

## Overcoming the Myth of the Silent Woman and Double-Colonization in Ernest Hemingway's Indian Camp

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### Abstract

*This paper explores the theme of overcoming the myth of the silent woman and double colonization in Ernest Hemingway's Indian Camp (1924). It scrutinizes the subversive demolition of double-minority status lifting the curtain on the thunderous screams of a female character as an emblem of expressive agency. To thematize this research topic and critically diagnose its feasible dimensions, this research paper casts the spotlight of analytical interpretation on the political dynamics, the implicit underpinnings and the insinuated textual unsaid underlying the female character of the Indian woman as a case study placed under scrutiny. To excavate in depth the ideological ramifications and the political implications tacitly embedded in the overall textual fabric of this literary artifact, this current study brings into play the postcolonial feminist perspective as a deconstructive paradigm through decomposing and dismantling a miscellany of excerpted extracts quoted from the decomposed text. This research paper selects relevant thematic insights that embody the counter-patriarchal upheaval and the defiant insurgency unravelling the notion of the Voice as a third space of self-revival, restorative replenishment of the Indian female subaltern and decision-making power. This research paper culminates in a wide array of clear-cut conclusions: A. The strategic reversal of the gender-exclusive model of grand narrative shifts it from misogynistic patriarchy and the top-bottom androcentric monopoly of power to a gender-inclusive vision of democratic parity, political enfranchisement and performative agency. B. The transformational metamorphosis in the tectonic plates of male-female asymmetrical power structures and the replacement of the hierarchically structured pyramid of man-woman relation by a harmonious continuum of gender complementarity. C. The counter-active shift drifts from the reductionistic mindscape of phallocentric discrimination to the anti-patriarchal philosophy of gynocentric perspective.*

## 1. INTRODUCTION

It is an irrefragable veracity and a grounded assertion that the "oriental woman" has been deemed a laboratory-like arena subject to mis-portrayal, downgrading debasement and stigmatizing subordination in the Western literary legacy. William Shakespeare's *The Tempest* (1611) and E.M. Forster's *Passage to India* (1924) are prototypical archetypes and exemplary landmarks of the fictional misrepresentations of the silenced oriental woman in Western literary history. Besides, the rationale behind selecting this topic is generated from a theoretically inflicted postcolonial feminist concern to dismantle the orientalist modus operandi

and unravel its marginalizing dismissal of the oriental woman as absented nonentity and silent tableau vivant to be re-inscribed anew by the panoptical surveillance of the western literary discourse. However, because each provocative action triggers a countervailing reaction, the postcolonial feminist paradigm is a cyberspace and a scholarly arena where the oppositional resistance and the emancipation of the subaltern female voice are unleashed and extricated from the shackles of double-minority status (Marrouchi, 2020; Bouyahya, 2020; Hazhar et al., 2021). In Hemingway's *The Indian Camp*, the potential theme of autonomous self-independence, the transgressive trespass of hegemonic grand narratives and the recuperation of self-agency are indispensable cornerstones deeply grounded in the overall textual coverage of the short story. Accordingly, this mini-research paper is a critical endeavour that unravels the Indian woman's relentless struggle and divulges, by way of textual interpretation, her confrontational resistance against the traumatizing narrative of the silent woman and the enchainning apathy of double colonization which oppressively deprive her of self-expression and undermine her seditious spirit self-representation.

As for the structural outline and the geometric layout of this mini-paper, its content is sequentially segmented and orchestrated in a ladder-like linear order. The first subsection is devoted to highlighting the Literature review. The latter serves as a coherent-whole compendious synthesis, a synoptic snapshot and a panoramic overview that surveys the existing literature formerly composed on the short story placed under scrutiny. This critical survey is meticulously well-delineated and holistic in its thematic scope because it is constructed to form the genealogical foundation, if not the rudimentary groundwork to disclose the under-researched loopholes, and thus assertively underscore the authentic originality and the unprecedented novelty of the spotlighted research topic.

Immediately after the literature survey that unpacks the unfilled gaps left untargeted by the previous works comes the conceptual framework or the methodological paradigm adopted as a self-guiding compass to unlock the theme of overcoming the myth of the silent woman. The built on methodology is a subsequent mandatory step in the research process which is critically selected and settled upon as a preliminary springboard to ensure cohesive coherence and maintain the correlative consistency between the conceptual framework as a theoretical praxis and its practical application on the selected textual extracts excerpted from the examined text. Thus, the postcolonial feminist approach is the deconstructive screwdriver employed as a doctrinal backdrop to supplement an oppositional reading embodied in the instinctual desire of self-independence, indomitable intrepidity and the triumphal vindication of the subaltern woman's voice over the intimidating scarecrow of phallogocentric supremacy.

To initiate an in-depth textual decomposition of the investigated text and unfold the camouflaged thematic insinuations imperceptibly cloaked beneath the superficial surface of Hemingway's literary artefact, *Indian Camp*, the literary devices of this short story are foregrounded to the forefront as a point of departure. These mechanical technicalities are the infrastructural backbones underlying the polemical controversies sheathed in the artistic scabbard of the short story. Thus, this subsection is dedicated to the triangular fluctuations of the plot, the reciprocal transaction of its events and the antagonistic relationship existing between the protagonist, the Indian woman, and her inimical antagonists, the doctor, a white

supremacist, and the three Indians who emblemize the domestic patriarchal regime. This subsection also encompasses a critical commentary on Hemingway's writing-style and comprises a clear-cut reflection incarnated in the stylistic analysis as a precursory forethought through scrutinizing the types of verbs employed, the nature of the sentence structure and the archetypical motifs as well as the discursive patterns.

The last part is a reflective thematic analysis that deconstructs the propulsive impetus of self-decolonization and the paradigm-shifting inversion of the hierarchically structured systems of patriarchy and the old-entrenched stereotypical prejudices by a rebellious Indian woman. The latter through her groundbreaking voice and the birth of a new offspring, which symbolizes the advent of an optimistic epoch depleted with gender parity and the flowery efflorescence of the gynocentric perception, manages to destabilize the autocratic despotism inflicted by masculinist grandiosity and overthrows vainglorious superciliousness of the male-dominated tradition.

### **1.1. Textual Background to Hemingway's Indian Camp**

Hemingway's *Indian Camp* is a short story that lifts the curtain on the adventurous odyssey or the nocturnal cruise embarked on by Nick, his father and Uncle George rowing towards an Indian camp to salvage a wounded woman falling prey to the laborious predicament of birth-giving. The two rowboats depart during a frozenly cold night which is covered and veiled in the fuggy dimness of dusk darkness. Curling his body at the backward stern of the rowboat with his father's arm around him, Nick hears the uproarious splashes of rowing in the mist emanating from another rowboat which outdistances them. Nick and his father continue rowing towards the destination of the Indian camp where an Indian Lady lays stock-still undergoing the hazardous hardship, the afflictive ordeals and the injurious tribulations of giving birth to her newborn. Upon their arrival to the coastal shore of the lake, guided by the enlightening beacon of the young Indian character, Nick, his father and Uncle George pave their pathway through the wood crossing a soaked meadow tracing the road which leads to the hills. As they approach the suburban Shanties of the Indian camp, rabidly predatory dogs are unleashed upon them, but thanks to the abrupt intervention of the young Indians, the dogs are frightened and retreated back to the Shanties. Once they enter the shanty, they find an Indian woman lying motionless undergoing hazardous pain and severe injuries engendered by the seemingly interminable adversity of giving birth to her child. After a medical diagnosis of her physical conditions, the doctor, Adam, ventures to perform a cesarean section cutting open her bottleneck-like uterus; widening it to streamline the formidable process of child delivery. Immediately after the termination of the Doctor's surgical operation to rescue the baby, the Indian woman's husband slaughters open his throat for no apparent reason rendering himself a lifeless corpse soaked in a torrential overflow of blood. As a closing denouement, the aforementioned fatalistic butchery leaves Nick with an unsolvable enigma pondering over the ambiguous puzzle or the driving impetus behind his suicidal brutality (Hemingway, 1935).

## **2. LITERATURE REVIEW**

Ernest Hemingway's *The Indian Camp* is a captivating masterpiece and a masterly thought-provoking literary landmark whose overall textual coverage encompasses a miscellaneous tapestry of worth-exploring thematic dimensions and a patchwork of

quintessential centerpieces. Since *The Indian Camp* is a monumental milestone that has sparked a crisscrossed labyrinth of polemical controversies and antithetical impingements in western literary landscape, a variegated plentitude of literature is crafted in attempt to dismantle its textual corpus from multi-dimensional perspectives. This current mini-research paper is also an undertaken re-exploration which critically excavates in depth the archeological makeup of this short story scrutinizing the topical aspect of a female's confrontational resistance against double-marginalization (*Colonization*) focusing on the *Indian Woman* as a case study. To demonstrate the original authenticity of this still- undiscerned research topic, it is of paramount significance to synthesize a spectrum of existing literature written on this short story.

To demonstrate the original authenticity of this still- undiscerned research topic, it is of paramount significance to synthesize a spectrum of existing literature written on this short story. To being with, in her article entitled "*Indian Camp*"- *A Story in Disguise*, Laine Forrest reiterates the stylistic idiosyncrasy of Hemingway's *Indian Camp* as a fictional prototype epitomizing the straightforward lucidity and the embellished embroidery of its literary expression while she discards a bundle of political implications integral to the centrality of gender-based discordant strife and the driving impetus for overcoming the old-anchored *myth of the silent woman*. "*Whatever is left blank or blurry by the narrator must be filled by the reader's imagination*" (Laine, 2007,p.1). Though in his deconstructive article entitled, *Through a Brutal Night into a Dawn of Adolescence*, Yoshioka Fumio speculates that a foresighted and intellectual reader-critic should unearth the implicitly insinuated unsaid in the story brainstorming his resourceful critical faculty to disclose the camouflaged insights hidden behind the backstage of the text, his stylistic analysis, like Laine's one, remains a shortsighted superficiality floating on the surface of the text as it enshrouds relevant thematic dimensions germane to the subversion of Double- minority status encountered by the suffocated subaltern women (Fumio, 2011).

For Yoshioka, *The lake*, which is a circumferential borderline or a demarcating interstice, represents the deep-dug psychological void in the inner side of Nick while it is thematically, when envisioned from a postcolonial feminist outlook, stands for a distinguishing cleavage that mark the male-female asymmetrical power structures, pyramidal hierarchies and top-bottom masculine monopoly of knowledge production and law reinforcement (Fumio, 2011, p. 29). By the same token, Fumio's viewing scope focuses on the racist attitudes and the xenophobic disdainfulness of *Uncle George* towards the black-colored people, which in its totality, a unilateral vantage-point, if not a narrowly delimited one-side perspective that resurfaces the monotonous tautology or the over-consumed topic associated with the peripheral male colonization by the European imperial agents (Fumio, 2011, p.4).

to underscore the genuine originality and the authentic unprecedentedness of this research topic, this critical analysis builds on these unaddressed loopholes and conspicuously unfilled gaps as preliminary springboards to unpack the traumatizing patriarchal experiences of double-oppression stifling the smothered voice of the estranged oriental female doubly victimized by both, internal subjugation and extraneous conjectural narratives. In light of this holistic overview, the overarching argument of Fumio's article is restrictively premised on a gender-exclusive monological model that foregrounds male-centeredness flicking dust on the father-child generational gap whereas it vaguely beclouds and overshadows the

problematic of phallogocentric supremacy, suppressive male-domination and the ardent quest or the enthusiastic effervescence for self-liberation and emancipatory freedom (Fumio, 2011, p.31). Thus, the irrepressible propensity and the temperamental predilection of the Indian woman towards the fulfillment of self-independence and the vindication of her assertive self-actualization in a barrenly desolate desert of misogynistic marginalization are the *raison d'être*, if not the indispensable mainsprings that form the core-lifeblood of this research.

Fumio, through his deconstructive dismantlement of Hemingway's *The Indian Camp*, divulges synoptic glimpses, but still incompletely under-researched topical key-insights pertinent to the androcentric masculinity and the stifling suffocation inflicted by the Doctor over the tantalized Indian Woman, which in its ideological undercurrents, instantiate the Eurocentric grand-narratives that discriminately absent, if not incarcerate the subaltern female voice in the subterranean catacomb of non-existence, voicelessness and fruitless sterility. "This type of dualism or binary perspective is extended to two men in their display of masculinity and fatherhood... 'The other father-to-be, to put it precisely, is a bedridden and unable to do anything for his wife'" (Fumio, 2011, p.32). In this remarkable speculation, one may unflinchingly venture to espouse the insightful shallow-mindedness of this proposed thinking trajectory that labels the Husband's unconscientious irresponsibility as an abusive form of masculine grandiosity and pejorative asphyxiation of the shackled peripheral woman. In contrastive opposition to this pre-stated argument, the current research paper conceptualizes the conspicuous absence, lethargic passivity and physical shiftlessness of the Husband, a cross-handed backseater and action-exempted freeloader, as an advantageous opportunity or a spacious unoccupied arena fertilizing the soil for the blossoming efflorescence and the blooming growth of a hitherto dependent woman seen in her self-autonomy, assertive self-realization, indomitable endurance of pain and the freewill self-agency embodied in a decisive determination of giving birth to an unprecedented future of feminine political leadership and lively enterprising audacity of a female voice. Therefore, the unproductive neutrality, the quarantining alienation and the sedentary motionlessness of the patriarchal Husband, a stagnant flat character lying immobile on the bed as if he is a stock-still tombstone, is an inversely counterproductive textual scene that boomerangs; championing the prodigious diligence, accountable reliability and the robust bodily presence of a female voice, which by contrast, unfolds the crisis of masculinity through thrusting the latter in the dumping-ground of nothingness.

Throughout the story, the overwhelming majority of the misogynistic male characters are disparagingly emasculated and effeminated by virtue of their retrogressive downshift or downplaying backwardness transforming them from outdoor frontline vanguards or hegemonic orchestra leaders into midwives and housemaids assisting an unconquerable woman warrior during her postpartum conditions. In this case, the jurisdictional despotism and the masochistic sadism exerted by the masculine attitudes are swept blank, subjugated and tacitly coerced to genuflect in subservient submission or bow in reverence to the peremptory directorship of the hitherto begrudged woman. This political reversal and upside-down inversion in the cultural politics of male-female asymmetrical power imbalances corroborate the servile docility, humiliating servitude and the susceptible fragility of a quasi-servant male. The suicidal self-sacrifice and the silent homicidal criminality of the Indian woman's spouse is also revealing as it represents the fatalistic conflagration, paralytic

helplessness and the debilitating infirmity of a male character, who being unable to endure the pernicious ordeals, undertake the enormous adversities or withstand the dismal tribulations of life, he decides to evacuate and depart from the battlefield of confrontational resistance to the lifeless underground world of ghostly apparitions and soulless zombies. His smudging incapability to supplement satisfactory service or help for his wife is likened to be a stigmatic ignominy, if not a disgraceful dishonor besmirching his chivalrous manliness as it is tantamount to an unbearably troublesome burden carried upon his shoulders. “*He lacks the strength to endure his wife’s suffering and the shame of his total inability to help her out*” (Fumio, 2011, p.34). Thematically, this spineless pusillanimity or the inglorious cowardice of self-destruction is a dysfunctional miscalculation and a tacit disempowerment of masculinity that downgrades the ascendant suzerainty of the latter reducing it to the footnote of the impenetrable feminist ideology topically reflected in the inextinguishable screaming of the Indian woman. The Indian man’s existential presence is cheaply subordinated and weighs nothing in the battleground of handling the hazardous mishaps dictated by the inevitable striking shocks enshrouded in the swaddling-cloth of the unknown.

In his article entitled *Her Screams are not Important: Politics of Pain in Hemingway’s the Indian Camp*, Yasushi labels the horrendous martyrdom of the Husband as fearless act of self-redemption, a quarantining self-isolation and spiritual salvation from the exasperating moans of his Wife while he obliviously disregards an unaddressed key-insight, if not an obfuscatory loophole failing to discern that the fatalistic bereavement of the Husband is an unguarded passageway for the Indian woman to materialize liberationist self-deregulation, attain boundless autonomy and accomplish unrestrained independence from her autocratic husband who is a symbolic ideograph of institutionalized misogynistic exclusion (Yasushi, p.2). Accordingly, the startling death of the Husband is thematically envisaged as a strategic reversal of male-female architectural authority and a paradigm-shifting re-territorialization of the asphyxiated female voice from the subterranean cellar of oppression, thoughtless downturn and ignominious subordination to the central locus of self-assertion, political engagement and the gleaming glow of conscious-raising upheaval that burgeon the fruitful fertility of the Indian woman for whom the perturbing existence of a husband is a trivial superfluity, a preposterous trifle and frivolous banality. To justify and rhetorically reinforce the moralistic dimension and the virtuous inclination involved in the bloodcurdling suicide of the Husband as a noble act of dignity preservation, Yasushi invokes the concept of *couvade* (Gross, 2021). The latter is a ritualistic customary tradition prevalent in tribal small-scaled endogamous communities where the husband pretentiously emulates his wife’s unbearable childbearing during pregnancy, her painful injuries during childbirth or delivery and the afflictive anguish she goes through during her postpartum phases (Gross, 2021).

According to him, the husband opts for death due to the tarnishing intervention of the Doctor, an emblematic ideograph of western colonialism, whose blood-drenched hands defiles and smeared mindset poisons the highly- revered and sacrosanct ritualistic customs of the *couvade* rite. “*despite the fact that reproduction is a natural process, female procreation was considered to be abnormal on the grounds that it cannot be applied to the male body, which was the central norm of medical knowledge*” (Yasushi, p.4). In this regard, the Indian woman’s procreative fertility is not a badge of pejorative stigmatization or repugnant depravity, but a prognosticative omen which presciences the advent of a gender

bias-free future characterized by utopian egalitarianism, correlative complementarity and the triumphal victory of the peripheral women through their reintegration in socio-economic directorial positions and the recognized acknowledgement of their masterly proficiency in monopolizing managerial incumbencies associated with political decision-making. For Yasushi, the Doctor's oblivious ignorance and his nonchalant insouciance embodied in disregarding and despising the clamorous screams of the Indian woman are horrendous infringements and inglorious infractions that replicate the political protocol of *cultural imperialism* (Yasushi, p.10). Nonetheless, the doctor's indifferent carelessness and his alienating disinterestedness should not be conceived as derogative insolence or impertinent rudeness which humiliate or overlook the Indian woman as non-existent mirage or supernumerary voice, but should be rather conceptualized as an elicited response, a satisfactory reaction and an externalized feedback supplemented by the doctor, who being irritably allergic and hyper-sensitive to the uproarious convulsion or the riotous destabilization engendered by the Indian woman's thunderous voice, he is coercively compelled to camouflage the injurious pain felt by his blown ears under the attire of a pretended oblivion. Because she exerts compelling coercion and disruptively predisposing pressure through her ear-blowing voice which is likened to be an explosive atomic bomb and a magnetic stimulus, the doctor is exasperated and reacted in an outrageous outburst. Thus, based on the scientifically proven principle that any action generates a reaction, the Doctor's indignant fury and his uncontrollable anger accentuate, by implication, the bodily presence and the influential existence of the Indian woman as a psycho-biological structure mobilizing herself blood and flesh.

In Yasushi's paper, the bloodcurdling death of the Indian husband is a mysteriously obscure puzzle, an unfathomable enigma and an unsolvable riddle. *"the death of the Indian husband is definitely mysterious"* (Yasushi, p.14). Contrastingly, the atrocious decease of the Indian husband, when theorized from a postcolonial feminist angle, is construed as an invigorative respite of spiritual rejuvenation, a subliminal sanctuary of psychological redemption and a voice-expressing passageway that excoriates the Indian woman from the constraining bonds of slavery, the shackles of throttling misgivings and loosens the tightened chains of subjugating objectification to materialize self-expression and political enfranchisement. Thus, the startling death of the Indian Husband reveals that the patriarchal regime and the misogynistic villain have become toothless foxhounds or dead-alive ghostly apparitions that have withdrawn from the battleground of male-female antagonistic power relations bequeathing the steering-wheel of socio-political navigation to the blossoming female gender. Thus, the death of the Indian woman's husband that stands for the retreat and the departure of phallogocentric subjection lifts the curtain on the formerly disgruntled peripheral woman making her the spectacle superstar and the heroic knight in a shining armor.

*"They admired the state of primitive people, the very admiration in effect led to the confinement of those people as others outside of their civilization; projecting negative aspects of their own — the aspects that they did not want to accept in themselves, such as brutality, crudeness and animal-like physical strength"* (Yasushi, p.7). In asymmetrical divergence with the pre-articulated assumption, this research paper labels the uplifting

edification and the enshrining idolization of the peripheral woman, which pigeonhole her as a godly apotheosis of perseverance, a praiseworthy phenomenon and an omnipotently super-humanized demigod, as counterproductive admirations and opposing counterpoints that backfire undermining the spurious fallacies projected by the metropolitan center. Accordingly, the inflationary adulations and the fanciful hallucinations expressed by the essentialist western culture superiorly elevate the dignity of the subaltern woman, upgrade her self-esteem and embolden her prideful vanity while they undergird the schizophrenic ambivalence and the phantasmagoric infatuations of an abnormal fantasy-driven western mind.

### **3. METHODOLOGY : CONCEPTUAL FRAMEWORK**

To decompose the undertaken *raison d'être* of de-territorializing the disgruntled voice of the Indian woman from the dystopian quagmire of double-minority status with a clear-headed impetus of materializing counter-patriarchal insurgency, unloosened performative agency and undermining the crippling malaise diffused by western grand-narratives, *postcolonial feminism* is applied as a conceptual paradigm to unlock the confrontational resistance inflamed by the silenced female subject. Before excavating deeper into the topical makeup or the ideological corpus of the textual coverage of the short story under scrutiny, it is, hereby, a remarkably ineluctable necessity to cast the spotlight on the confluent interplay and the interbred coalescence between postcolonial theory and the feminist discourse as anti-hegemonic meta-narratives. “ *Feminism is of crucial interest to postcolonial discourse for two major reasons. First, both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate* ” (Ashcroft et.al, 2000, p.93).

“*In all these respects the parallel between the situation of postcolonial writing and that of feminist writing is striking*” (Ashcroft et.al, 2000, p. 7). Just as the former emboldens the subjectivity of the emasculated native, consolidates his original authenticity and resonates his immaculate cultural identity as a capably eligible creative self with impenetrable critical immunity, the latter salvages the enshrouded female voices from the subterranean catacomb of speechlessness and abusive aphonia. As a compendious overview, the feminist discourse endeavors to repossess the hitherto disinherited self-agency of the subaltern women through re-coining unprecedented perceptual modes of subverting the creeping octopus of the phallocentric lens, postcolonial theory, in the same vein, strives to fulfill contrapuntal criticism maintaining the hybrid syncretism or crisscrossed intersectionality in which neither the colonial thesis nor the anti-imperial anti-thesis is supremely aggrandized over the other (Ashcroft et.al, 2000, p. 93). Since the marginalized oriental women are labeled as the peripheral blindspot and the downtrodden underdogs trampled under the ravage feet of domestic phallocentric misogyny and exogenous stigmatizing misconceptions, postcolonial feminism is the deconstructive screwdriver and the oppositional reading that releases the enchained emasculated subjects and ostracized subaltern women falling prey to the thought-throttling shackles of oppression, derogatory suzerainty and pejorative objectification.

Postcolonial feminism espouses the irrefragable exhortation that the traumatized non-European female gender is strangled in the underground garbage-dump of twofold domination and double-subjugation; one internally inflected by the stringent rigidity of the patriarchal regime, and the second is extraneously exerted by the gigantesque imperial agenda embodied



in the orientalist mindscape that de-familiarizes or grotesquely debases the voiceless subaltern women as licentious docile nonentities made for sexual merriment, home-confinement and lethargic mediocrity (Ashcroft et.al, 2000, p. 66). Accordingly, postcolonial feminism is pioneered as an interdisciplinary doctrine and a revolutionary counter discourse whose reactionary meta-commentary is foregrounded to instigate groundbreaking transformations and unprecedented cultural reformations in the tectonic plates of male-female pyramidal hierarchy metamorphosing the latter from a gender-exclusive reductionistic approach into a flexibly gender-inclusive continuum characterized by utopian egalitarianism, equal parity, democratic political participation and gender complementarity. Thus, postcolonial feminism is an iconoclastic revolt and a conscious-raising upheaval burgeoned to red-pencil or correctively short-circuit the segregationist discourse of gender discrimination and the grandiose supremacy of the western essentializing gaze (Ashcroft et.al, 2000, p. 93).

#### **4. Stylistic Analysis: A Reflective Commentary on Hemingway's Literary Writing-style**

Hemingway's writing-style is characterized by synoptic brevity, eloquent straightforwardness, comprehensive clarity and the circumvention of grandiloquent verbosity through eschewing the excessive overuse of adjectives, inextricable verbiage, adverbs and subordinate clauses. For him, briefly curtailed, short-lengthened and compressed simple sentences are the clear-cut key-insights and the self-guiding compass that can impart the insinuated meanings enshrouded behind the backstage of the textual coverage. Hemingway's fascinating prose is featured by phenomenal vividness and simplistic fluidity that ensure the transitory smoothness of the disseminated discourses.

Integral to the textual form of the story and its sentence structure is the ubiquitous omnipresence of simple sentences. Hemingway unpacks the overuse of short-lengthened or curtailed sentences to essentialize the non-western other, Indians, as retrogressive people implicated in the swampy quagmire of insightful mediocrity, clueless thoughtlessness, and shortsighted mental deficiency. For him, native Indians are mini-minded imbeciles, duped simpletons and deceivable tombstones or sleep-walking bodies encumbered by shortcomings of gullibility, fragile decrepitude and vulnerable infirmity. *"The two Indians stood WAITING"* (Hemingway, 1935, p.1). Even the past progressive tense is revealing in sense it normalizes the under-developing backwardness, crippling apathy, futile inertia, ineffectual naivety, aimless idleness, lethargic passivity and motionless stagnation of the non-European minds promoting these stereotypical prejudices through the past continuous tense that indicates the timely eternity and the static invariability of these fabrications about the *orient* as if they are factual truths.

*"Do ladies always have such a hard time having babies? - Why did he kill himself Dady?- Do many men kill themselves Daddy?"* (Hemingway, 1935, p.1-4). The interrogative exclamations and philosophical wonderment of Nick reinforce the invisible interiority/visible exteriority antagonistic polarity that encapsulates the hierarchical discrepancies between a phallogocentric mindset which, as inferentially deduced from the excerpted extracts above, is a badge of architectural ingenuity, sagacious perspicacity, encyclopedic erudition and inquisitive criticality emblemizing the encyclopedic polymathy of the western mind. Stylistically, the incredulous curiosity of Nick tacitly showcases his knowledgeable foresightedness and thoughtful resourcefulness to detect indiscernible existential dilemmas

and scrutinize the enigmatic ambiguities or inextricable intricacies involved in the cosmogonic processes of the universe. Accordingly, this phallic aggression-oriented patriarchal vision is construed as a cumbersome stumbling-block, if not an impeding handicap relegating the critical faculties of the Indian woman to the footnote position of pejorative inferiority. Thus, Nick, as the supreme owner of the penis, is the central agent of sexual proliferation or the founding father of the subsidiary other sex textually represented by the Indian woman.

“ *Her Screams are not important. I do not hear them because they are not important*” (Hemingway,1935, p.2). stylistically, repetition involves an action of stigmatizing subordination and disparaging objectification of the traumatized feminine gender. “ *The Indians shoved it off and one of them got in to row. The Young Indian shoved the camp boat off and got in to row Uncle George*” (Hemingway,1935, p.1). by the same token, this tautological repetition stands for the derogatory denigration and the essentializing debasement of the non-western other as robotic working- machines, servile retainers and submissive servants serving as worthless foxhounds under the directive superintendence of the western hegemonic ascendancy. The subjugated peripheries are, in the orientalist mindscape, designated as objectified wheelbarrows and de-personified toolbox made to perform laborious drudgery and undertake the backbreaking donkeywork of rowing. They are transmuted into objectified scaffoldings and stepladder whereby the capitalist enterprise of the Eurocentric project can climb the ideological façade of cultural hegemony, reaching the toplofty summit of worldwide political leadership and greenlighting the fabricated legitimacy of economic exploitation as well as power monopoly.

To broaden the critical scope and deeply sharpen the deconstructive decipherments disclosed through this stylistic analysis, it is a mandatory necessity to unravel the imperceptible insinuations symbolically signified by the title of the short story. The term “*Camp*” as an archetypal motif, *In Indian Camp* (1924), is an explicit representation of the orientalist conceptual praxis that downgrades the non-western others as stateless itinerants, rootless vagabonds, identitiless nonentities and homeless nomads of nowhere. More succinctly, the word “*camp*” stands for a weakly fragile tent, unsettled hut and shakable cobweb lacking well-grounded solidity and well-anchored infrastructure. Therefore, this derisive sarcasm and satirical disparagement of the Indians is a demeaning relegation that stereotypically makes them liable to the invasive usurpations, territorial incursions pigeonholing them as shadowy mirages or imaginary constructions with no ontological geography, existential history and genealogical foundations. Accordingly, the term camp as a denotative code has a miscellaneous multiplicity of connotative meanings, the conspicuous of which, is the designation of the enslaved “*oriental subjects*” as inter-continental migratory gypsies and diasporic expatriates rendered directionless with no guiding compass of native homeland or authentic historical backdrop of cultural identity.

In concurrent harmony with what has been critically articulated above, the environmental atmosphere and the spatio-temporal setting of the short story giftwraps the concealed colonial ideologies and its discursive formations in the miasmal obscurity of darkness that surrounds the depicted geography. The climate of the short story is enveloped and enfolded in fuzzy fogginess, eclipsing dimness and darkness-beclouded weather

replicating the myth of *Heart of Darkness*. The plot dynamics and the interoperable events of the story are swathed in a blindfolding veil that overshadows the critical intelligence of the non-western other and overpower the silenced knowledge of the de-centered peripheries through enshrouding their long-standing history using othering ideologies. The latter are embodied in technical mechanisms of truth blackout, reality mystification and rhetorical obscurantism camouflaged underneath the surface of western literary artifacts.

### **5. Thematic Analysis: Exploring the Theme of Overcoming the Myth of the Silent Woman and Double-Colonization in Ernest Hemingway's Indian Camp**

The triumphal vindication of autonomous independence, the unquenchable thirst for emancipatory extrication from the confining comfort-zone of patriarchal misogyny and the transgressive trespass of the western grand-narratives are intertwined topical themes deeply ingrained in Hemingway's *The Indian Camp*. The latter as an embroidered textual construct is a spectacular literary scenario emblemizing the instinctual propensity of a peripherally handcuffed subaltern woman towards the recuperation of freewill decision-making power, the replenishment of assertive agency and the heretical defiance of masculinist supremacy inflicted by the male-dominated discourse. In depth, *The Indian Camp* is a depictive portrayal of an estranged woman's ceaseless revolts against dismissive double-marginalization and her decisive determination to subversively genocide the crippling paralysis of the so-called *the silent woman*.

To deconstruct the resurgent rejuvenation of the Indian woman's voice and unpack the topical underpinnings underlying her temperamental inclinations to demolish the jurisdictional tyranny enforced by the phallogocentric framework, a diverse tapestry of thematically interwoven quotes are stitched in a coherent consistency to full circle the impetus of self-independence and voice radiation. "All her muscles are trying to get the baby born that's what is happening when she screams." (Hemingway, 1935, p.2). The Indian woman through her physical potency and the biological immunity of her muscles submerges herself deep in an arduously laborious struggle, backbreaking drudgery and painstaking conflict fighting relentlessly to dethrone the long-standing patriarchal system. She endeavors to metamorphose, by way of childbirth, the leafless dry-land of misogynistic subordination and the enforced thought-throttling shackles into a blooming field of utopian egalitarianism and unconstrained liberty.

Though the notion of geographical space from whence Hemingway frames the pictographic scenario of his fictional narrative may seem grandiosely imperialistic and dehumanizing in designating the Indian woman as a mechanical incubator of demographic proliferation, The Indian woman's risk-taking peril of undertaking pregnancy in a desolate rural district devoid of medical obstetrics, pain-alleviating anesthetics and hospitals reveals her indestructible tenacity, restorative revival from the scattered ashes of the colonial aftermath and divulges her self-determine to accomplish liberationist decolonization from the marginal wasteland of double-minority status exerted by the inside-outside colonial interface.

"She bit Uncle George on the arm" (Hemingway, 1935, p.2). The Indian woman's defiant act of biting Uncle George is an emblematic badge of her legendary heroism,

victorious triumphalism, revolutionary upheaval and spiritual reawakening emerged as a counter-active discourse to forestall the heinous cataclysm of gender discrimination and cleanse her plagued soul from the self-image tarnishing vestiges imprinted by the western impressionistic misconceptions. For her as a marooned downtrodden underdog buried-alive in the deep-dug grave of peripheral marginality, strenuous stubbornness, rebellious insurrection and incontestable physical potency are the anti-venoms that can resistibly paralyze the infectious pandemic of misogynistic phallocentrism. With her thunderstruck act of biting Uncle George, the Indian Woman exceedingly surpassed the enchaining taboos and transcended the pre-established conjectural allegations speculated by the patriarchal mind as she collapsed the constrictive strangleholds of imprisonment and inglorious objectification with her crippling voice which metaphorically resembles the gravitational magnetism prompted by the hypnotizing *laugh of the Medusa*. More pointedly, The Indian Woman's ferocious bite is, by implication, a vehement refusal and confrontational counter-protest against the shackling pestilence of masculine superiority and the pejorative underestimation imperceptibly embedded in its totalitarian supremacy. Accordingly, the intellectual arousal and the ideological insurgency disclosed by the Indian woman stand for her anti-hegemonic counterattack that emboldens her rebuilds her shattered self, reshuffles her theoretical mindscape and refurbish her tormented soul to leapfrog the debilitating status of gender immunodeficiency and disconsolating inferiority-complex.

Despite the flesh-piercing injuries and the invincible torture engendered by the sharply grinded jackknife, a symbolic insignia representing the androcentric grand-narratives and the projected subjective prejudices emanating from the western metropolis, the tightened woman still can revolt and scream thunderously in the slaughterhouse of double-colonization domestically exerted by the patriarchal regime and extraneously inflicted by the grotesque grandiloquence of the Orientalizing ideologies. In fact, her bombarding riots and convulsive screams are likened to an explosive blowup incarnating her hell-bent disposition towards the formation of a reactive "***cultural counterpoint***" or an "***oppositional strike-back***" forming an intersectional crisscross of cacophonous voices in which no attitude or perspective is superiorly elevated over the other. The impregnable endurance of painful childbirth without any mitigating anesthetics alludes to the unwavering perseverance, resilient patience, unbeatable resistance and the reckless self-sacrifice of an aggrieved woman who decides to scramble in the pursuit of annihilating the mischievous wrongdoings of patriarchy and colonialism putting these intimidating scarecrows on the path corrosive decay.

The interminable pain and the insurmountable tribulations the Indian woman undergo, when reconfigured inside the theoretical contours of postcolonial feminist landscape, are interpreted as transfigurative respite of psychological catharsis, spiritual polishment and an amnesiac sanctuary that obliterate the disconcerting colonial past and detoxify the lingering residues of disgraceful ignominy as well as despising degradation left dormant in the veins on the subaltern woman.

To excavate deeper into the textual machinery of this ideological proclivity, the afflictive plight and the cumbersome ordeals the Indian woman encounters are the climacteric junctures or the steppingstones of "*anagnorisis*" in which the Indian woman becomes

cognizably conscious of her bodily existence, recognizes her corporeal fleshly identity and rendered aware of her robust presence as a psycho-biological entity. Accordingly, the injurious pain she experiences is the oxygenating lifeblood that animates her ceaseless struggle for gender- equality, socio-economic parity, utopian egalitarianism and the recoupment of the hitherto disinherited agency of political decision-making as well as thought expression. Implicit to the horrendous scenario and the bloody spectacle the cesarean section performed by the doctor is the notion of white supremacy and gender-based asymmetrical discrepancies in power monopoly. However, the aforementioned racist trend that amounts to belligerent bellicosity and xenophobic disdainfulness is contrapuntally confounded by the physical crackdown and the unassailable resistance of the Indian woman.

“*Later when he started to operate Uncle George and the three Indian men held the woman still*” (Hemingway,1935, p.2). The textual portrayal of a resistant woman withstanding the deteriorative flood of pain is a tacitly symbolic representation of her quasi-masculine chivalry, glorious manliness, safeguarding motherhood, legendary knighthood and lion-hearted gallantry that reflectively embody her irresistible feminine voice germinated in the draught-stricken savannah of voice- repressing patriarchal ascendancy. Metaphorically, the Indian woman is an emblematic ideograph of an efflorescent flower blooming amid the thorny hedgerows and the suppressive weeds of traumatizing asphyxiation. The Indian woman is the torchlight of optimism and the effervescent powerhouse of glowing freedom and the sanguineous gleam of prosperous feminine self-improvement. Thus, the hitherto smothered and enchained Indian woman is no longer a secondarily subsidiary character or speechlessly taciturn consumer locked behind the doors of home-confinement or the marginal outskirts of thought paralyzation, but an emboldened productive agent whose uproarious voice pierces the claustrophobic enclosure of double-minority status.

Besides, the contentious encounter of the Indian woman vis-à-vis the atrocious ruthlessness enforced by the doctor is thought-provoking and symbolically connotative. It stands for the antagonistic strife between the patriarchal rigidity or the misogynistic androcentrism and the incessant insistence of a peripheral subaltern voice endeavoring to overcome the myth of the silent woman. She aspires to radiate and outstretch her political interests to the metropolis of the globe's scene and recuperate her shackled liberty of choice- making expropriated by double colonization. “*Her screams are not important*” (Hemingway,1935, p.2). The Indian woman's boisterous screams are the impenetrable citadels and the shielding fortresses that protectively safeguard her deep-seated conviction of self-emancipation and serve as pre-emptive onslaught or precautionary countermeasure to equally counterweigh the smothering besiegement of the androcentric philosophy that champions masculine despotism. As opposed to the vocalized screams and chaotic scandal inflamed by the deafening voice of the Indian woman that bespeaks her powerful strength, the shiftless lethargy and the conspicuous silence of her bedridden husband unfurl his powerlessness, susceptible defenselessness and fragile infirmity. The enfeebling debility and the helpless decrepitude of the Indian woman's husband who, encumbered by his uncompromising inadaptability, he impetuously slices open his throat because he is incapable of withstanding the indissoluble tornado stirred by his wife's scattering voice.

“*His father picked the baby up and slapped it to make it breathe and handed it to the old woman*” (Hemingway,1935, p.2). Extrapolating from the underlying insinuations

masqueraded behind the backstage of this excerpted extract; the birth of a newborn is a prototypical throwback that replicates the narrative *mythology of the Phoenix*. This evocative narrative is pertinently applicable to the self-revival and the resurrection of the Indian woman from the ashes of peripheral subalternity and the evaporated steam of estranging alienation. In light of this contextual glimpse, it is compulsory to thematize the topical insight textually inherent in the oxymoronic irony of the fatalistic death of the Indian woman's husband and the birth of a newborn offspring. While the astounding martyrdom of the husband stands for the irretrievable extermination of adamant conservatism traditionalism, the birth of a novel offspring implies the groundbreaking advent of an oppression-free era marked by unprecedented socio-cultural transformations and political reforms in the tectonic plates of male-female power relations.

The BIRTH of a newborn infant genetically hatched from the womb of the overshadowed Indian Woman and the DEATH of her Husband embody the triumphal victory of femininity and the vanquishing defeat of male-domination seen in the existential crisis of masculinity. Thus, the BIRTH-DEATH bipolarized binarism bespeak the gleaming glow or the forthcoming aurora of an optimistic future marked by the progressive growth and the blossoming fertility of the feminine gender and the sweeping termination of patriarchy or the extinction of supremacist phallogocentrism. The horrendous tragedy and the bloodcurdling martyrdom of the Indian woman's husband mark the annihilation of patriarchy and the inaugural inception of a gynocentric feminist perspective.

*“ Nick said, “ all right. He was looking away so as not to see what his father was doing”* (Hemingway,1935, p.2). Nick's disgusting feeling of nausea discloses his cowardly pusillanimity. His fainthearted gutlessness is a hampering handicap that exposes his spiritual trepidation and lack of reckless courage to witness the eyesore heartrending surgery of rescuing the baby. Thus, the feelings of reluctance and hesitation that overtake and enchain the presence of Nick connote the gradual evaporation and the decay of patriarchal phallogocentrism which is dissolved and shattered in the blazing lava of the Indian woman's thunderously deafening screams. This anti-hegemonic and counterintuitive resuscitation precipitates the humiliating powerlessness and the vanquishing defenselessness of a pre-governing patriarchal sovereignty, whose imperious tyranny and despotic stewardship, are dethroned and overthrown by an unstoppable deluge of feminist outrage. To decompose the ideological makeup of this thematic centerpiece, the inflationary dignity and the superiorly pompous vanity of the misogynistic man are devoured and rottenly scavenged by the terrorizing bogeyman of the feminine insurgency.

*“ Why did he kill himself, daddy?- Where did Uncle George go?”* (Hemingway,1935, p.3-4). The inquisitive curiosity, skeptical incredulity, philosophical wonderment and the introspective criticality constantly pronounced by the western male character, Nick, reveal an epistemological gender-based segregation that sees the *“oriental woman”* as a shiftless tombstone, a lethargic passive consumer and mentally stagnant nonentity. By the same token, it labels the western masculine self as the central locus of knowledge propagation, creative invention, encyclopedic erudition and brainy ingenuity which, relationally, proclaim the non-western feminine gender as a played-by toy confined to indoor domesticity and childrearing. In this contextualized overview, the western androcentric parlance, through the

emblematic ideograph of Nick, symbolically projects its stigmatizing subordination of the subjugated female subaltern whose ontological existence is pre-conditioned by the hegemonic perspectival gaze of the metropolitan culture. Therefore, extrapolating from this holistic view, if not coherent-whole vision, one, backed up by solid theoretical backdrop, may unflinchingly venture to underscore the assertion that while Nick is textually represented as the enlightening beacon blowing away the dimness of ignorance and clueless incivility, the Indian woman, by contrast, is portrayed as a symbolic epitome of charismatic self-confidence, courageous bravery and a gladiatorial vanguard emasculating the villain of male-domination and the invasive preponderance of the masculinist parlance.

## **6. CONCLUSION**

This paper is a decent deconstructive reading and a critical contribution that reconfigures the cultural politics of male-female asymmetrical powers structures through dismantling a peripheral woman's temperamental disposition towards emancipatory independence and the strategic reversal of the male-female pyramidal hierarchies. This paradigm shift is prompted through transforming the gender-exclusive model of patriarchal male-centeredness and top-bottom power monopoly into a democratically gender-inclusive approach bringing The Indian woman's ideological inclinations and her subdued political interests under the focal spotlight of textual analysis. Through her convulsive windstorm and the scandalously chaotic blowup instigated by her outrageous voice and deafeningly distraught screams, The Indian woman aspires to surmount the circuitous tortuosity of misogynistic patriarchy and demolish the counterfactual misinterpretations or the erroneous misinformation spoon-fed by the orientalist perspective.

The quintessential mainspring and the envisaged thematic blueprint encapsulated by this mini-research paper culminate in discovering a polychromatic constellation of feasible conclusions: One of these reached inferences is the serviceability and the integral centrality of voice expression as a semiotic sign of agency. Through rumbustious uproar and inexorable impulse of self-liberation, the Indian woman exerts lobbying pressure on the adamant misogynistic mindscape making a counterintuitive shift from the bottom-line abyss of darkening invisibility and subordinating marginality to the visibility of decisive agency and freewill choice-making.

The Indian woman's sweeping voice is likened to be a discourse-fragmenting hammer whereby she undercuts the engulfing flood of claustrophobic imprisonment and deposes the hubristic sovereignty of the phallogocentric superiority. Her clamorous screams are figuratively depicted as impervious blockhouses and fortifying shields that cement the bonds of spiritual polishment and safeguard her ideological territory from being imperially invaded by the bloodsucking vampire double-colonization seen in the inside-outside patriarchy-colonialism interface.

Even the extirpative evanescence of the Indian woman's husband is conceptualized as an alternative respite of liberating salvation and restorative redemption from the bottleneck-like prison of suffocating inhibition. Thus, her husband's shocking suicide is technically a Deus-Ex-Machina meant to beget a newly energetic female voice sprouted up in a desolate desert of degenerative oppression. In a nutshell, the Indian woman's voice is an optimistic harbinger

that stands for the immutable longevity of the woman figure in history-making.

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