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**РУТ РЕНДЕЛЛДИН «ӨЛҮМГӨ МАХАБАТ АРКЫЛУУ» РОМАНЫНДАГЫ
МАДАНИЙ ИДЕОЛОГИЯЛАРДЫН АРЫМЫ**

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**ГОРИЗОНТЫ КУЛЬТУРНЫХ ИДЕОЛОГИЙ В РОМАНЕ РУТ РЕНДЕЛЛЯ
«С ЛЮБОВЬЮ НАСМЕРТЬ, ДУН»**

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**MAPPING THE HORIZONS OF CULTURAL IDEOLOGIES:
AN ANALYSIS OF RUTH RENDELL'S «FROM DOON WITH DEATH»**

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Аталган макала британиялык жазуучу Рут Ренделлдин «Өлүмгө махабат аркылуу» романындагы аялдардын социалдык, саясий жана маданий иденттүүлүк маселелерин анализдөөгө арналган. «Өлүмгө махабат аркылуу» романы эркектер үстөмдүк кылган социалдык чөйрөдөгү аялдардын жашиоосун чагылдырат. Макалада романдагы аялдардын социалдык жүрүм-туруму, жеке өзгөчөлүктөрү жана маданий баалуулуктары талданат.

Негизги сөздөр: социалдык, саясий жана маданий иденттүүлүк; аялдардын укугу жана аялдарга карата болгон адилеттүүлүк; социалдык жүрүм-туруму, жеке өзгөчөлүктөрү жана маданий баалуулуктары.

Данная статья посвящена анализу проблем социальной, политической, культурной идентичности женщин на материале романа «С любовью насмерть, Дун» британской писательницы Рут Ренделл. Роман «С любовью насмерть, Дун» отражает реальность существования женщин в социальной среде, где доминируют мужчины.

Статья изучает суть социального поведения, индивидуальной идентичности и культурных ценностей женщин в романе «С любовью насмерть, Дун» Рут Ренделл.

Ключевые слова: социальная, политическая, культурная идентичность; равенство и справедливость для женщин; социальное поведение, индивидуальная идентичность, культурные ценности женщин.

This paper explores the issues of the social, political, cultural identity of women in the novel From Doon with Death by the British female writer Ruth Rendell. Her first novel, From Doon with Death, proves to be an attempt to explore the various issues associated to women in the patriarchal society. She unveils the reality about the existence of female in the male dominated social environment. Thus, From Doon With Death comes out to be an exploration about the stance of social behaviour, individual identity and cultural values of women.

Key words: social, political, cultural identity, equality and justice for women, social behavior, individual identity, cultural values of women.

Ruth Rendell throughout her novels tries to find the social, political, cultural identity of her female protagonists. Her first novel, *From Doon with Death*, published in 1964 happens to be the first effort of a long list. Ever since then, she has achieved a great success with each book. She has not only made her efforts to bring a respectable status of women at social, political

and individual level. Her female protagonist, Margaret Parsons comes out to be a subject of analysis when reading cultural practices and as a platform of feminism to demand equality, rights and justice for women. The words of David Bouchier fit in the exploration of Rendell in her different texts. In the "Introduction" to his book *The Feminist Challenge*, he views, "The feminine movement includes a form of opposition to any form of social, personal or economic discrimination which women suffer because of their sex" [3]. Ruth Rendell selects female character as her hero of the novel. However, the existence of female as a protagonist of the novel is hardly accepted in the patriarchal set up. She raises questions over the authentic exhibition of the treatment of female in the society. Germaine Greer discusses the aims of the feminist critics as, "We would challenge critics' claims of objectivity and their belief in the neutrality of literature as aesthetic construct. We would expose the misogynistic stereotyping of women in the classics. We would rescue female writers from oblivion and get them into the canon" [6]. In *From Doon with Death*, Margaret's existence seems anxious to make some good out of her life and does not surprise as to the course of achieving it in view of the limitations of her circumstances. In fact, Margaret Parsons has been represented by Ruth Rendell as a source of investigation for the true representation of female in the field of social circumstances.

Ruth Rendell demands equal opportunities of education, equal to that of men, would have had the effect of further widening her vision, ennobling her spirits and equipping her more ably for her moral function. Her text explores the naturalization of the oppression of women through their stereotypical representation of women, mainly as a procreating device. Rendell unveils, "women are slaves and treated like toys" [11]. About the feminine appeal of these texts, Smith suggests, "Nevertheless, these stories are not as stereotyped as they may seem, and it is necessary to look beyond such narrative props in order to consider the anti-Enlightenment impulses and related themes and issues which are central to the form" [13]. In documenting Margaret's unfolding as an individual and in marking her transition from innocence to maturity through her recognition of her own sexuality; Rendell presents a tale

of female identity building and in depicting the processes of the social and cultural formation of such identity.

The novel does indeed make clear its focus on a feminist vision of the world. Ruth Rendell presents a sort of case for studies where the existence of female is questioned and by doing so she “gives us a re-vision of the silent history of women” [11]. She attempts to reveal the underlying social ideologies within the text and presents that how these ideologies become a strong instrumental in continuing women’s oppression. The inequitable power balance drops Margaret sacrificing her energy mainly to the survival and to maintaining good relationships with the man she is matched with, or, in unusual circumstances, man she actually chooses to marry. More importantly, the murder of Mrs. Parsons is towards the quest of harmony, reconciliation, integration “between nature and the city, between instinct and reason, between intuition and self-consciousness” [11]. This deeply concerns her, despite the fact she has had her choice of man, and no shortage of other needs. Not many authors have such a liberal presentation of women as she has. Her urge to write about women is something inexplicable, primordial, and ever present in her all other novels too. She ignores the urge to express herself at her peril. Her greatest terror is to deprive the voice of her female character, to trap within a set of vivid personal emotional and intellectual constraints placed upon her female protagonist, and in order to express all this which is most primordial in her writing, what is most true to her as a writer is to bring innovative ideas and provide expression to the muted. She takes everything to the written form in her social, cultural and political texts. Simone de Beauvoir’s words simply highlight the idea of Rendell about the existence of women, “There are, to be sure, other cases in which a certain category has been able to dominate another completely for a time. Very often this privilege depends upon inequality of numbers – the majority imposes its rule upon the minority or persecutes it. But women are not a minority, like the American Negroes or the Jews; there are as many women as men on earth” [2]. The classic structures of the Rendell’s novel with its astute exposition of the events and carefully structured plotlines, although adhered to and admired by the literary critics seems a world where men gives one the words to express about herself.

Executing a peculiar plot and a tragedy are formed in Rendell’s mind, irredeemably undermining the very purpose of constructing a work of art to provide a delivery vehicle for meaning, to and show the human condition of women on the different front of social and political level. She wishes to explore the reason of Margaret’s death. J.S. Mill reminds the reason for efforts of Rendell, “The principle that regulates the existing social relations between the two sexes—the legal subordination of one sex to the other... is now one of the chief obstacles to human improvement; and it ought to be replaced by a principle of perfect equality that doesn’t allow any power or privilege on one side or disability on

the other” [9]. Her classically constructed effort exemplifies the inequality that exists between man and woman. Firestone stresses her agreement with the presentation of Rendell about the question of existence of the female. He views, “Women are an oppressed class. Our oppression is total, affecting every facet of our lives. We are exploited as sex objects, breeders, domestic servants and cheap labourers. We are considered inferior beings, whose only purpose is to enhance men’s lives. Our humanity is denied” [9]. Rendell applies her artistic – visual and verbal – talents to her work and explores the treatment of different social rules and standards in order to bring about some development in the identity of a woman in society.

The novel can be read as a critique of 21st century England and Rendell can be read as being feminist and socialist before her time because she sees beyond class distinctions and gender discrimination because Margaret Parsons needs to be presented as an equal and not inferior to a man on any account because of her class or gender though man has initially experienced disdain for her on these accounts. Ruth Rendell is deeply satirical of the institution of marriage as a source of entrapment for females. While *From Doon With Death* is a satire of the society in which marriage is the only means to social mobility for women. Patriarchy governs a society where females depend on the male members of the family to support them.

Ruth Rendell is not compromising but being ironic in her depiction of the situation, women have to lose in order to win, that is, women have to lose their freedom and rights to self-determination in order to sustain their life. Simone Beauvoir views that all the “Legislators, priests, philosophers, writers, and scientists have striven to show that the subordinate position of woman is willed in heaven and advantageous on earth” [2]. The murder of Margaret Parsons calls for an inspection in the realism of the fact which is about the existence of women. Simone shares the social and cultural reality, “The religions invented by men reflect this wish for domination. In the legends of Eve and Pandora men have taken up arms against women. They have made use of philosophy and theology” [2]. In the patriarchal society, women have no means of becoming wealthy because inheritance has been forbidden to them and they have very little opportunity. However, Margaret is privileged in the sense that she can hope to find personal fulfillment in ways that have been unavailable to other women. Rendell views, “expectation and satisfaction are virtual” [11]. Her efforts are a landmark in the field. In patriarchal set up, women are expected to remain in the private sphere taking care of family and household work. For this, they are encouraged to be dependent, nurturing and cooperative. J.S. Mill says, “Those who maintain that men have a right to command and women an obligation obey, or that men are fit for government and women unfit, are on the affirmative side of the question, and are bound to show positive evidence for their position or accept that it has been defeated” [9]. Because

society does not want a woman to emerge more than a wife or mother. In the male dominated set up, a woman is expected to dress, behave and live her life in a certain way and those who do not conform to these social standards are considered to go against the nature.

Women are not viewed as independent human beings with their own ambitions, needs and desires. Rather, they are evaluated only in terms of their usefulness to patriarchal men. They are viewed only as patriarchal objects. Society turns out to be a male-chauvinist which anyone can never have imagined. Rendell narrates how society makes her feel useless. She affirms the positive values associated with women and believes that it can be a potential source of power to women. By the beginning of the 1960s, women form major portion of the working class. The radical feminists recognize the joys of the incredible abilities of women which are particularly based on women's own experience and needs. Margaret Parsons happens to be a victim to the patriarchal norms and makes several sacrifices in the name of devotion. Adrienne Rich gives her view point:

Patriarchal man created – out of a mixture of sexual and affective frustration, blind need, physical force, ignorance, and intelligence split from its emotional grounding, a system which turned against woman on her own organic nature, the source of her awe and original powers. In a sense, female evolution was mutilated, and we have no way now of imagining what its development hitherto might have been; we can only try, at last, to take it into female hands [12].

Rendell never ceases to write about women's worries and dilemmas, self-identity and self-fulfillment, suppressed status and promising future, in an effort to find an ideal way of life for contemporary women. She inspects patterns of female development and also the nuances of both male oppression and sexual liberation. Neither a missionary, nor an idealist, nor a prophet, she offers to the reader practical limitations of the real patriarchal world. The novels incisively diagnose female complaints. Bill Aschroft's words are similar to the exploration of Rendell, "She sleeps, she is intact, eternal, absolutely powerless...She is lying down, he stands up. She arises – end of the dream – what follows is socio-cultural, he makes her lots of babies, she spends her youth in labour; from bed to bed, until the age at which the thing isn't 'woman' for him anymore"[1]. She wants her woman character to be emancipated, educated, socialist, feminist, loving and caring human being. By committing herself to new identity, Ruth Rendell's story blows it out to say something large, and largely a subject of exploration in the feminism, about the innovative

developing and broader world and where it is actually inevitably heading towards a new world.

Thus, Ruth Rendell's major contribution is to shift the from a biological substance to the man-woman debate to a social one. She has placed her female protagonist, Margaret Parsons in the social category rather than a merely biological one. She emerges as a feminist who turns out to be a social constructionist. She argues about the existence of gender differences where social conditioning, contexts and structures create specific roles based on the social and political ideologies. The treatment of her female protagonist as a female Bildungsroman validates her arguments about the naturalism of existing epistemological, pedagogic and cultural practices. In fact, *From Doon With Death* turns out to be a construction of the assimilated values either individual or collective, an attempt for the meticulous future which determines the direction of the formation of behaviour, character and culture of women.

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