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Defying Categories in Bombay Novels: A Study on Representations of Minority Women in ShamaFutehally's *Tara Lane* (2006) and Eunice De Souza's *Dangerlok* (2008)

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Abstract:

The paper undertakes a textual analysis of two Bombay novels namely, Shama Futehally's*Tara Lane*(2006) and Eunice De Souza's *Dangerlok* (2008) to study the representations of upper-middle-class minority women of late twentieth century Mumbai. Since minority status in India is determined by one's religious identity, minority women are mostly perceived as otherized subjects of a different religion. Such representations and discourses fail to give voice to the subjectivities of minority women beyond their demographic or religious identities. As representations play an influential role in identity formation, it is important that minority women's experiences mustnotbealways considered in relationto majoritarian and discriminatory practices and suppression. Also,the category of 'minority' almost always intersects and overlap with other identities or class positions. Particularly in heterogeneous urban India where minority women come into interaction with people of other multiple marginalities, their minority status can get problematized. Therefore, the paper aims to study representations of minority women to question the extent to which their experiences are determined by the intersecting axes of gender and class positions as 'minority' women. It also intends to highlight the role of their agencies in defying their categorization while forming their subjectivities.

Keywords: minority women, representation, novel.

Introduction

Representations of minority women in India are dominated by Muslims. They are also perceived to be either subordinated or resisting subjects of a specific religion (Kirmani 7). Such representations entrench their categorization as members of a monolithic minority

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community, depriving them of individual agencies and also erase the possibility of highlighting commonalities that they might have with other identities. As representations play an influential role in identity formation, minority women's experiences, observations, struggles and perceptions must not be always considered in relation to majoritarian and discriminatory practices and suppression.In a multicultural and multi-ethnic country like India, the categorization of 'minority' itself is contextual. As political scientist Rajni Kothari puts it, "one way to think about India is as a people and a land made up of a series of minorities" (Ashfaq, 370). Hence there is a need to consider representations or erasures of other minority identities as well. Particularly at a time when hegemonic Hindu supremacist forces are busy polarizing the diverse population into a major Hindu and the minor Muslim dichotomy (Subramanian). The paper attempts to textuallyanalyze the representations of minority women inShamaFutehally's*Tara Lane*(2006, first published in 1993) and Eunice De Souza's *Dangerlok*(2008, first published in 2001). The study aims to question the extent to which these women's experiences are determined by the intersecting axes of gender and classpositions as a part of the 'minority' communities. It also intends to highlight the contribution of their agencies inthe formationof their subjectivities which defy their categorization. The setting of a modern Indian urban locale is suitable for foregrounding representations of such identities. Heterogenous modern cities act as sites of multiple contestations and conflicts which make minority women encounter identities of other kinds of marginalization that redefine their position as 'minority' (Uitermark and et al.2554). Also, the amorphousness of urban spaces cast an anonymizing effect on these subjectivities (Shahani, 1250). The anonymity can be alienating but also liberating thus enabling a fuller, more rounded and a layered depiction of such women or their voices.

The Bombay Novel

The phrase 'Bombay novel' has been used by critics like PriyamvadaGopal and Bill Ashcroft in their studies of Mumbai-inspired fictions as they regard that Mumbai has a special role to play in the production of Indian English narratives(Gopal, 116) (Ashcroft 499).The usage of 'Bombay' instead of Mumbai harks to the city's shared origin with that of the Indian English novel, i.e. colonialism.Though many new cities have emerged since

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Independence, Mumbai, a melting pot of cultures, with its multiple contestations and layered history that straddles between both the local and the global can be aptly considered to be as microcosmic India.Sujata Patel refers to Mumbai as a metaphor of modern India (Patel xiv). It is home to a diverse population consisting of different religions, ethnicities and languages. It is also a city of contradictions where multicultural cosmopolitanismis contested by nativist parochialism as evidenced by its recent history(Bharucha, 624).Rushdie who made the city memorable globally through his watershed novels such as Midnight's Children and The Moor's Last Sigh also wrote:

> Bombay was central, had been so from the moment of its creation:the bastard child of a Portuguese-English wedding, and yet the most Indian of Indian cities. In Bombay all Indians met and merged.It was an ocean of stories; we were all its narrators, and everybody talked at once.(Gopal, 116)

Therefore, it is the ideal city for highlighting representations of minority voices and identities. The city has been called Bombay instead of Mumbai in this paper because the time of its depiction in the two novels is before it was renamed in 1995 and the authors kept the name unchanged even in the later editions of the books.

Intersectionalityand MinorityIdentity

Sunder Rajan complicates the minority question in literary productions by stating that since writing itself is a privileged mode of utterance in India, and hence "women novelists writing in India…necessarily inhabit a rarefied realm." Their rarity makes them paradoxically more visible as they get perceived as representative voices(Rajan, 75). The same can be said of literary works by minority women. They are often taken to be representative of collectives they belong to rather than be seen as enunciations of individual voices. Any essentialist homogenization of women and even minority women become counterproductive or tend to have affiliations with hegemonic discourses. Hencethe paper considers *Dangerlok* and *Tara Lane*` for their representations of minority women while not claiming them to be any more representative of the larger body of minority voices than being individual takes. The narratives do not intend to make any political statement concerning the majority of Muslim or Goan Catholic women.

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The study stresses the significance of the concept of intersectionality while considering any individual of marginalized identity. Kimberle Crenshaw described intersectionality as the condition of simultaneous and multiple marginalities: it is used to express the intersecting double binds of different types of oppression which operate not just through gender but also caste, class, color, religion, sexuality, disability and so on(Shah). Jennifer Nash reads 'intersectionality' as code for nuance, difficulty and complexity rather than any means for closure (Nash 74). In *Tara Lane* or *Dangerlok* the minority status of the protagonists is complicated by their class positions relative to lower-class women or workers. The concept of intersectionality ironically finds reversed application in the context of the protagonists of this study because while intersectionality is about multiple and simultaneous forms of oppression, Rina and Tahera's identities are at the intersection of oppressions and privileges—i.e., the disadvantage of their minority community is erased by their class privilege. The novel *Tara Lane* further shows that the protagonist actively holds on to the subservient position of even her gender due to the comforts her socio-economic class bestows on her.

The protagonists of both these novels are similar to their authors in their minority status and cultural backgrounds.Rina Ferreira of *Dangerlok*, much like her author, is a Goan Catholic and a professor of English working in a university in Mumbai[1], she is also unmarried and lives alone in a flat. Similarly,ShamaFutehally's protagonist TaheraMushtaq belong to an elite Muslim business family. She is financially comfortable, educated and urban just like the author herself (Kumar, 5371). The common identarian grounds that the authors share with their respective narrators disable them from appropriating voices of those whose experiences they do not even remotely share. The use of the self-reflexive first-person prevents the authors from assuming an omniscient universalizing perspective. Futehally's*Tara Lane* is a chronological linear narration of events following the convention of a bildungsroman and De Souza's *Dangerlok*is partly epistolary, related through letters interspersed with brief lengths of third-person narration. They also contrast one another as Tahera and Rina are two completely different kinds of individuals:the former grows up in a

[1]De Souza was a Goan Catholic and worked in the capacity of professor of English at St. Xavier's College in Mumbai. (Source: https://www.firstpost.com/living/eunice-de-souza-poet-and-professor-of-literature-passes-awayinmumbai3870175.html#:~:text=Eminent%20poet%2C%20teacher%20of%20English,one%20of%20the%20city's%20dailies.)

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joint family and is morbidly devoted to her husband and is defined by her family, and her role as a homemaker whereas Rina is not only an unmarried professor but she is also shown to be largely apathetic towards any family member. What makes them similar is how little their minority status or their religious backgrounds influence their lives; both of their experiences are rather determined by their gender and their class positions.

The Representation of Minority Women in the Selected Bombay novels

Eunice De Souza is primarily studied and recognized for her outstanding contribution to Indian English poetry. Several of her poems address her identity as a Goan Catholic woman of Portuguese ancestry. She was educated in Mumbai and the USA and worked at the University of Bombay for a long time. Veronica Brady concludes that in this way she is an artist who is "suspended between alienation and belonging"(Brady101). However, she also authored two novels *Dangerlok* and *Dev&Simran* but neither of them induced any scholarly interest. The reason could be that unlike her poetry, critics are unable to define her prosewithin the convenient entrapments her minority religious identity. That does not make *Dangerlok* any less evocative of either the author's city or voice that experiences it. It is shown to be intensely subjective and personal. Rina Ferreira's life in Bombay/Mumbai appears to be influenced more by her status as a single woman rather than by her Goan Catholic lineage.

Middle-aged Rina Ferreira lives in a rundown middle-class apartment in 'Queen's Diamonds' building along with inhabitants of other religions and backgrounds. On account of her privilege as a professor in a college, she leads a relatively comfortable existence; but she is lonely and her sources of human warmth are her friend and coworker, Vera, and the letters from her pen friend David who is suspended between absence and presence as a partner. It is through these letters that she addresses to the elusive figure of David that the narrative emerges. The title *Dangerlok* itself is a reference to the perception of Rina Ferreira's domestic help about the city people and their attitudes. Not all aggressions have to be explicit and violent, some occur within the operational paradigms of the urban institutes and is particularly experienced by those who do not have the power to bypass them. The protagonist

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opens the first chapter of the novella with a description of the post office clerk who can get away by being unhelpful and disinclined to provide her with a necessary stamp. It is in this context that Rina describes how her 'bai' refers to such men and women in her mixed dialect,*Dangerlok:*"It's a word she made up and covers all occasions. Dangerous people, tiresome people, people she doesn't like. Dangerlok." (De Souza 2) The fact that De Souza selected the term for her title underscores the prominence of such people in her depiction of Rina's experiences.

Her status as a single woman and one who lives alone in her flat draws plenty of tasteless judgments and undue interfering curiosity not just from her neighbours but also at her work. When she hears her neighbour 'Utter' (suggesting her origin from Uttar Pradesh) judge 'the girl on the first floor' as a "kept woman", Rina wonders about what all Utter could have made of the male visitors she had from time to time. If urban modernity is considered to facilitate transgressive female sexualities, then the judgmental perceptions that Rina suspects her neighbours have about her is a strong possibility. The judgments for being a smoker or for living alone with pet parrots even come from her students. As the authorial voice explicates:

> She has already been subjected analyses of why she smokes. She was weaned too early. She misses oral pleasures. It is a short step from the lack of oral pleasures to the lack of a man, and so she is not surprised when some old student says apropos the parrots that she is glad her teacher has someone to look after. (De Souza,101)

If such disgraceful curiosity and commentary about Rina's unmarried status was ubiquitous the author shows that even married women, like her friend Vera, had it only a notch better. They are constantly surrounded by judgmental, interfering persons and at times they even encounter creepy relatives who attempt to sexually assault them(102). The unexpected conservativeness of a cosmopolitan urban society is shown when Rina writes to David about a journalist who went to the extent of complaining to the police about usage of obscene words in a certain anthology prescribed as a part of the syllabus by the university.

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Rina is often otherized for her Goan Christian identity even by the culturally elite members of academic institutions and at seminars where one would expect inclusive and conscious attitudes to prevail. In one of her letters to David, she talks about a poet she met at a conference whose poetry she did not particularly admire.The poet makes personal attacks on her as a woman and as a Goan Christianfor her lack of response to his performance. He even interrupts her speech by addressing the audience about her in a mocking tone: "Is that a Goan accent?"(De Souza 19). Another time when she was working in the university library, a man from another table asks her about what she is working on and her "good name" and when she answers, he replies: "Oh! He says, I thought you were an Indian."(De Souza 31) His non-malicious response to her Christian name is perhaps not uncommon when few contemporary Christians find representation in Indian media or culture. But such ignorance in someone studying in a library is disappointing However, RinaFerriera's subjectivity is more than a response to such otherization and micro aggressions. Despite so many references to these 'dangerok' and their disturbing words or actions, her narrative does not dwell on them. They come and go as a part of her everyday life which is more about her pet parrots, her sudden acts of kindness to street dogs and beggars, her gentle relationship with her 'bai' or the household electrician, her conversational letters to David, her time with Vera and her regular commuting. It is clear from her portrayal that she does not define herself by her religion, nationality or ethnic background or as a 'minority'. The authorial voice expresses Rina's thoughts about herself which subtly undermines all pre-existing assumptions about her identity:

> She knows who she is. She is a lapsed Catholic who prays in moments of panic, a vague lefty who likes the occasional good meal in a restaurant and does not feel too much guilt about it, a teacher who likes her students and her work but likes the occasional day at home alone. (De Souza,32)

She is intensely attached to her environment and the familiarity of the people even when they judge her or deride her. As a Christian woman with her level of education, Rina could easily opt to move out of the country and settle somewhere else. But she explicitly says that she prefers to live in Bombay than anywhere else. The authorial voice comments on Rina: "It's a comforting feeling, knowing so many people who live in her area. She can't

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imagine living anywhere else in India, let alone abroad." (De Souza 107) Even on her occasional trips to Poona, she feels restless to return to her home city: "Didn't see a soul I knew…I was dying to get back to filthy smog-ridden, overcrowded Bombay." (De Souza 20) This speaks of her sense of belonging and attachment to the very city that mistakes her to be a foreigner because of her name. She has a personal history of struggle in this city which is dear to her despite the unpleasant and noncooperative or outright hostile people in it, as the authorial omniscient narrator says of Rina:

> Still, it was nice to be in one's own flat with one's own bits of furniture When she had first come to Bombay she was a paying guest, first with a Parsi lady who was used to Christians, and then the Sindhi lady who was not. Her little room had no window. (De Souza,117).

Rina observes little things on the city streets such as sparrows playing in the puddles of water or stray dogs sleeping under parked cars, her neighbour returning with vegetables. Her Bombay is a city of roads like "choppy seas" which "if the municipality is not digging up for cables and pipes, the telephone people are digging it up for cables.." (De Souza 92), where broken gutters become broken again, and where commuting is a sheer nightmare on packed trains under attacks by stone-throwers, with bus-rides like the Bombay Olympics and with taxis that refuse to stop at crossings (De Souza 92). Even though her neighbours are apathetic or judgmental towards her, she feels touched when one of them talks to her even in a remotely empathetic way: "She is so used to them that she would find it difficult to ever leave [Bombay's] Queen's Diamonds.." (De Souza 54)Despite all the unpleasantness, the loneliness or her difficulties she is contented; she enjoys her job and loves a quiet time in her apartment (De Souza 12). Her critical tone of the author and that of the protagonist throughout the novel is breezy, amused, gently satiric and not outright angry.

Rina Ferreira can still have a good life considering everything by her own admission on account of her position as a middle class, educated woman. However, she comes into interaction with several persons who can be considered to be the marginalized majority of the Bombay's underclass. This class of people consisting of technical workers, labourers and domestic help get routinely otherized and condescended upon by people of Rina's class: "Mr. Chopra who lives on the floor below, is of the opinion that servants should be treated as

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servants, otherwise they sit on your head." (De Souza 109) Rina has a deep and trustworthy relationship with the electrician and her domestic helpwith who she shares reflections and anecdotes over tea.These figures take a peripheral position in narrative simply because neither the author nor the protagonist assumes omniscient knowledge about them or their experiences first hand. However, a part of the reality of their existence gets related when Rina's domestic help shares with her that her fourteen-year-old daughter gets targeted for sexual harassment and that she herself is a victim of marital rape although she does not realize it. This happens when Rina asks her to stay with her for a couple of nights until their leaking roof is mended and in reply, her help says that her husband would not like that:

> "My husband wants sex every night, she says.
>
> Why don't you tell him you're tired? You work all day.
>
> I've told him so many times. But he doesn't work so he has lots of energy."
> (De Souza 107)

If RinaFerreira is not overtly preoccupied with her own political identity as a minority, she does not strive to show any overt solidarity with these people who are more marginalized or less privileged than her either. She treats them as she treats herself, as flawed and simple humans. De Souza illustrated her character as being neither actively complicit nor interested in resistance. This Indian Christian woman is a peculiar and tasteful professor of English who talks to her parrots, writes letters to ambiguous friends and keeps idols of Hindu gods in her self-owned apartment just for show. De Souza's representation of Rina Ferreira, therefore, goes beyond the restrictive minority-majority categorizations and underscore her well-rounded humanity; her narrative subverts only with its unpretentious casualness and a self-content, sarcastic flippancy about issues that may define her existence but does not define her as an individual.

Religion is an inconsequential identity marker of De Souza's Rina Ferreira and it does not have a major role to play in Futehally'sTaheraMushtaq either. Being a part of the largest minority community of India, the Muslim identity has attracted a substantial body of research (Narula, 94). However, whether it is a social science or humanities research, Muslim lives are explored as religious or communal identities. Indian Feminist scholarship on Muslim women

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usually pertains to institutional questions of law or religion (Kirmani, 7). It is as if Muslim women in India cannot be anything but subjects of an oppressive personal law or be a religious 'other'. This essentialization has been further preserved by the cycles of Hindu-Muslim religious violence that this country has erupted into since the time of partition, demolition of Babri Masjid to the 2020 Delhi riots. According to GauriVishwanathan, it is necessary to destroy the preconceived ideas about groups and communities that enable categorization of individuals into minority and majority(Murthy 70). Elizabeth Jackson's study of Indian Muslim women's writing in English, throws light on the paradoxical position of the dependent Muslim woman who is buttressed by class but disadvantaged by gender (Jackson). While Jackson's analysis of Futehally's work highlight the noblesse oblige sentiment, the paternalism and the disempowerment of TaheraMushtaq, she does not comment on Tahera's agency through her complicity or ignorant and apathetic arrogance in determining her position. While Futehally does show Tahera's socialization into the ways of her elite patriarchal family, but her narrative also underpins the protagonist's complicity in actively choosing to affirm the status-quo as well. ShamaFutehally'srepresentation of theupper-class Muslim woman's life exposes the need for intersectionality in our considerations of minority lives from an entirely different perspective. Tahera'sidentity as a minority (Muslim) woman is formed within the peculiar matrix of gender disadvantage and class privilege. Her representation is problematized by the presence of disenfranchised labourers and domestic helpers who are shown either as subservient or rebellious towards people like her, not because of their religion, but because of their elite, capital-owning class. The narrative relates Tahera'sjourney from her childhood to motherhood in post-Nehruvian Mumbai which is disturbed by workers' movements and labour agitation.Futehally's representation is an understated critique of upper-class minority women like her protagonist even though the author herself belongs to the same class. Effectively the novel becomes a self-reflexive exercise at the shortcomings of Futehally's class.

As a daughter of a wealthy business family,Tahera or Tara has a comfortable but stifling life. She resides on Tara Lane, the description of her residenceand neighbourhood introduces her class difference from those around her:

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> The way home was through the 'main' part of Tara Lane, the part which was inseparably ours but of which, as we grew up, we began to feel secretly ashamed. Because it was crowded, squalid and so shamingly the truth; here was no pleasant disguise of front lawns or chowkidars, as in the homes of our friends in town. (Futehally10)

Taherais shown to experience an amount of alienation and otherizationfor her religious and class identities. For example,once a girl from school, Snehalata, who she happened to admire enquired after her caste, Tahera had to admit her ignorance. She asked her mother the same question to answer Snehalata and the latter on coming to know that Tahera is a casteless Muslim never talked to her again (17).

Tahera's adolescent years portray her responses to the constraints that condition her sex to be docile and domestic. They show that despite having the privilege of class, she is oppressed due to her gender.The lines below suggest her adjustment to the need to be silent and discreet about what she utters, to who and when within the structure of a traditional and conservative family:

> Indeed, growing up resembled nothing so much as steadily acquiring a cold in the head. I would stuff up and stuff up..I was protected as if by ear-muffs, and learnt to nod or smile or talk through the metaphorical slits in the muffling. (Futehally, 50)

The narrative follows Tahera's transformation from being a relatively carefree college girl who would choose reading over taking care of expensive bracelets and can defend herself for the same to a fully conditioned, conforming upper-class woman in love with her material comforts. The outspoken adolescent who is terrified of material possessions gets conditioned into a woman who is fully contented in being engaged with domesticity and household work like decorating a room with the right shade of curtains and furniture later; or with the fact she is overjoyed at the prospect of matrimony because of the background thought that: "Rizwan's family had a car and house and servants just like ours" (66) This contrast also appears in the context of trade union movements and labour agitation at her father's company to give a sarcastic touch to Futehally's representation of the upper-class woman. She easily dismisses

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the repeated workers' protests at her father's company as their arrogant disloyalty and never bothers to even enquire about their living or working conditions. All she can be sorry about when company workers' strikes prevent her from getting helping hands to prepare her marital house is how only her plans of decorating or arranging the place is disturbed:

> Yes, there had been talk of a strike, but that it should happen like this, that it should descend so inexorably on my *chattai* and *durrie* and wall-hanging all at once, was almost beyond comprehension. (Futehally, 73)

Later when the factory shuts down for a while and workers refuse to act as helping hands for her, she gets angry about having her room-décor plans interrupted: "And I lay sobbing on the bed at the ease with which my beautiful nursery had been made ridiculous by a shopkeeper, a tailor, and a carpenter between them." (Futehally, 111) Futehally is being sarcastic and subtle at presenting the insensitive and superficial preoccupations of such upper-class women as Tahera in the midst of crises that define the lives of most of her city's inhabitants.

At times Tahera does feel the pangs of her guilty complicity and wonders if they ought to be how they are, as when she reveals to her husband about why she appears to be so fearful in general in these words: "I feel, deep down, that things can't be…real. I mean ..for instance, our lovely house and garden. When they are surrounded by such slums and such squalor…" (Futehally, 81)But at the same time she expects complete loyalty of the people who she perceives to be the 'servant class'. Tara is perceivably disgruntled whentheir house-helpSutli's son who also worked at the factory leads a strike. She charges Sutli with self-ignorant and condescending arrogance: "Do you think this is right? Is it loyal? Has my father ever done any harm? Has he kept back a single naya paisa…"(Futehally 88). The phrase of the "single *naya paisa*" and being accountable for it keeps recurring in reference to Mushtaq's honesty in financial dealings. What it conceals, however, is the structures that legitimize pre-existing inequalities and skewed hierarchies within which such 'honest' dealings can take place and ultimately privilege one class at the expense of others. The futility of such uprightness is shown at the end of the novel when her father herself agrees to engage in corrupt practices to save the company.

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Tahera appears to be conscientious but she is doggedly devoted to her father and never questions status quo that his family maintains with respect to regular workers as joint owners of the factory. Her behavior towards her husband Rizwan is also meek and cautious so as not to displease him in any way, even when she guesses his questionable dealings at the factory. She has to indirectly enquire about the happenings at work. She gets her answers only:

> When it was silently clear that all the cares of the world rested on the men's shoulders and we [women] had no business to ask or look askance or criticize; when I had made it perfectly plain that I had no opinion at all. (Futehally150)

When she finally finds out that Rizwan had used company funds to bribe the union leader, Irshadullah and that has led to some kind of forgery in the accounts section, she is shocked. Yet she cannot question Rizwan without being dismissed: So, first women are disallowed from participating in the functioning of the external world beyond dinner table conversations, then their exclusion is weaponized to silence them even further. She aptly expresses her repression: "I was imprisoned in a space the size of the rug, and when I walked up and down the room I carried my rug-sized prison with me."(Futehally129)If her husband ever talks to her as an equal, it is a mentionable instance. Still she prefers the "warm, muffling quilt" of her marriage and trusts men to settle everything every time (130).

At the end, however, the novel shows how the women are also responsible for maintainingthe corrupt hegemony of the capitalist class which perpetuates and privileges from the exploitation of the working classes. While they keep themselves on the right side of the hedge that separates them from the "company's grimy compound",or prefer to leave the station to let the men handle the affairs, some of them fall sick for not being able to continue having perfect dinner arrangements for reversals in fortunes. Initially, when the factory shut down, Tahera's father refused to engage in any kind of malpractice to save it. But when the matriarchor Tahera's mother fell ill for not being able to withstand the decline in their status, he agrees to do so: " '..Amma's health is our first responsibility, even if it entails doing things that we would not otherwise have done.'"(Futehally, 171) Everything goes back to as they were and the narrator seems to reconcile herself with this new scheme of things with

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only a slight dent on her conscience. “A picture of perfect peace; only one little photographic chemical had now gone, so the picture was black instead of white.” (Futehally174)

The above reading explicates what Jackson also affirmed in her book:despite havinga social conscience, elite women do not challenge inequalities because “of the advantages that they enjoy in return for what DenizKandiyoti has called ‘patriarchal bargains’ while explaining how “the intersecting axes of privilege and subordination for elite women are thus complex and not always easy to untangle”. (Jackson 129)

Though the category of ‘minority’ is determined via the religious identities and their issues are widely politicized on those lines, the novels *Dangerlok* and *Tara Lane* show that contrary to how minority religious groups are perceived, thelives of their members go beyond religious and communal or legal preoccupations.The study emphasizes that representations of minority women by themselves offer the nuance and destabilization that intersectionality demands. They disturb the homogenization of minority women that majoritarian depictions often perpetuate.Future implications of this reading should bear the importance of narratives by minority women and their representations to perceivethem not as a part of a monolithic body of victims but as layered subjects who share common grounds with other identities.

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