

Woman's Existence in Emma Donoghue's novel "Room": A Feminist study

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Abstract

This study sheds light on Emma Donoghue's novel *Room* the novel is analyzed using the feminist theory. The study concentrates on the female main character who is imprisoned for seven years in a room. An existentialist feminism approach will be used to grasp woman's struggle against patriarchal ideology in order to get her existence both within and outside the room. The aims of this study are to investigate what the impacts of oppression have on the female protagonist character in the novel, namely Ma as well as how she defeats oppression represented by Old Nick.

Keywords: Existentialist feminism, oppression, Patriarchal ideology, *Room*

Introduction

Feminism is a movement at its most fundamental level. It's about respecting and treating women seriously. It aims to change a long-standing practice of not taking women seriously, a tendency that is so deeply established. Feminists sometimes used a term of misogyny to describe the practice of not taking women seriously or with respect. Misogyny is a component of a larger social heritage and practice of valuing men above women, which feminists refer to as patriarchy. (Parker 149).

Existential Feminism, founded by Simone De Beauvoir, examines the significance of women's existence, posing the broad problem of what it means to be a woman as an individual. According to Beauvoir's existentialism individuals are invited to engage with their freedom by engaging with social constructions, rather than serving as a receptacle for norms imposed by others (Brown 3). For centuries, women have been viewed and studied as the Other. (Walters Margaret 98). Woman is a male fantasy object manufactured by male subjects who portray her as such! as objects in their dreams, fits their aims (Robbins Ruth 59).

Existentialism is a "doctrine that makes human life possible and also affirms that every truth and every action imply an environment and a human subjectivity" (Sartre 18). Sartre's existential philosophy convinces existential beings to take use of the freedom of choice afforded to humans and define their existence subjectively, as they have no predetermined essence or nature, and to make our lives and existence meaningful and relevant. One of Sartre's most well-known arguments in 'Being and Nothingness' is that we are conscious of our freedom and the responsibility that comes with it to some level, but we strive to hide it from ourselves. We recognize the situation, asserts Sartre, that the pressures and expectations that the world places on us are the product of how we view and interact with stuff, and that this, in turn, is the outcome of our dynamic personalities as opposed to any predetermined natures. Conversely, just thinking about it causes us to feel distressed. To avoid this, we strive to absolve ourselves of responsibility for who we are and how we act. This is what Sartre refers to as "bad faith." To be more specific, he employs this phrase in a variety of contexts. In its widest sense, it denotes an attempt to reject the essential structure of human beings, namely, that an individual's perception of the world is defined by his or her character, which may be modified by that individual. We deny this by claiming that our personalities are set in stone (Webber 89).

Being and Nothingness is subtitled "Phenomenological Ontology" by Sartre. Its technique of description progresses beginning with the most abstract and ending with the most concrete. It begins by examining two separate and categories that cannot be reduced or sorts of being: in-itself (en-soi) and for-itself (pour-soi), roughly nonconsciousness and awareness, respectively, before adding a third, for-others (pour-autrui). Being-for-itself is subjective being, while being-in-itself is objective being. Being-for-itself is a type of being that is concerned with the existence of oneself Being-in-itself describes how the universe outside of one's own reality exists. Being-for-

itself requires the existence of awareness, including self-consciousness. It entails the directedness towards the world that awareness entails, which is known as "intentionality." Being-for-itself is unrestricted, but it implies a certain absence or nothingness (Priest 115).

Sartre proposes that "I am a kind of nothingness because there is nothing that I am independently of my self-constitution through those choices" (Priest 116). Existence-in-itself is a tremendous fullness or plenitude of being that is opaque, objective, and inert. Being-in-itself is uncreated, which means that, while it exists, it did not arise from nothing and has no cause or purpose to exist (Priest 117).

Sherry Ortner claims that women are almost devalued and this is linked to the symbolic linkage between women and nature. She claims that symbols and artifacts are used by all cultures to control and modify nature. Culture is superior to nature because it has the ability to change nature to suit its wants or desires. (68-87).

2. Room: Literary Back ground

Emma Donoghue, a novelist, short-story writer, dramatist, and historical writer, was born in October 24, 1969, in Dublin, Ireland. Her novel *Room* the story of Ma who was seduced by Old Nick seven years ago. He locked her in a room where she gave birth to her son Jack. She uses all of her efforts when Jack was born to provide him with a good knowledge that is structured and varied as much as possible. When she decides to escape. The plan goes off without a hitch. Ma and Jack go to a psychiatric clinic for the specific healthcare treatment, shortly after the police find Ma. Jack's family finds it difficult to accept her and her son since he is as a "side product" of their daughter's rape. Ma has to deal with a lot of media attention. She wants to commit suicide after a TV interview. After Ma's recuperation, she brings Jack to room to say his final goodbyes to everything he cared about. They relocate to an independent living residence in order to start a new living.

Emma Donoghue's *Room* received a widespread acclaim from the moment it was published in August 2010, and within a year, it had won a slew of literary awards. Thirty-five languages have been used to translate the novel *Room*. It is an international big seller when it was first released. It is also adapted into a film in 2015, directed by Lenny Abrahamson. *Room* manifests a feminist existentialist philosophy which is utilized to analyze women's struggles against male oppression, society oppression, and violence. Margaret O'Neill places *Room* in the context of the body of popular literature that has focused on the Celtic Tiger, "representing dominant narratives of femininity and masculinity and the excesses of the Celtic Tiger era." (57). Her observation regarding the strength of *Room*'s critique applies to Donoghue's future works as well.

Examining how the female character is depicted in the novel through her role and situation is essential for studying theme related to feminist existentialist criticism. In fact, the female character has always been treated unfairly by society from the beginning to the end. Donoghue describes how patriarchy portrays the real experience of women. The room is built in Old Nick's backyard. This location becomes important since it paints a picture of being captured by male authority. Old Nick is the only person who has access to the outside world a matter that enhances the idea of man's superiority in patriarchal society.

Celtic Tiger is a nickname for Ireland during its boom years between 1995-2007 when its economy was growing rapidly

Literature Review

Kamariah presents a study entitled "Woman's Struggle in Novel *Room* by Emma Donoghue: A Feminist Approach" In 2020. This study focuses on three types of violence that contribute to women's resistance: physical violence, structural violence, and cultural violence. The researcher discusses why women dislike patriarchy. The main protagonist is initially subjected to direct violence in the form of sexual assault, rape, and kidnapping. The distinction between Kamara's research and this study is Johan's theory of violence is utilized. Kamara concentrates on women's struggles against violence, whereas this research examines Ma's battle to improve her existence. Ikhtiarina Putris presents a study entitled "The Struggles of the Female Protagonist Against Oppression in *Room*" in 2018 examines through the framework of feminism theory to examine the female protagonist's challenges against oppression. The study concludes that the female protagonist successfully overcomes oppression via determinism. The usage of Existential feminism and how

the female character wishes to obtain her existence distinguishes IkhtiarinaPutris's work from this study.

Febrianti et al. present a journal article titled "The Struggle of the African-American Female Character in Margot Lee Shatterly's Novel *Hidden Figures*" in 2019. The research findings depict the struggle of the main female characters for the sake of their individual rights, particularly women who seek the freedom to pursue a better life without regard to gender or ethnic disparities. The research, like this one, takes a feminist perspective, but they employ various ideas to analyze the struggle of women in different novels.

Room's Feminist discourse

Room is a universal narrative in a sense that Ma represents every oppressed woman. Assuch, the novel tackles the collective suffering of women. Also, about how we begin in a very small environment—literally, Room, as the location is the womb—and then go into our childhood world before eventually expanding into the larger world (book club). Room implies the outside social patriarchal ideology.

In *Room*, there are two contrast images: Room is a private nightmare for Ma, and her imprisonment implies her existence which has been stolen away from her. This is highlighted by the fact that there is a gate through which Ma may exit, but her anxiety prevents her from doing so. Jack, on the other side, feels that the room's walls are as large as the globe can ever be Jack says: "Room is not small." (Donoghue 113) Consequently, the symbolic meanings for him are positive, creating a perplexing contradiction between what Room means for the two major protagonists.

Donoghue prefers to deal with issues that were more universal, such as feminist discourse. *Room* presents universal characters that are never named by Donoghue, such as Old Nick, who represents any male. In addition, Ma stands for any female in society. Donoghue aims to demonstrate how women are objectified in patriarchal societies: "Grandma says her other name" (Donoghue 300). This quote demonstrates that women do not have names reflecting the lack of identity and existence. In addition, Donoghue wants to address the topic of the collective identity and traditional roles of women globally. Ma, the novel's main character, represents all women; she is only one character, but she represents all women in general, therefore it is an universal topic that emphasizes women's collective consciousness.

In this novel, the idea of women being silenced is a powerful one. Silencing has been studied by feminist philosophers in many forms and in diverse ways. For instance, women are frequently denied the right to speak. "The subaltern cannot talk," writes Gayatri Spivak in her article "Can the Subaltern Speak?" (308). The problem isn't only the absence of chance or language ability to speak and be listened, but also the process of written discourse that makes opposing comments meaningless, unproductive, and unworthy for repetition. Wherever her communication is controlled by interpretation and reproduction processes that prevent her from exercising power with speech, the subaltern is unable to speak. On the one hand, Spivak claims that "hypothesizing that 'beyond oppressed subjects speak, act, and know for themselves an essentialist, utopian politics.'" (276). In parallels Ma expresses her inability to talk "For a long time I wouldn't speak." (Donoghue 232). Furthermore, while women are allowed to speak, their words are not regarded seriously. (Mason 223). "shut up" Old Nick. In this case, Ma is unable to talk and lacks the ability to express herself.

Subsequently, Donoghue chooses suicide as a strategy of gaining independence in a patriarchal culture where women have been silenced for years. In her novel *Room*, she depicts suicide as a mechanism to avoid patriarchy and eventually being free. Obviously, Donoghue proved that a variety of factors were at play in convincing women to terminate their own lives, including hardship and constraints imposed by conventional society. Furthermore, psychological distress linked to the break-up of familial relationships, memories of the past, the gap between fancy and reality as well as the clash between inner and outward life, are causes that motivate Ma to try suicide. Diane Bonds claims: "alienation, as one of the major factors leading women to commit suicide." (57). In this sense, because of the isolation and loneliness Ma decided to commit suicide due to the pressures of life that she was subjected to after her release from prison.

Suicide was a way of escaping life's meaninglessness. Donoghue used suicide as a central motif in order to overcome the pessimism that women have felt in their attempts to preserve their autonomy and break free from the constraints of a male-dominated society. Suicide comes to be understood as a way of rebelling against males in order to preserve women's freedom, despite its negative connotation (Brombert 34).

Margaret Walters went on to say that rape is nothing but a deliberate act of violence perpetrated by all males against all women (114). Ma says: "Old Nick –I didn't even know him, I was nineteen. He stole me." (Donoghue93). He took her life, her youth, and all else she had. Rape is one of the most heinous forms of oppression committed against Ma in *Room*. Every night, old Nick goes to room to satisfy his sexual desires. Subsequently, he considers Ma as a sexual object rather than a human being. The novel depicts how males consider women as sex objects and objectify them "I think Old Nick put those mark on her neck." (Donoghue53). In this line, Old Nick torments and beats Ma, leaving marks of the beating on her body, which Jack observes. In this situation, Ma exposes to many forms of oppression, the least severe of which is being beaten.

The other struggle appears when Ma suffers from the lack of food and medicine. To keep her body and her son healthy, she takes vitamins on a daily basis.

"But Vitamins-" "Ma is saying"

"Highway robbery."

"You want us getting sick?"

"It's a giant rip-off," says Old Nick. "I saw this expose one time, they all end up in the toilet." (Donoghue71). They can't eat what they want, and they can't even receive the medicine they need to be well.

On the other hand, raising and educating a boy in an eleven-by-eleven-foot place with limited food and other resources is difficult. However, Ma demonstrates her ability to raise her son effectively as a mother. She has transformed room into the world for Jack. It's difficult to convey that there's a big world outside the prison. "what was I meant to tell him –Hey, there is a world of fun out there and you can't have any of it?" (Donoghue234).

In this novel, woman is objectified, thingified, and subjugated. Ma and her boy are treated as objects by Old Nick. "He thinks that we are things that belong to him because Room does" (Donoghue81). This is recognized in the fact that women and children hang to be excluded from public life because of their irrationality, this confirmed by Plato. Simone de Beauvoir who says: "He is the Subject, he is the Absolute—she is the Other", For existential feminism, the Self is the most important thing. Being the Other means being a non-subject, a non-agent, or, in other words, a thing. Law, tradition, and racial stereotypes have all tried to limit or deny women's selfhood.

In the novel, the stereotyped image of woman is depicted, simply speaking, the story clearly depicts woman as an objectified individual. "We are like people in a book, and he will not let anybody else read it" (Donoghue90). Old Nick represents culture, since he controls woman who represents nature. In this way, Donoghue demonstrates the relationship between woman and nature.

Ma is buried in life. "Good-bye, plant," "I whisper. May be in the sea she will stick all back together again and grow up to Heaven." Because Old Nick's oppression by cutting the power plant has resulted in death, much like a woman in suffering. Ma is oppressed in several ways. Old Nick is the self who creates her otherness. "We have got kidnapping for sexual purposes, false imprisonment, multiple counts of rape, criminal battery...." (Donoghue203).

Emma Donoghue discusses the character's confinement following her liberation from captivity. The novel depicts the difficulty that a woman faces in redefining herself after imprisonment in order to belong and feel at ease in the free world. Ma is living in a state of alienation and separation from her former self. quotation or opinion

In *Room*, there is a discussion about the relationship between a woman and a slave. We can see a parallel forming between the master-slave situation and how men-women hierarchies were formed. The master prioritized autonomy over material well-being. By putting his life on the line, he demonstrates that he values his liberty and wishes over the objective function of his body. "slavery is not a new version" (Donoghue234). Slavery of women is not new; she has been oppressed by men for a long time. Ma is released from her room, but she is still in a constant imprisonment by society. She lives as a slave in a circle of obligations, imprisoned inside immanence.

Ma ascribed the skepticism toward her allegation to long-standing social tendency to discount and dismiss women's accounts of sexual abuse: "If the Holocaust can be denied even today, how can a woman who has been raped be believed?" (Gibbons 10). "I will get on to lab right away to see if they need another sample from you both for DNA," he tells Ma "DNA?" she's got crazy voice again. "You think I had other visitors?" Ma is taken aback when the doctor requests DNA, which she refuses, and patriarchal society denies her claims of sexual abuse.

This novel examines how the media responds to violence against women. Violence against women is what media frequently objectifies, sensationalize, stigmatizes, or throws doubt on the reliability of victims, even if they do not directly blame them. Women and girls are frequently depicted as "victims" or "whores" (particularly in the case of sexual violence), "ideal" or "undeserving" targets, depending on whether they conform to gender stereotypes of the submissive, feminine subject. Furthermore, the media may depict female victims as outliers and deviants in terms of established societal standards that define suitable female behavior (True73). Patriarchal ideology is reflected in the media. The media focus is quick and overwhelming after Ma and Jack have escaped.

One of the most important aspects of this portrayal of mass media in *Room* is that it reveals its conventionalized constructedness. "we're just trying to help you tell your story to the world" (Donoghue232). Ma is expected to share her story, no matter how difficult it is, since the media and the public want to hear it. The media, however, is more interested in the successful, inspirational mother's narrative than Ma's genuine story. She is supposed to retell the stories that have shaped her, from the perspective of the puffy-haired woman, "And now you're an extraordinary young woman with an extraordinary tale to tell"(Donoghue232).The media doesn't aim at establishing an empathic bridge between Ma and society it rather aims at presenting something is "extraordinary" to be an extraordinary channel.

These conversations have an unsettling quality to them, which is heightened by Ma's aversion to the puffy-haired woman. The puffy-haired lady tries to craft and manipulate Ma's story, revealing the conflicts that exist between the media and the subject.

Those engaged in the creation of media, such as producers, editors, authors, commentators, sponsors, and owners, have a lot of control over how local and global audiences see Violence against women: in ways that either support women's rights or conceal women's and girls' experiences as victims and survivors. By adopting racial or gender-based preconceptions about how women should act or respond, media may either enhance a message about women's equality and human rights or reduce the role of women in society.

Women are frequently portrayed in Western culture via the prism of their sex and gender roles, as well as the preconceptions that surround them (True 75). In this sense, Ma's main goal, however, of getting out of the *Room*, is not achieved perfectly. When the puffy-haired woman inquires about Ma's missing being, another kind of oppression is represented by the media:

"Is there a sense in which you miss being behind a locked door?" Ma turn to Morrison. "Is she allowed to ask me such stupid questions?". (Donoghue236)

In Daly's feminist theological theory, non-being has relevance in terms of describing the ontological repercussions of patriarchal oppression. It takes bravery to be in the presence of non-being "women's confrontation with the structural evil of patriarchy." (Hoaglano andFrye63). Ma is confronting a variety of societal oppressions, including media oppression. This constraint, on the other hand, allows Donoghue to highlight the ways in which these occurrences, and the narratives they create, are shaped by feminist ideologies.

Donoghue uses a bird as a symbol for women's longing for freedom: "No, no, we are free as a bird"(Donoghue191). In feminist discourse, the bird is regarded as a symbol of freedom. While Ma gets her freedom but she confronts a bigger patriarchal society after *Room*. "MA said we'd be free but this doesn't feel like free."(Donoghue257). She is unable to express herself in order to become acquainted with her new surroundings, and she refuses to allow herself to be free.

A doctor and a lawyer, two male characters in this story, are caring for Ma's issue. She wants to leaveforrooma variety of reasons, one of which is to be free. Ma meets Dr. Clay, a doctor who will help her with her therapy at Cumberland Clinic. Dr. Clay frequently passes judgment on Ma. Subsequently, she is unable to recover quickly and suffers from oppression. Doctor says:

"Try these, just one before bed," he says, writing something on his pad. "And anti-inflammatories might work better for your toothache . . ." "Can I please hold on to my medications instead of the nurses doling them out like I'm a sick person?" (Donoghue181). quotation

Ma, as a patient at the Cumberland Clinic, is obligated to follow her doctors' orders. She is treated as though she is mentally ill, despite her refusal to be treated as such. Hysteria, a uniquely feminine disease that speaks to and also against patriarchy, has been touted as the first step in the process to feminism.Hysteria has traditionally been portrayed as a "woman's disease," a feminine condition, or a disruption of femininity during its history.Some doctors compared its wide range of symptoms to the lability and uncertainly they connected with feminine nature.Doctors have a

tendency to prefer biological hypotheses that relate hysteria to femaleness: "Women are prone to hysteria because of something fundamental in their nature, something innate." (Showalter 286). The female protagonist is portrayed as weak and powerless in this situation. Doctors restrict the female protagonist's activity while she is undergoing therapy in the clinic. Ma is separated from the outer world since her doctor prevents her from meeting too many people.

The decision is based on the fact that they are doctors who believe Ma is a patient. Throughout this case, the doctor has the authority to judge a person's condition, but he just looks at it physically, ignoring the person's social and psychological circumstances. Ma is irritated by how people treat her and her son as if they are sick mentally and outsiders. Ma does have a strange feeling, but she is not ill and does not require medication or treatment. The manner she rejects the doctors exemplifies Ma's erroneous judgment. Ma's eyes well up with tears as she feels pressured and uncomfortable by the doctors' decision:

"Jack doesn't need treatment, he needs some sleep."

"Ma's talking through her teeth". "He's never been out of my sight and nothing happened to him, nothing like what you're insinuating." ---

"Yes, I did." "There's tears all down Ma's face, now, there's one all dark on the edge of her mask. Why are they making her cry?" "And tonight, what he's had to--he's asleep on his feet--" (Donoghue 167)

Morris is a lawyer who will represent her in court. Morris appears to be the one who was supposed to assist Ma, yet he is merely acting in his position as a lawyer. He encourages Ma to arrange a media interview so that she and Jack may attract sponsors. He is confronted by Ma, claiming that she believes Morris is trying to commodify them, and Ma becomes enraged. "You think we should sell ourselves before somebody else does" (Donoghue 200).

Ma is having difficulty adjusting to life outside Room. Ma doesn't have a choice whether or not she likes Morris' presence as a client. She is not permitted to have the freedom she seeks because she is viewed as a weak woman. She encounters a doctor and a lawyer who classify her as a case in need of male assistance. Thus, she feels oppressed in this situation.

When Ma confronts her adoptive father, a new struggle arises. "I can't be in the same room. It makes me shudder." (Donoghue 226). Jack is rejected by her father since he is a product of an unlawful relationship. Her father's refusal has made her feel yet another tremendous burden from her past. Ma has determined her struggle against oppression. She possesses the desire to be liberated and returning to the world, where she is free from Room's domination. However, She believes she is unable to function in society. "No, I mean everything feels different, but it's because I'm different" (Donoghue 231). She feels different since others are staring at her and Jack "persons looking" at him (Donoghue 217).

"Ma said we'd be free but this doesn't feel like free." (Donoghue 257). She is unable to express herself in order to learn about her new surroundings, and she does not allow herself to be free. This situation may be described as ambiguous. The ambiguity that Beauvoir emphasizes here is that the human being is both an independent and unique subject as well as an object for others (Margaret M. 48). Beauvoir believes that being-in-itself and being-for-self are both existent in humans, which explains his ambiguity. When subjected to the other's viewpoint, the being-in-itself becomes the object of the other's freedom. It will be the object, and the other will be the subject. As a result of the interdependence of the subject and the object, freedom and things, being-for-self and being-in-itself, connections with others invariably result in conflict. Beauvoir interprets this position as the ambiguity of existence becoming object rather than subject (Coşkuner C. 72-73).

Answering how the presence of women in society may be evaluated and associated with women's positions in society using Simone de Beauvoir's existentialist feminist perspective. Based on the information offered in this section, it can be stated that, when examined through Simone de Beauvoir's existentialist feminist paradigm, women have been able to define their own existence and are no longer the figures that Beauvoir refers to.

Ma is kept isolated from other people to overcome her oppression and recuperate from her ailment. She receives intense treatment from Cumberland Clinic's doctor and nurse. Eventually, she is able to overcome her inner and social obstacles and return home to see Jack. Ma does not choose to remain with her mother after returning home to divert from the story line of her mother. She prefers to start a new life in Independent Living with Jack. "INDEPENDENT LIVING RESIDENTIAL FACILITY" (Donoghue 301). After Room and Cumberland Clinic, Ma and Jack are looking for a new spot to start their new life. Ma and Jack are relocating to this place

because Ma wishes to begin a fresh life in a completely new place, free of the burdens of her past. She also wants to be an independent woman given her experience of being reliant on a man in her situation "Let's make a new rule"(Donoghue184). This relates to another important feminist concept used in the novel, metamorphosis, which refers to a character's transformation from one state to another, as suggested in the last section, "You had to change to survive."(Donoghue314). Ma changes from one state to another, enabling her to exist through her journey of self-discovery and revision. Adrienne Rich, in her essay *when we dead awaken*, wants to promote her gender and to encourage women to abandon the societal norms that have been assigned to them. Rich states that the act of re-visioning would assist women in analyzing and acting upon "how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us, how the very act of naming has been till now a male prerogative, how we can begin to see and name – and therefore live – afresh." (Rich35)

One could wonder why Jack, rather than the mother, is the narrator of the narrative. The answer to this query is as follows: First, she acts as if she wants to suggest that while God is the creator of the world, women still have a significant role in it. Second, despite the fact that he appears to control the story, he is unable to do so in his narration. Consequently, he is explicitly dominating the world of the text, but the mother is implicitly dominating Jack's thinking, his use of language, and the way he perceives and views the world.

In the text, he only has a small portion, and the rest goes to the mother, not Jack. Conversely, all the time he wants to show himself as a man Jack says: "Dora always says she's going to need my help."(Donoghue 10) that to show himself as a man whom always woman needs. In *Room*, Donoghue uses Ma and Dora to create a striking image of women. Dora's persona depicts a powerful female with exceptional abilities, and Jack attempts to compare his own to hers.

One might draw the conclusion that Donoghue enhances the notion that women possess vast knowledge and that they can serve as a resource for such knowledge. Because they are two sides of the same coin, Dora may also be seen as a source of knowledge for Jack, akin to Ma. Dora and Ma pave the route for Jack and shape his character. Through two characters, Dora and Ma, Donoghue argues that women may be a source of knowledge, contradicting Plato's assertion that only males are a source of knowledge.

Conclusion

This paper has clearly shown that Ma faces all forms of oppression and violence in order to exist. These different forms of oppression provide Ma spends all her strength in order to confront patriarchal system. She tries to forget about her fragility and anguish in the past by focusing on her son. Despite being objectified and victimized, Ma demonstrates her strength as a woman by standing up to the patriarchal system and oppression. Ma has finally found the courage to assert her authority as a woman exhausted with patriarchal oppression. Donoghue on the other hand, wants to "let the sub-altern speak" and thus show capabilities and acting and reacting against different forces of life. Donoghue wants to present a sample of woman who is in the process of being and becoming.

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