Aniket Mishra
B.A. Honors (Eng) 2nd Sem

10. *Kamala Das : A Feminist*

Writer Kamala Das (1934–2009) was a famous Indian poet and novelist who wrote in both English and Malayalam, her mother tongue. While writing in Malayalam, she used the pen name Madhavikutty. She was born in Thrissur, Kerala into a fairly privileged family. Her mother, Nalapat Balamani Amma was a well-known Malayali poet who had published around 20 collections of poems; and her father V.M. Nair was a senior executive in an automobile company and editor of the journal *Mathrubhumi*.

Kamala Das has written three collections of poems in English; *Summer in Calcutta* (1965), *The Descendants* (1967), and *The Old Playhouse and Other Poems* (1973). In addition, she has written collections of short stories, two novels, and numerous essays as a syndicated columnist. Overall, she has published 25 books and collections of poetry. However, it is her autobiography *My Story* (1976) that remains her most well-known work. Kamala Das was honored with the Kendra Sahitya Akademi Award (English) in 1984 and nominated for the Nobel Prize in Literature the same year. On 1 February, 2018, Google honored her with a doodle. *My Story* was originally published in serialized form in the Malayalam weekly *Malayanadu* and as a book, *Ente Katha* in 1973. Kamala Das' autobiography caused a sensation when it first started appearing. Her honest and undiluted depiction of her loneliness in her marriage, her adulterous affairs and her literary career appealed to readers, though many were shocked. There are many accounts about how her own father tried to stop the publication of *Ente Katha*.

In "My Story", Kamala Das traces her life from her childhood in Calcutta and Malabar; to her marriage to a much older banker Madhav Das when she was just fifteen years old, and motherhood

at sixteen; her loneliness while her husband remained busy with his work and her dissatisfaction with her marriage, though her husband encouraged her to write. In her autobiography, she questions the traditional roles thrust upon women in patriarchal society, writing openly about her relationships with other men. Kamala Das influenced an entire generation of women writers in Kerala but her honesty in depicting her physical desires remains unmatched. It is no wonder that "My Story" remains the best-selling autobiography written by an Indian woman.

By Rishmohini

B.A. (H) English 2nd Semester

11. Biography of Tarabai Shinde

Tarabai Shinde was a feminist from 19th century India who fought against unfair treatment of women and caste discrimination. She wrote a famous book called "Stri Purush Tulana" in Marathi in 1882. This book criticized the idea that men are better than women and challenged traditional beliefs from Hindu scriptures that oppressed women. Shinde worked with social reformers like Jyoti Rao and Savitribai Phule, who wanted to educate and empower marginalized groups such as Untouchable caste girls and widows

In her essay "Stree-Purush Tulana," Shinde questioned unfair customs towards women in marriage, religion, and morality. Even though her work was ignored at first, it gained attention after being republished and translated into English. Shinde argued strongly for women's rights, including the right to remarry after being widowed and the freedom to choose their partners.

She criticized rules that limited women's freedom and fought against practices like child marriage and marriages based on caste. Shinde believed that women should have control over their own lives and happiness in marriage.

Naming a centre after her shows how much Shinde contributed to feminist ideas in Maharashtra and her efforts to empower women. Her work still influences discussions about gender equality and fairness in modern India.

By Nikki Chauhan

B.A. (H) English 2nd Semester

12. Virginia Woolf: A Literary Icon of Feminism

"Woolf is one of the great prose stylists of English literature and has become something of a literary icon." Virginia Woolf is considered one of the most famous and remarkable modernist literary writers of the 20th century and symbolic figure of the feminist movement. This entry is going to reflect upon her development as a feminist writer, her contribution to gender equality and her concern with the role of female in society, thereby referring to her essay "A room of one's own".

Virginia was born in a Victorian environment. She grew up along with seven siblings in a well situated and intellectual family. Her father was one of the most famous essayist and intellectual thinker of in time. Thus, she was privileged and stood at the center of Victorian culture". Nevertheless, she was not comfortable with the role society forced her into. During that time it was still common that men and women had separate spheres, with distinct roles and associated behaviour. Whereas men were seen as the active and productive part of the family, who dominated the public world of commerce", women mastered the private world of the home". Therefore, their function in society was limited to be passive, unselfish" and decorative", to take the load of the man and provide a comfortable home. Even though being intellectual and free-minded, her family reassembled in many ways a typical Victorian family. Though, Virginia had the possibility of getting a good education; but also had to remain in the proper place designed for women in her day. Therefore, she for example had to sit though long "tea-table-meetings" and was forced to keep her intellectual potential to herself. Virginia is a tragic figure, because already at the age of six she got raped by her older brother. At this young age she was vulnerable and defenceless against the superior male social power. She wasn't able to talk to anyone about her difficult situation, because sex was considered a taboo theme at that time and men could not be accepted to control their sexual desires". Through these dramatic events and environment Virginia shaped her personality as a feminist and developed a counter-theory of Victorian sex roles".

This strife against the traditional views and her wish to be independent were given complete expression in the intellectual circle "Bloomsbury Group". Within this group Virginia found a new home, where her opinion and thoughts were taken seriously and where she didn't have to be concerned with anticipated womanly behaviour. The group strongly differed from common nineteenth century society, because a lot of members experienced homosexual love. Virginia had a relationship with a woman, the writer Vita Sackville West, as well. This homosexual relationship accounts for her affection to gender relations and is reflected in her novel *Orlando* (Habib 45). In the following time, Virginia discovered and entered the world of literary modernism. Along with James Joyce, D.H. Lawrence, T.S. Eliot she majorly influenced literature of the 1920th. The focus at this time shifted from character and plot to a "stream of consciousness", in which states of mind, rendered in a fluid, associative mode".

Not only do Virginia's novels have to be seen in the light of modernism, but also in the one of feminist movements. Thus, an incident of high importance for her was the fight for women's vote. Between 1903 and the beginning of the first world war the Women's Social and Political Union made the suffrage issue to their key project. Parts of that group even participated in a hunger strike in order to obtain their goal. In 1910 an occurrence, which is referred to as "Black Friday" spread their concern throughout the media, aroused public attention and thrilled a lot of former political women. At this day, women, who were in demonstrating on Parliament, were sexually attacked by the police. These disabuse of power undermined the role of women as second class citizen and therefore created a public outrage.

Virginia was stirred by this incident as well. Therefore, she joined the "Adult Suffrage"; a moderate wing of the movement. She never felt comfortable with direct political action, but nevertheless wanted to contribute her personal opinion to the public discourse. Woolf, on the one hand wrote in favor of the movement, but on the other was concerned about the changing roles of sexes in society and therefore focused on a more generalized sense of cultural crisis" (Rosenman 8). Virginia's first priority and main goal was that woman should obtain access to professions. In her essay "A Room of One's Own", she therefore demands that "a woman must have money and a room of her own if she is to write fiction" (Woolf 4). She thereby claims women's right for basis

conditions, like leisure time, privacy and financial independence, which would allow them to unfold their intellectual potential. To stress that women do not have the same possibilities to live out their intellectual freedom and create art, she implies a metaphor of Shakespeare's fictional sister Judith; stating that if Shakespeare would have had a sister with the same genius, she "would certainly have gone crazed, shot herself, or ended her days in some lonely cottage" (Woolf 46-48). Furthermore, she aims at establishing a female tradition of writing, history and literature, because she is convinced that literature "ought to have a mother as well as a father" (Woolf 103). Another main point in her essay is that women possess a particular richness of language, which is more indirect, unconscious and softer than men's (Habib 49).

However, Virginia ironically dissociates herself from the word "feminist" in her essay *Three Guineas*, but in the face of war considers herself as becoming steadily more feminist, owing to the Times" (Rosenman 9). Along with *A Room of One's Own*, the *Three Guineas* is considered Virginia's most influential work concerning feminism. Both essays were presented at women's colleges at Cambridge University. In *Three Guineas* she stresses the fact that women even if they have the possibility to get a good education and thus an "entry into the professions".

By: Manshi Singh
(B.A. English Hons.)

13. Feminism: Overview

Feminism in India is a set of movements aimed at defining, establishing, and defending equal political, economic, and social rights and opportunities for women in India. It is the pursuit of women's rights within the society of India. Like their feminist counterparts all over the world, feminists in India seek gender equality: the right to work for equality in wages, the right to equal access to health and education, and equal political rights. Indian feminists also have fought against culture-specific issues within India's patriarchal society, such as inheritance laws. Despite the progress made by Indian feminist movements, women living in modern India still face many issues of discrimination. India's patriarchal culture has made the process of gaining land-ownership rights and access to education challenging for women. To Indian feminists, these are seen as injustices worth struggling against and feminism is often misunderstood by Indians as female domination rather than equality.

In the Hindu religion, there has been partial success in terms of gender equality reform laws and family law. While this is a major advancement relative to other religions in India, it is still not a complete triumph in terms of feminism and relieving oppression. In the Hindu religion, Gods are not exclusively male. Hinduism sheds a positive light on femininity; females are considered to complement and complete their male counterparts. It is important to note that both the deity of knowledge and the deity of wealth are female.

Hindu belief reveals that patriarchy, the idea that men are superior to women, was invented. Feminism, the idea that men and women are equal is, however, discovered in Hinduism as the scriptures point to the difference between the soul and the flesh. The soul has no gender. Gender comes from the flesh. The ancient scriptures and texts seem to provide evidence that gender of

these deities was not seen as binary but more like a spectrum. The creator, Brahma, is perceived by many Hindus to be genderless. Many gods, such as 'Ardhanarishvara' are also seen as androgynous. There are several words in Sanskrit and Tamil, such as 'pedi', 'kliba' and 'sanda' that suggest that civilization has long been familiar with queer thought and behavior. The idea of ardhnanarishwara, a symbol of god as half male half female is also an appealing way to represent Brahman in human terms because the boundaries of male-ness and female ness are not apparent. When a person grapples with the idea of a form-less, all-encompassing Brahman that pervades all forms, one does not need to think of atomized, essentialized females and males. Shakti, female strength/power, is about regenerate, which rests on creation and destruction. This dual personification of god as female and male and the preeminence of shakti in symbolism is a unique symbolism. At least in the realm of religious symbolism, there is nothing that makes females feel lesser than males. Both Hindu women and men wear bindis on their foreheads, and it was traditionally available in myriad hues of red, and sandalwood paste, or saffron: it could be round in shape, a streak, a line, or in more decorative forms; it is now worn in other colours too. The spot on the forehead where the bindi is worn marks the ajna chakra, which contains the pineal gland and the hypothalamus, and is represented by the Omkara. Liberation, or the possession of higher and more meaningful inclinations, and a turning of the mind towards the sublime such as the intended achievement of a mystical union with the Infinite, the beyond, and the ever expanding frontiers of both the universe and human consciousness is what is signified by women wearing a bindi. There is no compulsion at all, but most Hindu women in India wear it through the day, with pleasure.

There is such a diversity of "forms of worship" that individuals can and do exercise agency in what they choose to follow at different points of their life- course. There are centralized organizations focusing on male or female gurus. There are temple based forms where priests dictate the practice of ritual offering and that are male dominated. There are direct devotional forms where there is little segregation of male and female, with an emphasis on the direct relationship between "the god" and the worshipper with no outside intervention. "The worship" can take on myriads of forms including combinations of knowledge, work, faith/devotion, and following disciplines. "God" can be personified or imagined in millions of other ways. In the end, an individual can be anything from an atheist to a faith-based follower, change the object of worship depending on life stage and preferences, in short find ways of living "manusher dharma" i.e. striving to become more human. Second, Hinduism assumes that individuals are likely to change during their lifetime. The whole notion of having a personal deity a tangible way of thinking about Brahman that reflect one's emotional and social state, allows a great deal of choice. Although how often are the broad non-gendered, non-discriminatory fundamentals of the religion are misused by groups that use their power to exploit and trample over other human beings in the name of religion. The 13th century "laws" of Manu continue to be selectively evoked by people whose inhumanity is reflected in their abuse of women. The key message of feminism must be to highlight the choice in bringing personal meaning to feminism. It is to recognize other's right for doing the same thing. The sad part is that

despite feminism being a strong movement, there are still parts of the world where inequality and exploitation of women take places. Thus, we must all try to practice intersectional feminism.

By, Isha Tomar

B.A. Honors English 1st Year

14. Feminism and Women: Empowerment, Challenges, and Progress

Introduction

Feminism, a movement for gender equality, has profoundly influenced women's lives worldwide. It has fought for political rights and challenged social norms, advancing women's status and rights in various areas. This article explores feminism's impact on women, both in empowering them and in the challenges they still face.

Empowerment through Feminism

Political Rights: Feminist movements have been crucial in securing women's political rights, such as voting and holding public office. Women have organized and advocated for equal representation in politics, from the suffragettes to modern activists.

Economic Empowerment: Feminism has highlighted gender disparities in the workforce and pushed for equal pay and workplace opportunities. Initiatives like feminist labor movements and entrepreneurship support programs have empowered women economically.

Reproductive Rights: Feminist activism has fought for reproductive rights, including access to contraception and abortion. By advocating for bodily autonomy, feminists have empowered women to make informed decisions about their reproductive health.

Education and Leadership: Feminism stresses education as a tool for empowerment. Efforts to promote girls' education and challenge gender biases have expanded opportunities for women in education and leadership roles.

Challenges Facing Women

Gender-Based Violence: Women still face high rates of gender-based violence, including domestic violence and sexual assault. Feminist efforts to raise awareness and advocate for policy changes are crucial to address this issue.

Intersectional Oppressions: Intersectionality recognizes that women face multiple forms of oppression based on factors like race and sexuality. Women from marginalized communities often face compounded discrimination, highlighting the need for an intersectional approach to feminism.

Reproductive Injustices: Despite progress, women face barriers to accessing reproductive healthcare and making autonomous choices. Issues like restrictive abortion laws disproportionately affect marginalized women, highlighting the ongoing struggle for reproductive justice.

Underrepresentation in Power: Women are underrepresented in positions of power across various sectors. Structural barriers and gender biases hinder women's advancement, perpetuating inequalities in decision-making.

Conclusion Feminism has empowered women by challenging patriarchal structures and advocating for gender equality. While progress has been made, women still face systemic injustices. Feminism remains essential in the ongoing pursuit of justice and equality for all women.

By Yashfa Fatima, B.A. (H) English 2nd Semester

15. History of Feminism in India

The history of feminism in India could also be divided into three phases:

- First Phase (1850-1915)

When male European colonists began to speak out against the social evils of sati. During this time Indian women also continued to challenge the status quo in the background, for their place in the sun. Some of the women who went on to become feminist ideals include Anandi Bai Joshi- the first Indian woman to study abroad, Kamini Roy – who spearheaded India's suffragist movement and fought for a women's rights for education, Kadambini Ganguli - the first woman to study western medicine and, one of India's first two women graduates, Muthulakshmi Reddy – who studied in a men's college to become a doctor and went on to abolish devadasi system.

- Second Phase (1925-1945)

Gandhiji incorporated woman issues in movements; independent women's organizations began to emerge. India has got blessed with some great advocates of women rights

- i. Savitribai Phule—1st School for girls in India in (1848)
- ii. Tarabai Shinde-- wrote India's first feminist text (Stri Purush Tulana) (A comparison between woman and men in 1882)
- iii. Pandita Ramabai – criticized patriarchy and caste system in Hinduism married outside her caste and converted to Christianity(1880s)

- Third Phase – Post Independence

Fair treatment of women at home after marriage, in the work office, rights to the political parties, land rights, divorce laws, and child custody to sexual harassment at work, dowry and rape.

By Pushkar Gautam

B.A. (H) English 2nd semester

16. *The Yellow Wallpaper*

The yellow wallpaper is written by Charlotte Perkins Gilman in the year 1892. It is written in the series of dairy entries by a women who is suffering from post-partum depression. The narrator and her husband John have rented a large home for the summer. John is an physician and an extremely practical man who has move into the countryside so that his wife should get clean air, calm life and recover faster.

The narrator complains that her husband will not listen to her worries about her condition, and treats her like a child. She also believe that there is something strange and mysterious about the house but John dismiss her concerns as a silly fantasy. The narrator is not allowed to do any household chores as it can recover her faster. The narrator is moved into a room at the top of the house, which she supposes that earlier it should be a nursery since it has barren windows and peeling yellow wallpaper.

The yellow wallpaper becomes a major force as the narrator got obsessed with illogical and impossible to understand patterns. She grows more and more convinced that the wallpaper contains a malevolent force that threatens the whole home. The narrator sees the bay, overgrown garden and a shaded lane from her room. When she can escape the attention of her husband and his sister Jennie she continues to study the wallpaper and begins to imagine that see can see a mysterious figure hiding behind the wallpaper. She tries to convince her husband that they should leave this house, but he insists that she is recovering.

The narrator's depression continues to get worsen. Her interest in the wallpaper takes over her life. She believes that the figure is a creeping woman, trapped behind the bars of the top patterns and she wanted to free her, and wanted to keep the secret of her existence from her husband and his sister. She makes an initial nighttime attempt to remove the wallpaper on the evening of their departure. She locks the door and throws the keys down on the front drive, and then proceeds to tear and tear at the parts of the wallpaper she can reach.

The perspective shifts as the narrator's mental breakdown becomes complete and in her madness she is convinced that she is the women who was trapped behind the wallpaper. She begins to creep around the room in an endless circle, smudging the wallpaper in a straight groove. John breaks into the room and discovers her and faints at the sight. She continues to creep endlessly around the room.

By: Aleena Jahan

B.A. (H) English Final year

CREATIVE SECTION

1. *“Eternal Lullaby: Ode to Mother”*

In her gentle gaze, a universe unfolds,
Love’s silent language, a story untold.
In her embrace, warmth like the morning sun,
A sanctuary where all battles are won.

Her hands, the architects of tender care,
Crafting dreams and wiping every tear.
In her laughter, melodies of pure delight,
Guiding through darkness, a beacon of light.

She dances with the stars, whispers to the moon,
A symphony of love in every tune.
Her strength, a mountain, unwavering and true,
A timeless bond, forever anew.

Oh, mother, timeless muse of grace,
In your embrace, we find our place.
In every heartbeat, your love shall reside,
An eternal lullaby, our hearts abide.

By Shivangi
B.A. (H) English Second Year

2. *I Am A Woman*

And I wish I could say this doesn't cause me fewer woes. That I'm not weary of this body, of what it's been through, of what "They" might do.

I am a woman

And I love being one.

But why does being thin mean I have to receive judgement? Why can you freely voice your opinions, while mine I always have to suppress?

I am a woman

And I have my own unique style and preferences. I want to be able to go out wearing what I love, without the “consequences.”

Why do you shame me for that? Being a woman doesn't make me less of a person, nor does it
make me your prey.

I have the right to feel safe when I walk around by myself.

Yes, I am a woman.

But before that, I'm also HUMAN. Just like you. And all women deserve to be treated with the
same respect men do, because regardless of race, colour, or gender, everyone has the right... to
feel safe.

By Nikki Chauhan
B.A. (H) Eng 2nd Semester

3. Her: Bane and Boon

A baby girl is born
So soft just like a baby corn
Easily making her lovable
But why she's disable
To already become a Bane
Suffering a lot of pain
Before her birth
Her mother was severely hurt
By people's cruel words
That she is an evil curse
Snatched from her mother
Taken by her own brother
To be dumped underground
Left to be eaten by hounds

But a dog is even humane
And runs to the terrain
To detect a little life
Fighting to survive
The Dog's owner took the baby
Only to find the baby all messy
His wife gets really excited
And the same she, gets adopted
Becoming a boon
Her happiness reaching to the moon

How contradictory is she
To get the same name as he
Actually it's not a contrast
But two sides who coexist to draft
A double faced life

For her who will be a wife
To gift a boon to some
And curse a Bane to dumb
People who are parasites
Demanding so called feminine rights
But they are antis, the opposite
Often commenting on her closet

She is neither a Bane or a Boon
She is just a normal human
Who should be treated as a person
Not someone's property
But be a genuine courtesy
She has her own life
Except being someone's wife
She has her own persona
Not to be overshadowed by trauma

She is a happy soul
Not to be ruined like a mole
Spying to steal confidential secrets
As he always has his regrets
Treasure the hers in life
As for her you are her whole life

By Medha Rana
B.A. (Hons) English
First Year

4. She

She the unwavering beauty
The epitome of duty
The prettiest smile of the universe
Also the most blessed curse
Blended with the favour of softness
She is the emblem of sweetness
But the same she, is bold
To pass the shrewd cold
Freezed to the depths of evil
Acid gift of the wicked eagle

She the bravest soul
Told to have a single goal
To give birth to a life
To be someone's sweet wife

To listen her in-laws' sarcasm
Leaving the stereo typical clasm
She takes a step ahead
Being a mom and a pilot to spread
Her wings, breaking the rudiment
She the most persistent
Ignoring the ugly comment

See the most humble
To even cry on her enemies' crumble
The cutest bubble ever
Her baby belly is the most precious ever
She is overwhelming
Looking out for a sensible delving
She is the kindest creature
Often called her mum's miniature

She is a woman
A never giving up fluffy cushion
Keeping a balanced measure
She will always be a golden treasure

By Arunika Bisht
B.A. (Hons) English

5. Her unsaid truth

Her inner demons lingering
In her hair the authenticity surging
Her essence looking for space
To reside and get hold of her pace
Source behind her bruises is unknown
She often hides her face on her own
Maybe she is shy in front of in-laws
But for her parents what's the cause
To remain silent even after asked
Seems like she is concealing it being masked

She is often very phantasmic
In her own delusional gimmick
Which has trapped her to stay quiet
So she chose to seal her lips instead
But what about her conscience aloof
Who is unable to digest the society's spoof
Of suppressing her forever
And abusing her by doing whatsoever

Comes in their mind
Which has forgotten the word mankind

So like this her truth remains unsaid
Which she herself gave up to be read
By the humanitarian's eyes of cognisance
Contradicting with this cruel society's sense
Of basic intellect on behavior
With a woman who is told how to wear
Herself publicly and don't speak
Surpassing the evil peak
To cover her husband's beating
But she should stop regretting
And prevent from being a prey
To the morally lost predators' array
Of non-stop torcher with zero remorse
Who is riding on the devil's horse

She should come forward
Before it's too late of being a coward
As she's the only one to help herself
For she has all strength piled up on the shelf
In a corner of her heart
Who is ready to jump out
And sneaking to urgently come out
To pull her out of the worldly hell
And stop her from drowning in sorrow's well
She will soon make a comeback
And tell her unsaid truth with a knack
To tackle such scoundrels who are
Her torment's reason and sad hours

Finally her time has changed
Into something making us amazed
To shine and never look back
Is my message to her now straighten back

By Medha Rana
B.A. (Hons) English First Year

6. The Free 'Me'

Sometimes, in the corner of my mind
Arise thoughts, frequently haunting me,
Urging me to define myself
In mere yet real words.

And at times, amidst the chaos
Of my unsaid desires,
That deeply wish to be fulfilled
I often find myself searching for 'me'.

'Me', who is a potent,
A free thinker or 'me',
Who these not-so-humane people
Define in their own gibberish words.

And oh see...
How much enslaved I feel,
finding myself dreadfully caught up
In the vicious games of the controlling society.

And perhaps, they know
That by oppressing me and my desires,
I would be left into nothing but crumbs,
Like broken pieces of tainted jewellery.

They think of me as weak,
As fragile, as powerless, as vulnerable,
Making me feel like a bird,
With tied wings and wavering courage.

Crawling through my own weaknesses
I often find myself lonely,
Caged in the expectations and assumptions
Of the world, the people, the society.

And oh look.... how over time
My desires are getting perished,
Sulking under the weight of
The invisible boundaries put around me.

And yet, once again in myself
I am trying to find 'me';
'Me', who perhaps is a young girl
With unexplainable, entangled yet true emotions.

Or perhaps, 'me',
Who is a grown woman,
With courage-filled dreams
And invincible strength resembling the blazing fire.

And often times, I wonder
Of 'me' as a voice;
A 'voice', roaring the melody of an indomitable
courage
Of being a girl.... Of being a woman!

And so tell me... oh dear myself
That how will I be free?
From the man-made cage of oppression
To be the real, the limitless, the free 'me'.

~ Bhavya Gupta
B.A. (H) English 1st year

7. The Journey Of Feminism

While delving deeply
Into the unnamed chapters of history,
I have seen feminism thriving
Like an indomitable tenacity.

Liberating itself from the demons
Of oppressing misogyny,
How feminism paved a new path
For women's rights and authority.

To wonder what wonders it has done
Seems like a saga of the great victory;
For feminism is like a weapon,
Embodying women as pure divinity.

And to think what women went through
While surviving the cutthroting patriarchy;
Endless possibilities one can assume,

Disdaining the women's struggles' reality.

But oh... don't think of women
As a subject of your pity;
For no one knows what women can do,
Or how dauntless has been their gallantry.

On the ancient pages of history,
Is written the women's untold allegory;
Of how, through decades and decades,
Woman has embodied the invincible potency.

The revolting history of feminism
Resembling the thunder-like ferocity,
Revive the lost traces of time,
Like the invincible truth, the invincible eternity!

~ Bhavya Gupta
B.A. (H) English 1st year

8. Verse and Vision: Portrait of an English Honours Student

In the halls of knowledge, you stand tall,
As an English honours student, you heed the call, With pen in hand and books in sight,
You embark on a journey of literary delight.

In Shakespearean sonnets, you find your muse, In Austen's novels, you refuse to lose,
Each page you turn, each word you read,
Adds to the wisdom you sow and feed.

From Chaucer's tales to modern verse,
You delve deep, you immerse,
In the beauty of language, the power of speech, You unlock the secrets that great authors teach.

With essays crafted with precision and care, You analyze, you ponder, you dare,
To challenge the norms, to question the norms, In the pursuit of knowledge, your spirit forms.

In seminars and discussions, you shine bright, With insights sharp as a scholar's might,
You engage, you debate, you explore,
The depths of literature, the treasures in store.

As an English honours student, you lead the way,

In the pursuit of truth, come what may,
With a passion for words, a thirst for lore,
You embody the essence of learning, forevermore.

So here's to you, with your dreams so grand, As an English honours student, you command, The
respect and admiration of all who see,
The brilliance and potential in thee.

By:- Sayyada Aliza Kazmi
Ba English Honors 2nd Year

9. Women – A warrior

A new ray of hope with fragrance was born,
The world was adorned with the beauty and glow,
But she was afraid of the reality to show.
The sunlight itself was jealous, who shines brighter than the bright, The day he faces, which was
the answer to his sunlight.

Her blood is the milk that has fed mankind,
Her body nurtured the kings who left her behind.
Her scars made her strong from prison to freedom,
She was ready to create a voice that beats her rhythm.

She counts strength from her every wound,
Now she knew her worth that has left was found.
A life with a heart that never gets old,
That spark in the eyes, fails the jewel like gold.
I wish to say this that doesn't cause any fear,
A woman is a festival that needs to celebrate and cheer.

Thank to the reason she got power to deal every barrier Afterall,
Because she is a daughter, a sister, a wife, a mother, a human and, a warrior afterall A woman
afterall!!

A woman afterall!!

-Prachi Singh
BA Hons. (English) Final year