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**The Representation of the Third Gender in Kathleen Winter's *Annabel*
(2010) and Anosh Irani's *The Parcel* (2016)**

**A Thesis Submitted in Partial Fulfillment of the Requirements for the
Master's Degree in Anglophone Literatures and Civilisations**

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Declaration

We hereby declare that this thesis is entirely the result of our investigation and that due reference or acknowledgment is made, whenever necessary, to the work of other researchers.

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Signature

Dedication

This thesis is dedicated to our mothers, Zeineddine Saadoud, Mustafa, and Amina Tahraoui for their unconditional support and encouragement throughout this study and throughout our educational career.

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Abstract

To explore their nuanced identity, a number of writers resort to third gendered characters to offer alternative perspectives on gender and describe the suffering they undergo because of their identification. This study explores the way the Canadian novelist Kathleen Winter and the Indo-Canadian writer Anosh Irani deconstruct the traditional gender categorizations, and the preestablished gender identities of male and female by narrating the hardships the third-gender communities encounter in regard to their identity in their novels *Annabel* (2010) and *The Parcel* (2016). Accordingly, relying on the theories of Judith Butler' and Carl Jung, this paper aims at demonstrating how the two novelists challenge binary notions of gender showing them to be socially constructed and accentuating its performativity. It further unravels the struggles third-gender people undergo because of their identity confusion. The study concludes that both novelists take on a Butlerian understanding of gender as they transcend dominant narratives and disrupt traditional gender norms through their gender-ambiguous characters. They also depict their characters' journey toward acceptance by achieving individuation.

Key words: Third gender, Non-binary, Performativity, Jungian Archetypes, Psychological turmoil.

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General Introduction

Gender issues elucidate all aspects and manifestations that are related to men and women that identify the differences between the gender roles of the two sexes. Gender freedom has been one of the main concerns of many people and specialists nowadays because of the different self-proclivities of each person. Due to modernization and urbanization of life, society is discarding gender roles and stereotypes on men and women that have greatly affected them. Gender studies shed light on how other factors such as ethnicity, religion, and sexual orientation have impacted one's behavior, feelings, and identity.

By challenging gender issues, stereotypes, and discrimination, transgender and intersex communities started to demand their basic rights by breaking up the stereotypical notions surrounding them to legitimate their existence, which led to the rise of the third wave of feminism. This period led to the belief “that individuals should be given the freedom to construct their own gender identities as they see fit and that neither the medical establishment nor cultural institutions at large should intervene” (Krolokke and Sorensen 19). The aim of the Third Wave of feminism is to challenge the traditional beliefs of gender construction and eliminate the preconceived notions surrounding the LGBT community.

Third-gender writings date back to the Romans. However, it is in the last few years that there has been a growing interest in representing this community. Writers from the Western and Eastern worlds have portrayed their main character players in a way that departs from the literary gender traditions that serve the binary of sexes. For their inclusivity, eastern writers, Arundhati Roy and Jessica Hinchy question gender identities proving them to be societal constructions (Ulislam et al. 179). Similarly, western writers such as Virginia Woolf, Gore Vidal, and Jeffrey Eugenide dedicate their novels to “challenge the traditional concept of gender and gender categories . . . break down and transcend the fraught categories of male

and female, disrupting the traditional gender norms and conventions showing them to be socially and culturally constructed” (Rognstad 1).

Many Western writers broach in their writings the issue of gender in order to depict the original picture of gender identities. Following similar steps, the Canadian novelist Kathleen Winter and the Indian Anosh Irani reject the traditional gender categories. Both novelists discuss common themes like sexuality, gender issues, alienation, and exile, how their main characters live and struggle with such problems, and how they try to overcome such calamities.

This thesis aims to demonstrate how Kathleen Winter and Anosh Irani attempt to portray the third gender in their novels by breaking and challenging the binary opposition of male and female gendering, arguing that gender is a societal construction despite the different societies the two novelists depict drawing on the Butlerian concept of gender performativity. In addition, the paper meticulously analyses the protagonists’ inner struggles in regard to their identity using Carl Jung’s Archetypes of the Self and the Shadow.

Kathleen Winter’s stirring debut novel *Annabel* is about an intersex who grows up in a conservative society. The novel also explores Wayne/Annabel’s struggle with their gender identity and the pressures of conforming to societal norms. It is a compelling story about a baby who carries both female and male reproductive organs and is forced to live as a boy by their father. However, as the protagonist grows older their feminine side which was not fully suppressed starts to surface.¹

Anosh Irani’s *The Parcel* depicts the life of Madhu a eunuch living in Mumbai’s notorious red-light district. The powerful novel portrays Madhu who identifies as a Hijra belonging to India’s third gender and a sex worker in Kamathipura Mumbai’s infamous Red-Light

¹Their: the use of the pronouns they/them is a nascent way of recognizing gender diversity.

district². After turning forty they quit prostitution and are assigned an unexpected task to mentor a newly trafficked young girl, for her initiation into prostitution. The protagonist prepares “the parcel” while they are haunted by the ghosts of their past.

Justification Of the Study

The choice of the topic as the object of the research is of great significance. Both novels discuss the third gender and the different issues related to them. The study is also motivated by the belief that despite the different cultural backgrounds Winter and Irani come from they share similar perspectives about the third gender. They both live in societies that often stereotype and discriminate against the third genders and exclude them. They are both contemporary writers who hold the same convention of elevating and promoting the third sex. This topic has been chosen because of contemporary interest in the third gender and the significance of studies in this field that offer alternative perspectives of gender.

Review of Literature

Annabel and *The Parcel* are very important literary works which discuss different issues related to third-gender living in restrictive societies. Several publications have appeared in recent years analyzing the novels’ fictional endeavors at the treatment of issues related to intersexes. Innumerable scholars and critics have studied the selected novels from different perspectives and interpretations.

Wesley Macheso, in his article “The Obscure Object?: Gender Identity and The Intersex Anatomy in Kathleen Winter’s *Annabel*”, draws on Robert McRuer’s Crip theory to accentuate Wayne/Annabel’s struggle with their gender identity. He further employs Erving Goffman’s Stigma to scrutinize and shed light on the protagonist’s anatomy. The critic claims

²Hijra refers to a community of transgender and intersex people in South Asia.

that Wayne/Annabel suffers because of the rejection they face from both their body and society. He additionally attempts to quash the stigma surrounding intersex anatomy. He reasons, “the discussion asserts that nobody is ideal and we all fall short in certain corporeal aspects (whether perceptible or not) will help in challenging and debunking the stigma against the intersex anatomy” (28). Therefore, the critic insists on normalizing intersex anatomy. Contrary to this study, this thesis focuses on gender construction, specifically, the portrayal of the third gender through the main characters, proving gender to be a social construction and meticulously analyzing their mental suffering.

Mareike Neuhaus, in her essay “Inventions of Sexuality in Kathleen Winter’s *Annabel*” (2012), relying on the work of Henri Lefebvre Space theory argues that the novel is an invention of a separate non-violent space she calls “intersexuality” (123). She contends, “*Annabel* makes for an alternative invention of sexuality that makes intersexuality a space of lived experience, grounded in a non-violent society” (123). She further claims that rather than inventing human sexuality based on the *Topos of Contraries* (order vs. “disorder”), which results in binary sexuality (male vs. female), *Annabel* proposes an invention of sexuality based on *the Topos of Difference* (“different order”), which results in sexuality as a continuum with intersexuality as one variant of it (131). Thus, she attempts to challenge dominant discourses of sexuality to normalize and scrutinize Wayne/Annabel’s condition. The current study, however, goes as further as to demonstrate the mental suffering Wayne/Annabel undergoes regarding their intersexuality.

S. Ramya, “Intersex- An Analysis on Kathleen Winter’s *Annabel*” (2022), studies the other characters’ struggles, particularly the parents. In her assessment, she focuses on the hardships the parents face raising an intersex child. She stresses how “his parents found it difficult to raise him in this restricted environment” (59). She also explores the theme of loneliness and isolation exploited through the parents and the protagonist alike. She argues

“the theme of loneliness is purposely brought in by the author in order to mirror the life of Wayne Blake/Annabel” (59). Contrary to this study, this paper provides a scrupulous and meticulous study of the struggles the intersex protagonist experiences due to their identity.

Kavita Kumari, in her article “The Exiled Sex: Centering the Marginalized” (2020), examines Irani’s keen contribution to addressing the dominance of the traditional and stereotypical representations of gender in literary works by subverting the power of dynamics where the author centers the marginalized sex. She contends,

The achievement of Irani lies in the fact that he has managed to weave his entire tale around a doubly marginalized character Madhu is not only a hijra, but a hijra sex-worker. In centering the marginalized, Irani has managed to break through the conventionalities of gender, sex and sexuality. His novel can be seen as an attempt to create a speech for the alienated and the exiled sex. (42)

She adds that Irani contributes to offering a more diverse representation of genders in “art, cinema, and society” (42). The critic also discusses the protagonist’s constant rejections because of their identity and the mental suffering they undergo. Inversely, this study further elucidates how Irani attempts to represent the third gender in a Butlerian fashion by deconstructing traditional gender categories.

In “Freud’s Eros through the Voice of a Hijra in *The Parcel* by Anosh Irani” (2021), Mariena Kamala Brinda Noel. S and Dr. R. Jayakanth provide a Freudian reading by applying the concept of the Eros to scrutinize Madhu. They claim that her choices are fueled by her repressed desires in her Id. They argue that Madhu’s uneasiness in her body and her desire to transition is because of her Id (2). They also explain how the main character eventually succumbs to it “her sole motivation was to become what she desired, which she eventually did” (3). This study fails to scrutinize Madhu’s psyche after her transition.

Conversely, this thesis elaborates on Madhu's inner struggles before and after their transition and examines the protagonist's struggle with their self and their shadow.

The above-mentioned studies and reviews on Kathleen Winter's *Annabel* and Anosh Irani's *The Parcel* shed light on different issues such as gender identity and intersex anatomy, sexuality, and centering of the third gender, in addition to repressed desires. It has been noticed that the critics have not elaborated on how the two main characters in *Annabel* and *The Parcel* deconstruct the binary opposition of the male and female gender traditions and beliefs. They have also failed to expound on the mental suffering they undergo because of their identity confusion. Therefore, since most of the studies do not address the two novelists' representation of gender and have not meticulously analyzed the protagonist's inner struggles due to their identity crisis, this study delves into this examination. It further aims to accentuate the performativity of gender as a deconstructive approach to traditional gender norms and categories showing them to be socially and culturally constructed.

This study aims to demonstrate how the two novelists offer an account of gender construction, and how they challenge the traditional concept of gender and gender categories going beyond the two binaries of sexes in spite of their distinguished cultural backgrounds. Through analyzing the representation of gender in the selected novels, this thesis specifically aims to emphasize the performativity of gender and further focuses on the novelists' deconstructive approach to identity and gender categories. It also shows how both novels fall into the Butlerian concept of gender as they transcend the fixed categories of male and female. It also elucidates the protagonist's inner struggles, how they both battle with their self and their shadow because of their identity confusion. To achieve these objectives this study will draw on a number of theoretical frameworks and studies, namely Judith Butler's *Gender Trouble* (1990) and Carl Jung's *Archetypes of the Self and the Shadow*.

Theoretical Tools

This study will rely on Judith Butler's *Gender Trouble* (1990), particularly the concept of gender performativity and gender as a societal construction. Its central argument is challenging the assumption that certain gendered behaviors are innate, demonstrating how one's trained performance of gendered behavior (what we usually connect with femininity and masculinity) is an act, a performance forced on us by conventional heterosexuality (Felluga). Butler states that "gender proves to be performance that is constituting the identity it is purported to be" (25). She further asserts that gender is something that is nurtured by society, culture, and prohibitions (10-11).

This study will also utilize Carl Jung's archetypes of the self and the shadow, a psychological concept that discusses the different characteristics of the collective unconscious. According to Jung, every human possesses these characteristics that also shape their personality. He explains the self as the archetype that combines both the consciousness and unconsciousness of a person, whereas the shadow is the darker instinctive part that contains impulses and desires which appear in the forms of images and dreams.

The above-mentioned theories and concepts will be applied to Winter's *Annabel* and Irani's *The Parcel* to demonstrate how *Annabel* and Madhu's representation falls into the Butlerian concept of gender and to further unravel the psychological turmoil they undergo.

Outline

This thesis will be divided into three chapters and a conclusion. It will be entitled "Socio-cultural and Biographical Contexts". It will discuss in detail gender issues throughout history and how gender has been represented in different literary narratives. It will also probe the rise of the third wave of feminism and its relation to literature. It will also demonstrate the relation between the biographies of the two novelists and the reasons behind writing these novels.

The second chapter will be an analytical chapter entitled “The Representation of the Third Gender in Kathleen Winter’s *Annabel*” (2010). The first section will explain how the protagonist’s representation takes on the Butlerian concept of gender. The second section will examine the psychological struggles of the main character because of their binary nature. The two sections will rely on the theories of Judith Butler’s *Gender Trouble* and “Performative Acts” and Carl Jung’s Archetypes of the Self and the Shadow which represent the conscious and the unconscious of an individual.

The third chapter will be entitled “The Representation of the Third Gender in Anosh Irani *The Parcel*” (2016). It is an analytical chapter in relation to Kathleen Winter’s *Annabel*. Its first section will be devoted to the discussion of how Anosh Irani deconstructs the traditional gender categories through his main character player Madhu. The second section will analyze the protagonist’s struggle with their self and shadow because of their dual gender identity. Relying on Judith Butler’s concept of gender and Carl Jung’s psychological Archetypes of the Self and its Shadow.

Finally, the conclusion will summarize all the findings. It will demonstrate how Winter and Irani’s representation of the third gender falls into the Butlerian concept of gender proving it to be socially constructed. It will also shed light on the struggles the protagonists undergo because of their identities.

Chapter One

Socio-cultural and Biographical Contexts

This chapter discusses in detail gender issues throughout history, specifically the third gender. It also explains the rise of the third wave of feminism particularly the third gender movement and its relation to literature. The chapter further examines how gender has been represented in different literary narratives. It, additionally, investigates the reasons behind writing Kathleen Winter's *Annabel* and Anosh Irani's *The Parcel* in relation to the biographies of both novelists. At last, a brief conclusion serves as a summary of all the previous points and ideas.

1. Third Gender Issues Throughout History

For centuries, the issue of the third gender has been debatable and controversial. Due to the influence of religion, gendered categories have been entrenched in a clear divergence between males and females (Peled 18). According to this conjecture, the world is constructed on the assumption that only two fixed gender categories can persist, whereas, other categories are considered to be unsettling. Because of this belief, third-gender issues started to materialize in societies. These issues particularly refer to discrimination, social exclusion, and marginalization which is established by a system of cisnormativity “a system which legitimizes and privileges those who are comfortable in the gender belonging to the sex assigned to them at birth through various practices and institutions” (Agius and Tobler 13). Furthermore, the marginalization and subjugation of these gender categories are strengthened by definite gender stereotypes which attribute fixed gender departments to the two sexes to

meet social expectations. Moreover, the discrimination against the third gender not only rejects their rights but also denies and refuses to acknowledge their identities. In addition, the intersex and the hijra community have been marginalized since the beginning of time. “The community is marginalized in social, political and economic life, specifically stigmatized in society” (Al Mamun et. al 2). This predicament is reflected in the Hadith literature where Umm Salamah reported: An effeminate man was with her and the messenger of Allah, peace and blessings be upon him in the house. He said to the brother of Umm Salamah, “O Abdullah ibn Abi Umayyah if Allah opens up Al-Ta’i tomorrow, I will show you the daughter of Ghayam. She has four rolls of belly fat on the front and eight on the back”. The prophet heard him say this and he said, “Do not allow these men to enter your homes freely”. (Sahih Muslim 2180). This for example showcases the palpable social exclusion these communities have been subjected to in the Arab world/societies. Therefore, adherence to and misinterpretation of religion led to the community’s discrimination and social exclusion as well as their unmistakable absence in the political and economic field stripping them from basic human rights. Furthermore, the predominance of heteronormativity subjugated the third gender to resort to “undignified” livelihoods such as prostitution, dancing, and begging. It is nearly impossible for a hijra to be recruited for a job because of the educational exclusion they have been exposed to as well as their non-conformist identities. Therefore, they are either sex workers or beggars (Al Mamun 3). In this regard, third-gender communities are often susceptible to sexual violence, brutality, and murder. Thus, they are confined by their “differences” in that they do not conform to the pre-established gender categories where “gender stereotypes that favor a particular form of masculinity in relation to men and a particular form of femininity in relation to women expose many trans and intersex people to institutionalized discrimination” (Agius and Tobler 13). As a result of these gender

stereotypes third-gender communities are disadvantaged and vulnerable to discrimination, social exclusion, and even violence.

2. The Third Wave of Feminism and the Rise of the Third Gender in Relation to Literature

For a long time, gender in the Western and Eastern worlds alike has been defined as two fixed categories of male and female. A decision solely based on biological genitalia, “this fact is reflected in the biblical account of creation (So God created Mankind in his own image, in the image of God he created them, male and female he created them)” (Peled 18). Despite this, there has always been a power imbalance in the equation where women are considered to be the weaker category mainly because of the infiltration of the patriarchy. Therefore, the rise of feminism as a movement that advocates for equality between both genders was inevitable. Feminism marked by three waves is defined as a conscious decision to break from the stereotypical gender roles imposed on women (Bhasin and Khan 3). However, marked by its attempt to redefine feminism, its third wave sought to dismantle dominant grand narratives and saw the birth of gender theory which challenged the pre-established categories along with the rise of gender theorists like Judith Butler as “she fueled new emergent movements such as queer and transgender politics, which take an interest in the intersections of gender...” (Krolokke and Sorensen 18). Seen from this angle, it is abundantly clear how non-conformist genders and communities sought to be acknowledged. Thus, the third wave of feminism abetted with the rise of the third gender by challenging the traditional beliefs of gender construction. According to Edward Davies the third wave of feminism has a “socially constructive approach to gender” which further explains the rise of the third gender and LGBTQ community. Consequently, the development of gender studies inspired fictitious writers to be more inclusive which eventually led to the growth of third-gender literature.

In short, the third wave of feminism is what ultimately led to the rise of the third gender movement where gender norms were challenged and non-conformist identities were celebrated which reflected greatly in different literary narratives.

3. The Representation of the Third Gender in Different Literary Narratives

In recent years, few Western and Eastern writers have offered an authentic account of the third gender. However, they have somewhat ensured the conspicuousness of the community. Indeed, the writers have started to subvert the power by challenging the dominion of the two traditional gender categories and writing about non-conformist genders in their novels. Virginia Woolf's *Orlando* (1928), Jeffrey Eugenides *Middlesex* (2003), and Arundhati Roy's *The Ministry of Utmost Happiness* (2017) serve as great examples of demonstrating an authentic representation of the third gender as they dismantle the preestablished gender categories in literary narratives.

In her 1928 novel *Orlando*, Virginia Woolf depicts her main character player as someone who lives through centuries while frictionlessly transferring between genders. Woolf portrays Orlando as an androgynous character by asserting that "Orlando had become a woman- there is no denying it. But in every other respect, Orlando remained precisely as he had been" (42). In "The Representation of Gender in Virginia Woolf's *Orlando*" Marte Rognstad argues that the protagonist Orlando is depicted in a way that "challenges the notion of a stable gender identity" (23). Therefore, the novelist offers a differential interpretation of how gender is perceived (2). Another technique the author utilizes to describe Orlando as an androgynous person is both the female and male characteristics she accords to the latter, as she puts her character in a plight of equivocation (Yilmaz 1). In this regard, Orlando as a man is described as having "eyes as drenched violets...(and) shapely legs" (15). Furthermore, "Woolf's

literary transgression symbolizes her aim to deconstruct those gender and sexual codes” (Garcia 20). In a nutshell, Virginia Woolf uses her protagonist to transcend the fixed categories of the male/female gender.

Like the character Orlando in Woolf’s novel, Jeffrey Eugenides’s *Middlesex* (2002) depicts the main character player as a hermaphrodite who falls outside the traditional categories of gender. Rognstad contends, “by inhabiting an identity that neither fits exclusively the mark of male or the mark of female, cal/lie disrupts the fraught categories of male and female” (77). Therefore, the protagonist reinforces the presence of a third gender as they transcend the binary categorization of male and female. In addition, the character’s decision to remain in between and their rejection of genital surgery further invigorates the prevalence of the third gender. Furthermore, Rognstad asserts that the effortless way the character is able to transform from a woman to a man and evidently familiarizes with the gender further indicated the feeble stability of the two gender categories (81). In this regard, the novelist explains his character as someone who “never felt out of place being a girl. I still don’t feel entirely at home among men” (479). In short, Eugenides challenges the binary opposition of male and female through his protagonist.

In her 2017 novel, *The Ministry of Utmost Happiness* the Indian writer Arundhati Roy portrays her protagonist as a hermaphroditic with hijra aptness. While departing from the sole portrayal of cisnormativity she denotes her character’s desire to become a woman and maintain a gender duality despite their father’s disapproval. In Arundhati Roy’s novel: “The Ministry of Utmost Happiness” A Study of...Intersexuality, Ghazala Tabassum proclaims that “wrapped in gaudy clothes and painted in thick makeup, Anjum showed off an exaggerated, outrageous kind of femininity with a deep powerful masculine voice” (24). This accentuates the protagonist’s dual identity and further highlights the writer’s keen departure from the fixed categories of the male and female gender. Furthermore, critics have asserted

that Roy's portrayal of a hermaphroditic character is her way of questioning gender identities regarding them to be societal constructions (Ullislam et al. 179). From this aspect, the portrayal of the protagonist as a "rare example of hermaphrodite" is the novelist's strategy to challenge gender categories proving them to be social constructions as well as proclaiming non-conformist gender identities.

Besides the above-mentioned literary works third gender representation has been not only negative but nonexistent. After the rise of the third wave of feminism where transexual and queer studies witnessed a growth that enabled the communities to break their silence and overcome the difficulties imposed upon them by dominating the world of writing that is occupied by heteronormative writers. Many writers use their platform to challenge these grand narratives. They do not only ensure the visibility of these marginalized communities but also destabilize the preestablished gender categories. Therefore, writers like Kathleen Winter and Anosh Irani, through their writings, tend to challenge the universal narratives that insist on the existence of predetermined categories of gender that fall into societal expectations and exclude non-conformist categories. They both deconstruct and criticize these categories.

4. The Reasons behind Writing *Annabel* and *The Parcel*

Kathleen Winter was born in Bills Quay, England, her family immigrated to Canada after she turned eight years old where they moved around a lot. After settling, Winter went to Carleton University where she obtained a journalism degree. Following her graduation, she wrote a column for the Corner Brook Telegram. Although writing fiction was never her intention, "Winter's interest in how an individual fits into the rigorous and restrained worlds in which we move remained a constant in her writing" (Jessop). Growing up in a small hometown in Canada with the prevalence of hyper-masculinity which controls every aspect

of life. Winter experiences the rigidness of her conservative society. Therefore, by living in a conservative society the majority of people tend to adhere to traditional beliefs which forces them to be conformists. Consequently, being an avid listener in general and an inquisitive writer in particular, winter aims to break the confines of her conservative society where she strives to challenge the traditional dominant beliefs. From the foregoing, the novel can be seen as a way of exposure and inclusivity for gender ambiguines, gender who fall outside of categorization. Therefore, Winter published her 2010 novel *Annabel* for the many reasons including for people belief's to be changed in the Canadian society and its hyper-masculine nature. Finally, the belief is that society must transcend these traditional notions of gender and deconstruct its categories. In general, *Annabel* highlights the resistance against a conservative society that shuns contradictions.

Anosh Irani is an Indo-Canadian writer who writes his literary works in general and *The Parcel* in particular as an attempt to showcase the real rural Mumbai and the impact it had on him as a child. In this regard, the first reason behind Irani's writing *The Parcel* is his desire to describe an authentic Mumbai red light district. Irani was born and raised in Mumbai very close to a red-light district. Although Irani moved away to Canada to pursue further education, the novelist remained attached to the images he witnessed as a child and the city remained a recurrent location in his novels. When interviewed by Erin McPhee, Irani says that "I was born very close to the red-light district in Bombay. As a child I was very intrigued by what I saw...and I was also very haunted by the things that I saw there over the years, and inspired which is why I chose to write about it" (Anosh Irani Takes Literature to the Streets in new novel). In addition, Irani's novels often recount the rejection, isolation, and identity of the people in India, especially in Mumbai. Therefore, inspired by the hijras working in the red-light district opposite his home *The Parcel* is the writer's way to give voice to a doubly marginalized character and a community which is almost unheard of in literary works which

is another reason behind writing the novel. In her article “The Exiled Sex: Centering the Marginalized in Anosh Irani’s *the Parcel*”, Kavita Kumari contends that “Anosh Irani’s *The Parcel* can be studied as a part of this inclusive and broadened perspective towards a sex that has so long remained exiled from the society, art and the academia” (40). Thus, where most of the writers who do not discuss these communities are either homophobic or often sexualize them, Irani’s contribution can be seen as a way to celebrate the marginalized and depart from the heteronormative representations (44). To sum up, Irani’s *The Parcel* describes an authentic Mumbai while depicting a story of a double marginalized character at the forefront, giving the hijra community an impactful voice while centering them.

By the end of this chapter, detailed ideas are provided about the issues the third-gender communities have faced throughout history and how the third wave of feminism helped with the rise of third-gender movements and studies. Additionally, this chapter gives a clear explanation of how the third gender is represented in different literary narratives as well as the biographies of Winter and Irani and the reasons behind writing their novels.

The second chapter will be an analytical chapter entitled “The Representation of the Third Gender in Kathleen Winter’s *Annabel*” (2010). The chapter will discuss Winter’s representation of her main character player and how it corresponds with Butler’s understanding of gender. It further delves into the psyche of the protagonist showcasing their struggles with their identity confusion.

Chapter Two

The Representation of the Third Gender in Kathleen Winter's *Annabel*

This chapter delves into the analysis of Kathleen Winter's *Annabel* relying on the Western theories of Judith Butler's *Gender Trouble* and Carl Jung's Archetypes of the Self and the Shadow. In that regard, it emphasizes how *Annabel* challenges the traditional representation of gender accentuating its performativity and further explains Winter's deconstructive approach toward identity and gender categories. Besides, this chapter unravels the protagonist's struggle with their self and their shadow in relation to their identity confusion.

This chapter is divided into two sections. The first section "Transcending the Binary Notion of Gender" deals with the societal construction of gender and its non-conformist representation transcending the fixed categorizations of male and female. It is intended to reflect Winter's portrayal of her main character player in the light of the theory of Judith Butler's gender as a social construct and performativity. Winter demonstrates the fraught categories of gender constructed through society and performance through her protagonist Annabel. The second section "Jungian Archetypes: The Struggle with the Self and the Shadow" focuses on the agony that the protagonist undergoes concerning their identity confusion. The analysis of this chapter relies on Jung's theory in that it demonstrates how unintelligible gender identities struggle to accept their differences in a society that eludes contradictions.

1. Transcending the Binary Notion of Gender

“And often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what it is above” - Virginia Woolf -

In *Gender Trouble*, Judith Butler argues that “gender, rather than being an essential quality following from biological sex, or an inherent identity, is an act that grows out of, reinforces, and is reinforced by societal norms and creates the illusion of binary sex” (Morgenroth and Ryan). Thus, from this statement butler explains gender as a societal construction that creates the two gender categorizations, rather than something natural, something we learn rather than something we are born with. In her 2010 novel, Kathleen Winter transcends/challenges the male and female categorization proving them to be societal and cultural constructions. Winter presents Annabel as a hermaphrodite character who is in between genders as a critique and questioning of the frail gender categorization. Indeed, as a newborn, the protagonist is described as an intersex who possesses two genitals “As she adjusted the blanket, she quietly moved the one little testicle and saw that the baby also had labia and a vagina” (15). Described as a “true hermaphrodite” (236). Their body itself defies social norms and transcends gender categorization and disrupts the understanding of gender classification. However, Annabel’s father’s decision to raise them as a boy despite being in between accentuates that gender is a cultural and social construction rather than something natural. The latter asserts that “he’s going to be a boy. I’m going to call him Wayne, after his grandfather” (25). In this regard, S. Ramya contends that every member of society is obsessed with a male genealogy (58). So, to speak hyper-masculinity and the dominance of patriarchal tradition influence the trajectory of gender. This entails that, Treadway being the

masculine authority insists, on imposing his own masculine understanding on their child (Macheso 40). “Whenever Treadway and Wayne came in the house arguing.... The argument was always the same.... The one about how to act like a real boy” (81). This reveals gender as a societal construct. Furthermore, because of the fear of the deconstruction of traditional regimes, the protagonist is forced to undergo surgery to conceal their nature and live under one gender category “The point, the doctor said is to create a believable masculine anatomy”, and “try to make the baby comfortable in his own mind and in the minds of other people” (39-40). This illustrates society’s intervention in gender construction. Within this context, Wesley Macheso argues that “The denial of the possibility of another gender category outside the two norms is what pressures parents of intersex children to seek corrective surgery “(37). Consequently, the novelist criticizes the fraught categories of gender through the mother where she questions the need to attend to these categorizations “A child’s sex needs to be believable. You think my child the way he is now, the way she is_ is unbelievable! Like something in a science fiction horror movie! And you want to make her believable. Like a real human” (41). Therefore, the writer incites the reader to question this categorical thinking constructed by society.

According to Butler gender is constructed through performance when she writes that, “gender proves to be performative – that is, constituting the identity it is purported to be. In this sense, gender is always doing, though not doing by a subject who might be said to preexist the deed” (Gender Trouble 34). She explains performativity as something one does rather than something one is. Thus, performativity is what we do is what creates our gender identity, it is the acts and behaviors that establish gender (34). Because gender is performative, Butler claims that due to the repeated acts we perform, we start familiarizing ourselves with a certain gender. Despite the protagonist’s in-betweenness they are forced to perform the male gender. Within this context, the father who is a traditionalist would compel

his child to perform what he believed to be masculine characteristics in order for his child to grow up as a male.

He treated the child seriously and told him with a grim face how to cut hair and shave wood and use the right screwdriver head for the right job, so that by the time Wayne approached kindergarten he would know more about these things than any other boy in the cove. (53)

Accordingly, the father participates in constructing his child's gender through the acts he obliges them to perform which illustrates how gender is constructed through performance. Seen from this angle Marte Rognstad asserts that according to Butler, "gender is not determined from birth but rather constructed through a temporal process" (9). Annabel/Wayne "learned how to exhibit such an attitude" (56). Therefore, their gender identity is established through the repeated acts they are coerced to do.

As per Judith Butler, (qt in. Dino Felluga), "Gender is an act thus can be changed". This statement can be applied to the main character player yet again. After becoming a teenager Wayne/Annabel learns the truth about their body "It means you have everything boys have and girls too. An almost complete presence of each" (179). The protagonist becomes more attuned to their feminine side. Despite living their childhood performing the male gender the central figure decides to establish a new gender identity as a female. The transformation gradually happens and the change is established through superficial features such as makeup, hair, and clothing. The clearest example is makeup as the protagonist starts experimenting with their outer appearance. "He had his mother's eyeliner on" (203). From this context, while visiting the mall Wayne/Annabel unveils their desire to appear more feminine by applying makeup: "Wayne closed his eyes and let the makeup artist brush the paint on his cheek and eyelid, his forehead and chin" (307). The belief that putting on makeup is a feminine trait, is socially constructed. However, due to their struggle with their face's

masculine features, putting on makeup is the protagonist's way of viewing themselves as a female. Wayne/Annabel expresses how significant this change is "Wayne wondered if the makeup artist had any idea how it felt to receive his work" (307). The change is further highlighted in Annabel's decision to keep their hair longer. As they lament their choice to live as a female, the protagonist thinks about the "length of his hair" and how "he did not cut it lately because he did not want to" (302). Indeed, these superficial features prove how gender is something we act and is effortlessly changeable. Furthermore, Wayne/ Annabel's gender identity transformation is created through the specious features of clothing. To establish a female identity the latter decides to purchase womenswear. At the mall, they observe "a woman's sweater" and decide to try it on "he wanted to know what the sweater would look like on him" (303). The quotation falls into Butler's statement that "gender is always a doing" (33). Thus, clothes are an important factor in constructing a gender identity as they represent the protagonist's visual personality. The superficial features the character uses to establish a new gender identity certainly prove that gender is indeed an act that can be changed. As a result, the process of becoming a man to a woman unravels the performativity of gender and establishes it as an act rather than something one's is. Consequently, the transformation Wayne/Annabel undergoes through performance reveals gender to be a societal construction.

As a response to Simone De Beauvoir's *The Second Sex*, Judith Butler's *Gender Trouble* questions the existence of two gender categorizations and criticizes/challenges the traditional division of gender (42). Despite the child's male gender growing up, his female side a girl they think of as Annabel is never entirely extinguished. The protagonist's duality challenges the notion of gender as something that is fixed, a category consisting of either a male or a female identity. Paul Chafe asserts that "Wayne defies classification" (257). As a baby, the protagonist is somewhat forced by their father to enact the male gender: "the cold precision

with which Treadway taught him how to perform tasks like scraping rust off traps with the point of a blade” (56). This shows their father’s unrelenting insistence to teach them everything that he believed to be masculine. However, Wayne/Annabel still displays feminine characteristics. While watching the Olympics they express their fascination with synchronized dancing and swimming “Wayne was transfixed” (60), and reveal their desire to wear a women’s swimsuit: “Would it be all right if I got a really nice bathing suit that was orange, the same shape as Elizaveta Kirilovna’s, instead of swimming trunks?” (66). “Because I really, really, really, really, really, really ...want a bathing suit like Elizaveta Kirilovna’s. more than anything else in the world” (67). This explains that despite the gender assigned to them by their father Wayne/Annabel appears to have both a male and a female core. Within this interpretation, Chafe affirms that although they grew up as a male his female counterpart is always there (257). Therefore, in revealing their interest in feminine peculiarities, Wayne/Annabel challenges the binary opposition of gender identification and resists gender categorization. As it has been previously mentioned, the protagonist who is born as a “true hermaphrodite” their body itself defies social norms and transcends gender categorization. Described as having almost a complete presence of both the male and female sex their body disrupts the understanding of gender classification. Additionally, the protagonist threatens the stability of gender categorization as they reject gender identification, they are described as: “ambiguous, feminine, undecided”(333). By refusing to adapt to a specific gender identity Wayne/Annabel subverts dominant gender norms.

According to Gill Jagger Butler’s aim is to “show that identity categories are fictional products of these regimes of power/knowledge power/distance rather than natural effects of the body” (17). In *Annabel*, Treadway, the father appears to be affected by these regimes. Rather than allowing his newborn baby to live as his true nature which is intersex, he suppresses their authentic self and raises them as a boy, the decision is based on the hyper-

masculine society he lives in as the writer explains: had Wayne not been born in a place (such as Labrador) ...things might have gone differently” (16). And stems from the control these dominant regimes and grand narratives have on him,

There was only the fact that of which sex organ was the most obvious, which one it would be most practical to recognize, the easiest life for all concerned. For if there was one thing Treadway Blake considered with every step, it was how a decision of his affected not just himself but everyone...every part of him knew was physically connected to everyone else on this coast.... (23)

Thus, his desire to align his child’s gender identity with his society’s own regime of truth to be accepted is what influences his decision to raise them as a boy, despite them being born a hermaphrodite, which in turn explains how gender identity is affected by external elements rather than naturally constructed.

In her book *Gender Trouble*, Judith Butler contends that unintelligible bodies and gender identities reveal heterosexuality and gender categorization as fictional constructions. She further explains how acknowledging their existence is a form of resistance against the fraught categories of gender (25). In *Annabel Thomasina*, the neighbor symbolizes that resistance. She is described as unconventional. At her husband’s funeral, “Thomasina did not put on a black dress. She did not wear a black hat or even a Sunday hat of green or lavender felt with a satin band. She wore her ordinary coat... (27). She is also portrayed as a brave character: “Thomasina was no whitecoat; she was a fierce grey and silver grown-up” (32). Therefore, when exposed to contradiction as being one of the first to notice that the baby is equally a male and a female, she readily acknowledges their intersexuality. By deciding to add a female name to their male one, Thomasina, rejects gender categorization: “The name Annabel settled on the child as quietly as pollen alongside the one bestowed by Treadway” (49). Thus, by giving them a female name the latter resists the dominant expectations of gender

categorization, “Wayne Annabel, as she (Thomasina) called him in her mind now” (130). This shows how Thomasina recognizes their hermaphrodite identity. At school, Thomasina further accentuates her resistance against the mandatory gender division as she explains how indeed Wayne/Annabel has “the presence of a descendant of the child of Hermes and Aphrodite, Hermaphroditus, in Wayne Blake” (131). Thomasina symbolizes the author’s transcending of the traditional gender categories as she continuously acknowledges the protagonist’s hermaphrodite identity which in turn reveals the preestablished gender categories as societal constructions.

Indeed, Kathleen Winter in her novel describes a true hermaphrodite who falls outside of the gender categorization. Through her representation, the novelist deconstructs gender identities proving them to be societal and cultural constructions contextualized in the father’s insistence to perform the male gender and further emphasized in the process of transforming from male to female through performance. Additionally, the author challenges the preestablished gender classifications showing them to be “fictional products” that are constructed from external elements rather than from the “natural effects of the body”. she also threatens the stability of gender categories through her character Thomasina.

2. Jungian Archetypes: The Struggle with the Self and the Shadow

“One does not become enlightened by imagining figures of light, but by making the darkness conscious”.

-Carl Jung-

In his book *The Archetypes and The Collective Unconsciousness* Carl Jung suggests that every individual owns archetypes in their unconsciousness. He explains the self as the model that contains both the conscious and unconscious mind and how their imbalance leads to different psychological problems. He further claims how the self-archetype eventually embraces each conflicting characteristic as the person grows older. In addition, Jung explains the shadow self as the archetype that consists of all the things that are unacceptable not only to society but also to one's own personal morals, and that challenges the whole personality. He further argues that the shadow reveals itself through dreams.

In *Annabel*, the protagonist struggles with their self because of their identity confusion. Wayne/Annabel constantly fails to transcend their opposition and struggles in connecting with their unconscious which represents their female counterpart. Once they learn about their gender duality, the protagonist describes this struggle

But Annabel ran away. Where did she go? She was inside his body but she escaped him. Maybe she gets out through my eyes, he thought, when I open them. Or my ears. He lay in bed and waited. Annabel was close enough to touch; she was himself, yet unattainable. (191-192)

This description of the protagonist's stream of consciousness reveals the difficulty they face in identifying with their female self. The clash between their conscious and unconscious mind continues as the protagonist struggles to embrace their whole identity which affects their sense of belonging as they attempt to meet societal expectations. Macheso Wesley argues that

“this male-female binary leaves no room for the existence of intersex individuals since they do not conform to the norms. As such they are alienated and left to struggle with the loneliness of their obscure identities on the margins of society” (45). This can be seen when Wayne/Annabel contemplates the possibility of their gender ambivalence,

He was afraid of having breasts. But were breasts beautiful? Could anyone tell him? At night when he danced alone, his body wanted to be water, but it was not water. It was a man’s body, and a man’s body was frozen. Wayne was frozen, and the girl-self trapped inside him was cold. He did not know what he could do to melt the frozen man. (258)

In this passage, Wayne/Annabel describes the self-torment they undergo because of their identity confusion as they struggle to free their female persona. This marks the beginning of the trials they experience as they struggle to acknowledge their feminine core. Assigned male at birth the protagonist experiences internal conflict of not feeling aligned to their assigned gender. Buried far into their unconscious, the protagonist describes their female self as “the beast he was afraid of becoming” (265). And explains how desperately it tries to surface to their conscious mind:

The beast was vicious. She hurtled and would not back up. If she got hit in the chest with brutality erected by the street, she kept going. her pain threshold was high. she was not pretty. she prowled, animal-like, uncivilized. She walked all night. (265)

This shows the relentlessness of the protagonist as they struggle to accept their female self in a normative society that rejects contradictions as it attempts to rise into their conscious mind. Therefore, the protagonist struggles with their repressed shadow-self Annabel when they fail to transcend their oppositions and accept their gender duality because of their conservative

society and their own personal morals. Thus, Annabel/Wayne struggles with forming their whole identity.

Furthermore, the struggle the protagonist creates because of their identity causes them emotional turmoil where they experience feelings of self-doubt as they navigate their intersex identity. Growing up in a small town that abides by rigid gender rules and the need to fit into a specific gender category creates confusion and uncertainty leading to a sense of self-doubt. Annabel/Wayne constantly questions their true identity wondering where they truly belong within the gender spectrum: “he was afraid of having breasts. But were breasts beautiful?” (258). Being forced to live as a boy despite their intersex nature leaves the protagonist pondering over the possibility of becoming something other than their assigned gender identity. Moreover, S. Ramya points out “they (his parents) live in such a village which has set norms for living their life as a man and as a woman” (59). In this regard, the protagonist doubts their true identity for fear of not meeting societal expectations. Strolling the streets Wayne/Annabel expresses their uncertainty, “Everywhere Wayne looked there was one or the other, male or female, abandoned by the other... Could the two halves of the street bear to see Wayne walk the fissure and not name him a beast” (263). The pressure to conform to binary gender expectations is what creates self-doubt and confusion about their true identity. Therefore, the titular character struggles with confusion, uncertainty, and self-doubt. These internal feelings cause emotional turmoil.

However, their contained shadow self-manifest itself in dreams and images, Wayne/Annabel who is unaware of their condition details their dream:

I dreamed I was a girl, he said. I could see my sweater. It was a green sweater with glimmery buttons, like light changing underwater. I looked at my sandals and they were white.... I didn't realize I was a girl in the dream until I woke up

While I was waking up I remembered I'm a boy, and I was surprised for a minute, until I remembered that's what I always am when I'm awake. (145)

Since “dreams are considered to be archetypal guidance” (Schultz) the truth of their gender duality and their female shadow self reveals itself in the forms of dreams. In this context, the protagonist describes “The red world knew everything in him, and it showed him the map of his own feminine parts” (172). Seen from this angle, the protagonist’s dream imagery represents repressed aspects of their psyche attempting to surface as they invite them to integrate their shadow female self. In addition, their suppressed shadow finds expression through images; when alone in their room the main character player sees “bones of his hands rearranged, longer thinner; his shoulders slight instead of looking like the framework of a big kite. His waist longer and his breasts the shape they had wanted to begin...” (202). The images the protagonist’s face reveals their hidden identity. Thus, their repressed female persona attempts to emerge through dreams and images which are considered to be symbolic messages.

Nevertheless, after the emotional challenges they experience because of their complex gender identity, they gradually decide to embrace their female shadow self and overcome their hurdles. In this regard, growing into adulthood Wayne/Annabel moves out of their father’s masculine authority where Paul Chafe explains how the novel turns into a more liberating space (259). Seen from this angle, the protagonist affirms “I don’t want my vagina closed up again. I want it left open. and I don’t want you to remove anything” (278). As they experience body dysphoria this statement marks the beginning of their journey to rethink their gender identity and accept their duality: “This way, Wayne thought, he would become who he had been when he was born (an intersex) at least he would have that. The truth of himself, who he really was” (278). Wayne/Annabel longs for physical changes that would fit with their gender identity. Thus, the protagonist restores the balance in their psyche by finally

accepting both their male and female self and transcending their hardship. Indeed, Wayne/Annabel acknowledges their female part “Wayne had spoken up, and now he had done so, he knew he had spoken with his whole self: with the voice of Annabel not only that of Wayne” (278).

To conclude, Kathleen Winter demonstrates the suffering of her intersex character with both their conscious and unconscious mind as they struggle to comprehend their gender identity and fully accept themselves living in a normative society. However, Winter seems to be able to free her character from their struggles as they grow to embrace their gender identity.

Chapter Three

The Representation of The Third Gender in Anosh Irani's *The Parcel*

The last chapter of this thesis attempts to analyze Anosh Irani's *The Parcel* in light of the theories of Judith Butler's *Gender Trouble*, and Carl Jung's *The Archetypes, and The Collective Unconscious*. This chapter discusses the writer's deconstructionist approach to gender proving it to be a social construct. It further elucidates the writer's use of performativity to challenge fixed gender identities. It also unravels the protagonist's inner and outer struggles because of their gender confusion.

This chapter is divided into two sections. The first section "Deconstructing Gender: Going Beyond the Binaries of Sexes" focuses on the writer's deconstruction of the binary opposition of male and female gender traditions showing them to be societal constructions. This section also intends to demonstrate Irani's depiction of his main character player relying on the theory of Judith Butler's explanation of gender performativity. It also explains gender identities as a result of powerful hierarchies. Through the Hijra character Madhu, as well as other characters such as Gurumai, Irani challenges the stability of gender categorization and disrupts the understanding of preestablished gender identities. The second section is entitled "Exploring the Battle Within: A Jungian Reading" in which Irani depicts the protagonist's struggle with their outer self and inner shadow because of their identity disorientation. This section relies on Carl Jung's theory of the self and the shadow which demonstrates the protagonist's psychological turmoil as they fail to accept their gender duality. It further explains their journey into overcoming their opposites and fully accepting their self.

1. Deconstructing Gender: Going Beyond the Binaries of Sexes

“In every human being a vacillation from one sex to the other takes place...”

-Virginia Woolf-

Judith Butler in her book *Gender Trouble* questions the preestablished gender categories and identities proving them to be societal constructions. She contends “Although gender and sex are interrelated, sex does not determine the gender of an individual, but rather one’s culture (does)” (9). In this context, Butler points out that sociology precedes biology in determining one’s gender identity. In “Performative Acts and Gender Constitution” She adds, “What is called gender identity is a performative accomplishment compelled by social sanction and taboo” (520). Therefore, gender identity is created through society, and the fear of not abiding by its laws.

Anosh Irani in his novel deconstructs gender identity and gender categorization showing them to be societal constructions. The novelist questions these categorizations through his hijra character Madhu. The protagonist is an example of a socially constructed gender identity. Madhu is forced to live as a boy and their gender identity is nurtured through their culture and society not allowing them to express the girl inside of them, “his father tried so hard to make him a boy” (TP 61). Thus, the father’s attempt to make them behave like a boy reveals gender to be a social construction rather than something natural. In this regard, Lisa Hill points out how the identity of non-conformist people like Madhu is often decided by their culture. Like Winter, when depicting their character as an intersex whose gender identity is constructed through their father, Irani represents a gender-ambiguous character

whose identity is nurtured through the father. In addition, at school, Madhu is mocked for walking like a girl. Feeling pressurized to comply with their society's own construction of gender "the minute Madhu resumed walking, the laughter became even louder because now he was trying not to walk like a girl" (ibid 60). Seen from this angle, Madhu feels obligated to conform to their society's rules to avoid punishment and exclusion which unveils gender as a set of acts constructed by society. Furthermore, Madhu's classmate Taher represents society's construction of gender in his belief that holding hands is a feminine characteristic. After winning a cricket match "Madhu was overwhelmed with love. He tried to shake Taher's hand.... But he ended up holding it instead..." (TP 63). However, "(Taher) pushed Madhu to the ground" (ibid 64). Thus, the character's violent reaction is entrenched in his and society's belief that men should not hold hands. Despite the different cultural and societal backgrounds of the two novelists they both attempt to demonstrate how gender identities and categories are constructed by society and how non-conformist gender people are often pressurized to perform a specific gender category.

Judith Butler explains gender as performance, a set of acts that are required by societal pressure (*Performative Acts and Gender Constitution* 520). According to Butler, gender identity is defined as something one does rather than something one is. In the novel, the father exerts societal pressure on their child to perform the male gender. Despite the fact that Madhu shows no interest in wearing boy's clothes, their father forces them to do so. "Madhu's father used to take him to Champak, and he would always tell the man to make Madhu's shorts long" (TP 98). Thus, "When Madhu had been in school...she'd worn a boy's uniform" (TP 24). Therefore, Madhu's father supposes that to create a male gender identity is by wearing men's clothes. Moreover, another act that the protagonist is forced to perform is playing cricket as Madhu states "his father had tried so hard to teach him (cricket) several times" (TP 62). In this quotation, Irani highlights the coercion Madhu is subjected to by their

father to perform the male gender. Although the two novelists describe the pressure their intersex characters undergo to perform the male gender. They differ in the point that Winter illustrates gender performativity in an explicit manner, unlike Irani who is more subtle.

In her book *Gender Trouble* Butler argues that “Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame” (45). Madhu’s transformation is achieved through performance. By deciding to transform their gender identity the protagonist relies on superficial features such as makeup, clothes, and jewelry. desperate to transition to a female “the hijra told Madhu. Next time we will powder your face and try on eyeliner...Madhu’s spirit soared at the thought” (TP 108). Madhu eventually “tried on makeup” (ibid 108). Thus, Madhu’s belief that the act of putting on makeup is enough to alter their gender identity emphasizes the performativity of gender. Like the intersex character in *Annabel*, Irani also demonstrates the performativity of gender through superficial features such as makeup.

Additionally, Madhu changes their gender identity through clothing when she starts to wear “a sari blouse that showed off her midriff” (TP 98). This elucidates that Madhu transforms into another gender identity by adapting to socially constructed feminine characteristics. This point is further highlighted when “Madhu was asked to stop wearing male underwear. He was given two pairs of panties instead” (TP 174). From this context, Madhu’s gender identity is created through features that are considered to be feminine. In their final step, “Bulbul dressed him like a bride” (TP 183). Consequently, performativity achieved through clothing reveals the constructiveness of gender identity. Irani’s depiction of his character’s transformation through clothing which reveals gender as a societal construction, is similar to Winter’s implication.

Madhu’s transformation into a woman is created through the exaggerated display of female jewelry and accessorizing. The protagonist amplifies their femineity by trying on

“new bangles” and a “nose ring” (TP 98). Moreover, Madhu establishes their gender identity through the overuse of feminine accessories “Madhu had a flower in her hair” (ibid 67).

The exaggeration reveals the performativity of gender. In this regard, to complete the transition the hijra community buys them “bangles (and) jewelry” (TP 216). To change from male to female. This entails that gender identity is created through superficial features that are societal constructions. Thus, “Madhu had made herself into a beautiful girl” (TP 214). Hence, their female identity is created through performativity. In spite of the distinct environments, both novelists demonstrate the influence of societal expectations of clothing, makeup, and jewelry in constructing gender identities. Thus, they deconstruct gender norms showing them to be societal constructions created through performance.

Butler’s theory also demonstrates the need to challenge the pre-established gender categorizations and question the persistent gender identities (Gender Trouble 49). Therefore, the traditional gender categories should be transcended. In this connection, Irani depicts his hijra characters whose identities fall outside of the fixed gender categorizations. The novelist challenges these categorizations through Madhu. Although their father forces them to live as a boy the protagonist declares “I used to be a boy once... but in my heart I was always a girl” (TP 86). Madhu refuses to be classified into one gender category,

No matter how many times his father slapped him when he walked on his toes or giggled with a limp wrist, he could not be corrected. Once, when Madhu had come out of his bath, he had worn his towel around his chest, covering his breast, instead of around his waist. He did it out of modesty, but he also liked the way it made more of his thighs visible. (Ibid 168)

This quotation shows that Madhu transcends gender boundaries and challenges the stability of gender categories as they exhibit female characteristics despite the enforcement of their

father. Both novelists challenge traditional gender identities through their character's refusal to be classified within one gender category.

Madhu breaks the binary oppositions of male and female when they refuse to be identified. The protagonist describes themselves as “neither here nor there, neither desert nor forest, neither earth nor sky, neither man nor woman” (TP vii). Madhu disapproves of gender classification as they disrupt identity categories. They call themselves a hijra as they state “I am indeed a migrant, a wanderer” (TP viii). Their identification symbolizes their gender identity as they indeed wander through gender categorizations. Furthermore, their physicality and their choice to undergo surgery to remove their male genitals break the binary oppositions of gender. By deciding to become a hijra neither man nor woman, Madhu removes the male organ. During their operation “Gurumai then took another string and tied Madhu's penis and testes with it...Hot oil was poured over Madhu's absent genitals... (TP 178-179). Seen from this angle, through castration Madhu challenges the stability of gender classification as they refuse to inhabit a specific gender categorization. Thus, the protagonist threatens male-female categorization as they fall outside of these oppositions.

Similarly, their spiritual teacher Gurumai is another figure that disrupts the fraught categories of gender identity. They are described as “a tall man-woman in a sari, with hair parted in the Centre, large gold earrings dangling from either ear, a nose flattening itself out...and lips_Madhu could not get over those red swollen lips” (TP 70). Gurami's physical appearance transcends the traditional division of gender identity. Being represented as a man-woman falling outside the existing gender categories Madhu refers to her as “mai-baap” (TP 71). Which translates into mother-father. In this regard, Gurumai states “I will be your mai-baap...your two in one. Both mother and father” (ibid 106). The quote shows that Gurumai's portrayal challenges the belief that gender identity is solely based on the binary system and cisnormativity. Kavita Kumari argues that Irani's book deconstructs heterosexuality and

cisnormativity's representation in culture (44). thus, the spiritual teacher who is described as a "man-womanly", threatens the preestablished gender categorizations and deconstructs previously existing gender identities.

Butler asserts that "The cultural matrix through which gender identity has become intelligible requires that certain kinds of identities cannot exist" (Gender Trouble 17). This entails that powerful discourses produced by hierarchies decide normativity in societies and cultures and reject everything that is considered to be non-conformist. The novel represents an androcentric Indian society that rejects contradictions. The father who is a patriarchal figure adheres to dominant discourses, not only he forces their son to live as a male but even takes them to a seer to correct their "wrongness": "Madhu's father took him to a holy man. This man, Madhu was told was a great seer. He would be able to provide a cure" (TP 168). Thus, the father rejects their dual gender identity because "as a teacher, he commands respect...and you (Madhu) are taking the one thing that he does" (TP 169). This passage reveals that Madhu's gender identity which does not fit into the Indian "normative" society is rejected. within this interpretation, Madhu's father who represents the Indian patriarchal society insists on extinguishing their child's authentic self (Maji 11).

Similar to Madhu, Gurumai's gender identity is constructed because of the powerful discourses that control Indian society. Their gender is decided in favor of a male genealogy.

When Gurumai was born, it was clear that nature had given her both male and female organs, but in such minuscule doses that she could claim to be neither.

Her parents had to choose one sex, and so they decided Gurumai was a boy and named him Lalu. (TP 74)

Thus, because of the prevailing patriarchy, Gurumai's parents choose to raise them as a boy. Furthermore, when the neighbors start questioning their gender identity which is considered to be taboo "Gurami's parents had no option but to distance Gurumai from the rest of the

family” (ibid 74). This shows that, in their desire to comply with their culture and society, their family rejects their unintelligible gender identity.

According to Jill Jagger, Judith Butler explains that “the route to change is through repetitions that subvert dominant gender norms in the hope of destabilizing and displacing their regimes” (34). This implies that subverting the power of dominion over the existing gender categorizations by acknowledging unintelligible bodies and identities is a form of change that disrupts traditional beliefs. From the beginning, Madhu’s friend-like lover Gajja not only accepts their unintelligible gender identity but also treats it with normalcy.

Reminiscing their first encounter Madhu describes his back-handed compliment

When Madhu had once mentioned to him that it was perhaps time to retire the contraption, he had given her a lecture on how a woman does not know a thing about machines. She should shut her mouth, he’d said, and reserve her opinion for womanly things. He apologized later, but Madhu did not feel offended because Gajja had paid her the biggest compliment of all: he had called her a woman. (TP 13)

This demonstrates that people like Gajja who acknowledge the existence of unintelligible identities help subvert the power of the intelligible gender categorizations of male and female. In addition, Madhu’s gender identity is acknowledged by their Gurumai: “chickni. She (Gurumai) had referred to Madhu in the female tense. It made Madhu feel strangely empowered” (TP 71). According to the above quotation, accepting obscure identities such as Madhu’s is significant as their existence is a form of resistance against fixed gender categorizations.

Similar to Winter’s novel *Annabel*, Irani shows how gender identities are the products of powerful regimes, and acknowledging the existence of unintelligible gender identities is a form of resistance against these regimes. Winter demonstrates the intervention of external

elements in constructing gender identities by accepting what society imposes on people. They fulfill the expectations of dominant discourses that rejects non-conformist gender identities. However, the novelist destabilizes the beliefs of these regimes by acknowledging obscure gender identities that fall outside of these “normative” discourses. Likewise, Irani indicates the powerful effects of the grand narratives which control the trajectory of gender identities that reinforce the existence of intelligible genders. Irani’s characters, like Winter’s ones, subvert the power of dominion by accepting unintelligible gender identities.

In short, Anosh Irani’s *The Parcel* deconstructs traditional gender identities and classification showing them to be societal constructions emphasized by the protagonist’s gender performativity. Additionally, the main character player and Gurumai challenge the stability of gender categorization as they transcend gender boundaries. The novelist further dismantles powerful regimes which produce the two binaries of sexes by acknowledging gender identities that fall outside of these categorizations.

2. Exploring the Battle Within: A Jungian Reading

“The most terrifying thing is to accept oneself completely”.

-Carl Jung-

In his book *The Psychology of Transference*, Carl Jung proclaims that the self “is the total, timeless man...who stands for the mutual integration of the conscious and unconscious” (311). Thus, the self is the core of the psyche where an imbalance leads to unexpected psychological problems. In addition, the shadow which represents the unconscious part, contains the repressed and hidden desires of the subject that manifest through images. He further explains how the self is completed only after the subject embraces their shadow self.

In light of the theory, Irani creates an emotionally scarred and damaged hijra character Madhu who struggles with their psyche because of their identity crisis. As a Hijra, the protagonist struggles as they exist outside of the traditional binaries of male and female. Madhu struggles to define who they are as they question: “Who am I? What am I? Those were the questions Madhu had asked herself ever since she could from a proper thought, and after all these years, she still became squidgy when she was confronted with them” (TP 136). Madhu faces confusion as they struggle to identify themselves. They also encounter challenges and have a hard time because they fail to accept both their conscious and unconscious self. Madhu explains:

Female energy had existed within her since she was a child, it had been subtle at first, showing itself slowly, a thigh here a shy look there, a giggle in the dark. But then the woman started taking over, mocking the man, eventually leaving him limp. Now the man of the past was seeking revenge, punishing her for getting rid of him, pushing his way to the forefront again. (ibid 3)

The above quote shows that Madhu fails to integrate both their conscious and unconscious parts in their psyche as they struggle to accept their gender duality. In this regard, Maji argues that the darkness within Madhu is what stopped them from fully embracing themselves (11).

Furthermore, their struggle with their psyche leads to psychological problems that Madhu suffers from throughout their lives. In this context, Madhu is described as “a shivering, jittery soul trapped in the wrong body” (TP 11). Because of their identity, Madhu experiences outbursts “Her breast heaved with such madness...Nor did she realize she had been screaming. a howling spirit trapped inside a body she hated... (ibid 143). Therefore, because they refuse to accept their whole self Madhu somewhat falls into madness. In addition, Maji points out that Madhu suffers from “mental breakdowns, sordidness, grief, and torment” because of their identity confusion (11). Indeed, Madhu suffers from anxiety and

panic attacks as they navigate an intricate web of identities where they explain “It seemed to Madhu as if she had been running ever since she was a child. trapped in the wrong body, she had felt the panic take over time and time again; it still did, insistent as ever, rumbling through her like a tabla... (TP 166). Thus, Irani aims to demonstrate the psychological problems Madhu experiences because of their dual gender identity as they fail to accept their whole self and create a balance between their conscious and unconscious.

Besides, the protagonist grapples with feelings of low self-esteem because of their multifaceted identity. They stigmatize themselves as they fail to meet societal expectations and norms. Madhu struggles with their outer appearance which does not fit their society’s beauty standard. This dilemma contributes to their psychological problems. Upon their first encounter with the parcel, Madhu is reluctant to reveal their face as they explain “Madhu had a flower in her hair, but she knew it did not make her softer...her face would look even more contorted-the blood red lips-the jasmine in her hair failing to offset the manly face” (TP 67). This quotation explains how when Madhu reflects on their appearance, they feel undesirable due to their society’s beauty standard which they feel that they fall short of. In this regard, Madhu describes “she had a beak for a nose, and she had often thought of herself as a crow-her dark skin made her feel so” (ibid 5). It is evident that the protagonist suffers from low self-esteem due to their outer appearance which falls outside of the traditional categorization of male and female. Additionally, the experiences they encounter fuel their low self-esteem as their identity falls outside of societal norms: “They were allowed to abuse her, but she could not abuse back. That was a hijra rule” (TP 2). Thus, the blatant marginalization of their society strengthened the protagonist’s belief that they are undeserving of respect, which affected their self-esteem. Therefore, Madhu faces emotional challenges because of their complex gender identity.

Moreover, the shadow where Madhu represses their girl self is not fully extinguished. According to Jung (qt in. Butler-Bowdon), if we fail to connect with the archetypes, they simply find new forms of expression such as images. Jung explains that images provide a key concept inside our psyche that are underdeveloped. He further adds that the completion of the self only happens after an individual embraces their shadow.

Although Madhu attempts to repress their shadow self, which is a girl, it still reveals itself in the form of images as “she imagined herself in pink lipstick, nose ring, and a flawless skin, the red vermilion a mad streak of passion running through her forehead” (TP 165). These images that Madhu experiences are the underdeveloped parts of their psyche that they attempt to repress because of social conventions. However, after the struggle they undergo, they finally decide to free their shadow self and embrace their whole identity. In this regard, Madhu confesses,

For ages, Madhu had tried to embrace her womanhood, but her desperation made her stumble and she had become a pathetic parody... Yet she suddenly felt proud. She was giggling inside, skipping, jumping, doing all the things she had been too ashamed to do as a boy on the school playground. (TP 219)

From this point, Madhu is finally able to live as their true self and free themselves from the burden they always lived with because of their multifaceted identity “But now that Madhu was a real hijra, now that she had accepted her true self, she could fight back” (TP 134). Thus, by accepting their oppositions, the protagonist is finally able to unify their psyche and achieves “individuation”.

While referring to *Annabel*, where Winter creates a tormented character who struggles with their psyche because of their identity confusion, but eventually decides to embrace their whole self. Irani also utilizes his character Madhu to demonstrate the conflicts they undergo

because of their dual gender identity and their journey toward acceptance. Both characters' gender identity remains in between.

Indeed, Anosh Irani's *The Parcel* demonstrates the struggle of his hijra character Madhu because they fail to accept their whole true self. Through the integration of their shadow self and the completion of their psyche, Madhu achieves "individuation" as they accept their gender identity.

To conclude, Irani creates a hijra character who deconstructs the traditional belief of gender identity proving it to be a societal construction made by performance. He further breaks gender boundaries through Madhu and Gurumai who refuse to be identified within the binary oppositions of male and female. Irani also demonstrates the character's struggle with their self and their shadow because of their gender duality.

General Conclusion

This thesis has discussed the non-conformist representation of the third gender in Kathleen Winter's *Annabel* and Anosh Irani's *The Parcel* and how these two novelists have deconstructed the conventional gender categories of male and female in an attempt to resist these fixed gender classifications. In order to prove the unconventional portrayal of the characters living in the shadows of society and the struggle they experience because of their identity, two theories by two different scholars, including Judith Butler and Carl Jung have been provided.

This present study has been an attempt to prove the non-traditional portrayal of gender in a world where conventional beliefs control every aspect of life. In order to understand the traditional authority, a full description has been given to the marginalization of non-conformist gender identities, which has served as a reason for the rise of the third gender movement. Writers like Kathleen Winter and Anosh Irani have turned to literature to critique the preestablished gender categories proving them to be societal constructions. These two writers have intended to debunk the traditional gender identities that society follows.

This thesis has also demonstrated the performativity of gender through the authoritarian imposition of the male characters and society. As well as through Winter and Irani's third-gender characters' transformation. A detailed analysis of these characters has been provided to accentuate the performativity of gender. Both novelists have created protagonists who are forced to perform gender by their fathers to conform to their society. Irani and Winter depict characters who undergo transformation by adapting to socially constructed beliefs of gender. *Annabel* and *The Parcel* have highlighted the notion that gender is achieved through performance rather than naturally created.

Through the depiction of the third-gender characters, the two novelists have also questioned the preestablished gender categorizations. Their portrayal of gender-ambiguous characters challenges the traditional concept of gender identities. In *Annabel* and *The Parcel*, Winter and Irani have depicted characters who fall outside of the binary opposition of male and female. Although these characters are different from one another, they break gender boundaries and transcend gender classification. They rebel against the socially constructed gender they are forced to perform and reject gender identification.

This study has also illustrated how gender identity is the fictional product of the powerful discourses that control society. The two novelists have portrayed characters who are forced to conform to a one-gender category because of masculine authority and the prevailing normative narratives in their society. These characters' gender identity is rejected to suit and adhere to their society's powerful regimes. Furthermore, they are expected to fit into their culture's standards of gender categorization. However, both novelists have accentuated to an extent the fact that acknowledging unintelligible gender bodies and identities is a form of resistance against these dominant regimes. In *Annabel* and *The Parcel*, Winter and Irani use their characters to subvert the power of dominion and destabilize the traditional gender classification by acknowledging the existence of the third gender.

Winter and Irani have created protagonists who suffer because of their identity confusion. Within a society that shuns contradiction, the main character players struggle to fully accept themselves. The two novelists describe the psychological problems and the trials they undergo because of their gender duality, by repressing their shadow selves due to social conventions that appear through dreams and images. Winter and Irani have stressed their characters' journey toward individuation by finally embracing their shadow self and accepting their identity. Annabel/Wayne and Madhu have been appearing to go on a quest for

the acceptance of their self and identity that have been denied due to their conservative society.

This thesis can be a starting point for further studies and research. It has provided important information about the methods Winter and Irani used to deconstruct gender categories and identities that society has long defined as two binary oppositions. It also explained the struggle the third gender face with their inner and outer self because of their identity confusion.

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Résumé

La représentation du troisième genre dans la littérature contemporaine est souvent venue à défier les normes de genre traditionnelles. L'environnement compatible normatif a poussé les écrivains à décrire les difficultés que traversent souvent les personnes non conformes au genre naturel pour s'accepter, ou connaître les degrés de différences avec précision pour décrire la souffrance qu'elles traversent du fait de leur identité. La romancière Kathleen Winter et l'écrivain indo-canadien Anosh Irani ont brisé l'image traditionnelle de la catégorisation de l'identité de genre en masculin et en féminin. À la fois les deux écrivains décrivent la pénibilité du troisième genre dans leurs livres *Annabel* (2010) et *Le Colis* (2016).

Basé sur les théories de Judith Butler et Carl Jung, cette thèse vise à clarifier comment les deux romancières contestent les concepts binaires de genre pour prouver qu'ils sont socialement construits en confirmation de leur performance. D'autre part, cette recherche révèle l'ampleur de la souffrance qui parcourt les personnes du troisième sexe à cause de leur identité déroutante et « affreuse ». Les deux auteurs ont adopté le concept de genre de Judith Butler lorsqu'ils ont transcendé les discours dominants et perturbé les normes traditionnelles lorsqu'ils ont utilisé des personnages ambigus. Les derniers décrivent également le chemin parcouru par ses personnages vers l'acceptation et la réalisation de l'unicité.

ملخص

كثيرا ما أصبح تمثيل الجندر الثالث في الادب المعاصر عقده تتحدى معايير تحديد نوع الجنس التقليدية. لقد دفعت البيئة المتوافقة المعيارية بالكتاب الذين يعيشون فيها الى وصف الصعوبات التي غالبا ما يمر بها الاشخاص الغير ممثلين الى نوع الجنس الطبيعي لقبول أنفسهم كما لجأ العديد من الكتاب للبحث وسط اشخاص من النوع او الجنس الثالث من اجل ابداء وجهه نظر اخرى عن الجندر وذلك من اجل معرفه درجات الاختلاف بدقه لوصف المعاناة التي يمرون بها بسبب هويتهم. لقد قام كل من الروائية كاتلين وينتر والكاتب الهنودى كندى انوش ايراني بكسر الصورة التقليدية لتصنيف هوية الجنس ذكر وانثى حين قاما بوصف معاناة مجتمع الجنس الثالث في كتابيهما *أنابل* (2010) و*الطرد* (2016).

اعتمادا على نظريات جوديث بتلر وكارل يانج. يهدف هذا البحث الى توضيح كيف يتحدى كلا الروائيين المفاهيم الثنائية للجنس ليثبتا انهما مبنيان اجتماعيا تأكيدا لادائيهما. من ناحية اخرى يكشف هذا البحث كميه المعاناة التي يمر بها الاشخاص من الجنس الثالث بسبب هويتهم المربكة. تبنى كلا الروائيين المفهوم الجندري لجوديث بتلر عندما تجاوزا روايات مهيمنه واحلا بالمعايير التقليدية للجنس عند استعانتهم بشخصيات غامضه الجنس. وكذلك يصف الروائيان الرحلة التي تمر بها تلك الشخصيات نحو القبول محققين التفرد.