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Abstract:

This novel interrogates about the universal transcultural human characteristics. The Crown Princess is the starting point for exploration of this novel. The Crown Princess is a woman and read all the works of Voltaire. The Crown Princess loved her father-in-law and husband and children. This novel dictates the following of customs. This novel can be segregated into three parts. They are mainly: ancient times, modern times and postmodern times. So, this novel deals with composition of memories can be chronologies. *The Red Queen* started unexpectedly from childhood stage to marriage. This novel talks about her husband's madness and absurdness of the society. This is the storming story and double hinged narrative. She married at nine in 1744. This novel talks about childhood marriage and sexual harassment. This novel is about male domination, psychological stresses of women, suffering of female protagonists by male domination.

Keywords: Memories, Society, Voltaire, Absurdness, Customs.

There are several interrogations rises by Margaret Drabble through the character of The Crown Princess in *The Red Queen*. The crown princess feels that her freedom losses after marriage. She did not feel when she was with her brother, mother and father. But now she feel after marriage she losses her freedom and independence.

All these childish times came to an end when my parents put my name forward for the threefold royal selection ceremony for a royal bride. They justified this decision as their 'duty', for I was grandchild of a distinguished minister. They said they feared disgrace if I were not offered for the sacrifice, and claimed they were afraid to conceal me. My mother later swore that she hoped and believed that I would be rejected. I do not know how much truth there was in this: certainly she wept copiously when she discovered the way the wind was blowing, and even my father turned pale. I myself had no hopes, fears or expectations (TRQ 14).

The crown princess gets bewildered, she asked herself in her mind that who she wants to blame, because she does not know about who is responsible for her life's spoiling whether her parents, whether her husband, whether her mother-in-law and whether her father-in-law. She wants to know that who are responsible for her spoiling of life.

But I lived through that madness. What and whom do I blame for it? Do I blame his father, my father-in-law the king, King Yongjo, for his excessive demands and excessive expectations? Do I blame King Yongjo for so oddly and unnaturally favouring several of his daughters and thereby deliberately and openly humiliating his only son? Do I blame the unnatural rigor and ceremony of court life? Do I blame the factional strife that tore our country apart? (TRQ 17)

King is a good and powerful man. But his words are not acceptable by her daughter-in-law. The crown princess does not know about her husband's parents. She wants to know willingly about them at only the present situation. At the age of innocence, she does not know anyone even including about the crown prince's parents and others in mother-in-law's family. The crown princess generally finds faults on men community. She does not know about the situation of past during her childhood stage.

King Yongjo was a strange man, a complex character. He was a powerful monarch, known as a reformer, but there was a something vacillating and at times hysterical about him, something almost effeminate. I remember that he spoke to me about intimate details that shocked and surprised me. Never, he said to me when I was yet a child, a pre-pubertal child, never leave traces of red cosmetic on a white cloth. Keep your linen white. Men do not like to see the red smear, he told me. Do not men see your artifice. . . His words shamed and embarrassed me. (TRQ 20)

After the marriage, etiquettes of the court (husband's home) are very strict. "Many things took place there were not in the rule book. There were many blind eyes at court" (TRQ 22). After the marriage, Prince's parents advised him to develop his male attitude. They encouraged male domination games to the Crown Prince. During those days, she cannot understand about the situation. But now she realizes about the domination of male even in the game that there is an existence of male domination.

These, too, were exciting and at times feverish games. The prince would rescue me from imaginary rival factions and carry me safely on his back, piggyback style, to his kingdom. I have to admit that I loved this game. I clasped him tightly round his waist with my legs. . . I made up other, more poetic names- I was of the Crimson Petal faction; my enemies were of the Black Bough. Occasionally the crown prince would take on the role of one of the enemy, and he would pretend to capture and then to torture me. He invented ingenious tortures of a pre-pubertal sexual nature, and I willingly complied. He would pretend to bind me fast, with silk sashes, and, while I was thus bound, he would caress me through my garments and insult me with mild abuse. Then he would make me kneel and lift my skirts, and caress me beneath my garments. Then he would pretend to behead me – our kingdom, alas, was only too familiar with beheadings. (TRQ 22-23).

Drabble portrays the imagination of men sometimes create abusing of women and their imagination on women creates obscene thoughts. She blames men community but not directly. Women give importance to virginity. Margaret Drabble quotes a novel Bernardin de St Pierre's *Paul et Virginie*

in *The Red Queen*, to demonstrate how the virginity of women is much important. She talks about a character, Virginie, who is the best epitome of virginity. This character is much admired and adored by European countries, because she sacrificed her soul to save her virginity instead she removed her clothes due to shipwreck and she drowned finally in the sight of shore. “In this curious work, the virtuous heroine Virginie refuses to undress to save herself from shipwreck, and thus drowns within sight of shore and of her lover. Clothing has much to answer for” (TRQ 26).

The character affects the history. The rumors spread like wildfire. It cannot be unstoppable. She gets angry in her narrations. She states, “I do believe that character affects history. That is no longer a fashionable view, but those who have lived close to power, even if themselves powerless, as I was, tend to hold it. And we were a small country, where one’s man’s whims could affect many” (26). Men are afraid of red colour. It is a thinking of Drabble in her novel *The Red Queen*. She gets confused and bewildered to Confucius’ words, “I do not know why he said that – maybe as a passing, joke, who knows? – but that, too, became written on tablets of stone” (26). Drabble moreover, points out the absurdities of men that why they get fear of red colour:

I think men are afraid of blood, although they are attracted to it. I think King Yongjo, as I have said, was afraid of menstrual blood, though he did not know it. I remember that as a child I was particularly anxious, not about menstruation, but about excretion. Even I grew older it seemed to me strange that the organs of excrement and the organs of procreation should be placed so close to one another (TRQ 27).

The queen princess shows the cultural and traditional messages through the narration of feminism. She severely criticizes the male domination that has been practicing from traditional customs. “No queen could ever sit for a male painter. No men could dance before the queen, and the musicians who played in the inner court to the queen were blind – just as, in your day, I am told that only blind masseurs may obtain a license to practise traditional massage in Korea. There were many absences, many prohibitions” (TRQ 30).

The crown prince always watches the crown princess through attendant, nurse and etc after giving birth to the child. The stages of men are deals with mistakes and flaws more than boyhood stages. King Yongjo is the responsible for all the mistakes which committed by Sado. He makes payment for all the mistakes which done by him. When King Yongjo was forty two, The prince Sado was born. The crown princess’s father-in-law is responsible for his continuous crime and even he killed his own brother. This incident is unbelievable by the crown princess. Sado wants to see from his own eyes about his wife, the crown princess. But she does not like it and she feels claustrophobia.

The crown princess were faced a lot of problems in her life. Through husband’s family, the crown princess faced several problems. The problem which deals with Sado’s father was killed by Sado. So the crown princess wants to save her husband by her own son. She breaks the hereditary killing by enhancing his son’s character’s development. She cannot avoid her husband’s certain activities, “But, I repeat, I failed my husband Prince Sado, I could not help him. Nor could I help my third and perhaps my most

loved brother, Nagim, who died in exile. So many died in exile” (36). The crown princess hates the Confucian system (dead system) and she is waiting for universalism of the Enlightenment. She puzzles the cultural system and averse to get into the old traditional cultures.

Margaret Drabble exhibits the physical weakness of women which is the reason for their gender is ignored. The crown princess was dejected and isolated. The parents of crown princess also advised her to be obedient to her husband and be devoted her husband after the marriage of crown princess. In *The Red Queen*, the crown princess describes, her husband’s shape of the body and it looked shining and smooth. She shows the metamorphosis of the characters and how they changed suddenly. Drabble portrays the sexual aspects between the princess and the crown princess:

I was brought up in much bodily ignorance, and I dreaded the moment of consummation. I dreadful failure and rejection Princesses who failed to conceive were often condemned to a hard and lonely life. As my fifteenth birthday approached, my mother and my aunt had tried to tell me the rituals of the marriage bed, and our slave Pongnyo and my wet nurse Aji had whispered and giggled and sniggered about these secret female matters to me. . . . My small, soft, nubile body within its cocoon of silk and brocade was a sacred vessel, and it must be filled with the royal sperm and bring forth a son. The body of my husband in those early days was as shiny and smooth and yellow as a grub. What a dreadful metamorphosis awaited us both! (39).

The prince Sado also like his father, because he also affair and lay with nuns. Drabble portrays that the sex is the central pressure of men more than women. The princess’ father-in-law has many wives and he willingly lay with so many women. His son, my husband, is also having an affair with so many women as like his father. Moreover, this novel deals with the sexual aspects of men and women, especially how men are dominated women even in the concepts of sexuality.

The act of sex seems to give pleasure to most men, and they seek it, sometimes to their peril. My father-in-law the king had more than one wife: this was his duty. (His first wife and primary consort, Queen Chongsong, one of the three Gracious Majesties who loomed over my marriage bed, was childless). . . . Prince Sado, after our marriage, took secondary wives and concubines, as was customary, and he also lay with nuns and prostitutes, which cannot have been his duty. It is even said that he slept with his younger sister, Madame Chong, the favoured daughter of their father. It may have been so. . . (TRQ 40)

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