

Exploring Familial Conflicts in Mitra Phukan's *The Collector's Wife*: A Study

Sheikh Barkat Ullah¹ & Dr Bondita Baruah²

Abstract

Received: 20 June 2026

Accepted: 28 June 2026

Published: 30 June 2026

The rich and variegated literature of North-East India is a tapestry of oral traditions, lived histories, diverse ethnic voices and struggles for identity. Among the various themes projected in the literature of North-East India such as oral and mythic foundations, landscape, histories of conflict and resilience and others, women's voices and gendered realities also occupy an important area. This paper attempts to explore the dynamics of familial conflict in Mitra Phukan's *The Collector's Wife*. In doing so, the paper will examine relevant factors of traditional family structure, patriarchal roles, conflict between tradition and modernity and how these factors contributing to distasteful familial relationship pose as emotional and psychological challenge for women and lead to familial disintegration. The paper will endeavour to expose how women endure the double burden of patriarchy and identity while being socio-culturally marginalized as the other and being in conflict with marital loneliness and isolation, professional and personal responsibilities. Raymond Williams', Edward Said and Gayatri C Spivak's concepts of "way of life", "other" and the "subaltern" will be explored to for qualitative analysis.

Keywords: Conflict, marginalization, loneliness, isolation, tradition, familial.

Introduction

In North East Indian English literature, contemporary writers like Jahnabi Barua, Easterine Kire, Tamsula Ao, Mitra Phukan and others have explored the family conflict depicting the themes such as traditional family structures, patriarchal roles, conflict between tradition and modernity, social expectation, loneliness and isolation. A family, sociologically, is the central institution of individuals living together by birth, marriage with a group of two or more members in general. It provides emotional security, economic support and socialization to the family members. In Indian culture, it is the backbone of individual's identity. In India, traditional family system has been largely characterized by patriarchal structures to preserve the cultural and moral values. But in contemporary times, the traditional concepts on the familial structures have undergone changes for the various modern factors including globalization, urbanization and digitalization. Deepti Choudhury states:

The Indian family system, rooted in centuries of tradition, has been largely patriarchal, with an emphasis on hierarchal structures, respect for elders, and the preservation of cultural and moral values. However, in modern times, the structure of family has undergone significant changes, influenced by a variety of

¹ Research Scholar, Girijananda Chowdhury University; ² Assistant Professor, ENFL, Girijananda Chowdhury University

factors, including globalization, urbanization, and the complex intermingling of traditional and modern values.²

These changes reflect how the core of healthy family relationships has broken down under patriarchal pressure and social norms. This paper will explore several factors that contribute to the familial conflicts in Mitra Phukan's novel *The Collector's Wife* primarily the portrayal of the protagonist Rukmini Bezboruah and her husband Siddharth Sarma in their family lives as expressed in the narrative.

Statement of the Problem

This paper examines familial conflicts of women in their marital life leading to the cause of physical isolation and emotional loneliness. Significantly, this study has a great importance to understand how Phukan's women protagonists have been marginalized by patriarchal pressure and social norms in contemporary society evaluating male dominance roles and supremacy of familial head, husband or other male relatives. This area remains unexplored by researchers. This study evaluates the application of Spivak's "subaltern" concept dealing with women's marginalization and the concept of cultural discourses by Raymond Williams, in which cultural tradition and social practices take place a powerful role in women's loneliness in their social life and lead to their "Othering", a concept put forward by Edward Said.

Research Objectives

1. To explore familial conflicts due to patriarchal roles in Mitra Phukan's novel *The Collector's Wife*
2. To review the marital loneliness in the selected text
3. To analyze women's personal identity issues

Methodology

This present paper is being prepared as a qualitative research on the basis of both primary and secondary sources. Primary source includes the selected novel written by Mitra Phukan. Secondary sources follow books, journals, articles, internet, websites and e-resources related to the selected text.

Analysis of the text

This research paper examines Mitra Phukan's novel *The Collector's Wife* where Rukmini Bezboruah's experience of domestic struggles are a resultant of patriarchal dominance, **marital loneliness** and **identity issues** creating the familial complex relationship in her married life. The significant issues like marriage, conjugal well-being, wifehood, motherhood, infertility, childbearing, adultery make her marital life dissatisfactory with Siddharth Sarma as depicted in the selected text. This study reflects how Rukmini is victimized by Siddharth's suppression manifested in Phukan's fiction. Rukmini is rarely physically suppressed rather she is more emotionally and psychologically harassed by patriarchal structure. Siddharth Sarma never physically attacks her but mentally punishes implying male power and supremacy.

²Deepti Choudhary. "Family Dynamics and Disintegration in Indian English Literature". *Scholarly Research Journal for Interdisciplinary Studies*, Vol-9/70, 2022, p. 17114. www.srjis.com

Patriarchal Dominance

Rukmini Bezbaruah is a postgraduate in English literature whose marriage is socially arranged to a high – ranking administrative officer Siddhartha Sarma. Her husband is considered the most eligible and successful bachelor at that time in Parbatpuri. Phukan remarks on Siddhartha: “a prized catch...the only son of parents of respectable lineage- what could be better in the marriage market?”³ But from the very beginning, Siddharth controls his domestic life for public roles and responsibilities under rigid authority affecting Rukmini’s marital life. Siddharth’s suppression to Rukmini is observed in mostly emotional distancing and negligence while Siddharth prioritizes his official duties leaving Rukmini in a world of emotional isolation. He reduces her personal status being uninterested at her presence at tea parties and dinners arranged for visiting dignitaries. Sometimes, Rukmini tries to share her inner feelings, fears, and the experiences of existential loneliness and isolation staying at a vast Bungalow, but Siddharth remains unheard and often minimizes her feelings. Her appeal signifies negligence and irrelevant compared to his public duties and responsibilities. Siddharth uses the weapon of the ‘Ideal Wife’ for her in the form of traditional enforcement in patriarchal society to make her a more supportive and submissive wife. Rukmini always remained as a passive object and obedient wife to her husband. Rukmini’s movements, interactions and conversations in every day life are under the surveillance and scrutiny of her husband and family members that badly affect her social career or standing. Even, her classes have been scheduled according to Siddharth’s exalted position in Parbatpuri town.

Rukmini’s classes were always scheduled for the eleven to one slot, in deference to her husband’s exalted position in the town. The assumption was that by this time women would be done with their household tasks and could turn to their hobbies and indulgences before going for post –lunch nap. For a woman whose husband could more than afford to support her, teaching in a college was still perceived in many circles in Parbatpuri as a hobby to be indulged in, till she reached the acme of her career as wife, and became a mother.⁴

Rukmini is devalued while she teaches English literature in a local reputed college known as Deennath Saikia College in Parbatpuri. Phukan expresses historical background of this college:

Rukmini’s college was one of the five in Parbatpuri. It was named after one of the foremost citizens the town had produced, Deennath Saikia, who had been not only a freedom fighter and a poet but, perhaps more importantly, a rich and successful tea planter as well. For it was the money from tea that had originally founded the Deennath Saikia College, now considered one of the best in the entire district.⁵

Rukmini is often questioned of valid professional identity by her husband. She is “Othered” as her intellectual capabilities are hardly given any importance in front of his social stature. The very treatment of Rukmini’s credentials as trivial matter exposes Siddharth’s dominance where he enforces on her decisions to exert control on the one hand and marginalize her on the other. Siddharth’s dismissive power dynamic bears relevance to the concept of the ‘other’ by Edward Said in exposing Rukmini’s marginalization. Davitt provides a proper understanding of the process of “Othering”:

The process of making an artificial, “Us-vs- Them” division in the relations between any two groups. For Said, the West ‘others’ the Arab world and ignores the subtle variations of culture and experience across a vast geographic area. In general, sociological term, Othering describes the reductive action of labeling a

³Mitra Phukan. “The Collector’s Wife”. *Zubaan*, 2005.p 53.

⁴Mitra Phukan. “The Collector’s Wife”. *Zubaan*, 2005. p 17.

⁵Mitra Phukan. “The Collector’s Wife”. *Zubaan*, 2005.p 17.

person as someone who belongs to a subordinate social category. The practice of Othering is the exclusion of persons who do not fit the norm of the social group, which is a version of the self.⁶

Siddharth's powerful role of patriarchal dominance to subordinate Rukmini, symbolizes her being the "Other," and him being the oppressor who controls over her existence. She is reduced to an "Other" in her mobility, personal identity and intellectuality. Rukmini's mobility in living has been controlled by Siddharth in the period of Assam agitation when the situation was of insecurity and unrest. Her power of autonomy is controlled by her husband for she cannot apply for the permanent position of employment to secure her economic independence: "Rukmini couldn't apply for a permanent post, because she was obliged to move with Siddharth whenever he was transferred to another district".⁷

She lives under pressure to produce a child and at the same time faces the blame of infertility. Siddharth and Rukmini's conjugal life lacks true emotional connection and due to this detachment and lack of intimacy between them, Rukmini feels both physical and emotional loneliness that makes her body feel like a space for marital duty instead of shared closeness. Patriarchal dominant systems have played a significant role in Siddharth's suppression. Rukmini realizes her husband's suppression when she asks Siddharth for medical help to become parents. But Siddharth ignores her appeal to consult with doctor. Phukan writes:

She was surprised at the question. In all the years since they had realized that they would probably need medical help in order to become biological parents, Siddharth had rarely brought up the topic himself. It had been at her insistence that they had consulted doctor's and even, lately, visited the fertility clinic in Guwahati.⁸

To keep the illusion of control over an unstable district, he believes he must have complete, unquestioned authority at home. Rukmini is confined not by physical walls but by the unseen, burdensome expectations tied to her husband's role. This fact develops familial conflicts between them.

Marital Loneliness

In Indian culture, social expectations of family members are determined by larger social norms and traditions. Family's honor is often dependent on the successful behavior made by family members. Personal desires and ambitions are understood as the subordinate needs of the family. Deepti Choudhary writes:

Family is often seen as microcosm of society, and the expectations placed on individuals within the family are frequently a reflection of larger social norms. In Indian society, family honor is often tied to the behavior and success of its members. As a result, personal desires and ambitions are frequently subordinated to the needs of the family and its reputation.⁹

Familial conflict focusing on social norms may be interpreted via by Raymond William's concept of "whole way of life" on cultural discourse that produce the loneliness witnessed in Rukmini's character. William's *Culture and Society* (1958) insists upon the inseparability of cultural norms and social practices

⁶ Jerome Davitt. "Edward Said: Has 'the West' viewed 'the Orient' through a distorted lens?", p.1.pdf <https://share.google/SFyg09FKbTUhtKjkl>

⁷ Mitra Phukan. "The Collector's Wife". *Zubaan*, 2005.p 27.

⁸ Mitra Phukan. "The Collector's Wife". *Zubaan*, 2005.p 50.

⁹ Deepti Choudhary. "Family Dynamics and Disintegration in Indian English Literature". *Scholarly Research Journal for Interdisciplinary Studies*, Vol-9/70, 2022, p 17117. www.srjis.com

representing cultural tradition in social life, the wedding custom stigmatizing childless women; the communal norms governing widows' behavior that are not merely aesthetic or ceremonial. But these are social mechanisms through which the community reproduces as its values and disciplines its members. In *The Collector's Wife*, Rukminis's social criticism for being childlessness and her distasteful social life for wedding customs and cultural tradition can relevantly be analyzed to William's theoretical approach. The social norms demands that Rukmini is mainly responsible for her infertility stigma and for which the community devalues her either in social or private life that create her complex marital life with Siddharth and experiences loneliness.

Rukmini experiences marital loneliness for traditional social norms, superstitious beliefs and conflicts of understanding with her husband. Siddharth is the most obedient and duty- conscious hardworking administrative officer. He spends the maximum time to the engagement of his professional duties than maintaining moral responsibilities to his wife. Due to his heavy workloads, he is rarely present at his home, though he is a married person:

Siddharth, in the very vortex of it all, seemed to live in his office. The worry lines on his forehead had depended perceptibly... Never a talkative person, he grew almost taciturn now, at least when he was with Rukmini. Sometimes thinking that it would help if he talked about his work, Rukmini tried to draw him into a conversation about his day, on the occasionally evenings together. But he never opened up. Perhaps he was unable.¹⁰

Eventually, his workloads keep him distant from his wife Rukmini Bezboruah who herself works as a part time English lecturer in a local college in Parbatpuri. He is much ascetic, taciturn and a workaholic that creates a vast gap in marital relationship between him and his wife Rukmini Bezboruah. Although he occupies an honourable position in the society with a prestigious social standing and superior social position as an administrative head in Parbatpuri district, he fails to fulfill his wife's internal desires and spends life as a childless couple. He is one of the most powerful officers in his home, private and public worlds but his power and pelf are not applicable to give a child to his wife biologically that his wife wanted mostly. Rukmini Bezboruah is affected by childless predicament and also hurt by the stigma of infertility. Her husband, however, could not accompany her for fertility treatment due to work pressure.

Siddhartha was an only son and the burden of producing heirs rested on her shoulders. Or rather, in her dysfunctional womb. Looking at her, of course, nobody could say that this vital organ was flawed. But her waist-hip ratio, as promising, visually, as some fecund, prehistoric mother goddess's, hid the fact, as revealed by the tests, probes and scans taken by the white-coated bespectacled, Dr Rabha, that it would be difficult for her to produce any heir, male or female. These days, Rukmini was always burdened with the feeling that she had been unable to fulfill her part of social contract. That she had not kept a bargain. That she had reneged on a promising vital importance.¹¹

These incidents make Rukmini more nervous and contribute tremendous familial conflicts between the two.

Gradually, their family conflicts reach to the verge of cultural and social criticism. People of their society blames her that Rukmini is only responsible for incapable of giving a child. For common beliefs of the Parbatpuri inhabitants, she is socially criticized as a childless woman. Society places certain standards of expectation upon women and those who do not adhere to these norms are subordinated to a subaltern

¹⁰Mitra Phukan. "The Collector's Wife". *Zubaan*, 2005.p 82

¹¹Mitra Phukan. "The Collector's Wife". *Zubaan*, 2005.pp. 53-54.

status and treated as an outcaste. The normative framework reduces Rukmini's entire social worth her education, her professional competence, her intelligence, her character to a single biological fact, and judges her inadequate on that basis alone.

Phukan reflects the subaltern women and their psychological condition depicting the resistance of women's participation in the funeral procession towards the cremation ground in Parbatpuri. The author tells:

There were never any women in the funeral procession. Males, of all ages, would form long, straggly lines as they walked towards the cremation ground. Women were forbidden to witness the actual act of the body being consigned to flames. Birth belonged to women. But death, in Parbatpuri, had been appropriated by men. The dead, if they were female, were consigned to flames amidst a crowd of men.¹²

To rid her off being ostracized, Rukmini makes consultations with various doctors and finds out a little problem that can be solved having a little medicine. But Siddharth denies taking continuous treatment for the fear of multiple births. These contradictory thoughts encourage their familial conflicts. As Cécile Van de Velde articulates in her comprehensive survey of the emerging sociology of loneliness, that:

Fundamentally invites us to consider loneliness not just as an intimate phenomenon, but above all as a social phenomenon, whose causes and consequences are primarily played out at the social and political levels. It is therefore reveals structural dimensions of loneliness that are less emphasized in other approaches: the weight of social norms, its social factors and manifestations, the role of inequalities, and its multiple subjective forms.¹³

These extractions have relevance to the loneliness felt by Phukan's woman protagonist Rukmini whose sense of emotional and personal alienation structured by societal norms and social factors in its multiple subjective forms. This re-conceptualization from an individual symptom to a social product is the foundational theoretical premise of the analysis that this chapter undertakes.

In order to seek companionship and motherhood, Rukmini develops a close relation with Manoj Mahanta who is a young salesman of CTF tyre Company. Animesh Dutta asked Manoj Mahanta if he was a salesman to whom he replied: "I'm with the CTF tyre company".¹⁴ To be free from barrenness and infertility issues, she develops a close relationship with Manoj Mahanta and finally becomes pregnant.

Identity Crisis

The familial conflicts in Mitra Phukan's *The Collector's Wife* can be effectively examined through Gayatri Chakravorty Spivak's influential concept of the subaltern. In her seminal essay *Can the Subaltern Speak?* (1988), Spivak argues that marginalized groups are frequently excluded from dominant structures of power and representation, making their voices inaudible within prevailing social discourses. Her famous assertion that "the subaltern cannot speak" does not refer to a literal inability to speak but to the inability of marginalized individuals to have their experiences acknowledged and represented on their own terms. Spivak further contends that women in patriarchal societies occupy a doubly marginalized position because they are subordinated both by gender and by broader socio-cultural power structures.

This theoretical perspective is particularly relevant to Rukmini Bezbaruah's condition in *The Collector's Wife*. Although Rukmini belongs to an educated and socially respectable background and works as a

¹²Mitra Phukan. "The Collector's Wife," *Zubaan*, 2005, p.50.

¹³ C. Van de Velde, "Sociology of loneliness: An introduction". *Acta Sociologica*, 2026, 69(1), 3–18. <https://doi.org/10.1177/00016993251330960> (p. 3).

¹⁴Mitra Phukan. "The Collector's Wife". *Zubaan*, 2005, p.11.

college lecturer, her personal identity is gradually overshadowed by her role as the District Collector's wife. Her emotional needs, aspirations, and frustrations remain largely unheard within her marriage. Siddharth's emotional detachment and the social expectations imposed upon her reduce her agency and confine her to conventional roles of wifehood and motherhood. Furthermore, her childlessness becomes a source of social scrutiny, causing her individuality to be judged primarily through her reproductive capacity. As a result, Rukmini experiences a form of domestic marginalization in which her voice is silenced not through physical coercion but through patriarchal expectations, emotional neglect, and cultural norms. Through Rukmini's struggles, Phukan demonstrates how educated women may continue to occupy a subaltern position within the domestic sphere, where their identities are subordinated to patriarchal definitions of femininity, marriage, and motherhood.

In general, the term "subaltern" refers to a deprived person who possesses of socially, politically and economically low position. Anand Maurya writes:

The term "subaltern", indicates a deprived person who ensemble within the representation of the Oppressor/Oppressed. A subaltern is a person with a low ranking in a social, political, economic or another chain of command. It also denotes the individual who have been marginalized or oppressed.¹⁵

Spivak exposes the "subaltern" that is referred to the marginalized or suppressed groups in society who are being excluded from socio-cultural, political and economic power structures. Spivak engages the subaltern concept for "those who don't give orders; they only receive orders.....'subaltern' also means those who do not have access to the structures of citizenship."¹⁶

Spivak argues that "subaltern" condition intersects women's oppression relating to gender who are doubly marginalized by patriarchal structures in their own societies. Phukan's women protagonists are not strictly focused on as 'subaltern' women rather they represent as marginalized for self-recognition and self-identity in patriarchal dominant discourses. Her protagonists remain in social silencing wherein they cannot speak their confrontations. "The subaltern cannot speak. There is no virtue in global laundry lists with women a pious. Representation has not withered away. The female intellectual has a circumscribe task that she must not disown with a flourish".¹⁷

In *The Collector's Wife*, the subaltern concept engages to the individuals or mostly Rukmini Bezboruah's marginalization by her husband Siddharth. Rukmini is a designated as a college lecturer who teaches English literature in a local college. Siddharth treats her as a housewife though she works in a high status job. Initially, Rukmini represents as opposite to a subaltern a figure but since a few years passed, she becomes structurally more dependent on Siddharth's career and bureaucratic identity as DC's Wife. Her identity is decorated and shaped by Siddharth's position. She remains to maintain traditional domestic responsibilities. She loses her own status and personal identity as a college lecturer, is rather subsumed by her husband's identity. She feels that Rukmini Bezbarua is not Rukmini herself rather she is an obedient wife of a designated bureaucrat only.

Rukmini's political subaltern comes to light in the experience of unrest situation during Assam agitation when Parbatpuri town is dominated by men leaders, terrorists, and government securities. Rukmini is controlled by Siddharth for the fear of abductions, killings, kidnappings that lead her to political subjugation and marginalization. Phukan presents, Rukmini is not strictly 'subaltern' but she represents

¹⁵Anand Maurya. "Spivak: Making of the Subaltern-"*The Philosophy Project*, p.1 <https://www.thephilosophyproject.in>

¹⁶ Anand Maurya, (ibid)

¹⁷Spivak, G. C. (1988). "Can the subaltern speak?" In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (p308). *University of Illinois Press*.

unspeakable inner problems and experiences in the form of social silence that contributes women's authentic experiences of loneliness.

The familial complexities gradually make Rukmini gain consciousness and make her sensible, despite being affected by traditional roles. She feels the patriarchal marginalization and suppression deeply imposed on her by restricted social roles and traditions. She is determined to come out from these rigid limitations and starts to raise question about her identity. She begins to struggle against the societal traditions imposed her. Phukan shows how barren women, childless women and widow's presence before a bride is treated as bad sign according to societal traditions when Rukmini is opposed by the elderly guests at Rita's wedding ceremony Rukmini says; "You mean, when they called me barren? I should have remembered the old custom. I keep forgetting that childless women--- barren women---and widows aren't supposed to be seen on auspicious occasion".¹⁸

She becomes conflicted for self-awareness and it develops her sense of modernity. Awareness for knowing one's identity is definitely a mark of modern consciousness that the higher educated urban woman attempt to understand. Once, she in confinement living in a vast modern structured empty Bungalow under patriarchal pressure by Siddhartha who is an introvert and prestigious job oriented high ranking administrative officer. The familial conflicts aspects encourage her to stand against the socio-political challenging factors in contemporary society. Conflicts lead her to the sense of personal identity formation by establishing the significance of personal desires and social expectation of an individual in society. Standing between traditional and modern conventions she struggles for her personal recognition about who she is.

Conclusion

The present study has undertaken a theoretical and textual exploration of familial conflicts experienced by a married woman in Mitra Phukan's *The Collector's Wife*, with particular emphasis on marital loneliness, personal identity crisis, and the influence of patriarchal social structures. Through the theoretical perspectives the study has examined how the protagonist, Rukmini Bezboruah, experiences socio-cultural marginalization within both the domestic and social spheres. The analysis reveals that familial conflict in the novel emerges from the intersection of patriarchal authority, gendered expectations, childlessness, and the tension between tradition and modernity. Despite being an educated woman and a college lecturer, Rukmini's identity is largely defined by her role as the wife of a high-ranking administrative officer. Her emotional needs, aspirations, and individuality are often subordinated to patriarchal norms, resulting in a sense of alienation, marital loneliness, and psychological isolation. The study further demonstrates how social customs and cultural expectations contribute to her marginalization, reducing her social worth to conventional ideals of wifehood and motherhood. The application of Said's theory highlights the process through which Rukmini is symbolically "othered" within her own domestic space, while Spivak's concept of the subaltern illuminates the silencing of women's voices and experiences within patriarchal structures. Similarly, Williams' cultural framework reveals how deeply embedded social practices and traditions shape gender relations and reinforce women's subordinate position in society. The study therefore argues that Phukan's portrayal of Rukmini extends beyond an individual story of marital dissatisfaction and becomes a broader critique of the socio-cultural mechanisms that restrict women's agency and selfhood. In conclusion, *The Collector's Wife* presents familial conflict as a complex interplay of patriarchy, cultural

¹⁸Mitra Phukan. "The Collector's Wife," *Zubaan*, 2005, p42.

norms, and identity formation. The novel foregrounds the struggles of women seeking self-recognition, emotional fulfilment, and autonomy within restrictive social structures. By portraying loneliness as both a social and psychological condition rather than merely a personal experience, Mitra Phukan offers a powerful commentary on the continuing challenges faced by women in negotiating identity, belonging, and agency in contemporary society.

References:

- Badwaik, Sheetal Yogesh and Naik,D.V.*Cultural Dynamics in the Novel of Mamang Dai and Mitra Phukan: Comparative Analysis*. International Journal for Research Trends in Social Science & Humanities Volume 3, Issue 4 Jul-Aug 2025, PP 1-3
- Barua, Sanjib. *India Against Itself: Assam and the Politics of Nationality*. University of Pennsylvania Press, 1999.
- Bhuyan, Dikshita. "Depiction of New Woman in Mitra Phukan's *The Collector's Wife*: A Study of the character of Rukmini." Indian Journal of Applied Research, Volume 9, Issue 12, December 2019. <https://www.worldwidejournals.com>
- Biswas, Debajyoti. *Anglophone Literature from North-East India and Women's writing*. Atlantic Publications, 2024.
- Borbora, A. *The Assam Movement: A Struggle for Identity*. Guwahati: Assam Book Depot. 1984.
- Choudhary, Deepti. *Family Dynamics and Disintegration in Indian English Literature*. Scholarly Research Journal for Interdisciplinary Studies,vol-9/70, 2022, www.srjis.com
- Davitt, Jerome. "Edward Said: Has 'the West' viewed 'the Orient' through a distorted lens?," p.1, pdf<https://share.google/SFxxg09FKbTUhtKjk1>
- Hawkley, Louise. "Encyclopedia of social psychology". Britannica. 2007. <https://www.britannica.com/science/loneliness>
- Kakoti, Priyanka. Voices From The Periphery: Indian English Writing FromTheNortheast.IJIRAS,Volume 4 Issue 5, May 2017. www.ijiras.com
- Kaleeswari, K. *Familial Relationships in Shashi Deshpande's Roots and Shadows and A Matter of Time*. Strength for Today and Bridge Hope for Tomorrow,Vol- 17:3, March 2017.ISSN 1930-2940: 103.
- Miller, Beth. *The Family Dynamic in Literature*.Routhledge, 2016.
- Phukan, Mitra. *The Collector's Wife*. Zubaan, 2005.
- Phukan, Mitra. *A Monsoon of Music*. Zubaan, 2011.
- Sharma, R.K. *Disintegration of the Joint Family in India: A Study of Changing Family System*. Prentice Hall. 2010.
- Said,W. Edward. *Orientalism*, Routledge & Kegan Paul Ltd.1978.
- Spivak: Making of the Subaltern- The Philosophy Project, <https://www.thephilosophyproject.in>
- Tanskanen, Jussi & Anttila, Timo. "A Prospective Study of Social Isolation, Loneliness, and Mortality in Finland". American Journal of Public Health, 2016.106 (11), Pp. 2042-2048.
- Van de Velde, C. (2026). Sociology of loneliness: An introduction. Acta Sociologica, 69(1), 3–18. <https://doi.org/10.1177/00016993251330960>