

Emancipation of women in *Une Si longue lettre* of Mariama Bâ and *Rich like Us* of Nayantara Sahgal

¹Dr. Bishakha Mandal & ²Ms. Neetu Sinha

¹Asst. Prof., English, ASCENT, Amity University Madhya Pradesh, Maharajpura Dang, Gwalior (MP) (India)

²Asst. Prof., French, ASL, Amity University Madhya Pradesh, Maharajpura Dang, Gwalior (MP) (India)

ARTICLE DETAILS

Article History

Published Online: 25 May 2019

Keywords

Comparative Literature, Diaspora, Emancipation, Marginalization, Mariama Bâ, Nayantara Sahgal, Gender-issues, Patriarchy, Polygamy, Struggle.

*Corresponding Author

Email: iranidhi[at]gmail.com

ABSTRACT

The present research paper is a study of the fiction novels *Une si longue lettre* (French) written by Mariama Bâ and *Rich like Us* (English) written by Nayantara Sahgal, with a comparative perspective based on feministic struggles and emancipation pertaining to the stories of both the prolific writers of third-world countries. The prime focus of the research paper is to make a broad study of culture and tradition, gender issues, love, marriage and infidelity, patriarchy, and polygamy in both the novels demonstrating the perspectives of the female protagonists who act as observers and sufferers of the fraudulent societal structure, and finally, become aware of the real sense of freedom.

1. Introduction

Feminist struggle and empowerment has always been much talked about controversial topics, even though they are not as flamboyantly discussed as the World Wars and freedom struggles of various nations from various regimes. Nevertheless, the feminist struggle would always be a reminder of the struggle for humanitarian rights, i.e. equality between men and women. And the same struggle for feminine rights has been portrayed by the writers Mariama Bâ and Nayantara Sahgal in their novels *Une si longue lettre* and *Rich like Us*, respectively.

Feminism is one of the main themes discussed in this research paper. The feminist revolution in the history of the world started in the 18th century in western first world countries but the feminist revolution in the third world nations started in the mid of 20th century in European countries and then spread through the other countries, and a few of these third world countries have remained as our prime focus, since, the novels understudy pertain to the feminist struggle in those nations.

The focus of the feminist revolution was to improve the subjects of edification, maternity leave and equality at a workplace (in terms of promotions and salary), women's suffrage, domestic and sexual harassment, and violence, which continued into the age of third world nations, and the same has been mirrored in the novels by both the writers in the present paper. Thus, the concept of Emancipation in terms of women being freed from the restraint or control of patriarchal mindset and society plays a crucial role in the feminist movement.

In this research paper a thematic analysis of the image of women in the Senegalese society has also been made, since one of the writers, namely, Mariama Bâ is a pioneer of African feminism.

« La sénégalaise Mariama Bâ est la première romancière africaine à décrire avec une telle lumière la place faite aux femmes dans leurs sociétés ». - (Alteib, 2005, p.17)

Translation –

Senegalese writer Mariama Bâ is the first African novelist who gives elaborate description of the situation of African women in detail.

Feminism in African literature emerged in the 1970s when African women began to question and criticize: their own condition of life and issues pertaining to women's powerlessness and dominance of men in public, economy and politics; marginalization by tradition and colonialism; motherhood, marriage, the mother-child relationship, the education of women, equality at work; and women's strategies of resistance to all forms of oppression. (Arndt, 2002).

The great French feminist writer Simone de Beauvoir discussed women's condition worldwide and throughout history in her book *Second Sex* (French: *Le Deuxième Sexe*, 1949). She analysed the Western notion of "Woman," and a revolutionary exploration of inequality and otherness in her book *A Companion to Simone de Beauvoir*, where she talks of women being recognized nothing other than as sexual objects and are not considered important enough to be given a chance to make any decisions.

The book *Dynamics of African Feminism* (2002) by Susan Arndt discusses and defines the nature of African feminism which follows reformist, transformative and radical African-feminist model on the interpretations of selected African-feminist prose texts. According to Arndt, in Africa, feminism model is complex and has many manifestations and expressions, and so it is not possible to refer to a single event of "African feminism", with regards to ethnic diversity, cultural, social, economic, political and religious life of Africa which exists within and outside Africa. And the same can be assumed about the foundation of one of the main protagonist of *Une Si longue lettre*, Ramatoulaye. Inass Ahmed Alteib noted :

"Elle écrit sur des problèmes dont souffrent – non seulement les femmes sénégalaise – mais presque toutes les femmes dans les sociétés africaines". (2005, p.16).

Translation: -

She writes about problems that not only Senegalese women suffer, but also of all the women in African societies.

The other themes which have been discussed in this research paper are culture and tradition, gender issues, love, marriage and infidelity, patriarchy, and polygamy.

The terms culture and tradition can be defined as the social etiquettes and norms of faith, legends and information followed and passed throughout generations within a social or ethnic group. (Spencer, 2012). The focus of the study has been to analyse the dictatorial influence of culture and tradition in the lives of women in both the novels under study.

The other terms in focus of this research paper are gender issues pertaining to the discrepancies observed in regards to feminine gender. Due to the set stereotypes, rigid gender roles and prejudices, often seen in a patriarchal society, women often face the discrimination in the distribution of resources and opportunities in terms of economic participation and decision-making, sympathising towards their emotions, behaviours, aspirations and needs, and giving the freedom to make choices and stand as an individual which leads to a system of society or government in which men hold the power and women are largely excluded and thought to be useless; and how the very mindset influences the lives of the main protagonists of the novels under study.

This research paper also deals with relationships and sentimental terms like love which means a strong feeling of affection leading to the term marriage meaning a recognised social ritual between spouses resulting in biological or adopted children and affinity. Sometimes leading to the term infidelity meaning adultery, which is also an illustration of polygamy meaning the practice or custom of having more than one wife; which also causes dilemmas in the lives of the protagonists in the novels under study. This paper also discovers the image of Third World women and feminism that they present and study of how they evolve in both the novels under study.

This research paper also reviews the similarities and disparities in the development of feminism between the novels of Mariama Ba and Nayantara Sahgal.

2. Discussion

Review of the writers and connecting themes in the novels:

The Senegalese, Mariama Bâ was an inspiring feminist writer and the first African novelist to describe the place given to women in her society. She also fought for the cause of women: right to education and equality, against polygamy and the caste system. She wrote the *Une si longue lettre*, in 1979 (*Such a long letter*: translated in English), and for which she was awarded the Noma Prize at the Frankfurt Book Fair in 1980.

In the novel *Une si long letter*, Mariama Bâ discusses polygamy and the identity of the African woman by giving us a portrait of African society and the barriers that exist for women

in the society. At the same time, this literary genre illustrates the lives of African women from past to present times presenting aspects of feminism. Mariama Bâ presents the feminine condition in Senegal through her two dignified female protagonists who are different from each other in lifestyle and decisions. In her novel, the novelist criticizes the patriarchal Senegalese society which is influenced by religion, tradition, and culture, which discriminates women in terms of gender relations within the family, public sphere, society, and in the policies of the states. In the Senegalese society, there is an inequality between men and women in a marriage, since, wife occupies a subordinate place and the husband remains dominant. Through this novel, we have analysed the image of women, male-female relationships in a patriarchal society in Africa, and at the same time the struggle and emancipation of the main female protagonists at the end of the story.

While Nayantara Sahgal is an Indian English writer who specializes in writing on genres like politics and feminism. Her historical and political fiction novel *Rich like Us* published in the year 1985 brought her the Sahitya Akademi Award in the year 1986, spins around the lives of the two main female protagonists, Rose and Sonali, and their struggle to survive and discover their weaknesses and strengths during a period of (1932 and the mid-1970s) political turmoil and societal reformation in New Delhi.

Sahgal has told this story in the third-person narrative, and in the first-person narrative for the heroine to project two different points of view symbolizing two classes (prosperous Indians and underprivileged Bharatians) of the society, and the struggles of the female population. Through her novel, Sahgal discusses polygamy, diaspora, orthodox society and the struggle and emancipation of the female protagonists, and the same has been analysed in this research paper.

3. Summary of the novels:

In the epistolary French novel, *Une si longue lettre*, the first female protagonist, Ramatoulaye writes a letter (laying out the autobiographical elements of her marital and post-marital life) to the second female protagonist. The novel depicts the story of two bourgeois marriages that proceed with the men's decision to take a second wife. First, Ramatoulaye's marriage with Modou falls apart when her husband marries his daughter's friend, and second, Aïssatou's marriage with Mawdo ends when her husband follows the tradition of polygamy and commits adultery with another woman. In the novel, polygamy is described as humiliating and offensive to women who are concerned, and accept to the fact that men who prefer polygamy have inability to maintain truly equal relationships with their spouse.

Ramatoulaye is depicted as a fifty years old woman and mother of twelve children. But after twenty-five years of marriage with Ramatoulaye, Modou (Ramatoulaye's husband) marries a young girl Binetou, who is a friend of their daughter, Daba. Modou is depicted as a believer of polygamy (as he seeks to find a second wife because he wants to have a young woman as his spouse) having no respect for traditional norms as he neglects his first wife completely, after his second marriage. He gives neither money nor affection to Ramatoulaye

or their children. But Ramatoulaye does not leave him and remains with him till after his death, as according to Ramatoulaye's belief, one must respect aging and strength of love in a relationship.

On the other hand, when Aissatou finds out about Mawdo's (Aissatou's husband) indiscretion and adultery, she leaves him and tries to build-up her carrier. Aissatou's departure does shock and hurt her husband, but he does not change his behaviour. Thus, Marima Bâ fittingly portrays the feelings of those scorned wives who are put to the adequate situation and are forced to comply to the concept of second marriage. Abandonment, woman treated as a commodity, their grief, their wounds that never close, humiliation, bitterness, depression and revolt remain Bâ's central themes in the novel.

Whereas, the novel *Rich like Us* by Nayantara Sahgal, is a historical fiction which entangles the providence of two upper-class females in the mid twentieth century. The first main protagonist Rose, has been portrayed as a British immigrant and second wife to a powerful native business man, Ram. And the second main protagonist Sonali, has been portrayed as a young and highly educated civil servant, who struggles to keep up her pace with her corrupt male counterpart and colleagues.

In the novel, Rose struggles with diaspora, as she tries to discover a sense of belongingness in a foreign society and country beguiled with ancient customs and traditions, including the sati-system and bizarre social canons. She finds herself entangled in a polygamous marriage, as she is Ram's second wife. Rose agonizes to comprehend the various spectacles of Indian culture, and its implications on the female individuality. Furthermore, her very existence gets threatened, as her husband Ram's health depreciates, and her step-son Dev (Ram's son from his first wife, Mona), schemes to take all of Ram's assets by getting Rose assassinated (giving her no privileges as his father's second wife). When Rose comes to know of her step-son's plot, out of fear she turns to our second female protagonist of the novel, Sonali (Rose's friend and niece).

Sonali has been depicted as an Oxford returned well educated yet naïve aristocratic woman and a civil servant settled in New Delhi, during the political upheaval of the Emergency declared across India. She is an alien in Indian society because of her conviction in life to become a career woman and financially independent, which seems out of the ordinary for a lady groomed in an Indian aristocratic family. Thus, she has been shown divided between two worlds, one representing her ideals and yearning for progression and the other representing her higher stature and conventional values.

The story revolves around these two-female protagonists and eventually gets tangled with the lives of others they meet in their lives, especially, Ram (Rose's husband), Dev (Rose's step-son) and Ravi (Sonali's childhood friend). The struggle between rich and poor, the political upheaval (filled with corruption and confusing ideals between Colonialism and Indian perspectives) and the transformed new India changes the perception and philosophy of most of the characters

towards the end of the novel, as the women struggle to find their identity and footing in society and country.

4. Themes analysed:

4.1. Marginalized women due to Culture, Tradition and Patriarchy in the novels:

“Nous conditionnons les filles afin qu’elles aspirent au mariage, mais pas les garçons. Ce qui entraîne au départ un très grand déséquilibre”.

-(C.Ngozi Adichi, 2017, p.43 in Albert Aoussine, 2018 p.52)

Translation –

We condition girls so that they aspire to marriage, but boys are not taught the same. This leads initially to a very large imbalance in their marriage.

The concept of marginalized women is rampant all through the novel (*Une si longue lettre*) as Mariama Bâ describes to us how religion plays an important role in Senegalese society as it is controlled by Islam where women's opinions are not given much weight. The same can be deduced from Miriam Murtuza's article "The Marriage and Divorce of Polygamy and Nation: Interplay of Gender, Religion and Class in Sembène Ousmane and Mariama Bâ", as according to the writer most Senegalese are Muslim, so religion exerts a great influence as in other African countries (Azado, 2003: 179 in Malin Hakker, 2013). Thus, marriage and religion succumb Ramatoulaye to remain a prisoner of her love and attachment to Modou, as she could not imagine a happy life without him:

“Je suis de celles qui ne peuvent se réaliser et s'épanouir que dans le couple. Je n'ai jamais conçu le bonheur hors du couple”.

- (Bâ, 1979 : 106)

Translation:

I am one of those who can realize and flourish only in the marriage. I never conceived happiness out of the relationship.

And even after Modou's death, Ramatoulaye chooses resignation and prepares to share her house with her co-wife, Binetou. Thus, Ramatoulaye accepts to have a polygamous life forced by society, religion, culture, and tradition.

Whereas, in *Rich like Us*, Sahgal through her female protagonist depicts the spirit of freedom of thought and human rights through the historical conflicts and consciousness of the main protagonist Sonali who tries to provoke the same in the less fortunate characters in the novel like Kishorilal. Moreover, Sahgal also depicts the issues pertaining to orthodox traditions and customs still being followed in the Indian society through Sonali who discovers an instance of Sati in 29th December 1929 as recorded in the Bombay Courier.

“My murdered great grandmother relatives had said she had sacrificed herself which even a goat has too much sense to do on the altar of 'sati'. They had built a shrine on the guilt-soaked spot to commemorate the martyrdom of the last woman to perform the noble act in the entire region. A place of pilgrimage. No less,

with nothing but a document at the bottom of my father's trunk to prove it had been murder. I was in rage as I got down to sorting possessions dark tides of blood around me ending in movements and shrines".

- (Rich Like Us, p- 285)

Sahgal also establishes the fact of abolishing of the orthodox and hypocritical customs rampant in the society against women during the British regime through editorials and letters to the editor published in newspapers, namely, the Calcutta gazette of the 7th December 1829 which celebrates the Act of Abolition of the cruel right of Sutti passed by Lord William Bentinck.

"The English administrator is applauded for his reform which has ended a system demoralizing in its effect on the living, a revolting system of suicide and murder."

- (Rich like Us, p 134)

The other presentation of old traditions and culture in the novel are concepts of joint family but more on the lines of conjugal relationships as Ram feels comfortable living with both his wives and children in the same house, which further in the novels provokes his son Dev to form his dubious plan to get his step-mother, Rose, assassinated towards the end of the story, all in order to inherit his property and also through Sonali's family history in which her own grandmother suffered the same brutal end, thus, depicting another problem of dominance of male counterparts in the lives of the female characters. Sahgal has also portrayed the elite class Dev as a man of loose character: a womanizer and chauvinist who believes that it is his birth right to use women as object.

"Mona is dying of cancer... He is too busy listening to the woes of another European woman whose husband does not pay adequate attention to her. It is a dismal world where Ram proudly passes on his legacy to Dev, "A man has to get his experience somewhere", you shouldn't be hard on poor Dev, Rose. Ram's response to Rose informs him about Dev abducting girls from Miranda House and taking them to private rooms at the Ashoka".

- (Rich Like Us, p-204-206)

4.2. Polygamy, love, marriage, infidelity and its influence in the novels:

In *Une si longue lettre*, Mariama Bâ discusses gender issues pertaining to polygamy prevalent in the Senegalese society as both her female protagonists have witnessed such relationships, as Mariama Bâ projects her thoughts during an interview by Alioune Touré Dia, that her women characters in her novel never accept polygamy joyfully but succumb to it by force:

« Une femme n'accepte jamais la polygamie par gaîté de cœur. [...] Les femmes qui acceptent la polygamie sont contraintes ».

- (Amina, Novembre 1979)

The same has been depicted though the protagonist Ramatoulaye who admits defeat even though she does not comply with it in the beginning of the novel when her husband admits his love and infidelity after marrying his daughter's friend, tries to prove the positivity of his decision when Ramatoulaye tries to leave him:

« J'étais offusquée. Il me demandait compréhension. Mais comprendre quoi? La suprématie de l'instinct? Le droit à la trahison? La justification du désir de changement? Je ne pouvais être l'alliée des instincts polygamiques. Alors comprendre quoi? »

- (Bâ, 1979: 68-69)

Translation:

I was offended. He asked me to understand. But understand what? The supremacy of instinct? The right to treason? The justification of the desire for change? I could not be an ally of polygamous instincts. So understand what?

Mariama Bâ tries to discuss through her protagonists that their marriage did start with love but their polygamous husband's fall in love with other females because they seem to think of polygamy being their right of being a man.

Whereas, in the novel *Rich like Us* Sahgal depicts concepts of polygamy and love through her male character Ram who falls in and out of love with various females and marries them regarding them as sexual object, like even after his marriage with his first wife Mona, he marries Rose and then again becomes infatuated with Marcella.

"Once he meets Marcella, he as lightly discards Rose as he had earlier discarded Mona. He does not even make any attempt at subterfuge. With absolutely no regard for 'Rose's feelings, he come back home, his foot fall open and normal on the stair at three a.m. and then in the 'utter stillness' the thin sobbing sound of pure grief no one was meant to hear, froze Mona's tears in Rose's eyes".

- (Rich Like Us, p-110-118)

But both the wives of Ram remain loyal to him, like Mona accepts his decision and Rose leaves everything for him, and even when Rose tries to question him, he hardly pays any heed to her emotions and instead gives examples from the Mahabharata and customs followed by Muslim to justify his own sexual desire and adultery.

"Muslims can have only four, at a time, we are adventures, even polyandrous. In the Mahabharata a woman marries five brothers..."

- (Rich Like Us, p- 63-64)

4.3. Diaspora and alienation portrayed in the novels:

In the novel *Une si longue lettre* Mariama Bâ does not depict any instances of diaspora but in the novel *Rich like Us* Sahgal depicts diaspora and alienation through Rose who feels like a stranger to the unusual customs of the country India and its people, especially, within her joint family, where the women

are not given a chance to project their thoughts and emotions, and have to follow various courtesies and customs. Whereas, Sonali after her father's death and losing her chances of any promotions (due to her lover Ravi Kachru who towards the end of the story betrays his own ideals of hatred for the British and becomes its ardent supporter) feels alienated and lost.

5. Education, Revolt and Emancipation of women in the novels:

In *Une si longue lettre*, the two female protagonists who are friends face the same problem of intrusion, yet react differently, as Ramatoulaye accepts her fate, even though she is well educated and had worked as a teacher. She lives a lonely life but still shows strength in taking care of herself and her twelve children. But her best friend, Aïssatou, after discovering her husband's infidelity and polygamous behaviour of spending one night with her and another with his mistress, leaves him. Aissatou, an educated woman does not let herself fall prey to tradition and finds a job as a translator at the Senegalese consulate in the United States. She even collaborates financial support to Ramatoulaye in dire need. In the novel, Aissatou has been portrayed as a strong woman who refuses to submit to the secondary role of woman in the lives of men and society.

In the novel, Mariama Ba describes Aissatou as mobile and Ramatoulaye immobile, as Aissatou keeps moving ahead in life after all difficulties and makes herself financially secure and even buys a car and takes Ramatoulaye for a drive. As Aissatou tries to establish her footing in the world, she tries to encourage Ramatoulaye to be more ambitious and social. As a result, before Aïssatou's return of Cameroon, Ramatoulaye concludes in her letter with the hope and promise to never give up and compromise her happiness:

“Je t'avertis déjà, je ne renonce pas à refaire ma vie”
- (Bâ, 1979 : 165)

Translation :

I warn you already, I do not give up my life again

Which clearly depicts that the time spent on writing her letter gives her the time to reflect upon her own life, which in turn gives her the courage to change it. As further in the novel when she gets a marriage proposal of Tamsir, her brother-in-law, she refuses him, and later when she again gets another proposal from one of her close friend Daouda Dieng who had loved her since his youth, she refuses him for two reasons: firstly, since she did not have any reciprocal feelings for him, and secondly, since he was married and she did not want to be responsible for another woman's misfortune. Thus, towards the end of the novel, she refuses polygamy and retains her own dignity. She accepts the fact that marriage is personal and noble and refuses to be used as a carnal object, and decides to stay alone and single:

“Tu oublies que j'ai un cœur, une raison, que je ne suis pas un objet que l'on se passe de main en main”.
- (Bâ, 1979: 109-110)

Translation:

You did not care of my existence and forget that I am a human being and not an object who has heart, a consciousness who cannot be passed from person to person.

Whereas, in the novel *Rich like Us*, Sahgal depicts Rose as a recessive female who even though educated in a British society succumbs to her husband's polygamy and remains devoted to him till the end, but she is shown to have questioned the ideology of old traditions and customs being followed and the status of women in the Indian society.

“We're doomed for reasons like Rama's cruelty. We revere the Ramayana and worship a man who turned his wife out alone and pregnant into the forest. Not even ordeal by fire, proving her purity, saved her. How am I supposed to know what's right for me to do. Whose side I'm on, Rose says, if even what we worship needs second thoughts”.

- (Rich Like Us, p-71)

Sahgal depicts emancipation of women through Sonali Ranade, who gets an Oxford education and becomes an idealistic and self-righteous civil servant in the Ministry of Industry, and heroically fights against the corrupt bureaucratic hierarchy, as she refuses to grant legal authorization to Dev to open the fizzy drink Hapyola factory. Thus, she has been portrayed as an independent intellectual woman who rebels against the orthodox customs and thoughts of the society, especially, the concept of arranged marriage and Sati.

“Sonali's promotes the liberating idea that woman has the right to move away from the domestic family minded sphere, engaging herself in family minded sphere, engaging herself in professional life and the acquisition of qualifications”.

- (Rich like Us, p 56-57)

She openly shows her love for Ravi Kachru who was an old senior in Oxford and later a ICS officer in Colonial India, but gets her heart broken towards the end of the story, when she is transferred due to his ambition.

“Sonali clearly understands, “I hadn't merely been demoted, punished and humiliated and I had no inkling why.”

- (Rich like Us, p 29-32)

She also tries to help Rose, but later due to Rose's untimely demise Sonali breaks apart, and only with Marcella and her husband's support again gains courage to make her footing in the world.

6. Conclusion

The research paper depicts the similarity of themes in both the novels, *Une si longue lettre* and *Rich like Us*, like: suffering under an orthodox culture and tradition, polygamy, patriarchy, institutions of marriage being questioned, and emancipation of women, even though they portray two different concepts and problems with feminism in the two third world countries.

It is certainly clear after the study of both the novel that the female protagonists Ramatoulaye from *Une si longue lettre* and Rose from *Rich like Us* depict the recessive female who succumb to polygamy and infidelity on the part of their husbands, and Aissatou from *Une si longue lettre* and Sonali from *Rich like Us* depict the stronger female who try their best to prove their worth, of course, in Sonali's case it backfires and she is left to loiter in her own sorrow. The paper also discusses that even though all the female protagonists of both the novels

strive to establish their identity in the world of male dominance only a few find the courage to do so in the end. Furthermore, the female protagonists of the French novel *Une si longue lettre* stand out from the female protagonists in *Rich like Us* in proving their importance of their existence and in questioning the various patriarchal concepts prevalent in their society, and have been better portrayed as the harbinger of emancipation of women.

References

1. *ABC Of Women Worker's Rights and Gender Equality* (2000). ILO. p. 48.
2. Alteib, Inass Ahmed (2005). *Les femmes dans les sociétés africaines, à travers : (une si longue lettre) de Mariama Bâ et (Le printemps désespéré) de Fattouma Touati*. Université de Khartoum. P-16.
3. Aoussine, Albert (2018). *BAOBAB Revue des mutations du monde noir*. Éditions Kilimandjaro. <<https://books.google.co.in/books?id=xZNTDwAAQBAJ&pg=PA52&dq>>
4. Arndt, Susan (2002). *The dynamics of African feminism: defining and classifying African-feminist literatures*. Africa World Press.
5. Bâ, Mariama (1981). *Une si longue lettre*. Senegal: Heinemann. pp. 1–90. ISBN 9782266027.
6. Bâ, Mariama (1979). *Une si longue lettre*. Paris : Nouvelles Éditions Africaines, Motifs.
7. Beauvoir, Simone De (1968). *The Second Sex*. Translated and edited H.M. Prashley. New York: The Modern Library. Print. Introduction. p- XVI.
8. Bedi, Dr. Kiranjeet Kaur (1 April 2011). *Nayantara Sahgal's Rich like Us: A Thematic Analysis*. The Criterion: An International Journal in English. Vol. II. Issue. I. ISSN 0976-8165. <<http://www.the-criterion.com>>
9. Chagla, M.C. (1 January 1974). *Roses in December - an autobiography* (1 ed.). Bombay: Bharatiya Vidya Bhavan. Tenth Edition, Bharatiya Vidya Bhavan, 2000, ISBN 81-7276-203-8.
10. de Beauvoir, Simone (1949). *Le deuxième sexe. NRF essais (in French). 2 L'expérience vécue [Experience]. Gallimard. ISBN 9782070205141. OCLC 489616596.*
11. Interview of Mariama Bâ by Alioune Touré Dia published in Amina in Novembre 1979.
12. Kate Millet (1969, rpt 1971). Quoted in *Sexual Politics*. London: Rupert Hart- Davis. p-68.
13. Larson, Aaron (19 January 2018). *How Can a Minor Get Emancipated*. Expert Law. Retrieved 11 February 2018.
14. Sahgal, Nayantara (1985). *Rich like Us*. Heinemann; London, UK. ISBN 0-434-66610-6.
15. Spencer-Oatey, H. (2012). *What is culture? A compilation of quotations*. Global PAD Core Concepts.
16. Talwar, Sree Rashmi (1997). *Woman's Space: The Mosaic World of Margaret Drabble and Nayantara Sahgal*. New Delhi: Creative Books. p-117.
17. <<http://afilit.arts.uwa.edu.au/AMINABaLettre.html>>