

Narrative as Renaissance: A Black Feminist Autoethnography in Gloria Naylor's *1996*

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ABSTRACT

The paper makes an attempt to analyze the social-cum-political components of objectification of African American women in Gloria Naylor's memoir *1996* (2005). The study endeavours to accentuate upon how the invasion of the authoritarian mainstream hegemonic-cum-stereotypical world order downgrades the lives of African American women to the deepest of the pits, and constantly harks back at them to the point where they had to declare that their lives no longer belonged to them, but to those unfamiliar/familiar persons who followed them like a hellhound, eventually robbing them off their individualities as well as their privacies. By employing Black Feminist Standpoint as theory and autoethnography as methodology, the paper emphasizes on how, by amalgamating her actual life experiences with fictitious narrations, Naylor accentuates upon the besmirched and dishonoured status of Black women in America who are falsely blamed of being anti-Nationalist because of their colour, ultimately stripping off their identities and persecuting them to the point where they are forced to commit suicide. However, it is only when they receive support from a group of people with analogous encounters that they gather strength to combat with the mainstream power structures and construct their own standpoints.

KEYWORDS: Autoethnography, Black Feminist Standpoint, Communal-bonding, Exploitation, Marginalization, Surveillance

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INTRODUCTION

All through the historical records of the US, the malicious and vindictive amalgamation of white-superiority and male-dominance has characterized the African American women's authenticity as a site of resistance and struggle- struggle to endure themselves in two paradoxical spheres concurrently, one white, honored, and domineering, and other black, subjugated, browbeaten, and exploited. However, it is seen that various American Black women writers, such as Toni Morrison (1994), Maya Angelou (2009), Alice Walker (1988), Barbara Christian (2018), and bell hooks (2000) conduct a systematic analysis to investigate and discover the

ways to understand the intertwined arrangements of race and class affecting the experiences of gender, specifically African American women, and how these lived experiences can be analyzed only by exercising an autoethnographic stance on their standpoints.

LITERATURE REVIEW

Many theorists, like Patricia Hill Collins (Collins, 1990), bell hooks (hooks, 2000), Dorothy Smith (Smith, 1990), Sandra G. Harding (Harding, 2004), and Elizabeth V. Spelman (Spelman, 1988) contribute to an identical view by pointing out that, as an African American writer, Naylor exhibits herself as a feminist by outrightly rejecting the

stereotyped, ghetto image of the Black Feminist self, who has to operate within a highly problematic context of the culture. These theorists examine the dominant world perspective by valuing the day-to-day lived experiences of Black women who are muted, suppressed and marginalized. Patricia Hill Collins (Collins, 1990) further reiterates that Black feminist standpoint vis-a-vis autoethnography, emerges from the unrecognized potential as well as everyday lived experiences of these Black women which ultimately leads to their subjectification.

Further, Rachel Alicia Griffin, in "I AM an Angry Black Woman: Black Feminist Autoethnography, Voice, and Resistance" (Griffin, 2012, p. 138-157), talks about the justifiable anger of Black women which empowers them to resist the imposition of, as well as entrapment in the controlling imagery of the jezebel, sapphira, money-hungry whore and a public charge, which symbolizes them as rowdy and lawless. Here Griffin reminds us of Lorde's (Lorde, 1984) proclamation that "every woman has an arsenal of anger potentially useful against those oppressions, personal and institutional, which brought that anger into being. Focused with precision it can become a powerful source of energy serving progress and change" (Lorde, 1984, p. 127). Needless to say, it lends authenticity enormity and credibility to the voices of Black American women which eventually lead to their transformation.

In addition, giving unparalleled primacy to 'articulation' and 're-articulation' as indispensable ingredients of authorizing critical Black American women's perspective, bell hooks, in "Choosing the Margin as a Space of Radical Openness" (hooks, 1989), says that "when you hear the broken voice you also hear the pain contained within that brokenness- a speech of suffering; often it's that sound nobody wants to hear" (hooks, 1989), thus, stressing upon the self-described counter-hegemonic knowledge for enlightenment and awareness. Such politically expressive verbalization allows African American women to autoethnographically recite their nuisances and sufferings, as a vehicle to express and re-express a realization that already prevails in the society but could not be ethnographically expressed, propelling these dedicated women towards self-establishment and deliberate essentialism.

Naylor's message to her fellow Black women across the nation, who had to face similar brutalities as Naylor herself did when she was kept under surveillance because of her color and race, includes a meticulous incorporation of all the above-mentioned adumbrations. She, in her memoir, very

scrupulously and painstakingly stresses upon an assortment of incidents leading to her invisibilization and marginalization. However she is saved from these grave brutalities when she comes across a community of men and women with similar experiences. This even encourages her to pen down her experiences as a way of lending her experiential support to other people with analogous encounters.

To recapitulate, the objective of the paper is to comprehend, throughout the autobiographical-cum-fictional narrative of the memoir, *1996*, the systemic oppressions of African American women on the basis of race, class and gender, using the quintessential lens of Black Feminist Standpoint, and to underscore how, with the help of communal bonding and associating with people of similar experiences, these exploited and marginalized women gather enough strength to negotiate with the mainstream hegemony and construct their own individuality.

METHODOLOGY

The study relies upon the textual analysis of Gloria Naylor's novel *1996* by employing the methodological framework of Autoethnography, highlighting the significance of the exigent voice that verbalizes the identity of African American women embodied in the ordeals of slavery, marginalization and objectification. Further, the espousal of a significant self-definition and self-empowerment, and to understand quotidian fights with omnipresent racism and sexism, black feminist self empowered itself with autoethnography, which was formulated to make prominent the necessity of interrogating the intersections of multiple forms of exploitation and oppression. Thus, creatively as well as existentially, autoethnography came to be exercised as a cumulative weapon of investigating personal experiences as the only way to understand the experiences of the Black Feminist self as a community.

Black Feminist Autoethnographic Analysis of the

Text

The storyline of the novel speaks about the commencement of progressively escalating insidiously omnipresent and detrimental surveillance which Naylor actually experiences in person, as revealed by her in her interview (Gordon, 2006):

Since many of these things did happen to the real Gloria Naylor, by using myself as a protagonist, I

was able to have the book act partly as a catharsis. Basically, what 1996 is about, it's about our loss of privacy in this country, that the government has moved well beyond just the simple following of people, and the tapping of their phones. But they now have technology that is able to decode the brain patterns, and to detect what people are actually thinking. And they have another technology called microwave hearing, where they can actually input words into your head, bypassing your ears. (Gordon, 2006)

The accounts in the novel initially portray Naylor's personality as that of a self-assured spectacular writer, but eventually transforms it into a "confessional, psychologically exhausted paranoiac" (Lobodziec, 2015). Naylor, through her quintessential narrative matrix, magnificently projects how her neurotically obsessed white neighbour, Eunice, and NSA's top officer, Dick Simon followed her like a hellhound. Consequently, this makes Naylor psychotic to the extent that she even starts believing that some students whom she has named as the "Boys", her friend, C.J. Hudson, and even her coloured neighbour from New York have also been recruited by the NSA. Things turn ugly when the NSA leaves no stone unturned in snatching away Naylor's individualism as well as her sovereignty. The agency begins by putting her home under twenty-four hours surveillance, seizing her only 'me-space' where she could have congregated the necessary strength to combat with the powerful forces around her. Furthermore, her consciousness is also beleaguered, by wielding control over her mind using modern technologies, to such a degree that she is compelled to commit suicide. This assistance reinstates the verity that these scientific technologies and experimentations, which are assumed as democratic apparatuses, are nothing but lethal and noxious weapons of the country. This notion is further justified in *Dialectic of Enlightenment* (Adorno and Horkheimer, 1944) by Adorno and Horkheimer, in which they accentuate upon the fact that "technology is one of the dominant agencies of human objectification and interpellation" (Kumar, 2016).

However, Naylor triumphantly comes out of her traumatizingly brutal situation when she comes across a group of people with analogous encounters "being pushed to an unidentified space of utter alienation where nobody can even guess the intensity of marginalization and subjectivization" (Kumar, 2016). This motivates her to autoethnographically pen down her experiences, which not only acts as a means to connect with the disempowered sections of

the mainstream society, but also as a form of confrontation to her objectification and marginalization, and a major stride towards retaining her individuality. This "spiritual journey from victimization to the realization of personal autonomy or creativity" (Bell, 2014) eventually allows Naylor to create a distinct Black feminist standpoint for herself.

Writing the novel becomes the existentially symbolic weapon of autoethnography with which Naylor fights her way back from sure extinction. It becomes a novel overspilling with a veritable deluge of Black feminist autoethnographic infusions, as a resurjective therapy, which in a Phoenix-like manner makes Naylor to rise from the very ashes of her total nervous breakdown, brought about by certain nefarious agencies who have taken over her mind with a totally baseless and concocted web of lies that the lady is a drug-smuggler stacking forbidden drugs in her house at the Island of St. Helena. It all begins with Gloria Naylor, declaring in the very beginning:

I didn't want to tell this story. It's going to take courage. Perhaps more courage than I possess, but they've left me no alternative. I am in battle for my mind. If I stop now, they'll have won, and I will lose myself. One of the problems I have is where to begin and how to begin. I guess, as with most good stories, tell it simply. (3)

Naylor's very opening statement here, at the very end of the narrative in 1996, comes as a therapeutic declaration, "I am in a battle for my mind" (Naylor, 2005). The entire trouble starts when Naylor decides to have a vacation on the island of St. Helena: "One of the barrier islands that sits off the coast from North Carolina to Florida" (9). The island becomes different from rest of the Sea Islands in the South. Naylor gives a capsule account of her early life in the South because her father came from there but her mother disliked the South and, "made a vow to herself that none of her children would be born in the South, and kept the promise." (4) Continuing with the account of her early days Naylor makes a strong Black feminist autoethnographic statement by saying,

The library became, to me, a sacred place that I used like a shrine, to read, to think, and to dream. And what I dreamed was that one day I too could be a writer. It would be a long and winding road before that dream was realised. (4)

These words of the writer become autobiographically significant for a Black American woman, fighting

injustice as a miscarriage of “democratic promises of individual freedom, equality under the law and social justice...made to all American citizens” (Collins, 1990). Further, Naylor, in the course of her novel, also attempts to highlight the “politics of representation” (Kumar, 2016, p. 204) which focuses mainly on controlling the images of Black people, women to be specific, by conveniently correlating them with anti-images. She exemplifies this claim with her own subjectivization based on her appearance: “She’s a writer. She’s black. And she wears dreadlocks” (21). Being a celebrated Black writer with adequate press reporting in a nation dominated by whites becomes a threat to her, ultimately putting her on the National Security Agency’s watch list. She is also falsely blamed by the agencies to be “a sympathiser of Louis Farrakan” (33), considering her as an anti-Nationalist. As a result:

All of her books are assigned to readers for a detailed synopsis of each one. Every newspaper article, every book review, is to be read and analyzed.... She is to be followed wherever she goes in Beaufort, with a report to be filled about her destination and whatever groups she speaks to. Files from the FBI and CIA are ordered. And just to be thorough, a background check going on to her college days. (33)

This surveillance, as Naylor puts in, is the consequence of the fact that she is black and famous, and that she, according to the agents, is trying to spread her blackness, hence a possible danger to the white hegemonic cult.

Traumatizing Experiences at St. Helena Island

As the novel proceeds, Naylor shares with her dedicated readers the minutiae of territorialisation she had to experience at St. Helena island, which further exaggerates and exasperates her afflictions. She begins by giving a vivid description of this “retirement home”, her personal Eden, she promises to buy if she makes any money from her writings:

I kept that promise, and in 1988 found a little black and white Victorian cottage on two acres of land. The property sat on the edge of St. Helena Sound with three hundred feet of beachfront. The down payment emptied my savings account, but I didn’t care. The property was my own little Eden. (10)

It is this “black and white Victorian cottage”, on two acres of land where Naylor establishes her own

existential paradise at least for some time, before she would return to New York simply to “make a living to keep my mortgage payments on time” (11). The Island of St. Helena, where the author buys a cottage acts as a place of peaceful retreat to pursue her writing career as an author:

I wonder how many people actually get the chance to act out their fantasies. I was one of them, and can say the feeling is one of complete and utter peace. I would sit at the folded card table in a second floor room that I used for a study and look at my twenty by thirty patch of tilled soil, feeling there was nothing more in the world that I needed. Literally nothing. I had my writing. I had my two acres of land fronting a shoreline. I had my good health to keep it all going. (13)

Things begin to change when her white neighbor, Eunice Simon, unmarried, with no children, who had a large number of pet cats, would come to the author’s garden at night and sully it with cat-shit. Eunice virtually talks and behaves like a schizophrenic and makes things difficult for Gloria Naylor. Just because Naylor denies the entry of Eunice’s cats into her garden, the author is imagined as a possible “threat”, chiefly because of her black colour. Eunice thinks that Naylor killed one of her cats by administering poison. Eunice manufactures an idea, which she propagates by telling her brother Dick Simon that Gloria Naylor is a drug-agent who stores drugs in her house, simply to take revenge. This incident also exemplifies Naylor’s notion of “politics of representation” (Kumar, 2016, p. 204) suggesting that if a black person demands privacy of his personal space, or even claims his property to be his own, he will be considered as a danger to the mainstream white community, and therefore, necessary measures will be taken to suppress him. Things become incongruous when Naylor eventually realizes that Eunice is behind everything unusual and atypical happening around the author in “some crazy, convoluted way...” (43):

There was something else as well that didn’t make any sense. Of the many cars that kept coming and going on my road, most were driven by Jews. At first I thought that this particular pattern was all in my mind. I saw no reason why members of the Jewish Community would take the time to come to the far end of the Island just to drive past my house. But as the license plate numbers grew and the faces in the cars grew, there was no denying this fact. Perhaps, if I wasn’t from New York it would have escaped my notice but I grew up learning the difference between

Hasidic, Israeli, and American Jews. American Jews had been my teacher and mentors and some of them were my friends. It was Jews in those cars and for some reason; they had developed an interest in me. (43)

The above-mentioned lines indicate how expertly the evil conspiracies to suppress Naylor have been executed. The unexpected entry of Jews in her life was not a coincidence, rather, a well-knit scheme of the US government to put her under the blame of 'Anti-Semitic'. Furthermore, Eunice, out of sheer vindictiveness, to add to Naylor's miseries, launches a vicious campaign of defamation regarding Gloria Naylor that the latter is a drug-peddler who stores lethal drugs in her St. Helena Cottage.

The Mephistophelean "Boys"

In the rest of the novel, Eunice's Brother Dick Simon, who works for the National Security Agency (NSA), hires a group of young boys to torture Gloria:

The Boys", summoned by Dick Simon, "are young recruits who have graduated from the high school on the NSA Campus. They have been groomed in undercover work, and are attending various colleges throughout the nation. They are used as informants in their schools now, but the semester is ending. Simon thinks they might enjoy a little romp for the summer season. (57)

These "Boys", hired by Dick Simon, Eunice's brother, are only four in number—Paulo, Hallam, Ricky, and Chee, but they take over the execution of the satanic tirade against Gloria Naylor, eventually making her life on the island of St. Helena, as a veritable nightmare. Every time they have to build pressure on Naylor, they "came down in full force" (57). They also "move randomly around Naylor's living room" to scare her (57).

Meanwhile, Eunice Simon, as stated earlier, launches a smear campaign against Naylor by branding her as a drug-runner, now feels that somehow her victim should be made to go back to New York so that "she becomes someone else's problem" (58). But her brother Dick Simon doesn't feel the need of all this as he has full confidence in "The Boys" and in their expertise to devise innovative ways of tormenting Naylor. "The Boys" suggest that *they* should "initiate a noise campaign" (59) and thus take away Naylor's quiet and peace of mind: "We've taken away her peace by using cars in the drive-bys. Now we take away her quiet. If anything would make her leave the island that would." (59). These Mephistophelean schemers

further decide to destroy the plants in her garden which Naylor had grown so lovingly. After the garden, *they* decide to smear mud and filth under her house by putting the dirt into a "crawl space". "The Boys" live in a plantation house nearby and what they do is to dress in dark clothes and creep out of their plantation house at 3 A.M. and "quietly make their way towards the Naylor property" (61). To camouflage their acts they "use only bird talk" (61). And after carrying out their mischief they crawl back to their plantation house again. One of the boys, Ricky, says:

"Now she's dead".

"Ding dong, the witch is dead," Paulo sings.

"No more boring days of watching her boring life. She's dead, dead, dead".

"Tweet, tweet," Hallam sings.

"Tweet, tweet, tweet," the

others join in. (61)

The satanic elation of "The Boys" is expressed in the words "tweet, tweet". *They* also use a word "witch" for Naylor, later on becoming "bitch", ironically reflecting infallible auto-ethnographic essence of Naylor which towards the climax of *1996* gets proven when she decides to write this memoir.

C. J. Hudson: A Snake Friend

Gloria Naylor's fictionalized autobiographical self and her namesake, as the narrator of *1996*, furnishes to the reader a profound illustration of the landscape of social inequalities, when she mentions the name of C J Hudson, who teaches history, "a fighter, a crusader for his rights and the rights of the black academic community" (66). Hudson works only for money and his activities constitute an ironic indictment of everything the Blacks fought for, especially, Black Feminist rights. The National Security Agency, an Agency for surveillance, hired him from time to time to "keep an eye on black student activities and organizations." (67). Gloria Naylor befriends him without knowing that he works for the NSA, the very "Agency" which has turned the author's stay on St. Helena Island as a horrendous nightmare instead of a relaxing holiday. Naylor's autoethnographic Black Feminist self gets brutally twisted when Naylor realizes that it's not only the Whites Vs Blacks but Blacks Vs Blacks, as well. It is money which rules the roost and not the ethnographic considerations for C J Hudson. His final decision to betray his friend Gloria in spite of being Black himself, only strengthens the very often talked about patriarchal-phallographic culture at the centre of such

anti-feminist stances. Hudson little knows that black feminist autoethnographic persona of Naylor cannot be easily dismembered or subjected to his insidious deconstructing planning and execution.

It is seen in the storyline of the novel that Hudson manages to steal Naylor's laptop and hacks it for *Them*. He executes this act of perfidious treachery against his friend, Gloria, by taking her personal red bag containing her laptop. Doing all this to help his friend's enemies, the surveillance agents. When Naylor is fast asleep, he slips out and gets her laptop perfectly doctored, before putting it back into her bag, all this during the darkness of the night. When Gloria Naylor wakes up in the morning and looks for C.J., she cannot find him anywhere. While running back from the plantation house of *The Boys* to Naylor's house, he slips on the slope leading to the water. This incident ultimately makes suspicious Naylor realize:

I didn't have to ask. I knew. If he was coming from that plantation house, he was working for them. Then all of his strange behavior during the weekend fell into place: his uneasiness, his disappearance in Savannah, his insistence on carrying my bag—all of it. I felt numb inside. He came back up to the house, holding a dripping wet crab cage. He was breathing hard for fear. (75)

Here Naylor, herself, comes finally to know that her trusted friend C.J. Hudson has betrayed her as he was working for her enemies, *Them* (The NSA and the surveillance agents), yet wearing the mask of a friend all along. As the novel proceeds, we see that the tormentors of Naylor continue to subjectivize her through the bugs planted in her neighbor's house. Gradually *They* succeed in capturing the author's mind, giving her all kinds of derogatory names. Dick Simon's hatred for Gloria Naylor aggravates further and he wants her "to just go burn in hell" (78). The totally dehumanized-cum-demonic campaign of subjectivization through surveillance against the author's novelistic persona attains a crescendo towards the concluding parts of the narrative in 1996, When *Dick* Simon decides: "He was going to give The Boys full reign on this one. They were right. If she's on the run, keep her on the run. When she sees there's nowhere left to go, they wouldn't have to crush her. She'd crumble on her own" (Naylor, 2005). The step by step surveillance is making an intrusive shift from the public to the private world of Gloria Naylor.

However, through sheer grit, determination and astute will power, Naylor's Black feminist self survives this dismal demonic scenario having no idea "who she'd been playing with. Now she wants the

game to be over" (81). Despite all dangers, she still eventually decides, as she mentions in the concluding pages of 1996, to move back to New York as on St. Helena, in her study room, *They* would not allow her even to write as divergent kinds of noises slammed her mind repeatedly. Whenever she sat at her desk to do her writing work, The Boys and *Their* bosses were simply behaving as totally dehumanized Robots leaving no stone unturned to breakdown Naylor's resolve and drive her to the very brink of suicide.

It was one of the worst kinds of Human Rights Abuses: Gloria also mentions a few cases of women who formed a forum called "Citizens Against Human Rights Abuses." The main women crusaders who launched this forum against the NSA and other Govt. Agencies are mentioned as Barbara Hartwell, Eleanor White and Cheryl Welsh. Naylor tries to search for a community with whom she can associate herself on the pretext of "shared experiences of victimization" (Kumar, 2016, p. 207). This, as Naylor believes, would help her create an experiential bond with them, and help her gathering sufficient strength to combat with the mainstream stereotypical-cum-hegemonistic power structures, and finds these women:

The first was Barbara Hartwell, who had worked for CIA and was now blowing the whistle on them for the abuses she experienced under the MK Ultra program. MK Ultra ran from 1950s to the 1960s officially, and was a research program that tested the effects of LCD and other biological agents on unwitting victims to see if the drugs could be used for mind control and behavior modification. The second story that intrigued me was Eleanor Whites. She had done extensive documentation on the unclassified technology that could be used to produce microwave hearing as well as synthetic telepathy. The third woman was Cheryl Welsh, who formed a group called Citizens Against Human Rights Abuses. Welsh had done exhaustive research on the background and history of mind control in government experimentation, Eleanor White and Cheryl Welsh designed their websites for people who simply will not believe that this technology has existed or that the U.S. Government would have a hand in tormenting unwilling subjects with it. (117-118)

Gloria's experientiality based "invisible bond" (Kumar, 2016, p. 207) with these women makes her think of other "people out there crying for help"(118). This is a pure instance of Black feminist standpoint in its most profound, fabulatory, metafictional and existentially symbolic manner. Gloria Naylor identifies the problem of such women with her own predicament and subjectivism.

Additionally, right at the very end of the narrative, Gloria Naylor talks about her personal existential salvation, the perfect antidote to committing suicide by deciding to write the book :

And I knew, although I resisted the idea for months that the only real way for me to fight back was by writing it all down. I had no other defense except my gift with words. I remembered what my agent had told me earlier in the year: "Your work is your only salvation." And he was right. If I let this ordeal keep me from writing, it was the same as keeping me from living. I was not about to roll over and play dead—not yet, not at only forty-six years old. (122)

Gloria continues with her ruminations when she says that her "only peace", her personal Homeric shield as a protection from the planted torturing voices in her captured mind, was to sit in the library, her study, and write down a book about it. Says she, "To be able to read someone's mind, not in the year 3000, but right here in Brooklyn in 1996. It was the ultimate use of power, the ultimate rape" (121). Writing a book was her "only salvation", the ultimate way for her to fight back *Them*, her torturers. Here Naylor's use of Black feminist autoethnographic illustration becomes highly commendable.

CONCLUSION

The Black Feminist Standpoint vis-a-vis autoethnography becomes the only mode of saving and reconstructing the central protagonist's mind which has been taken over by *these* inhuman agencies. Naylor's anger gets loaded with an inborn resolution and erupting energy with which she displays her radical innocence by starting to write 1996. Her Black feminine self is, ultimately, armed with an absolute existentialist, autoethnographic nudity of the self, "in a world devoid of preconceived values or significance" (Hasan, 1962, p. 20). As mentioned in the very beginning of this chapter, Gloria Naylor decides to write 1996 as a representation of the "battle" of her mind, her courage, her resolve to survive and not to commit suicide. In the concluding words about writing a book as a therapeutic antidote to ensure her survival, she picks up her pen and with a trembling hand writes 1996, as an autoethnographic exercise in an unalloyed, fabulatory mode besides becoming an exegesis, a personal salvation for the author, and also a tribute to all other such Black women like her who had been subjected to similar mind-captured by the NSA and other Government Agencies.

In the form of an Addendum, Naylor furnishes certain websites of interest particularly regarding this

cases, she also cites a litigation case against NSA by John St. Clair Akwei and presents to the reader a survey of Evidence Regarding Mind Control Experiments by Cheryl Welsh. All the same Gloria did not go in for litigation against NSA but decided to pen-down her experiences, in 1996, as a stinging slap on the faces of her tormentors.

As long as "Black Women's subordination within intersecting subjugation of race, class, gender, sexuality, and nation persists, Black feminism [Standpoint] as an activist response to that oppression will remain needed" (Collins, 2000). Writing this book became her own innovated technique, an existential life force, as a gateway to survival against all insurmountable odds. Hence, Black feminist autoethnographic analysis of the text permits us to understand how this odyssey by Naylor permits the world to peep into the convolutions of being both a black as well as a female within the mainstream domineering stereotypical-cum-hegemonistic world. Furthermore, through her quintessential autoethnographic narrative milieu, she endeavors to underscore the fact that the people positioned in the marginal spaces, will always beg to differ in their points of view from the views of the domineering people of the mainstream land.

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