International Journal for Multidisciplinary Research (IJFMR)
E-ISSN: 2582-2160 ● Website: www.ijfmr.com ● Email: editor@ijfmr.com

Performing the Inessential: The Ageing Woman and the Myth of Female Identity in Shashi Deshpande's the First Lady

Riya Srivastva

Student, Bachelor's in English Honours

Abstract

Shashi Deshpande's *The First Lady* critically examines the constructed identity of women within patriarchal structures, echoing Simone de Beauvoir's argument in *The Second Sex* that "man defines woman not in herself but as relative to him." The protagonist, known only as "the first lady," derives her identity entirely from her husband's political status. Her public image as gracious and dignified is an imposed performance rather than an authentic self, highlighting how women are reduced to symbolic representations rather than autonomous beings.

Through subtle psychological insights, Deshpande portrays the protagonist's internal conflict between her socially imposed role and her suppressed individuality. Her reflections on ageing, self-doubt, and lost desires reveal a life of emotional repression where even personal memories and private longings are overshadowed by her husband's public image. The contrast between her youthful optimism—exemplified in her memories of the first Independence Day—and her present disillusionment underscores the erosion of her personal identity.

Beauvoir's concept of woman as "the Other" becomes evident as the protagonist realises that her respect and social value exist only in relation to her husband's position. Her silence, culminating in the unheard confession of despair, symbolises the systemic denial of female subjectivity. Deshpande's narrative thus offers a feminist critique of gendered roles, illustrating how women are confined to prescribed performances that deny them agency and self-realisation.

Keywords: Female Identity, Simone de Beauvoir, Shashi Deshpande, Patriarchy and Performance, Woman as Other

Introduction

According to Simone de Beauvoir, humanity is male; it is when she says, "and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being" (De Beauvoir, "Woman as Other" 3). This sentence points out that society has always considered women as an inferior category. In the story of the 'First Lady, it seems that the protagonist (wife, an older, yet famous woman) has gained a lot of popularity, but it wasn't her agency. This was with the help of her husband, her position and the title she gained as the politician's wife - First Lady.

"Ugly… the word gave her a pang even as she thought of it… What can you expect when you're nearly seventy?" (Deshpande 9). The woman herself cannot look at herself as pretty or beautiful, but as old and unattractive. This showcases her low self-esteem and that she is only judging herself by what is outside of

her, instead of what she is as a person. Being a First Lady, the woman is expected to behave a certain way by the people around her due to her status. However, her status isn't even her own but has only been given through a position of a male in her life. The magazines called her 'gracious and dignified'" (Deshpande 10), but she always feels this is all fake. "If only they knew what an effort it was to keep up the pose all the time!" she thinks to herself (Deshpande 10). The above lines from the story showcase that her presence is merely a performance that she has been expected to do. Thar means she is only fulfilling the desires of others while she submerges into this existence of her manufactured self.

This is exactly what Beauvoir meant that women are not often seen for who they are, but how society wants them to act and play a role. "She is defined and differentiated with reference to man and not he with reference to her" (De-Beauvoir). Here, People admire her not for who she is, but for the role she plays. There is this strong moment in the story, it is when the woman forgets that what the event was about. She asks someone, "What's this reception for?" (*Deshpande 11*) . The people around her got so shocked as they expected her to know answers to everything, even though nobody actually cared fr the event at all. She got to know that the event was on Independence Day, and later felt sorry about not knowing it. She quietly remembers the day, later, when such days were of utmost importance to her, that it generated immense meaning and hope in her. But now it ended up being another one of those tedious events for her that she never wants to be a part of, truly. She realises that such events with happiness and hope are now only a distant memory of childhood days. She feels as if she has disconnected herself not only from events but from people as well.

De Beauvoir writes that women are taught to be the "Other," not the "Subject," which means that women are not given the chance to lead their own lives. Women are always expected to support the man in their life and, in the process, completely lose themselves. "The fact of being a man is no peculiarity. A man is in the right in being a man; it is the woman who is in the wrong" (De Beauvoir, "Woman as Other"). In the stories of Deshpande, women are always portrayed as graceful and elegant, but with that is attached an unfortunate facet of this real world, where women are treated harshly. When she makes a mistake of forgetting what the event was about, the world would judge her and cause her to feel embarrassed, even though it's just a very human behaviour to get tired and forget things. However world doesn't allow much to women and expects them to be great at following the expected society's rules and regulations.

"She Is Because He Is": Identity Defined by the Male Subject

Shashi Deshpande's short story 'The First Lady' provides a stinging glimpse into how a woman's life is defined by her husband's status, and how she is reduced to an accessory in both personal and public life. This phenomenon is an extension of Simone de Beauvoir's argument in The Second Sex, where she states, "Humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being" (De Beauvoir "Woman as Other"). In The First Lady, the life of the protagonist does not belong to her; she is always "the first lady," a title that denotes her husband's political position but not any personal identity she may have. She is never given a name—only her title—and her symbolic, rather than personal, identity is thus emphasised.

We are reminded of this deprivation of self even in the first lines of the story. While getting ready for a reception, the protagonist reflects, "Why don't they tell me frankly that I am old and ugly and fat" (Deshpande 9). Self-worth for her depends upon how others see her. Even her tired and ageing body is not her own to decipher, but is subject to judgment through others' eyes. This is directly connected to de Beauvoir's observation that "woman represents only the negative, defined by limiting criteria, without

reciprocity" (De Beauvoir "Woman as Other"). The heroine does not wonder about how she feels, but whether she still impresses others. She cannot define herself without reflecting upon how society perceives her.

This reliance on the masculine subject is best exemplified in her public persona. She is introduced not by her name, achievements, or beliefs, but by her husband's political title. “The first lady,” the narrator tells us, is what “the magazines called her” (Deshpande 12). Her whole identity is borrowed, constructed through her relationship with a powerful man. De Beauvoir states that “she is simply what man decrees. He is the Subject, he is the Absolute–she is the Other" (De Beauvoir ", Woman as Other"). The heroine experiences this reality in all areas of her life. She is valuable only because her husband occupies the office. She is not a complete human being but a "first lady", a social icon.

There is always an exhausting pressure to keep up with the role of the first lady that can be determined by “if only they knew what an effort it was to keep up the pose all the time!” she thinks, standing at the threshold of yet another public function (*D*eshpande 12). She smooths down her sari, puts on her “public look,” and moves forward into a room which is crowded with people who don't care at all, “care nothing for me, either. Only for what I am” (*Deshpande* 10).

She realises that the respect that is shown her is not shown to her person, but to her position, for the symbolism which she represents. This is a point that is strongly in line with de Beauvoir's contention that "to be a woman is to be under a man's gaze" — that is, one is seen and understood by another, not that one is independent (De Beauvoir, "Woman as Other"). As she walks into the hall, she notices that "all that we need are the correct gestures… a smile, a faint inclination of the head, folded hands, the right word for the right person" (Deshpande 12). These are devices of performance, not spontaneous expressions of identity. The views of the protagonist towards public life as a theatre stage, and her script is already prepared. "What is it, after all, but a performance that we go through?" she asks. This particular instance from the story resonates with de Beauvoir's argument that when a woman is assigned the role of the Other, she is forced to adhere to masculine conventions instead of expressing her realities (De Beauvoir, "Woman as Other"). She performs her role, but with increasing resentment.

Even her husband, the man on whom her self-image has been based, is not immune to her growing disillusionment. She finds his "panic-stricken" reaction to losing his position, showing concern not for public service but for the loss of the stature it brought (Deshpande 13). When talk of his "firing" came about, he declared, "I've gone to jail twelve times," in trying to establish credibility. But to her, it is all a facade. "Why can't you be frank," she thinks, "and say that you enjoy this kowtowing… and that you intend to cling on to it as long as you possibly can?" (Deshpande 13). Even though in criticism of herself, she keeps quiet, preserving his image of self while again eroding that of her own.

De Beauvoir pointed out that women "fail to lay claim to the status of subject because… she feels the necessary bond that ties her to man regardless of reciprocity" (De Beauvoir, "Woman as Other"). The bond is neither romantic nor emotional in this context; it is social instead. It is a model that tells her that her meaning depends upon him. She is dignity and he is power. The irony is that both these acts mean nothing to her at that moment. As she moves through the reception, she says, "So many receptions, so many occasions, so many banquets… meaningless; as meaningless as a word becomes by constant repetition" (Deshpande 13). This repetition is the constant confirmation of the status of woman as the Other — an activity that is endless, unchanging, though it becomes meaningless. A particularly moving moment is when she cannot even remember the reason for the occasion. "What's this reception for?" she asks, shocking those around her (Deshpande 14). Informed that the event is in honour of Independence Day,

she is overcome with sorrow. This is not only because she cannot remember, but also because a day that was once of such importance to her has now become meaningless. "She had been passed on from hand to hand, until she had reached the dais," she remembers the first Independence Day, "and standing there, watching all those ecstatic faces wet with rain and tears, she had thought—this… this is the beginning of glory" (Deshpande 15). That moment of hope and shared feeling is in stark contrast to the cold, formal emptiness she now faces.

This is an illustration of Beauvoir's notion that a woman's existence is not rooted in her own history or emotions, but in other people's histories. In this case, her husband's history — his struggle for independence and rise through the political echelons — is the only history worth mentioning. Her contribution is chronicled not as an independent woman with her own memories but as part of his story. When she does remember her own profound emotional experience of the evening, it goes unremarked and uncelebrated; it stands alone, nearly tainted with shame, on the periphery as always.

Her "First Lady" status is the dangerous concept of "equality in difference," a philosophy that Beauvoir sternly critiques. De Beauvoir explains the "equal but separate" scheme. only results in extreme discrimination (De Beauvoir, "Woman as Other"). Deshpande's female protagonist is complimented, photographed, and decorated — but devoid of meaning, agency, and voice. Complimented, yet silenced. Admired, yet invisible. Equal on paper, different in fact.

In her musings about marriage, identity by association is clear. She embarked on a life with her husband because he was interested in politics and not because of love. This can be seen in the fact that "His white khadi clothes and his burning patriotism had given him a romantic halo" (Deshpande 14). She embarked on a life of sacrifice with him, but she was on the sidelines. "There had been no time even to think. Certainly no time for love" (Deshpande 14). Her role was that of a follower, not that of an equal. Her aspirations were eclipsed by his — and upon the ending of the mission, little was left of her identity.

Deshpande concludes the story on a note of resignation. She declares, "We've lived too long" (Deshpande 17), but her husband does not know. He has removed his hearing aid. This last piece of description is intensely powerful. Although she does at last speak out, she is isolated when she does so. Her voice, as well as her life, remains still in the position of Other. Despite a lifetime of devotion, her life is still not acknowledged. In The First Lady, Shashi Deshpande presents us with a figure who illustrates de Beauvoir's theory in all its aspects. She is the woman who is never the subject of her own life. She is respected, remembered, and dignified — but never really shown. Her is not a fall from greatness, but a life of never being shown it to start with. She is, because he is.

Memory and Desire: The Private Longing of a Public Woman

In Shashi Deshpande's *The First Lady*, the inner world of the female protagonist is full of hidden feelings, unspoken memories, and personal desires that have been buried under years of public duty and performance. While she is known to the world as "gracious and dignified," her own thoughts reveal something different — a woman who once felt deeply, who once longed for love and connection, and who now lives with quiet regrets. These emotions are never shared with others. They stay locked inside her, because her role does not allow space for personal wants. Her public image demands silence. But within that silence, we find the heart of her character.

Simone de Beauvoir, in *The Second Sex*, explains why this happens to so many women. "She is not regarded as an autonomous being. Michelet writes: 'Woman, the relative being…'" (De Beauvoir ,"Woman as Other"). In other words, women are often not allowed to exist for themselves. They are seen

only as someone's wife, someone's mother, someone's support. This is exactly the case in *The First Lady*. The protagonist is called "The First Lady" because her husband holds a powerful position. But her own name is never given. This already shows how her identity is tied to his.

Inside, though, she is not only a "first lady." She is also a woman who remembers moments that once made her feel alive. She recalls how, long ago, a young man admired her. At first, "she had felt only the pleasurable thrill any woman feels when she knows she's admired" (Deshpande 15). But soon, those feelings turned into something deeper. "She had found herself longing for something more than just surreptitious looks and nebulous signs. She had wanted him to touch her, to hold her, to have her" (Deshpande 15). These lines show a woman who desires love and closeness, not as someone's wife, but as herself. But even as she feels this, she quickly silences it: "It had shamed her terribly. She, a mother of three!" (Deshpande 15).

This shame is not just her own. It comes from the way society views women's emotions. Simone de Beauvoir says that "the fact of being a man is no peculiarity. A man is in the right in being a man; it is the woman who is in the wrong" (De Beauvoir,"Woman as Other"). Women are often told that their feelings, especially desire, are something to hide. They are told that wanting is selfish, that love belongs to youth, and that a mother cannot also be a woman with longings. The protagonist feels this judgment even in her own mind.

What makes her story even more painful is that she never acted on her feelings. She did not speak, did not reach out, did not hold him back when he said he was leaving. "She had known why he was going, she had known that one word from her would have held him back, and she hadn't said it" (Deshpande 15). Years later, she still remembers this moment. But now, even his name escapes her. "She could no longer remember how he looked, could no longer recall even his name" (Deshpande 15). And yet, at the end of the story, that name returns to her—as if her heart had been holding it in all along.

Simone de Beauvoir writes that "woman is the inessential which never becomes the essential" (De Beauvoir, "Woman as Other"). In Deshpande's story, the woman's desires are seen as unimportant, as something that must be erased. Her life is filled with big events, political movements, and public roles. But none of these truly belong to her. She says, "I'm bored because there's no truth in anything we do or say" (Deshpande 16). This boredom is not just about having nothing to do — it is the feeling of being invisible in your own life.

Her longing for the young man was one of the only times she felt truly seen. And even that was denied. The reason? She was already a wife, a mother, a public figure. In her world, there was no room for private emotion. "The passionate and dedicated face she had fallen in love with was incapable of loving another human being" (Deshpande 15). Her marriage had no space for romance. Even physical closeness was taken away when her husband decided on celibacy. "The purpose of sex is procreation. And since we don't intend to have any more children…" (Deshpande 15). This cold reasoning removed even the smallest chance for intimacy.

Simone de Beauvoir explains how women are often caught in roles they did not choose. She writes, "When man makes of woman the Other, he may, then, expect to manifest deep-seated tendencies towards complicity. Thus, a woman may fail to lay claim to the status of subject… and because she is often very well pleased with her role as the Other" (De Beauvoir,"Woman as Other"). In Deshpande's story, the woman did not fight back. She accepted her husband's decision. She gave up her wishes. But as she grows older, she begins to question that choice.

She starts to see that she has lost herself. Her thoughts turn bitter: "Gracious and dignified! No, I'm only a tired, old woman" (Deshpande 14). Even her body betrays her. "I'm fat because I eat too much. And I eat too much because I'm bored" (Deshpande 14). There is no joy in her life now — only tiredness and the desire for peace. At the very end, she thinks, "To sleep and not to dream. That is happiness enough now" (Deshpande 16).

Simone de Beauvoir wrote that woman is "doomed to immanence since her transcendence is to be overshadowed and forever transcended by another ego which is essential and sovereign" (De Beauvoir,"Woman as Other"). This idea fits perfectly with the story. The protagonist's life has always been overshadowed by her husband's role, her public image, and her duties. The parts of her that made her feel human — desire, memory, love — were pushed away. Even her silence is not just silence. It is her way of surviving in a world that never really saw her.

But still, there is a quiet beauty in how she remembers. Near the end of the story, she suddenly remembers the young man's name — the name she had forgotten for so many years. She says it out loud, but her husband, who has removed his hearing aid, does not hear her. "What?" he asks. "Nothing," she replies (Deshpande 16). This small moment says so much. She remembers something that mattered deeply to her. She speaks it, but no one hears. It is a memory just for her. Deshpande's story shows that even if the world sees a woman as the "Other," she still has her own story, her own feelings, her own truth. The world may forget, but she remembers. And in remembering, she becomes more than just a role. She becomes real.

The Performance of Grace: Old Age, Emptiness, and the Disenchantment of Success

In *The First Lady*, Shashi Deshpande shows us a woman who has lived her whole life playing a part. She is called "gracious and dignified" (Deshpande 14), a title she carries as the wife of an important political figure. But behind this image is a tired, older woman who feels more like a performer than a person. She smiles, walks with poise, and wears elegant clothes — but inside, she is full of sadness, boredom, and a feeling that her life no longer has meaning.

As she gets ready for yet another public reception, her mind is filled with self-doubt. When the servant says, "You look very nice," she does not feel happy. Instead, she thinks bitterly, "Why don't they tell me frankly that I am old and ugly and fat" (Deshpande 9). This moment shows how disconnected she feels from the compliments she receives. People see her outside appearance, but no one asks how she truly feels. Her pearls — once a symbol of beauty — now only remind her of what she has lost. "My pearls… they're the only nice things about me. And even they can't do anything for me now" (Deshpande 9). Her life is no longer about joy or love. It's about looking good for others, standing by her husband's side, and keeping up appearances. Simone de Beauvoir explains this kind of experience when she writes, "woman is a being imprisoned in her subjectivity" (De Beauvoir, "Woman as Other"). The woman in the story is not seen for who she is. She is seen for what others want her to be — beautiful, calm, polite. As she enters the hall for the reception, she feels tired and annoyed. "I don't want to go there," she thinks. "I don't want to smile and fold my hands and mouth inanities to people I don't care for" (Deshpande 10). Still, she does it. She fixes her sari, puts on her "public look," and performs the role of "the First Lady" just like always. "What is it, after all, but a performance that we go through?" she asks herself, bitterly aware that her life is more about acting than living (Deshpande 10).

Beauvoir writes that women are "not regarded as an autonomous being," but are defined "with reference to man" (De Beauvoir, "Woman as Other"). The woman in Deshpande's story lives this reality. She is important not because of who she is, but because of her husband. Even when she starts to lose her memory

and forgets the reason for the reception, the people around her panic. She asks, "What's this reception for?" and the guest looks at her "blank, astonished" (Deshpande 11). A young man near her quickly tries to cover up the mistake, like a guard watching over someone who might embarrass the group. This shows how even her slight confusion is treated like a failure — not because it matters, but because it breaks the image she is supposed to hold up.

When she hears that the reception is for Independence Day, she is shocked. "Independence Day? And I didn't know. I didn't remember" (Deshpande 12). This forgetfulness is more than just about memory — it shows how far she has drifted from the world she once believed in. She remembers the first Independence Day, when she was young and full of hope. Back then, she had rushed with her children through heavy rain, desperate to get to the flag-hoisting ceremony in time. "The children and she had huddled in their wet clothes… And then… an aaaaah of absolute rapture" (Deshpande 12). The people were joyful, full of dreams for a free nation. At that moment, she believed that "this… this is the beginning of glory" (Deshpande 13). But now, looking at the people around her — dressed well, smiling politely — she feels nothing but disappointment. "Only, she thought now, looking sadly at the faces in the room, it had not been the beginning but the end of glory" (Deshpande 13). Her memories are alive, but her present life feels dead. The world around her has changed, and she feels left behind. Even her husband, once a passionate freedom fighter, now only cares about staying in power. "What's wrong with being comfortable?" he asks her, brushing aside her sadness (Deshpande 13).

De Beauvoir says that women often accept this kind of life because "they are often very well pleased with their role as the Other" (De Beauvoir, "Woman as Other"). But Deshpande's protagonist is not pleased. She is deeply unhappy, though she rarely says it aloud. She tells herself that she enjoys her comforts — the servants, the clothes, the good food — but she knows it comes at a price. "For me, this is part of the payment for those comforts, these public functions that I'm finding more and more irksome" (Deshpande 14).

Her discomfort is not just physical, though she mentions her feet swelling, the tightness of her clothes, and the strain of standing too long. It is emotional too. She is tired of pretending. She is tired of being seen but not known. "There's no truth in anything we do or say" (Deshpande 14). That sentence cuts deep. It shows that behind the glamour, the events, the power — there is nothing real.

Beauvoir writes, "The drama of woman lies in this conflict… she is the inessential" (de Beauvoir, *The Second Sex* 15). The woman in the story feels this every day. Even when she tries to talk to her husband about her feelings, he doesn't understand. "What's wrong with you?" he asks when he is confused by her sadness (Deshpande 13). In her world, truth has been replaced by appearances, love by duty, and excitement by routine. She remembers her past with longing, but she knows she can't go back.

The story ends with quiet pain. She whispers to herself, "We've lived too long" (Deshpande 17). Her husband, who has taken out his hearing aid, doesn't hear her. This moment is symbolic. Even when she speaks clearly, the man closest to her is not listening. Her voice, like her identity, goes unnoticed. She thinks about the young man who once admired her, the one who died long ago. "He is dead and can't see me as I am now. It's not that I am old and fat; it's what I have become" (Deshpande 16). That line captures everything. It is not just her body that has changed — it is her spirit, her dreams, her sense of self.

Simone de Beauvoir said, "She is the inessential which never becomes the essential" (De Beauvoir, "Woman as Other"). Deshpande's story proves this. The woman has always been in the background, always expected to serve, to smile, to represent — but never to live for herself. Now, in old age, she can see the truth. The performance is over, but the cost remains.n In *The First Lady*, Shashi Deshpande does

not just tell the story of one woman. She tells the story of many women who are tired of roles, tired of being graceful, tired of being forgotten. It is a quiet story, but it speaks loudly of what it means to live a life for others and forget your own.

Conclusion

Shashi Deshpande's *The First Lady* stands as a significant contribution to feminist literature, reflecting larger debates in feminist discourse about women's subjectivity and autonomy. Simone de Beauvoir's assertion in *The Second Sex* that "woman is the Other" is not only a theoretical idea but a lived reality for Deshpande's protagonist, whose life is a representation of how patriarchal societies continue to define women in relation to men. The protagonist's lack of a personal name, her dependence on her husband's status, and the public's admiration for her as a symbol rather than as a person are direct manifestations of this "Othering."

This story also resonates with contemporary feminist thought, which critiques how women are celebrated publicly while their individuality is erased privately. It speaks to Judith Butler's concept of gender as performance, where women are expected to constantly enact roles that align with socially accepted femininity. The protagonist's meticulously maintained "public look" and her efforts to appear gracious and dignified mirror this idea of gendered performance, which restricts authentic self-expression.

Moreover, Deshpande's portrayal of suppressed desires and emotional isolation highlights how patriarchal norms deny women their inner subjectivity. The protagonist's quiet yearning for love, her disillusionment with public life, and her unheard words at the end of the story symbolise the silenced female voice across cultures and generations. By depicting her inner world alongside her public image, Deshpande aligns with feminist writers who reclaim women's private emotions as legitimate narratives worthy of attention.

In this way, *The First Lady* moves beyond being a simple story of one woman; it becomes a universal commentary on how gendered power structures continue to deny women their individuality, autonomy, and right to self-definition.

References

1. Deshpande. *The Intrusion and Other Stories*. Penguin Books, 2018. Beauvoir, Simone de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, introduction by Judith Thurman, Vintage Books, 2011,
2. uberty.org/wp-content/uploads/2015/09/1949_simone-de-beauvoir-the-second-sex.pdf.
3. Sengupta, Shuvani. "Being a 'Woman': Critical Study of Shashi Deshpande's 'The Intrusion' and 'Death of a Child.'" *THE IMPRESSION*, by THE IMPRESSION, vol. X, 2023, pp. 46–48. sreechaitanyamahavidyalaya.in/e-journal/journal/journalbkend/paper_list/Shuvani_sengupta.pdf.
4. De Beauvoir, Simone, and Simone De Beauvoir. *Simone De Beauvoir the Second Sex, Woman as Other 1949*. www.marxists.org/reference/subject/ethics/de-beauvoir/2nd-sex/introduction.htm.
5. FEMPACT💡 Empowerment & Diversity. "Simone De Beauvoir 'THE SECOND SEX' EXPLAINED in 5 Minutes // History of Feminism #3." *YouTube*, 10 Aug. 2021, www.youtube.com/watch?v=byN71_NS0Ak.
6. The Modern Existentialist. "The Second Sex and the Objectification of Woman (the Archetypes of Woman 1/3) | S. De Beauvoir: ep.4." *YouTube*, 7 Feb. 2021, www.youtube.com/watch?v=CEdIi0FCcE8.

7. Overthink Podcast. "Beauvoir's Second Sex: Introduction." *YouTube*, 20 Jan. 2023, www.youtube.com/watch?v=IOdtoyRjOP0.
8. Bande, Usha. *Woman in Indian Short Stories: Feminist Perspective*. Prestige Books, 2003.
9. Irigaray, Luce. *This Sex Which Is Not One*. Translated by Catherine Porter and Carolyn Burke, Cornell University Press, 1985.
10. Jain, Jasbir. *Gendered Realities: Essays in Honour of Prof. Sushila Singh*. Rawat Publications, 2002.