

## Voicing the Voiceless: A Paradigm of Redicalesbians

### Lady Lolita's Lover

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**Abstract:** The present Paper deals with the skeptical discourse over the years has taken place in literary world regarding the Gender. The present study revolves round the very idea of radical lesbianism that is being dealing by famous author R Raj Rao in his work *Lady Lolita's Lover*. The book has its central character, Lolita who is very powerful in terms of her awareness about her own rights. The character of Lolita has been portyed by Rao in such way that right from the beginning she seems very aware about her own rights and free to express her desires to anyone. The novel depicts the female character who is aware about her choices and likes as well as is desperate to such privileges.

Keywords: Redicallesbianism, Gender, patriarchy, feminism.

### Introduction:

R. Raj Rao a very prolific writer of 21<sup>st</sup> century who largely deals with the mattes related to the writing of homosexual people. His writing reveals the rebellious mood of the characters. Throughout the study of his writing, we can analyses the note of crisis of identity and searching oneself in the social dimensions. R Raj Rao through his writing has tried to give the voice to the voiceless people. His all works deals with the idea of centralizing the marginalised. His writing has got critical acclaimed in that sense only. As in one of his interview he marks;

“It is called as alternative literature; the objection was raised by someone who is very orthodox and conservative, today I don't think that anybody would dare to say the same thing. I think that LGBT's studies are becoming very popular in colleges and universities

at all levels. More after the recent decriminalization of LGBTQ. ... Today we make a distinction between who is an insider and who is an outsider. I have written most of my works, plays, poetry, and non-fiction. When you get someone, who is not part of this subculture is harder for us. As Human society has always linked with morality. So its very hard to deal with the subject which sounds like sexuality as sexuality has been considering very offensive one.”

( Rao 00:26-28)

Lady Lolits’s lover is one of those embarking work of him which boldly speaks about the women and her desires and a complete picture of a lady who is very brave enough to have her mind in her mouth. The portrayal of the character of Lady Lolita is one of the Raj Rao’s creation which again proves as his mouth piece of giving a voice to his own path of breaking all the bars of social alliances. As Amit Chaudhary remarks;

“Raj is a maverick, an explorer of neglected terrain, a keeper of the flame, and an excellent writer. The literary landscape would be poorer without him.” (Rao)

As Amit chaudhary marks that he is the very first writer in Indian Writing in English in particular the writing if marginalised literature and it has been his task to say everything honestly about the marginalised people. Without him as Amit chaudhary claims literature could have become very poor. Here in the Novel Rao discuss the idea of radical feminism which deals with the idea of female is desire and giving them importance. Another yet very remarkable analyses is that of applying the theory if lesbianism as in the very previous chapter we have discussed the idea of Lesbianism in this chapter researcher has tried to critiquing the novel by giving it the form of Lesbian Literature.

### **Lesbian Literary Theories:**

In one of the essay of Adrienne Rich pointed out that,

“Lesbian Continuum”, as a way of stressing how far it is and diverse it is the spectrum of love and bonding among women, including female friendship, the family friendship between mother and daughter, women’s partnership and social groups, as well as overtly

physical same-sex desires and relationships.”(Compulsive Heterosexuality and Lesbian Existence, 1980)

Here Andrienne Rich argued for a radical reinterpretation of old texts to unearth the alternative female voice subverting the heterosexist literary culture. Rich believed that women occupied a “lesbian Continuum” that might not always involve sexual relationships. According to her heterosexuality is imposed forcibly upon women by patriarchy to control the female mind and body. Lesbianism as she insists is not just a sexual practice but also a possibility of a female identity beyond patriarchy.

Lesbian feminism offered a separatist and positive vision of community in feminist ideology. It offered a model of women’s counter-culture, not only as a strategy of achieving women’s liberation but as the meaning and purpose of feminism. The tropes of identity, sexuality and community are integral to lesbian feminism. As Caroline Gonda Points out;

“Separately or in conjunction, those concerns prompt a whole range of Lesbian theoretical writing: from the 1960’s to the 1990’s; from grass roots pamphlets to high-academic monographs; and across disciplines from anthropology, ethics, history, philosophy, politics, psychology or sociology to literary criticism, film studies, cultural studies, rhetoric or pure theory.”(Gonda, 113)

Lesbian feminism emerged from the dissatisfaction with ‘second wave feminism’ ; it challenged heteronormativity as a socio-cultural institution and argued that lesbianism is the only form of emancipated sexuality since it excludes men, and subsequently, rejects patriarchy. As M H Abraham Marked in his book, name *A Glossary of Literary Terms*;

“In a further expansion of cultural construction theory, Judith Butler described the categories of gender and sexuality as performative, in the sense that the features which a cultural discourse also makes happen, by establishing an identity that the socialized individual assimilates and the patterns of behavior that he or she proceeds to enact of originating in a particular identity.” (Abraham and Harpham, 328)

Lesbian Feminists consider themselves doubly oppressed. As women they already occupy a marginal status in society; they are doubly marginalised in their minority location as

lesbians. The position of lesbians in the feminists movement has been a contentious issue. They were accused of being a 'lavender menace', irritant as well as vanguards, for their complete refusal to be defined in a relation to men. Lesbian feminist claim lesbianism to be the quintessential feminism. They consider social construction around gender binaries causative of women's oppression. Men assume the dominant role imposing submissive, diffident roles on women, in order to perpetuate hetero-patriarchy. Lesbian Feminism, in the trope of 'women-identified woman', absolutely negates the male presence by locating sexual and emotional desire only among women. The sex gender dichotomy is reinvented in lesbianism. Since sex is biological and gender is socially constructed, the categories of muscularity and femininity are re-mediated in the lesbian context.

Judith Butler writes,

“When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice, with the consequence that man and masculine sign just as easily signify a female body as a male one, and a woman and feminine a male body as easily as a female one.” (Butler, 6)

The Redicalesbians group published a manifesto in 1970, 'The Woman –Identified Woman.' The manifesto launched as a severe attack against the stereotypes imposed on women from heterosexual norms:

“Only women can give to each other a new sense of self. That identity we have to develop with references to ourselves, and not in relation to men. This consciousness is the revolutionary force from which all else will follow, for ours is an organic revolution. For this, we must be available and supportive to one another, give our commitment and our love, and give the emotional support necessary to sustain this movement. Our energies must flow towards our sisters not backwards towards our oppressor.”

(Blasius and Phelan 399)

As Andrinne Rich marked,

“Lesbians theorist argues that even heterosexual women exhibit a certain fear of lesbianism. That is, even the feminist critiques of patriarchy are informed by an

acceptance of heterosexuality as the standard, and homosexuality/lesbianism as a deviation.” ( Rich, 66)

The real solution to the problem of patriarchy is lesbianism, for it rejects all forms of patriarchy. As Jill Johnson put it in Lesbian Nation;

“Feminism at heart is a massive complaint. Lesbianism is the Solution.”

Radicalesbians suggests that lesbianism is as much a political identity as a sexual one. The rejection of heterosexuality is necessary to overturn patriarchy the Radicalesbian argument may be all about this.

- I. They argue that the “malestream” conceptual framework, and even the, mainstream feminist one, is built on the ideology of “sameness” Lesbianism plays a mode of psychosexual otherness.
- II. The radicalesbian argue that the gay males at least enjoy a certain culture position as “prohibited objects” Lesbian Sexuality, on the other hand, is simply invisible, erased from the discussion discussion and social sphere. Lesbianism is not even part of the discourse or the imagination. The lesbian is thus the ‘unthinkable’. Malestream culture seeks to eradicate the threat of lesbianism by turning it in to a titillating spectacle to be incorporated within the myth of muscularity.
- III. Even the mainstream does not want to encourage or acknowledge the otherness of lesbianism. Lesbianism is thus a spectre, a derivative figure, and a negative presence within the system of gendered heterosexuality. The otherness of the lesbian is never admitted here. The lesbian is not recognized either the dominant/masculinity discourse or the non dominant/feminist one. The Unthinkable is outside the conceptual boundaries of the straight mind.
- IV. The separatism of the radicalesbian has remained a controversial position within feminism. The lesbian epistemological subject thus seeks and threatens to undo the feminist theories based on a simple binary notion of sexual difference and the “heterosexual teleology”.

V. Increasingly, lesbian theory has found affinities with gay activists and thinkers rather than with other feminists. Here the debate is between the choice of gender and sexuality as categories of political alliance and action.

Rich then suggest the idea of the *lesbian continuum*. As Rich defines it,

“Include a range... of woman identified experience; not simply that a woman has had or consciously desired genital experience with another woman. It is the lesbian in every woman who is compelled by female energy, who gravitates towards strong woman. Who seeks a literature that will express that energy and strength... it is the lesbian in us who is creative, for the dutiful daughter of the fathers in us only a hack.” (Rich)

Lesbian Feminist Theory like lesbian feminism, is a diverse field which draws on a wide range of other theories and methods. While it cannot be reduced to a single model, several features stands out: a critique of compulsory heterosexuality, an emphasis on ‘women identification’ and the creation of an alternative women’s community. Whether taking a Black Feminist, a radical feminist or psychoanalytic approach, lesbian feminist theory foregrounds one or all of these elements.

As Roman Selden and Peter Widdowson in their book declared,

“The concept of ‘Compulsory heterosexuality’ was first articulated by Gayle Rubin and subsequently given wide circulation by Andrienne Rich in her essay. The fact of lesbian existence, notwithstanding such sanctions, is evidence of powerful current of woman-bonding which cannot be suppressed. Rich locates the source of lesbianism in the fact that girl children are ‘of woman born’ and have an original same sex attachment to their mother.” (Selden and Widdowson 249)

Monique Wittig’s analogues concept of ‘*The straight mind*’ views heterosexuality as an ideological construct which is almost completely taken for granted yet institutes an obligatory social relationship between men and women;

“ as an obvious principle, as a given prior to any science, the straight mind develops a totalizing interpretation of history, social reality, culture, language and all subjective phenomena at the same time.” (Wittig 65)

As in the one of the journal Tison Pugh marked down,

“On the intersection of sexuality and Hollywood economics, it is instructive to contrast Barr’s praise of Bernhard with her sharp criticism of Jodie Foster, who remained closeted until the 2012 Golden Globes: “I hate everything she stands for, and everyone gathered around her to help her stand for it. It’s a big fuckin’ lie. Let’s not be who we are. Let’s hide behind our art. . . . In her fuckin’ Armanis with hertits hangin’ out. And constantly rewarded and rewarded. And by who? The power structure that she totally speaks for.”

(Feminism)

The French Feminist Luce Irigaray explores an analogues concept of autonomous female sexuality in *This Sex Which Is Not One*(1985). She redefines women’s sexuality as based on differences rather than sameness, arguing that it is multiple:

“Woman does not have a sex. She has at least two of them....indeed she has more than that. Her Sexuality, always at least double, is in fact plural.” (Irigaray)

A professor of English at the University of Pune R. Raj Rao has written his doctoral thesis on the poems of Nissim Ezekiel. Though his poetry is very much similar to conversational one, yet he differs from his mentor in a manner of his scatological diction and sexual voyeurism, which Hoshang Merchant describes as tearing the veils of linguistic gentility.

In his introduction to the book name *Whistling in the Dark* (2009), Raj Rao makes his explicit mobilization of signifier or recognizer ‘Gay’ on the name of activism, and the this experience has been correlated with the queer politics. Which he calls as “In strict quality of resistance build in to queerness.” (P.xv)

Which echoes the idealism surrounding the term as it wasco-opted by queer theory in the Anglo-American academic establishment of the early1990s, in the wake of the formation of the anti-homophobic umbrella group Queer Nationin New York. Andrew Grossman (2001) dubs Rao a "radical utopian" (p.299); present in much of his academic and creative writing on queer themes, this stance is particularly salient in the introduction to *Whistling in the Dark*.

*Lady Lolita's Lover* is one of his latest publications, which come out in the year 2015. The novel is very flamboyant. It has all the characteristic of largely call as a pure Bombay novel. Novel depicts the character of Lolita one of those character who is bold enough to have her heart in to her mouth. She represents all the quality of radical feminism. As Rao writes in the novel that instead of bringing up as a blue blood she adhered so much soft hearted ness as she witnessed the charity works of Mother Teresa in her town Calcutta as Rao Writes about her;

“These Events had a profound effect on Lolita as she grew up. She was unable to see eye to eye with her status quo-ist folks for whom society was stratified in terms of prices and paupers, literate and illiterate, fair and dark.”(Rao 29)

The character of Lolita is being portrait in a manner that she represents all the quality of being very courageous and feminist character. She belongs to the city of Calcutta where every girl could have married at very early stages of life on the other hand Lolita as being influenced by the literature of English. She had guts to clearly deny following that tradition. Lolita as being the a student of Literature and studying all the literary feminist character who have left an immense effect on her mind as Rao Point out in the novel;

“D. H. Lawrence *Lady Lolita's Lover* drove Lolita nuts on account of its sexual candidness, but on a more serious note, ‘for challenging the deadening restrictiveness of middle class conventions.’ These conventions, according to the learned critic who made the statement that Lolita crammed for the exams while burning the midnight oil, were ‘challenged by forces of liberation often represented by an outsider- a peasant, a gipsy, a working man, a primitive of some kind, someone freed by circumstance or personal effort from the distorting or mechanizing world.” ( Rao 31)

Here this character is the emblem of Redicalesbians. As Lesbian feminism emerged with the recognition of the fact that classic feminism treated the sexual experience of all women as inevitably heterosexual. Thus, there was no scope for female-female relationship in this feminism. In addition, there was no reference to the non-white woman's experiences. The stress on difference marks the rise of both black feminism and lesbian theory. Lesbianism looks at the relations among/between women. In the novel Lolita's character is such kind of character that

she completely and purely fits in to that. From the very beginning of the novel, she has been portrayed as the only character who will act according to her wishes.

As Rao declared in the novel that how her reading of certain feminist text proves that her life would be going to be like this as Rao Points out:

“ Lolita’s Reading of these texts foreshadows the course of her own life would take and it is absurd to speculate if this happened merely by accident or design or a combination of both. In the past, women were, ironically speaking, kept away from books for good reason:books turned their heads. They ceased to be dutiful daughters and wives and mothers after that, who kept house, cooked and cleaned for their menfolk, but entertained rebellious ideas instead. Books are the temptation to which women must never be allowed to succumb, the way Eve Succumbed to the temptation of the apple and sita to that of the golden deer.” (Rao 31)

A very brilliant ideas that Rao has tried to put in front of us in the form of comparing the desires or wishes of Lolita with that if Sita of Ramayana and Eve of Bible. Here we can also compare the character of Lolita as she posses some qualities of free willed females. The Draupadi of Mahabhartar also has been portrayed by Ved Vyas in manner where female characters stands for their own choices and their own will and desires. In Mahabhartar there is another character which is of Sughndha who was wife of Arjun with whom Draupadi has develop good relation in spite of the fact that she was another wife of her own husband. So the very idea of Redicalesbians also stands for the same intentions that being women how much sympathy and empathy that you are being able to develop for other female. It represent that friendship that mutual understanding. That relation which is call human emotion.

Barbara Smith’s essay “Towards a Black Feminist Criticism” adopts a critical model similar to Rich’s, to argue that Toni Morrison’s Sula can be productively reread as a lesbian novel, not because the women are ‘lovers’ but because their impact on each other’s lives. The concept of ‘woman-identification’ has been challenged by some lesbian feminists, especially Black and Third world Critics. Gloria Anzaldua and Cherrie Moraga, for example, draw attention to the way the concept has been used to mask power relations among women. Rejecting a universal model of identity, they create more flexible concepts of lesbian identity- such as

Anzaldua's concept of the new "*metiza*" able to encompass the connections between women of different cultures and ethnicities.

Teresa de Lauretis in her article 'Sexual Indifference and Lesbian Representation' also draws on French theory, using Irigaray's concept of 'homosexuality' to discuss the invisibilizing of the lesbian body/text. Her essay subverts dominant interpretation of Radclyffe Hall's famous lesbian novel *The Well of Loneliness*. By reading against the grain of sexology, and drawing out the text's 'other' lesbianism. In common with lesbian and queer theory, de Lauretis plays on the distinction between sex/gender and sexuality, celebrating the diversity of lesbian writing, both critical and creative, and the ways in which lesbian writers "Have sought variously to escape gender, deny it, transcend it, or perform it in excess, and to inscribe the erotic in cryptic, allegorical, realistic, camp, or other modes of representation."

Lady Lolita is one of those strong characters portrayed by Rao in the novel who is aware about her own decision right from the beginning she used to prove her point. She gave priority to her own choices unlike being traditional women she chooses to be very outspoken about her self. In the novel Rao described that how she asked Sandesh for the DVD's that she preferred. As Rao writes the conversation in the very first chapter,

It took Sandesh a while to realize that what the lady wanted was a blue film. Never in his time at the Royal Video Parlour and he had worked there for six months- had a woman been so *bindaas*. To top it all, her breath smelt of rum.

Sandesh ensured that Darshan wasn't within earshot. He wished he could ask the guy to go out for a smoke, for which he would gladly have paid.

'yes, madam,' he said to Lolita, conspiratorially lowering his voice. 'We Stock Porn'.

He used her words, as if he were her parrot. He took Lolita to one end of the store and gave her a handful of Double X DVDs, afraid that Darshan would snoop. But Darshan was a guy who minded his own business.

'Good' said Lolita, returning the DVDs she'd borrowed the previous day and putting the new ones in to her handbag. She left the store, smiling her thanks,

when Sandesh suddenly remembered that he hadn't made an entry in his register or obtained her signature. This was mandatory. (Rao 08)

About Rao we find exclusive remarks;

“Rao was one the first to offer a course on LGBT literature at the university level in India. Rao first offered it in 2007, after years of resistance on the part of his academic superiors. Under his guidance the department has continued to flourish and now boasts of a diverse variety of courses like Bollywood calling, film studies, translation theory and modern European literature in English literature, unparalleled in the Indian literary scene.” ( Rao)

As M.H.R Habib in his *Modern Literary Theory and Criticism* marked the ideas and the theory talked by Gayle Rubin as he writes,

“One of the feminist Anthropologist, Gayle Rubin in her essay “The Terrific in Women” (1975) explained “Sex/gender system, which she defined as the arrangements where by society, transforms biological sexuality into products of human activity. In other words, she saw sex- spanning gender identity, fantasy, and notions of childhood- as itself a social product. In a later essay, “Thinking sex: Notes for a Radical Theory of the Politics of Sexuality” (1984).”

( Habib, 140)

As we find in the novel Lolita has been drawn in such a way that whenever we look at her character it always appears very eye catching in terms of radical lesbianism. Lolita has all the guts to ask for her rights. In addition, she represents the very idea of sexuality. However, it always been very controversial in a society very only heterosexual relations are only giving place there we are looking at the some beyond the boundaries system. So in the novel we find that idea when Lolita got marriage proposal and the conversation among the people was almost showing that Lolita doesn't have any desire and all social norms, but her parents demand that after marriage she will also continue with her surname no matter whom she married.

There is a long-standing argument that we indians do not understand humour. We are all the more clueless when comes to black humour. These perhaps the reason why R Raj Rao's

latest novel *Lady Lolita's Lover* (his third, after the groundbreaking *The Boyfriend*, and *Hostel Room 131*) will be heavily criticized.

The story begins with a shade of the famous KM Nanavati case. So, a bored housewife, with a rich Merchant Navy husband at sea, seduces a 15-year-old runaway from rural Maharashtra, who works at a video parlour Central Mumbai. He thinks she's his love. We don't know what she thinks. Money is exchanged and a power game ensues. Everything is hunky-dory, until the husband returns and gets a whiff of the affair. Never mind that he too has his secrets! Like the Nanavati case, there's a murder, and the 15-year-olds are arrested.

At this point, we are at the middle of the novel and unexpectedly, the so-called love triangles flip into an odd, queer love story between a criminal and a lawyer. He's a high-profile lawyer and an avowed homosexual, and he's drawn to the young man. On return, the clueless young man gets his lessons in queer sexuality.

As things get bizarre and more bizarre from the conventional point of view, Rao's narrative gleefully documents all the gory details, the weirder the better. His writings are sharp and his power of observations astounding. He begins with the back-stories of the central characters and then lets them loose in the mayhem, where they must choose what's good for them. The choices are not always 'moral' and not always 'right', and here lies the key to Rao's fictional world: Our desires decide who we are, no more and no less.

Yet, as dust settles down on this volatile affair, something else emerges from the militant activism of Rao. While morals and morality remain anathema to him, in the last section of the novel, written in future tense, we see possibilities of peace in the most unlikely of places. As in the last part of *RK Narayan's Guide*, here the old lawyer acts from completely unselfish motives in the way he redeems the runaway boy. Such redemption would never be offered to him, 35 or so when the novel ends, by the heteronormative world, made up here of his parents, family, friends, and of course Lolita.

Lolita seduced the teenager boy for her sexual pleasure. Sandesh has no idea about the whole conditioning created by an affluent thirty-year-old lady Lolita. Lalita has an alternative love with Sandesh. The new world which Sandesh came to him was new but he enjoyed as he had never taken the taste of it. He had been a struggler for a long time and never got such an

opportunity to be loved by someone like Lolita. So he learned as his dreams going to be fulfilled. Sandesh has visited this city earlier but no one had paid attention to him. He had relatives in this city but they never did anything for him. Thus:

“As he got out for fresh air, he perambulated the streets. Bombay was, after all, a city that never slept. With his hands in his pockets, he strolled into a beer bar and occupied a table. The waiters ignored him, pointing to a sign on the wall that said patrons had to be twenty-one-years-old to be served alcohol.”( Rao 12)

Lolita had immersed her self in the relationship with Sandesh and she wanted to marry with him. But, the manager of the shop did not like this idea of marrying a lady to a boy less than eighteen years old. Sandesh wanted to marry with her without going into the deep of the subject. Ashok Jadhav, manager of the DVD shop convinces Sandesh and says: ‘You can’t marry a woman old enough to be your mother,’ he exaggeratedly says. To this Sandesh’s retorts: ‘Gaand maro.’(Rao 14) Lolita overhears this conversation and decides that she will never visit this shop again. The illicit relationship between Sandesh and Lolita was developing in the absence of Aroop. Aroop does not have any idea about the whole incident happened. Kamalabai, a maid servant decided to inform the whole thing about the illegal relationship to Aroop. She did this work with the help of an English student who wrote the letter in English. The letter was handed over to Aroop. She was an honest lady to herself and she also proved that. She says:

Dear Saheb, Namaste. Money is not everything. Leave your job and come back soon. Stay in Mumbai with memsahib and Tanu. Mumbai is big mahanagari. You can find jobs in Mumbai. You must not stay away from memsaheb. Even Bhagwan Ram taking his Mrs. Sita with him to Banwas. If you don’t want to come back to Mumbai, then take memsaheb with you where you are going. Saheb, forgive me, small mouth, big talk. But have to tell you that memsahibs are doing dirty things behind your back. I feel very shameful to say this, but having to say it. It is my duty. I have eaten your namak and it is my duty to save your home. One young boy from nearby DVD stores coming to your house everyday and memsaheb and he are doing what pati and patni are doing in bed. Seeing with my own two eyes, Saheb, and feel very bad for you.( Rao 113)

The letter told everything what Kamalabai wants to depict about the relationship between Sandesh and Lolita. Aroop decided that he should go to Mumbai and see the actual position. Raj Rao has made a comparison with Arundhati Roy's *The God of Small Things* where Velutha was beaten and harassed similarly Sandesh's body was bruised due to the role he had played with Lolita.

“His skull was fracturedn three places. His nose and both his checkbones were smashed, leaving his face pulpy, undefined.”( Rao 134)

Lady Lolita was made responsible for the wholencident happenedn the family due to the presence of Sandesh. She was cuckold to her husband. She did not accept the husbandn his existing position rather she liked to move towards Sandesh a younger man. Aroop's father wants to do the last rites of his son. On the other hand, younger man became gay activistn the jail. He changed his space from heterosexual to homosexual. He talks about the homosexuality and defines as a legal act. He says Supreme Court has given orders forts legal base so now no one can put finger ont. During the course of jail his father left the world without knowing the reality of the case. Thus:

“During the course of his jail life, Sandy's parents would pass away. His father would go first, succumbing to cirrhosis of the liver, while his mother would follow a few years later, diagnosed with oral cancer. News of his parents' death would not reach Sandyn jail. As for as he was concerned, they were dead already. His sisters would be married off to distant relativesn their native place, but once again Sandy would know nothing about this. When Lolita knew the truth that Aroop was killed by Sandy and he has been accused of the murder. She did not present herselfn the court.”

( Rao 287-88)

### **Conclusion:**

The whole discussion of the text that is of Lady Lolita's Lover comes here with the conclusion that story woven in to the novel represent the very idea of Redicallesbianism which not only deals with the thought of knowing as physical relation of women-women but deals with the more identity concept here in the novel Rao has try to put the character in the name of Lolita as her name signify so many things like the character of Lolita throughout the history of

literature has proven to be very bold and courageous. The whole idea of feminist approach towards the text says lot in tot self. Analyzing the text from the very concept of lesbianism, It revolves round on idea of being one self. Putting the text in to the framework of different theories given by different feminist or lesbian writing critic the text has proven in its own importance as the Lady Lolits's character appear very signified to the history of feminism.

As Ulka Anjaria Writes about the text ;

“The title for nstance,s a combination of two canonical western texts, D.H. Lawrence’s Lady Chatterley’s Lover and of course Nobokov’s Lolita. The transgressive, cross class sex with un underage lover explains the twondivual references, but not why they are combinedn to one slightly unwieldy alliterative phrase.” (Ulka)

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