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Reimagining Partition through Feminist Posthuman Nomadic Subjectivity: A Study of Selected Stories from Shobha Rao's *An Unrestored Woman*

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Abstract

The continuous emplacement and dispossession of women through the ramifications of the Partition of India have reconfigured the issue of subjecthood. Feminist subjectivity has undergone an ever-evolving process in the posthuman and postfeminist eras. The emergence of "becoming-woman" through "lines of flight" has decentred the notion of the hegemonic framework of gender binaries. Lines of flight refer to the deconstruction of universal codes or norms. The present paper intends to reinterpret Partition through the analytical framework of Rosi Braidotti's "nomadic subjectivity" in select stories such as "An Unrestored Woman", "The Merchant's Mistress" and "The Lost Ribbon" from Shobha Rao's collection, *An Unrestored Woman* (2016). Nomadic Subjectivity is a posthuman feminist ethos that challenges unified subject and fixed identity. The construction of the self is a complex social process. The present article intends to explore the fluid nexus of selves through the vignette of the becoming-subjectivity of women affected by partition. Rao's female protagonists in these stories transcend the confining boundaries through the conceptual trajectories of "affirmative feminism", which challenges the notion of absolute femininity, and "relational autonomy", which rejects the vision of a unified agency in the redefinition of female selfhood. These women, further, de-territorialise the discourse surrounding the feminine and masculine qualities through the flight of contestation, resistance, negotiation and multiple sexual encounters. It also focuses on how the

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characters embark on the perilous journeys of constant movement in identity formation.

Keywords: becoming-woman, lines of flight, nomadic subjectivity, posthuman self, partition.

Introduction

The partition of India has not only displaced a large number of people from their original roots but also created communal tensions that culminated in abduction, rape and mutilation of women's bodies. Women exist on the threshold of otherness. The powerful social forces have unravelled their selves. But not all women succumb to this nationalistic vignette of honour. Some emerge from the ashes of violence and victimhood by exercising agency even though under constraint. They become posthuman figures as their subjectivity is not a unified sense of sublime self, but it is formed through constant transgressions, shifts and movements with non-human forces. The present paper reimagines the violent history of Partition through the representation of these emerging women who encompass the phenomenon of socio-cultural stasis. It reads the select partition stories from Shobha Rao's *An Unrestored Woman* through the lens of Rosi Braidotti's posthuman feminist nomadic subjectivity. Braidotti, along with other posthuman thinkers, questions individual autonomy and subjectivity. Her idea of nomadic subjectivity questions the unified subjectivity and focuses on how subjecthood is constituted through complex interrelations of humans and non-humans. Depersonalization and decentralisation are at the heart of the posthuman feminist agenda. Angela McRobbie's postfeminist framework also questions essential femininity. The posthuman nomadic encounter of the dynamic intersection of subjectivity deconstructs the myth surrounding the cultural idea of women as metaphors of honour and motherland. No identity is constant and unique according to the posthuman ideologies. It becomes a new epoch to deconstruct the logocentric monolithic regime of humanity. The present paper intends to discuss these issues in the short stories such as "An Unrestored Woman", "The Merchant's Mistress" and "The Lost Ribbon" from Rao's collection. Neela in "An Unrestored Woman", Renu in "The Merchant's Mistress", and the unnamed pathetic mother in "The Lost Ribbon" are becoming women who

have defied the rigid boundaries of social norms. Neela became a widow, believing the rumour that her husband died in the Partition massacre. She went to the refugee camp for women. There she developed a homosexual affair with Renu, another widow in the camp. Renu also challenged the codes of womanhood by making both homosexual and heterosexual encounters. The unnamed mother was abducted by a Muslim man. She suffered from a psychotic dilemma and killed her child to save the child from the abductor. This analysis explores the dynamic nomadic subjecthood of women scarred by Partition through subversion, navigation, and disarticulation.

Posthuman Nomadic Selves of Victimised Women in Partition

Significantly, feminist criticism and posthumanism problematize the idea of a monolithic human self and subjectivity. According to Judith Butler, gender is performative. One becomes an identifiable subject through his or her performance. This identifiable subject cannot remain fixed but in the constant movement of becoming. This movement of becoming subject is a significant dimension of Braidotti's nomadic self. This can be seen as analogous to the idea of one of the most prominent feminist thinkers, Simone de Beauvoir, who argues that "one is not born, but rather becomes, a woman" (273). Angela Balzano in her article, "Posthuman Glasses for Nomadic Subjectivities: A Comment on *Il postumanesimo filosofico e le sue alterità* (*Philosophical Posthumanism and Its Others*), by Francesca Ferrando", also contends that "one is not born, but rather becomes, posthuman" (226). Both methodologies point out a consensus on the plurality of subjects. Braidotti makes a remarkable contribution to posthuman feminist thought and she emphasises that the feminist theoretical lens is a trailblazer to posthuman ideology. In chapter 2 of her book, *Posthuman Feminism*, she states, "Posthuman feminism is instead in favour of heterogeneous assemblages that embed the contemporary subject in an expansive web of vital but also gratuitous relations between humans and non-humans". It is through the confluence between human and non-human that subjectivity and agency are formed. Social, cultural and political forces operate as non-human agencies in the context of the Partition genocide that have formed the subjective nomadic selves of women. It is against the interaction of

these forces that women articulate their agency. However, the idea of place also becomes important in the context of the formation of posthuman agency. Refugee camps for women are spaces that provide a porous node to the ethos of subjectivity. Rao's stories grant a posthuman ethos to refugee women displaced by partition.

Though women have been recovered by the Inter-Dominion treaty, they remain unrestored. They could never go back to their previous selves. They are metaphorically, symbolically and psychologically unrecovered. Neela in "An Unrestored Woman" is such a marginalised woman. She became a widow at the age of fifteen, as everyone thought that her husband had been murdered in the course of the violence of the Partition. She went to the refugee camp for neglected women with the help of Lalla, a neighbour. There she regained a new self. The characters have no control over their own subjective process. They are becoming posthuman. The complex entanglement between women affected by partition with the non-human social forces shapes their selfhood. Her own home has now no meaning for her. She has a posthuman nomadic encounter in the refugee camp. It is the refugee camp that gives her new rays of hope with Renu. She has involved herself with Renu in a passionate love affair. As a wife, she always sought the love of her husband. But now she is feeling the best feeling in her life with Renu: "Neela closed her eyes. The warmth of Renu's neck, the scent of her body, left Neela aching. Hollow. It was a feeling she could not describe. Though she could describe what it was not: it was not lonely, it was not sad. It was keenly felt but it caused no pain" (Rao 11). Neela has exerted personal agency through this homosexual encounter with Renu, dissolving the stereotypical image of women in society. But this type of autonomy is operated under limitations, as she has acted within the liminal space of the camp. It is as if this camp has some agency in reconstructing her sexual self.

Along with posthumanism, post feminism questions individual autonomy and self-regulating femininity. Agency is always exercised under constraint, as humans act in a determined social arena. One of the significant torchbearers in the evolution of the concept of post feminism, Angela McRobbie, in her book *The Aftermath of Feminism: Gender, Culture and Social Change*, draws on Braidotti's nomadic

subjectivity for her post-feminist project. She reconceptualises this as an important shift within the context of performative agency. She adopts Braidotti's concept of affirmative feminism, which challenges "the female agency position advocated by the third wavers" of feminism (159). According to her:

She argues for a departure from girlhood *per se*, suggesting that it is the task of feminism to create new kinds of female feminist subjects (maybe non-girls) who are minoritarian, who are not frightened by the idea of leaving traditional femininity.... Such a departure is not so unimaginable since lurking beneath the surface (of what I would call the 'post-feminist masquerade').... Braidotti aims at liberating the subject from the prison cell of binary gender assignation. She does this by abandoning gender in favour of forces and flows, bodies and desires, and she focuses on the transformative potential which is also a feature of life itself, and which although capitalism is endlessly trying to capture and harness it.... (161)

Both of them critique the idea of free agents and decentre the logocentric notion of subjectivity and volition. Renu becomes the epitome of a free agent as she deconstructs the nationalistic metaphor of women as the symbol of honour. Her masculine subjectivity has confronted the whole idea of gendered discourse in the patriarchal system. Whereas most women abscond to live their life in fear of abduction, violence and rape, she breaks fixed norms by appropriating the continuing flux of her sexuality. She was also a victim of this riot as she ran from her house and "jumped into the stream, hidden as it was by a slight ravine, and watched as the figures of the men danced in the flames" (Rao 21). She is now a widow, as a partition riot has snatched away the life of her husband. Due to the orthodox norms of widowhood in society, she has a bald head. Instead of thinking about the growth of the hair on her bald head, she has refused to "let her hair grow out" (Rao 20). Like Neela, she has also exercised her agency within the boundaries of the camp. So, the non-human forces have played a significant role in the construction of her subjectivity.

The formation of the subject is a social process as it is "made of constant shifts and negotiations between different levels of power and desire" and "the entire process of becoming-subject is the will to know, the desire to say, the desire to speak" (Braidotti 169). So, what emerges through this development is Braidotti's "nomadic

subjectivity” (166). Her approach of nomadic subject is in confluence with the post-structuralist discourse of de-essentialized persona. There is always a continuous transformation of the subject, and it has no hierarchical system. This approach dismantles the prevalent humanistic vignette of a static form of subjecthood. Renu, Neela and the pathetic mother become the nomadic beings who form a resistance against the hegemonic power.

Unlike the other 800 widows in the camp, Renu wants to assert her agency by leaving it to lead her life according to her own accord. But this expression of independent will is restricted by hegemonic consent, as she has used her own body to become the beloved of a wealthy merchant, only to rob him. Neela’s mother-in-law brought poison for both of them to end their lives but Neela refused to die. Women also assert their agency, though within the boundaries of society. In “The Lost Ribbon”, the unnamed abducted victim of partition died psychologically forty years ago when she was abducted and raped. She gave birth to a girl child. She was so traumatised that, to protect her own daughter from the cruelty of men, she killed her. Ritu Menon and Kamla Bhasin also throw a critical lens on the condition of women. They emphasise the vulnerable conditions of these women who are converted. Even their children are considered impure, and their identities are “in a continuous state of construction and reconstruction” (Menon and Bhasin 98). Indeed, there were women who “became ‘permanent refugees’” (Menon and Bhasin 229). As a result, a posthuman fractured subjectivity emerges.

Braidotti draws attention to the ramifications that give rise to this emergence of the complexities of the present dissolute condition. She has raised the question: What are the repercussions of the loss of an intact self-perception? According to the humanistic logic of rationality, autonomy has always been associated with masculinity or male power. This conviction has been challenged by feminist and posthumanist critics. So, the notion of subject has undergone a metamorphic process in the Posthuman era. The concept of individual autonomy is a political project as it is rooted in liberal humanistic philosophy of power and control. This type of autonomy has given rise to the oppression, marginalisation and subjugation of women. There is no such thing as a pure individual self. What exists

is the “social self” and this self has no autonomy itself as it is “the socially determined” self (Barclay 53).

Becoming Woman, Subjectivity, and Partition

Braidotti’s conception of “becoming-woman” aligns with Gilles Deleuze’s and Felix Guattari’s notion of becoming “molecular” woman, standing in contrast to the “molar or sedentary” formulation of woman, as constituted in phallogocentric ideology (Braidotti 250). Molecular indicates small particles but molar indicates mass amounts. Symbolically, in a literary context, molecular represents divergence and molar represents fixity. Femininity is an abstract concept that, like molecules, is always in constant flux rather than an absolute idea of womanliness. So, it opposes sex and gender binaries. The cultural construction of women is frequently marked as the symbol of a subaltern or inferior other in contrast to the figure of the reasonable man. The idea of becoming-woman is the countering of this tendency. Woman, in this case, is not a traditional figure but “the marker of the general process of transformation” (Braidotti 250). French post-structuralist feminist philosopher, Luce Irigaray, in her book *This Sex Which is Not One*, critiques the privileging notion of sexuality and focuses on the multiplicity of feminine sexuality. There is always the lacuna of inherent manhood or femalehood.

Renu becomes a molecular woman with multiple sexual selves. While journeying to Ahmedabad, leaving the refugee camp, a woman mistook her for a man. She felt “somehow lighter” (Rao 19) at the thought of her being recognised as a man. She does not adhere to any fixed sexuality. It is the situations that modify her inner being. She enjoyed a homosexual relationship with Neela in the camp and Memsahib in the merchant’s house. She has nostalgia for the moments she shared with Neela. Though Neela left her, “there was still a sense that there was something, *something* that was missing” (Rao 24). She also remembers how Neela “played her fingers against the hollow” of her neck (Rao 24). Later, she enjoyed heterosexual love with the merchant: “They made love, then she filled his opium pipe and talked to him while he smoked – about her life, about the camp, once even about Neela. . .” (Rao 33). Her sense of self has always escaped fixed categories. Her female subjecthood has gone through trajectories of transformations or what Braidotti calls “lines of flight”

(7). It refers to the breaking of universal structures of codes and the thwarting of socio-cultural-political frameworks. In *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, Braidotti says:

The point of nomadic subjectivity is to identify lines of flight, that is to say, a creative alternative space of becoming that would fall not between the mobile/immobile, the resident/the foreigner distinction, but within all these categories. The point is neither to dismiss nor to glorify the status of marginal, alien others, but to find a more accurate, complex location for a transformation of the very terms of their specification and of our political interaction. (7)

She does not only think in terms of becoming and a moment of rupture but also focuses on the reconfiguration of non-replicable selfhood, sexual identities and discursive rules. Her nomadic subject is a new epistemic structure that undermines numerous divergences in sexual orientation, ethnicity and cultural ethos. Renu's personality traits reflect this type of nomadic diversity of subjectivity. Though she was getting involved with the merchant, thoughts of Neela persisted in her unconscious mind. Again, she was deeply thinking about the merchant while she was leaving for South Africa in disguise, betraying the merchant whom "she had loved the most" (Rao 38) and she "wondered if she would ever love another as much as she had the diamond merchant" (Rao 39). At last, she fell in love with the "vast and unknowable continent" and this is "the fourth and final time" (Rao 40). This dialectical counterpart distorts the vision of distinctiveness. Braidotti deconstructs the social construction of absolute women. Rather, there are becoming women. Apart from Renu, the woman victim in "The Lost Ribbon" becomes a model of becoming a woman. While killing the daughter, the mother told her six-week-old daughter, "...It's not the world we have to withstand, my Noora, it is ourselves" (Rao 106). They had lost their selves. She did not know where she belonged and which was her house: "I no longer knew whether I belonged inside or outside the hut" (Rao 113). The child exists on the liminal position of society. When Indian Army officers came to restore her and take her back to India, they clearly stated that the child could not come as "she's a citizen of Pakistan", and a woman who came to rescue her said, "You have no choice" (Rao 118). She refused to abandon her child but she told herself that

“if you don’t kill her, he will” (Rao 106). So, her abductor would kill his own child. Finally, she killed her child: “And so I looked at you and I looked at you and I held you, and then I killed you. I killed you” (Rao 121). This is ambiguous whether a pathetic woman’s agency resides in sacrificing her own daughter to protect her. The woman who had been revived by the birth of her girl child, Noora, after her abduction, finally decided to kill her. This moral ambiguity of subjectivity is a social compulsion. She said, “But it is all untrue, Noora: I am looking for you” (Rao 110). She has been searching for her daughter throughout her life.

Surprisingly, when Neela’s husband came to take her as he was alive, she was not at all happy to go with her husband as she thought that “she would remain a fruit her husband didn’t really want to reach” (Rao 12). Interestingly, she was concerned with her hunger rather than her husband when she heard of his death. Women “have almost always been powerless in the larger meaning of the word” and they are presumed to be outside history because they are outside the public and the political, where history is made” (Menon 3). Rao dismantles this representation of women by presenting the contingent possibilities of gender. The portrayal of the victim, like Renu, undermines the discourse of womanhood. Renu is not that stereotypical weak and frail woman but she destabilises the notion of women as “cultural signifier” (Menon 11). Veena Das has also witnessed that there is an “alliance between the state and social work as a profession, which silences the voice of victims by an application of the ‘best interest’ doctrine” (73).

This doctrine exemplifies that the nation has a duty to recover those women but ironically, those victims have no choice. They had no choice when they were forcefully taken from their home by men of other communities. This type of dichotomy of existence radically breaks the notion of humans as self-constituting agents of their own subjectivities. Rather, it is social interactions between human beings and other non-human forces that construct the inner being and phenomenology of consciousness. Along with feminist critics like Jennifer Nedelsky, Catriona Mackenzie and Natalie Stoljar have brought about a paradigm shift in the understanding of the concept of agency and the debates surrounding the self-governing human

subject by introducing the idea of “relational autonomy” (Mackenzie and Stoljar 21). It refers to “the conviction that persons are socially embedded” and that the identities of agents are “formed within the context of social relationships” rather than “a single unified conception of autonomy” (4). There is no stagnant self and it is always evolving. Identity is formed within complex relational, social and political frameworks. The perception of the autonomous agency of humans has now become a myth. Every human being acts in the constrained periphery of the civilian structure. Agency is multifaceted as it is always in a state of flux.

According to Braidotti, this agency of nomadic subjectivity reclaims the feminist radicalism of breaking away from the monolithic category of women. It is through resistance, contradiction and negotiation that the evolution of becoming being is determined. There is the transgression of the fixed barriers. Deleuze’s metaphor of rhizomatic non-linearity disavows the consistent political subject. In *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari focus on the fact that the heterogeneous interactions spread through the whole universe. It is for the basic need of survival or existence that the nomadic self emerges through the constant movement: “Nomadic consciousness rather consists in not taking any kind of identity as permanent: the nomad is only passing through; he makes those necessarily situated connections that can help him to survive, but he never takes on fully the limits of one national, fixed identity” (Braidotti 64). Therefore, Renu, Neela, and the pathetic mother in these three stories have reconfigured their flux of nomadic subjectivities to survive in this meaningless world.

Fragmented Nomadic Female Body and the Impact of Partition Riots

There is always an urge to abscond the fixed self and “we do not know what a body is capable of” (Deleuze and Guattari 257). The human body transcends the boundaries of stable structure. The body is an inhibitor of any absolute authority. The identification of something adheres to the emergence of control and dominion. The renunciation of unified identity constrains the body and being from asserting dynamism. So, the body, in the poststructuralist paradigm, is a signifier without a transcendental signified. Contestation and

confrontation of the prevalent notion of gender do not act upon an abstract notion of identity but on the “living body” (Basturk 29). For Braidotti, this body eludes essentialist identity. Thus, it becomes contingent, bringing forth innumerable possibilities of existence outside rigid norms. The fragmented bodies of victimised women represent fractured posthuman selves that transcend their present existence beyond the prevalent binaries of sexual codes and conduct.

The identity of the body is in question. The living body has become a contested site of multiple interactions through sexual encounters. What is it and what does it need above all? Rao’s protagonists in these stories formed fluid identities in confrontation with dominant structures. They form homosexual bonding when they desire and also, they involve themselves in heterosexual relationships when the situation demands. They annihilate any rigid identity enforced by society. It is a cosmetic move with a cognitive shift to break the ensemble of practices. The violent tragedy of Partition has given them an abducted status. Despite that, these women do not succumb to the nationalistic ideologies of honour and patriarchal roles of gender. They mediate with powerful regimes of hierarchy. They become nomads and their nomadic selves are challenged to “destabilize dogmatic, hegemonic, exclusionary power structures at the very heart of the identity structures of the dominant subject through nomadic interventions” (Braidotti 181).

These women defy the social rigidity of assigned roles to a particular gender. While Neela’s husband was taking her home by bus, “Neela could smell the clean, scrubbed scent of the old woman’s skin, with only the slightest hint of sweat, almost pleasant, in the din of the bus” (Rao 12). When Neela’s husband told her, “I’m glad I found you,” she then “turned to look at him. *He was?* A sudden warmth flooded her” (Rao 14). The representation of the figure of Renu disrupts gender stereotypes. Her body is fragmented in the sense that it has an urge for both female and male bodies. The communal revenge was played out upon the bodies of women during partition but here, Renu’s personality traits have turned upside down this treatment of women. The miserable conditions of Renu, Neela and Unnamed abducted women have revealed the myth behind the rescue operation of the victimised women. There are only the

displacement and emplacement of the bodies of women from one nation to another nation. Their beings are unrecoverable.

Rescue is more appropriate than the term recovery when it comes to the restoration of women, especially abducted women from their abductors' homes and widowed women in the refugee camps during Partition. The women activists, such as Mridula Sarabhai and Anis Kidwai, were appointed in the recovery operation of women during partition. But, ironically, they had to act under the nationalistic ideological framework, as it didn't consider the choices of those women. Anis Kidwai revealed that "the greatest difficulty was not to facilitate acceptance – instead, we found that most abducted girls didn't want to return" (149). It was very confusing what they actually needed at the peak of their lives. Ayesha Kidwai noted that "rescue was translated into forcible recovery and repatriation" and it became "a patriarchal ideology that bound national and community honour to women's bodies and control of their sexuality" (163-164). She analyses this historical condition from a feminist perspective and questions whether women are only women or can be regarded as citizens.

Neela and Renu have broken the silence surrounding the violence against women by rejecting traditional gender norms. Their bodies act as signs of protest by articulating masculine qualities and defying boundaries, whereas the violent massacre of partition comprised the bodies of women "as the mediating sign between the individual and society, and between the past and the present" (Das 184). These types of representations form a resistance to this agenda of the woman's body. The bodies of abducted women are fragmented as their body is "wounded, scarred, or mutilated in some way, symbolising a violent history of oppression" (June 10). The body is nomadic. Nomadic encounter creates an "existential condition" (Braidotti 22). From the posthuman standpoint, the nomads live in a hazardous situation. The meaninglessness of existence pervades each facet of the deterritorialized self. Uncertainty surrounding identity and the future dislocates women from their own selves. This condition of exile is a concern of critical consensus in feminist ideology. Feminist figures, such as Helene Cixous and Luce Irigaray, have drawn attention to this matter. Virginia Woolf also focuses on

this status of women, where women belong nowhere or they possess the entire universe. Their “nomadic body is a threshold of transformations” (Braidotti 25). The body becomes an epicentre of various multidimensional forces and “a point of overlapping between the physical, the symbolic and the sociological” (Braidotti 25). There are no essentialist manifestations of body images of men and women. The phallogocentric logics of masculine and feminine qualities are in a state of crisis. The radical notion of women as submissive and meek comes into conflict with the masculine qualities of women. It has relinquished the ethics of grief, loss, melancholy and discourse of moral integrity. The traditional sexual norms have collapsed.

During Partition, victimised women were becoming nomads. The general idea of nomad has its origin in the notion of migratory bodies. In this sense, nomads are people who have no fixed place. Nomads are vagabonds who resist any determined home, country or place. So, these women belong nowhere and their present existence in the refugee camp resists any kind of fixed existence. In this post-anthropocentric era, nomadism is much more than the idea of migration. It is a philosophical principle or an abstract idea within the present geopolitical context that makes room for multiple possibilities of existence and contestation. It disrupts the human and non-human binary of the Anthropocene. The materialistic move is now an emerging trend that breaks the epicentre of the humanistic notion of autonomy. It is through different experiences that a human subject exists. They exist in a relationship with the so-called other in discourse. The posthuman nomadic body has cooperated with the material agent to resolve the trauma of the mother in the refugee camp.

The pathetic mother’s body has been fractured metaphorically through abduction. The mutilated body of a mother has borne intense pain. Even her own child doesn’t belong to her, as the father is Muslim. Her entire existence is now centred around the ribbon of her daughter. This non-human object becomes the manifestation of her daughter’s presence. Moreover, this ribbon is, to her, a replica of her daughter’s body. It has stored the psychotic memories of a mother. This is the posthuman new materialistic agency of matter as “only the tiny yellow ribbon seemed capable still of speech, still

upright, oblivious, delighted by the fineness of your hair, by the life it would never lead” (Rao 106). A woman is asserting her survival through the integration with a non-human object. The material and human cooperate with each other and influence each other. The posthuman new materialist feminism puts emphasis on matter. The non-human objects become a plethora of living bodies for a woman who killed her child. The ribbon has the agency to relocate the mother’s trauma and her connection with her child.

Conclusion

The posthuman feminist lens is intensified to explore the underlying phenomenon of shifting consciousness. The nomadic subjectivity of women has provided a new ethos to the reading of violent histories of partition. The representation of the becoming subjectivity of women by defying the myth of nationalist construction of the image of women marks a significant contribution to the partition studies in the 21st century, even after the seven decades of the event. Rao’s image of an unrestored woman has turned upside down the patriarchal notion of gender bodies. The word in the title unrestored is itself the negation of any fixed status because it evokes an existential status of humans. It decentres every kind of agency and every identity is under an ongoing process.

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