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LITERARY ANALYSIS OF THE MAIN CHARACTERS' LIFE
STRUGGLES EVOLUTION IN THE BRAID THROUGH THE
FEMINIST APPROACH

Thesis Submitted to Obtain the Bachelor in English

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Abstract

The present project consists of the analysis of the main characters of the book *The Braid*, written by Laetitia Colombani. In the following chapters it will be shown how to answer the question “How to compare the main characters’ daily life struggles evolution to real-life contemporary samples in *The Braid* through the Feminist Approach?”. Chapter after chapter, this question will not be directly answered but shown, until the conclusions, the end of this project. This investigation is under the student Monica Protti Porras, undergraduate of the school of education and foreign languages of Universidad Internacional de las Americas, majoring in English. During this investigation, a feminist approach will be used in order in accomplish the general and specific objectives. These objectives include the comparison of characters and their life struggles, the investigation of facts, and to define the source of empowerment of the main characters. The proper analysis will be done using tables divided depending on the specific objectives so they can be accomplished. It was found at the end of the project the answer of the three specific objectives, accomplishing the investigation. In a nutshell, it was discovered the differences between western and eastern feminist needs, the real perspective men have towards women in different countries, aspects and religions, and that women are always empowered, but they cannot do everything on their own, they will always need a push that reminds them of their potential.

Resumen

El presente Proyecto consiste no analizar los problemas de vida de los personajes de *La Trenza*, escrito por Laetitia Colombani. En los siguientes capítulos se responderá la pregunta “Cómo comparar la evolución de los problemas del día a día de los personajes principales de *La Trenza* con sus iguales en la vida contemporánea a través de un enfoque feminista”. Esta pregunta no será directamente respondida, sino será demostrada en cada capítulo, esto hasta llegar a las conclusiones, al finalizar la investigación. Este proyecto está bajo la investigación de la estudiante Monica Protti Porras, para alcanzar el título de bachillerato en de la escuela de enseñanza y lenguas extranjeras de la Universidad Internacional de las Américas. Durante esta investigación, será utilizado un enfoque feminista, esto para lograr exitosamente el objetivo general y los específicos, los cuales incluyen la comparación de personajes y sus problemas del día a día, la investigación de hechos y definir la fuente de empoderamiento de los personajes principales. El análisis será hecho con tablas, las cuales serán divididas dependiendo de lo objetivos específicos y sus necesidades para que los mismos sean alcanzados. Se encontró al final de este proyecto la respuesta a estos tres objetivos específicos, haciendo una investigación exitosa. En resumen, se encontraron las diferencias en necesidades feministas entre oriente y occidente, la perspectiva real de los hombres hacia las mujeres en diferentes países, ámbitos y religiones, además de que las mujeres siempre están empoderadas, pero ellas no pueden hacer las cosas solas, necesitan de un empujón que les recuerde el potencial que poseen.

Chapter I

Introductory Framework

The Braid was written by the French author Laetitia Colombani and it is about three stories developed in three different countries. There, it is told the lives of three women. Each one of them experiencing multiple and diverse sides of sexism depending on their location and situation. To be able to understand and analyze this novel, it is needed to go through the characteristics of feminism first. However, it must be taken into consideration that this could change depending on the country's needs. In addition, it is needed to go through the dictionary definition of feminism, which, according to the Merriam Webster dictionary, is a "belief in and advocacy of the political, economic, and social equality of the sexes expressed especially through organized activity on behalf of women's rights and interests" (n.d.). Based on this definition and the information ahead, the analysis will be performed.

1.1 Problem Statement

With this project, it is intended to investigate the lives of women in three specific countries: India, Italy, and Canada, and the sexist cultural traits they are exposed to. This reality will be compared with the lives of the fictional characters of *The Braid* to determine if the content developed in the literary work is the same as in reality. Aspects such as the difference between eastern and westerns feminist fights, the male's perspective, and the reason behind women empowerment, are going to be investigated and analyzed during this research. Moreover, it is crucial to understand the lives of women in the countries previously mentioned since without this knowledge, it would not be possible to accomplish the objectives that are stated below. Furthermore, it is essential to investigate their culture and feminist fights, but more importantly, specific topics needed to carry out the analysis. Topics such as the Dalit caste in the Indian story, its culture, men-women relationships, and beliefs, as well as Sikhism and its beliefs; how men

and women are seen as the same soul in the story held in Italy; and regarding the story held in Canada, it is required to understand feminism in the workplace, as well as the general treatment men gave women.

It is important to focus on India, Italy, and Canada during the investigation, since every country has different feminist needs and it would be wrong to generalize every country. The struggles American women have, are not the same as for Mexican women. Even if their country is next to each other, their culture, language, and history are completely different. The same happens in Europe, where countries are more connected and might share a little of their history and perhaps the same language. However, the needs women have per city, community, family, and even social environment will change, so it is the investigator's task to make sure these aspects are well understood and delivered for the sake of this project.

Moreover, it is essential to not only deeply understand these aspects, but to be able to explain them to the readers, so the justification of this project can be accomplished. According to the Merriam-Webster dictionary, an objective is defined as "something toward which effort is directed: an aim, goal, or end of action" (n.d.). Based on the definition previously mentioned, the objectives for this investigation project are the ones below. In addition, with these objectives, the researcher will attempt to answer the question "How to compare the main characters' daily life struggles evolution to real-life contemporary samples in *The Braid* through the Feminist Approach?"

1.2 Objectives of the Investigation

1.2.1 General Objective

To analyze the main character struggles evolution based on various real-life situations throughout the feminist approach

1.2.2 Specific Objectives

- To contrast the life struggles of the western and eastern female characters encounter
- To compare the feminist perspective male characters have towards female characters based on a contemporary perspective
- To determine the source of empowerment female characters overcame with their struggles

1.3 Justification of the Study

This investigation will study the life struggles of the main characters in the book *The Braid*. Therefore, it is intended to carry out an extensive analysis of the different perspectives each of the main characters to depend on their culture, gender, and geographic location. Thanks to the diversity of this book, when it comes to the aspects previously mentioned, it is possible to perform such an investigation. Although, this research has several intentions, the main purpose of the study is to display the different sides and perspectives feminism has depending on these three factors, by taking the plot of the novel by Laetitia Colombani as a point of reference. In this investigation, it is intended to present, dissect, and analyze the many real-life struggles people can have around the world, throughout the eyes of Smita, Giulia, and Sarah, using a feminist approach.

Nowadays, stereotypes and gender roles are less accepted; however, since they have been transmitted through generations, they are still quite present. There are a lot of people that wish to change this reality, even though the consistency of these beliefs and customs. These types of investigations are important since they provide proofs and facts which lead to a cultural change and an evolution in society's mindset. This development will be reflected on future generations with more gender equality. In addition, these studies expose the injustice and the differences that

are still present among genders, and they will be crucial for the future, considering it is necessary to introduce a problem to make a change.

This project is relevant since it embraces a sensitive topic that is usually the cause of extensive arguments and heated discussions, as opinions in regards to feminism are still divided, and the general knowledge on this topic is quite misunderstood. The first beneficiary of this study will be the novel *The Braid* itself, since it is the one taken as the standpoint for the analysis, because the researcher uses it to prove the main points that will be discussed in the following pages. Other beneficiaries will be the readers of this investigation, since they are the ones that would visualize the past, present, and future of the problem to be analyzed and, therefore, society as a whole since the reader will become an agent of change for future generations. In addition, the ultimate beneficiary of this project are women, who are going to grow, strengthen and empower themselves while learning the new perspectives explained in this project, allowing the feminist movement to transcend and to be incorporated into the different areas that were originally saved for and by men. This analysis is for and by women, and its intentions is not to provide an automatic solution to millions of years of patriarchy, but to motivate women to believe in change and emancipation and to be able to do the same for other women.

The practical application of this study will be achieved when the general interest of many people, as well as the one gained, is transmitted through conversations and mass communication platforms, so people around the world would get motivated and spread the fight for gender equality. Although, there are several studies in regards to feminism and women empowerment in the three countries that this paper will focus on, the researcher will attempt to contribute with new and fresh perspectives on the matter and a comparison of three different continents. The goal of the analysis of this novel is to make visible the current situation of women in our society.

Therefore, the problem will not be immediately fixed; nonetheless, it is the seed that can lead to a change that slowly will spread until it becomes a reality.

1.4 Antecedents

In the investigation entitled *Feminism in India - A Perspective* published by Komal Verma in 2014, it is explained that feminism seeks to remove all restrictions and discrimination against females because of their gender and it aims to fight for the rights of women, so they can get emancipation and be equals to men. “Feminism has often focused upon what is absent rather than what is present” (Verma, 2014). Based on this statement, it can be understood that even though feminism has the same ultimate goal around the world, it is required to research the feminist movement and its characteristics of every country that is going to be analyzed and compared with the novel by Colombani. Verma started the study with the phrase “In childhood, a woman should be under her father’s control, in youth under her husband’s, and when her husband is dead, under her sons, she should not have independence...” (Buhler, 1992). This clearly illustrates the sexist thought of the Indian culture and how women are not autonomous beings and, therefore, a general understanding of the type of feminism they require. In the same investigation, Verma states that girls in India have shown discomfort when it comes to the oppression they have received from their society. Consequently, they have made changes and have demanded basic education, safety, intellectual and political exposure, and just to be heard.

On the other hand, there is a common ground for women in the western culture. In an investigation called *Sexuality and Power in Contemporary Italy: Subjectivities Between Gender Norms, Agency and Social Transformation* by Elena Zambelli, Arianna Mainardi, and Andrea Hajek in 2018, women in Italy struggle with social hierarchy and how men in positions of power would expect or force women to perform sexual activities, so they can give them something in return, normally economical access. This, besides being a social masculine conduct and a rapist

behavior, is a mindset and it is shown in many other aspects in the Italian society. In addition, in this investigation, it is mentioned how in a recent rape case, the verdict was given based on the unreality of the accuser because of her uninhibited sexual conduct. Zambelli, Mainardi, and Hajek explain how this demonstrates how instead of questioning the social norm of men being sexual predators, a girl is judged under the belief that women should be the ones taking responsibility for exposing themselves, teasing men, and behaving purposely in certain ways to get attention. This cultural and patriarchal belief is applied in many aspects of daily activities, affecting girl's freedom, relationships, and behaviors.

Sexism and Antisemitism as Experienced by Canadian Jewish Women: Results of a National Study is an investigation made by Nora Gold in 2004, studied the possibility of being oppressed not only for being female, but Jewish as well. It analyzed a survey made to women about their experience on sexism and antisemitism; the results are quite educational. The main questions of this study included asking about the place and the frequency of sexist and antisemitism experiences, the factors associated with them and the frequency of these experiences, and if these experiences were related to higher depression rates. Canadian Jewish women reported more sexist experiences through jokes, followed by reading something that expressed a stereotype about women. The most-reported antisemitism was reading something containing a Jewish stereotype followed by an anti-Semite joke. In addition, the place where both of these experiences occurred the most was in the workplace, according to Gold's data. It can be understood that current generations and the media, in general, have not had a big change of mindset. Making jokes using stereotypes or offensive traits will only normalize the collective thought of this negative opinion instead of getting out of people's speech. To make a joke of this kind is to normalize negative behavior. In this study, women also reported cases of harassment and physical violence, such as not getting the job they wanted, vandalism, etc. These experiences

were reported to have happened between the 1960s and the 1990s, and the investigator addressed “It is therefore clear that both antisemitism and sexism are alive in Canada” (Gold, 2004).

1.5 Scope

During this investigation process, it is intended to accomplish several goals. First, it is expected to figure out whether the perspective the male characters have towards the female characters in the novel is similar to the perspective men have towards women in real life. This in order to demonstrate the reliability of the story and how close it is to real life. By knowing its reliability, the story may be used as a point of reference for future readers, who could get motivated by knowing about these based-on-real-life stories and pursue their own emancipation.

Second, it is expected to determine the source of empowerment the female characters had to overcome their problematic situation; in other words, what motivated them to make a change in their life and to emancipate. This is important since understanding where that life-changing motivation comes from might help to motivate others in their own personal struggles. Third, it is expected to compare the struggles that the western female characters have encountered with the struggles that eastern female characters have had. This comparison is crucial to understand the scale of the cultural differences between the two sides, as well as understanding how different the feminist needs can be depending on the culture and how, even though, there are different feminist focuses, they are all valid.

Chapter II

Theoretical Framework

In this section, relevant definitions are explained. The literary theories and approaches to be used in this research will be described, as well as the reason for choosing the approach. In addition, it is necessary to understand what themes, symbols, and motifs are, so they can be recognized and analyzed ahead. During this chapter, the biography of the author and the plot of the story are also going to be developed in order to obtain a deeper knowledge of what is going to be analyzed in the following chapters.

2.1 Literary Theories and Approaches

To be able to explain and understand literary theories, it is necessary to go through the definitions of literature and theory. The Merriam-Webster dictionary defined literature as “writings in prose or verse.” This term includes all types of writings such as poetry, novels, essays; however, during this research a novel is going to be analyzed. Moreover, the other term to be taken into consideration is theory. According to the Merriam-Webster dictionary, a theory is defined as “a hypothesis assumed for the sake of argument or investigation.” These two definitions are important to understand, since they will guide us to the final term which is Literary Theory. Based on the definitions previously mentioned, we could understand that a literary theory is to make hypotheses about a piece of literature; however, this is far from the truth.

Literary theory is to get new points of view based on the analysis of a literary text. In addition, it is the ideas or methods the reader can use to interpret literature through a variety of perspectives. It is important to know these definitions since they are going to be considered

throughout this investigation. The concept of Literary Theory is especially important since applying it opens up to the possibility of different meanings to the passages of the novel. Literary theorists analyze texts and offer different interpretations of the different environments within the text, such as social, cultural ideas, values shown through the characters, etc. This is going to be used during this research to help uncover the deepest meanings within the novel *The Braid*.

There are several types of literary criticism. Based on an article by Brewton (n.d.), there are several different types of literary criticism. First, the traditional criticism focuses on the traditional analysis of the text. The place and time the piece was written, the intentions of the author, and the general messages were meant to be delivered. Traditional literary criticism gives a broad but deep understanding of the main topics mentioned in the literary text. Another type of criticism is Formalism. This approach focuses on studying the literary devices there are within the text and analyzes the tone, structure, imagery, motifs, techniques, devices, and other aspects of the text to understand how these elements work together and bring all the complex meanings of the text to be analyzed, focusing on the author and their intention.

New criticism, on the other hand, focuses on the text and the meaning it delivers by itself. In addition, with this criticism, it is needed to perform a close reading technique since the meaning will be found by analyzing the text only, without considering the author's intentions. Marxism is another type of literary criticism, and it is based on the ideas of the philosopher Karl Marx. It is focused on the conflicts of society and how these conflicts are between social classes portrayed in the text, as well as analyzing the political meaning of it. Additionally, postcolonial criticism is another literary criticism that has a lot of impacts. It studies the relationship between the colonized and the colonizer, normally during the post-colonial period, taking into consideration the minorities or ethnicities that are normally oppressed by a dominant culture,

such as Africans, Native Americans, Latinos, Asians, etc. It emphasizes the representation, role, and oppression of these minority groups within the white-dominant historical environment of the literary text.

Finally, gender studies or feminist criticism can also be explained. It is crucial for this investigation to explain this literary criticism, since it is the main one that will be used during this investigation. It includes the investigation of all genders, sexual orientations, and identities. However, this investigation will focus on the relation to gender equality and the social status and perspectives of women within a men-dominated society. It aims to analyze the traditional chauvinistic thought of the culture or environment the literary text is developed in, as well as taking an activist approach by providing analysis and suggestions of change for the traditional social order. Although, there are a few more literary criticisms besides the ones previously mentioned, these will be the ones that will be used to some extent. Feminist criticism, as it was mentioned before, will be the predominant one during this research. *The Braid* already has a feminist focus, and it is centralized on women's rights and empowerment, making this criticism ideal for the analysis. This method will be applied in the following pages.

A feminist approach will be used during this investigation. Feminism is defined as "belief in and advocacy of the political, economic, and social equality of the sexes expressed especially through organized activity on behalf of women's rights and interests" (Merriam Webster, n.d.). As it will be developed in further chapters, the novel is about three women, each one of them going through hardship, but at some point, the fact of living in a chauvinistic society affects them greatly. Therefore, in order to accomplish the objectives previously mentioned in this research, a feminist approach will be used. This approach takes into consideration the sexist environment or situations the characters are in. Thanks to this approach, it is possible to understand that some

characters are being oppressed and the culturally sexist reasons behind it. The employment of this approach will be shown further as well the results of analyzing this novel through its perspective.

2.2 Themes, Symbols, Motifs

It is necessary to go through the definitions and importance of theme, symbol, and motif since these elements are always present in any literary work. Besides their presence, these components give crucial function to the narrative, as well as helping to deliver a transcendental meaning. The themes, symbols, and motifs of the novel *The Braid* will be explained and analyzed in further chapters. However, to be able to get these components out of the novel, the concepts need to be understood.

A theme, in a literary context, is the main idea the author portrays in their literary work. Based on the Merriam-Webster dictionary, a theme is “a subject or topic of discourse or of artistic representation” (n.d.) The theme is the message or messages of a narrative. Whatever the answer to the question “what is it about?” includes the theme or themes of the story, as they are the topics or points of view of the narrative. There can be multiple themes within a novel, poem, short story, and they can be conveyed through the characters, setting, plot, or a combination of these elements. These themes usually explore fundamental elements of society and might not always be present. However, they are delivered in a way where discussions and analysis can be done. It is essential for literary work to have a theme.

This element is what drives the author to write and share, and what keeps the reader interested. Any literary piece requires at least one theme to function. In other words, a literary work will always have a theme; otherwise, it will not have a point or something to deliver. Themes can be major and can be more important and more significant within the story; on the

other hand, they can be minor, as they are less enduring and might change throughout the story. Within *The Braid*, there are several themes that will later be discussed; however, major themes of this story are women empowerment and feminism, which are portrayed in all three stories. Even though, all three, Smita, Giulia, and Sarah go through different situations, they share the themes previously mentioned. Smita with her daughter's education, Giulia with a forced marriage and the duty of becoming the owner of the family's company at a very young age, and Sarah with her illness, her job position as a woman, and a single mother of three. The three main stories embrace feminism fights and women empowerment, making them the major themes of the novel. On the other hand, minor themes change throughout the story. Sexuality, maternity, and relationships are minor themes that appear and disappear through each story. Smita with her relationship with Nagarajan, Giulia and her relationship with a non-western man, and Sarah and the relationship with her children. Although, these side stories are relevant, they are not what the story is about. The whole story would not collapse if these were not mentioned. All of these themes are strengthened and supported with symbols and motifs.

In literary works, symbols are objects, settings, characters, names, or any other element in the story that will stand for a bigger and deeper meaning. Using rain every time a character is going through hardships or sunshine for an emotional or happy moment, are just a few examples of symbols. Weather would represent how the character is feeling. Symbols are used to give a bigger meaning to a scene or object. They can be represented on and off during the whole narrative and they are really important. According to the Merriam-Webster dictionary, a symbol is defined as “something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance” (n.d.). Symbolism helps the author to deliver the idea on multiple levels; therefore, it gives the narrative a more complex development by

seeing objects or settings not just as objects and settings, but as a whole representation behind them. In addition, the author may use a symbol that is well known and easy to understand to society, or can create a whole new one. For instance, in *The Braid*, hair is not only hair, but a symbol of unity, sisterhood, resilience, strength, and freedom. This clearly illustrates how an object that can be described as mere strands of hair represents a lot more than just hair. However, *The Braid's* symbols will be explained and analyzed in further chapters.

Motifs are also important elements to understand during this research. According to the Merriam-Webster dictionary, a motif is defined as “a usually recurring salient thematic element (as in the arts)” (n.d.). This element frequently appears throughout the literary work, and it is used to support the theme. Motifs can be symbols, actions, ideas, sounds, or any other intelligible element. These elements are repetitive, they appear over and over throughout the narrative to emphasize relevant topics in the story. In addition, most of the motifs are not clearly present in the story. It is required for the reader to perceive these signals and analyze them in the context of the narrative. This is how the reader will get the best experience and the author will successfully deliver the intended message. In *The Braid*, the chapters are intertwined among the three characters, as the author braided the three stories, making them one. Colombani did not write one story after the other but wrote a little of each story at the same time, dividing them into chapters. Instead of having chapter 1, 2, and 3, Colombani wrote the name of the characters as chapters, for example Smita for chapter 1, Giulia for chapter 2, Sarah for chapter 3, and so on. In addition, the novel ended once the hair connection among the characters is explained. Once Smita cut her hair, Giulia worked with Indian hair and Sarah bought it, the story is complete, symbolizing the unity and connection among them.

2.3 Author's Biography

Laetitia Colombani is a director, writer, and actress. She was born in France in 1976. In addition, she studied in the Louis-Lumière film school and has been able to work with actresses such as Audrey Tautou, Emmanuelle Béart, and Catherine Deneuve. Colombani published the novel *The Braid* in 2017 (in its original title *LaTresse*), followed by *The Victorious*, published in 2019. *The Braid* has been translated to multiple languages even before it was published, and has been sold in almost thirty countries, and thanks to this masterpiece, Colombani won the Prix Relay prize in 2017.

2.4 Plot

The novel *The Braid* is about three different stories developed in three different countries. Smita from India, Giulia from Italy, and Sarah from Canada are the protagonists of these stories. Each one of them goes through their own hardships and, even though, they never meet, they share the fact that their problematic situation is due to or worsen because of patriarchy and how the society they live in would see them or treat them as if they were of less value or had less capability. The book first presents the story of Smita, a Dalit wife and mother living in Badlapur, India. Smita, Lalita, her daughter, and Nagarajan, her husband, live in a hut outside the village. Their status as Dalit, or “Untouchable,” Nagarajan worked as a rat collector, animals that he later took home and fed his family with them. Nagarajan is described as a husband with a will of iron, one who never treated Smita badly, and one that admitted that his wife was a lot stronger than he was. Smita, on the other hand, was an excrement collector. Just like her mother did before her, she cleaned Jatts’ stools bare-handed and received whatever they gave her in exchange for the job. Smita’s bigger dream for Lalita was to go to school and learn how to read and write. She

wanted her daughter to be free. However, due to their status, they were not allowed to do many things, including getting an education.

Even though they were aware of this, when Lalita was big enough Smita did the impossible and saved enough money to pay for her tuition at the village's school. Smita convinced Nagarajan to talk to the principal so he could accept Lalita into the school. He left the hut with the money and returned with good news for the family, the principal was going to accept Lalita into school. Smita took her daughter to school with a head full of pride, hope, happiness, and dreams for her daughter; however, reality hit her when during the afternoon she came back to the hut and found Lalita beaten up and traumatized. Smita assumed she did not listen to the teacher and beat Lalita even more, but she was stopped by Nagarajan, who reacted as a loving and caring father towards his daughter and asked her what had happened. Lalita explained how the principal put her on the spot for being a Dalit and told her to sweep the floor in front of her classmates, since, according to him, it was what she was meant to do.

Lalita refused and thus, got some lashes from the teacher. This event was eye-opening for Smita, who decided that she was going to leave the village, so her daughter could get an education and hope for a better future. Her husband, however, was more afraid of the risks. He was aware that they might get killed or raped in public if they left the village and got caught. Hence, he insisted that they stayed, but the Dalit woman had made her mind, and she was leaving whether Nagarajan supported her or not. She had decided to change her life and her kid's future, even if that meant leaving her husband behind. Smita left during the night with Lalita, aiming to get to a relative's house hundreds of miles away from her home.

As she left, she thought about her husband, how it hurt her to leave him and to leave Lalita without a father; however, she made up her mind and realized that she stopped loving him the day he stopped fighting. During her quest, she met a woman, who explained to her how her husband died and how she had to run away because his family tried to kill her and her kids, so they could keep the heritage. With this event, Smita got quite thankful and decided to go to a temple and see her god. There, she shaved her and Lalita's hair, as an offer to her God. Just like that, Smita traveled towards her destination, with Lalita in her hand and hoping that Nagarajan would find them.

The novel then talks about Giulia, a Sicilian 20-year-old girl that helped her father, Pietro, in the family wig workshop. Giulia was a girl that loved to read, but did not have many experiences to remember. She was only passionate about her father's workshop and her books. The wig workshop had several women working there and they had been in the workshop for so long that they were already like a family, and everybody knew everybody's business. Therefore, most workers had seen Giulia grow up and become the woman she currently was. On a certain day, her father was on his way to get the strands of hair from the villagers and had an accident that put him into a coma. This was a really bad experience for Giulia, who loved her father and looked up to him as a role model and a great man.

After some time Pietro was hospitalized, Giulia found extra documents at her father's office; paperwork that she had never seen before. Once she read them, she realized that the villagers did not sell their hair anymore; therefore, they did not have hair to make the wigs, and without wigs there was no income, getting the workshop into bankruptcy. Before telling the rest of the family, Giulia went outside and got fresh air. She did not want to lose her father's work, but it seemed like she was losing both of the things she appreciated the most, the workshop and

her father. In the street, she ran into a man in a turban. He was being arrested by the police. He spoke perfect Italian, but there was something about him that caught her attention. They made eye contact, giving Giulia butterflies and a sense of curiosity for this man. After a few encounters at the library and at the beach, Giulia learned that his name was Kamal and that he was a Sikh man. She expressed how different he was from Italian men and how she liked to be heard and appreciated just like Kamal was treating her.

Along bankruptcy, it came the loss of their house, as well. After a while, it stopped being about saving the workshop, but saving her family from being homeless. Giulia listened to her mother and decided it was best if she married the son of a rich man that lived in their city. Apparently, this boy had always been interested in her, but she was not interested. Once Giulia decided to marry this guy, she sent a note to Kamal. Even though, she loved him, she did not want to tell him face-to-face that she was going to marry another man. Therefore, she explained the situation in the note and left it in the place they would meet. That same night, Kamal went to her house and woke her up. He did not want to lose her and he had an idea. Kamal explained how in India people shave their heads as a symbol of gratitude to their God, but that hair is going to waste. He told her how they could buy and ship that hair and use it for the wigs, as well as sell the wigs worldwide. After a lot of convincing, Giulia and her family agreed. During this process, Pietro passed away, and this story ended without confirming if this idea was successful or not.

The third story is about Sarah. A Canadian-Jewish lawyer, mother of three: Hanna, an overly empathetic girl that Sarah knew life was going to hit her hard in the face, since she believed that she was not good in feeling too much. Sarah saw this as a weakness, but still thought her daughter was brave for being like this. She also had twins, Simon and Ethen who were younger and full of energy. Sarah had a really high position at a firm, and she had been the

only woman able to do so. She explained how her career was extremely competitive, and that she worked all her way up to the top and all the sacrifices she had to do to be where she was and to have the respect that she had.

Sarah understood she was living in a men's world and that she had to be careful, since any aspect of her life could affect her career. Her two marriages and respective divorces had to be hidden. Otherwise, the people in the firm would think she did not have enough time for her job, since she became a wife or went through a hard time. Sarah also had to hide all three pregnancies, since taking a maternity leave or some time off would look like a weakness; hence, people would not take her seriously.

On a certain day, after her annual checkups, Sarah received a call from her doctor. She knew what it was. It is known that Jewish girls are more likely to have breast cancer at some point of their lives. Sarah knew this since her mother and grandmother had the same fate, but it was different for Sarah. She had a career to take care of and did not even mention her children. Sarah did not have the time or energy to deal with this, but deep down she knew she had to. This is why she started treatment in secret. She thought that if she was able to hide three pregnancies, she was going to be able to hide her new condition. During her medical appointments, she ran into her assistant, who told the whole office in less than twenty-four hours. Even though, she talked to her boss and tried to convince him she was going to be able to continue with her work, as she wanted to, she noticed how people stopped inviting her to meetings, they started looking at her with pity eyes, and she even got kicked out of her biggest case, a client that had been under her wings for years.

Sarah felt that all the effort she had pulled off were crumbling because of the judgments she was receiving from the firm. For them, children were career blockers, and sickness was making her vulnerable and fragile, which she was not. Sarah was a warrior, she was strong, determined, and even a little stubborn, but that had taken her places and had given her a reputation she was proud of. Sarah realized there was no turning back. The whole firm knew and the way they saw her would not change, so she made up her mind. She decided to take some time off and take care of herself, to fight this monster and get closer to her kids. Moreover, she decided to quit her job at the misogynistic firm and create one of her own. To finish with her story, Sarah went to a salon and decided to shave her head, as well as to buy a wig so she could still feel confident and beautiful while she fought for her life. Her wig was made out of Indian hair, and it was made in Italy.

All of the stories have an open ending. The novel concludes once the relationship of the three women was explained and once each one of them had a moment of realization and empowerment. Smita shaving her and Lalita's hair, Giulia buying Indian hair and making wigs out of it, and Sarah buying a wig made in Italy with Indian hair, which suggested how their stories were intertwined and illustrate the reason why for its title. Even though, all three stories present different struggles, all three girls were oppressed by a men-dominated society, and they were well aware about it. Moreover, the three, moved by different sources of empowerment, were determined to change their situation for the better. The way the female and male characters react around these situations is going to be compared and analyzed in the following pages.

Chapter III

Methodological Framework

As in any research, it is important to define the way the investigation will be held. The approach, design, main sources, data collection, and data analysis, will be defined, justified, and explained, as well. It is crucial for this and any investigation to define the way it will be held since this determines the whole process.

3.1 Research Approach

This research will use a qualitative method, since it will focus on features already present in the literary work instead of analyzing the numerical results of the investigation. The qualitative study is based on itself rather than on previous investigations (Hernandez Sampieri, H, 2014). It is due to this reason that this investigation will adopt this method. It is important to remember throughout this investigation, the concept, and characteristics of the qualitative research, as it analyzes the natural development of the events without manipulating their reality.

The qualitative researcher observes events, the elements around them and gathers facts, which later will be dissected and evaluated. In addition, while the quantitative approach would be based on previous works, as well as on analyzing numeric data, the qualitative approach deals with detailed descriptions of the events, characters, situations, behaviors, and their respective explanations. Through this approach, these elements are evaluated through the same scope: every individual, situation, or social system, as they have their own unique perspective of the world. Each one of these elements understands their reality in a different way and it is the investigator's responsibility to understand this according to their context. In the case of *The Braid*, for instance, the information needs to be carefully gathered and analyzed separately. This because these three

different situations are developed in three completely different environments, so they must be analyzed almost individually. Besides, even though, they are going to be evaluated according to their unique perspective and context, they will be analyzed through a Feminist approach, so their differences can be compared and analyzed, as well.

3.2 Research Design

This investigation will use a descriptive research design, since as it has been mentioned in depth before, this research paper consists of the analysis of the novel *The Braid* through a Feminist Approach. Due to that this the objectives, problem statement, and reasons of study can be accomplished by using this design, as it would describe circumstances and their respective characteristics. Furthermore, there is a process to be followed. First, it is intended to create an extensive knowledge base of all the terms and cultural concepts needed to fully understand the three stories. Concepts such as feminism, Dalit, and Sikh are essential for this research, as well as other information which will be added as well, such as how these concepts are perceived in their respective culture and any other cultural details crucial for the analysis. All of this can be compared to the novel. Moreover, it is intended to get all of this information from previous investigations, and thus to gather knowledge from people with the specific type of experience that is portrayed in *The Braid*.

3.3 Information Sources

Since the data that needs to be collected is related or developed in three spaces or perspectives with which the researcher is not familiarized, it is required a lot of research to be able to understand the context of these environments. This knowledge will be later used to explain and dissect each of the relevant phenomena of each story in the novel. There are three primary sources of knowledge for this investigation. First, the book *What is Feminism? An*

Introduction to Feminist Theory published in 1999 by Chris Beasley. This work is divided into three parts. The author explains the basics of the feminist movement, its variants and approaches and perspectives, and debates within the same movement. As it was mentioned before, *The Braid* is established in three contexts. Each condition will require different sides of feminism depending on their needs. This is why, it is important to understand that feminism comes in several variants and even though it is based on the same original objective, the movement will change.

The second primary source is the book written by Amanda Goldrick-Jones and published in 2002 called *Men Who Believe in Feminism*. This book describes how men can be pro-feminism, as well as how feminism affects masculinity, and how this can be implemented in their life. It tells the motives and experiences of anti-sexist men in different countries from the 1970s to the 1990s, whose common goal was to invite other men to support feminist principles and implement them in their daily life. This book is crucial to understand man's perspective in feminism. Since one of the specific objectives include men's perspective towards women; therefore, it is essential for this investigation to understand the several different perspectives a man can have towards this controversial topic, so this can be applied to explain various behaviors and patterns portrayed in the novel, as well as compare them to real-life men-like attitudes.

Finally, the third primary source is a book written by Palgrave Macmillan and edited by Béatrice Mousli and Eve-Alice Roustang-Stoller in 2009 called *Women, Feminism and Femininity in the 21st Century American and French Perspectives*. It is important to understand the perspective of feminism through the eyes of France in the 21st century since Laetitia Colombani is a French author; therefore, even though the book was not written in a French environment, the book was influenced by French feminism, and this has to be taken into consideration since it could affect the reliability the stories have in relation to reality.

On the other hand, there are several secondary sources of information. These are studies, theses, or articles, which are more specific depending on the country or the characteristics of the individuals involved in each story in terms of gender, nationality, ethnicity, and religion. When it comes to India-related topics, there are studies in regards of the Dalit caste, their traditions, educational status, and Dalit women, as well as research about Indian men in Feminism. For the story based in Italy, there are sources about the Sikh religion, how men and women are seen through this faith, and the masculinity of Sikh men. In addition, for the Canadian story, secondary sources of knowledge about Canadian workplace culture are going to be used. Finally, for the tertiary sources of information, the Merriam-Webster dictionary will be the most used throughout this investigation, as a source of definitions for basic concepts.

3.4 Analysis Categories

There are two concepts that need to be explained before getting into the analysis. These definitions are going to be mentioned several times, since they are important for both the reader and the investigator, to deeply understand these concepts and so the research can be delivered and understood in the best way possible. The first concept is Gender Equality. Often, in men-favored societies, the feminine is regularly devalued. In these societies, men carry more power in the social, political, and economical areas. Therefore, they have more decision-making opportunities, while women are at a big disadvantage, as their interests and needs are not taken into consideration. “Gender equality is a social condition whereby women and men share equal rights and a balance of power, status, opportunities, and rewards” (Rolleri, L. 2013). Its goal is that men and women have equal access, rights, safety, among others. In addition, it is important to keep in mind that it is essential to have active gender practices in daily life for this concept to be executed.

The second concept that needs to be explained is Female Empowerment. For this, it is required to know that Female is defined by the Merriam Webster dictionary as “having a gender identity that is the opposite of male” (n.d.). For this investigation, this concept will be not related to the genitalia of the individual, but the fact that they identify as women. On the other hand, “The term empowerment is a multidimensional social process, and it helps people gain control over their own lives” (Mandal, K., 2013). This implies that this concept helps people with little or no power to gain control over their decisions and their life. With these definitions, it can be concluded that Female Empowerment is for women to enjoy equal rights, status, self-development, and freedom. Women get to be empowered in many aspects such as the social, sexual, economical, and political areas.

3.5 Data collection Instruments

For this project, tables were chosen as data collection instruments. Since the objectives mainly compare or describe characters or elements of a literary piece, the most efficient way to collect and present the information would be through tables. The tables will be categorized depending on the specific objective, and the information will be divided according to the data to be analyzed. There will be a total of three tables, each divided into the categories needed and an interpretation of the previous divisions. In addition, these instruments will contain relevant information to fulfill the objectives of this investigation. This method of data collection allows an easy reading to the reader, as well as a better way for the investigator to categorize and later analyze the information in each table.

3.6 Collection Data Process and Data Analysis

The information that is contained in each table will be taken from the book itself or other investigations. The researcher will quote or paraphrase the data, which will allow a concrete view

of the source of analysis used. In this chapter, the information will be explained and presented; however, later on Chapter IV the investigator will make the proper analysis. The text portrayed in the tables is going to be compared or described in this next chapter; however, it is essential to present this information first to have a clear understanding. It is important for both the reader and the researcher to present data collected or the basis of the analysis, since this creates a clear path for a better understanding of the topics and, therefore, to reach the objectives and better conclusions.

Table 1

Life struggles western female characters vs. eastern female characters

Western	Easter	Interpretation

Table 2

Feminist perspective that the male characters have towards the female characters in the story vs. real-life perspective men have towards women.

In the story	In real-life	Interpretation

Table 3

Source of empowerment the female characters had to overcome their struggles

Smitha	Giulia	Sarah	Interpretation

Chapter IV

Data Analysis

In this chapter, the data previously collected will be analyzed. The approach of the investigation is going to be presented, and the literary work, as well as the themes, motifs, and symbols are going to be explained. For the theories versus the literary work, it will use a triangular system where there are three important sources of information. The first is the literary piece itself, where relevant quotes will be drawn and analyzed according to the specific objective. The next source are the investigations of other experts in the matter, where this knowledge will be used as a backup for the literary work, proving if the information in *The Braid* is facts or just fiction. The last source of information is going to be the interpretation of the investigator. The citations of the previous sources are not of any use without the proper explanations of the correlation of the two of them. Here is where the interpretation of the investigator, always under a feminist approach, comes to place. In this fourth chapter, the deep analysis takes place.

4.1 Approaches to the Investigation

As it was mentioned in section 2.1, the main approach that is going to be used during this investigation is the feminist approach, which focuses on analyzing the equality among men and women within the story. The feminist approach aims to correct the invisibility of women's unequal social experience. It is important to state that the researcher must focus on several daily aspects such as sexuality, violence, abortion activism, social devaluation, and everything where women have been left out. (Creswell, 2006) If using this approach, the researcher should see women as a powerful entity, able to make choices, and resist oppression, as well as understanding that gender is a social construct, and every individual might see it differently.

Another important aspect that needs to be taken into consideration when using a feminist approach is that feminism is not black or white, but a range of opinions, and all should be respected. As long as it seeks equality among genders, which is the core and essence of feminism, the feminist points of view are valid. *The Braid* itself is a book about feminism. This makes the feminist approach an ideal fit for this book. The story of Smita and her desire of giving her daughter a chance in society, Giulia and her passion to continue her family's business and becoming a businesswoman, and Sarah with her amazing potential and how she did not want her gender or family to affect her performance at work. This, and many other aspects, make the approach previously mentioned perfect for this book and this analysis.

Going from the fact that feminism seeks equality between genders, it is important to get into the role men have in these stories. Other particular examples when it comes to the male characters are the difference in personalities between Nagarajan and Smita's father and how Nagarajan knew how strong and determined she was. In Giulia's case, the way Sicilian men were portrayed as sexist and how they would even accept Giulia as a wife knowing it was just for their power or money. In addition, Sarah's workplace was completely filled with men that would completely take her down her position just by knowing she had three children and two divorces. Moreover, they thought she was weak due to these aspects or how they thought she was not strong enough to take her illness and professional life together. As it has been mentioned before, the main objectives of this project are to compare the feminist side of this story with the reality feminism and women go through in real life; therefore, the feminist approach is the best option to fulfill these objectives.

4.2 Theories vs Literary Work

In this section, it will be analyzed relevant sections of the book, which will be either compared to each other or to other investigations. This is to fulfill the specific objectives mentioned in Chapter I and the interpretation will be done under a feminist approach. There will be one table per specific objective and divided according to the needs of each objective.

Table 1: Life struggles western female characters vs. eastern female characters

Western	Easter	Interpretation
<p>“Children were synonymous with chains, ties, constraints. They compromised your availability, blocked your career path.” (Colombani, 2017, p. 25)</p> <p>“It was better to lie, to make things up and embroider the truth than to admit you had children.” (Colombani, 2017, p. 25)</p>	<p>“In villages in Rajasthan, newborn girls are buried alive in a box under the sand. The babies take a whole night to die.” (Colombani, 2017, p. 8)</p> <p>“The daughter of one of their neighbours, a Dalit like her, had decided to study in the city. The Jatts had caught her as she fled across country. They had taken her to a remote field and raped her, eight of them, for two whole days. (...) Her father had stood by her at first, but he had buckled under pressure from his community, and killed himself.” (Colombani, 2017, p. 77)</p>	<p>It is noticeable the difference when it comes to children in the western culture, as children are seen as a distraction and a career blocker. On the other hand, in the eastern part of the story, even baby girls are left to die just for being girls. Even, girls are more at risk of being.</p> <p>Based on the western experience in the story, a woman, in this case Sarah, preferred to lie and hide her pregnancies and her family, rather than telling the truth and having this affected her professionally. On the other hand, thankfully, and for the sake of this story, Nagarajan accepted to keep Lalita even</p>

		<p>though she was born female. Nagarajan knew the risks, and that he could choose. However, he chose to keep her. Although, these are two completely different scenarios, both of them include children. However, one shows how having a family could potentially affect a woman's life professionally, while the other one is a life-death situation regarding the baby's genitals. In addition, a woman should be able to keep a baby if she wants to, no matter if the child is a male or a female, regardless of their partner's opinion. Besides, based on the eastern scenario, having a daughter means, for both of her parents, the pressure of potentially having her raped if she or someone related to her does something socially unacceptable. These two references exemplify a huge difference among the same matter, but in two different sides of the world.</p>
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		<p>Under a feminist perspective, children should not affect a person's life in any harmful way, as well as their own life. Anybody should be able to tell their boss and work partners about their children, balancing both of the areas, as well as take a maternity or paternity leave without having this affect their career. Somebody's personal life should not affect any other aspect in their lives. In addition, anybody, indistinctly of their gender nor their relationship with others, must have the right of being safe, without the fear of making a mistake or something socially unacceptable and getting raped as a consequence. Safety is a human right, as well as education. Based on the information from the book, the neighbor's daughter of Smita and Nagarajan, was deprived of two human rights. First, when she was not</p>
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		<p>allowed to study due to her caste, and second she was raped for two days after she attempted getting an education. Needless to say, this action was inhumane and they could not get the justice they deserved after all because of tradition, social status, and the corruption of the village.</p>
<p>“Pietro, the lover of good food and wine, and good company, her papà, the patriarch, the boss, with his fiery temper and his passion for life, her father, her adored father.” (Colombani, 2017, p. 37)</p> <p>“As a child, she used to love going with him on his rounds. They would set off together on his Vespa, early in the morning. She never rode behind, but in front, on her (...) She was never afraid, her father’s arm was tight around her waist, she</p>	<p>“...he had been irascible, and violent. He beat his wife, like so many men here. He repeated it often enough: a woman is not her husband’s equal. She is his property, his slave. She must do his bidding. Her father would sooner have saved his cow than his wife.” (Colombani, 2017, p. 8)</p> <p>“Nagarajan is on his way home from the fields when he hears the cries from the yard. He hurries back. He places himself between his wife and his daughter. ‘Smita! Stop!’ ” (Colombani, 2017, p. 54)</p>	<p>The fathers were completely different in the western and eastern stories. While Giulia’s father was loving and supportive, Smita’s father was a woman beater, aggressive, and sexist. This does not mean that it could not be the other way around. For example, Nagarajan was a loving husband and father, and Sarah divorced two men who were not even in the picture. In addition, Nagarajan, when he saw Lalita being beaten by Smita, stood between them and his first instinct was to protect her daughter from the beating of</p>

<p>was completely safe.” (Colombani, 2017, p. 35)</p>		<p>his wife. He even asked Lalita the reason why of her ripped back, instead of assuming and beating her, as well. He communicated with his daughter, asking what happened. It was then when both, Smita and Nagarajan, understood what happened, when Nagarajan stopped his wife and acted peacefully. However, based on the information given in the book, this is a huge and relevant difference between western and eastern. Without her loving father, Giulia could have never found her empowerment and Smita realized how poorly her father treated her mother, as this made her marry the best husband and father for Lalita. Under a feminist approach, a father should always be loving a supportive, as well as have emotional control, not because of being a man or father, but because of being a human, part of society.</p>
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<p>“The cruel, painful process had a name that she found it hard to contemplate: discrimination.” (Colombani, 2017, p. 143)</p> <p>“It took several weeks of appointments to which she had not been called, meetings to which she had not been invited, cases that had not been passed to her, before she was convinced: she was being pushed out.” (Colombani, 2017, p. 143)</p>	<p>“Sweeping the classroom means: you have no right to be here. You are a Dalit, a scavenger, and a scavenger you will remain, your whole life long. You will die in other people’s shit, like your mother and your grandmother before you. Like your children, and your grandchildren, and all your progeny. There will be nothing else for you, the untouchables, the rejects of humanity, nothing but that vile stench, for hundreds and hundreds of years, just other people’s shit. The shit of the entire human race.” (Colombani, 2017, p. 56)</p> <p>“The council was controlled by the Jatts, of course. They left no seat for a woman, or a Dalit, though they were required to do so by law.” (Colombani, 2017, p. 77)</p>	<p>In both sides of the book, it can be found this concept: “discrimination.” The difference is the reason behind this issue. While in the western side, it was Sarah’s illness, in the eastern side, it was religion and beliefs what caused the discrimination made to Smita and her family. Even though, this issue is common in both sides of the world, it is important to notice the source of this discrimination. While Sarah suffered from discrimination because of her cancer, and received false companion, sympathy and got pushed out of her well-earned position slowly, Smita had suffered from this because of the place she was born in and her religion, affecting her and her family for centuries and it will continue unless they do something about it, like escaping. In addition, Sarah, as well as Smita, did not accept this behavior and</p>
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		<p>decided to fight for her freedom and respect. By the end of the book, she decided to fight against the injustice done to her, quitting, and suing the firm. Under a feminist perspective, Sarah was able to decide whether she was going to step back from work or not, instead of having others choosing for her, affecting her emotional stability and, therefore, her healing process. In addition, the caste someone is born in should not affect human rights, such as dignity, the possibility of a good job, an open position in the council representing your gender or caste, the opportunity of speech, and the opportunity of hope for something better.</p>
<p>“Widowed at twenty-five, she had raised four children alone, refusing ever to remarry. When asked why, she would say she cherished her freedom: a married woman was</p>	<p>“A woman has no property of her own, everything belongs to her husband. When she marries, she gives him everything. And when she loses him, she ceases to exist.” (Colombani, 2017, p. 129)</p>	<p>The value of a woman is determined by the presence or absence of a man in her life. This was represented on both sides of the book; however, the difference of this value is that in western culture, a</p>

<p>accountable, she said. Do whatever you like, mia cara, she would tell Giulia, but above all, never marry.” (Colombani, 2017, p. 15)</p> <p>“(…) a free woman is precisely the opposite of a light woman’. Simone de Beauvoir” (Colombani, 2017, p. 1)</p>	<p>“Lakshmamma tells her about the miserable fate of widows. They are cursed, and held responsible for the deaths of their husbands, for having failed to keep their souls here on Earth. (...) Now, before being turned out onto the street, widows are forced to remove their jewellery and shave their heads, so that men will no longer be attracted to them. They are forbidden to remarry, whatever their age.” (Colombani, 2017, p. 128)</p>	<p>woman is free if she does not have a man; whereas, in the eastern culture, without a man, a woman does not have any value at all. In the Indian culture, for a woman to have a man in her life is almost a matter of survival. This difference was shown when Sarah was evidently a free and happily divorced woman, and Giulia did not think about that at all. Nevertheless, for Smita it was a matter of need, a must. She needed to get married if she wanted to live. Another example is when Smita met Lakshmamma on her way to Chennai. She explained how she was running away because her husband passed away and his family was hunting her and her kids, so they could keep the heritage. This proves that, in the book, a woman’s value is determined by the absence or existence of a male part in her life and even this is a death-life situation. Under a</p>
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		<p>feminist perspective, a woman has value because she is a person, her worth should not be determined by anybody else. Regardless of the gender of a person, their marital status, or even if they have a male figure in their life or not, every person has the right of fighting for their wellbeing, as individuals. In addition, if this investigation is truly under a feminist perspective, the men's side cannot be fully ignored. Just like a woman, a man's worth is not determined by the amount of women he has in his life. We are all individuals that deserve to be seen as people.</p>
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Table 2: Feminist perspective the male characters have towards the female characters in the story vs. real-life perspective men have towards women

In the story	In real-life	Interpretation
<p>“The Sikh religion considers a woman to have the same soul as a man, he said. Sikhism treated both sexes</p>	<p>Gender roles in Sikh religion were completely patriarchal until two centuries ago. This</p>	<p>Even though, this proves how the way Kamal treated Giulia was accurate, it did not have to do with their religion's original</p>

<p>alike. Women were allowed to recite hymns in the temple, to officiate at all the ceremonies, including baptisms. Women were to be respected, honoured for their role in the family and society. A Sikh must treat another man's wife as a sister or a mother, and the daughter of another man as his own." (Colombani, 2017, p. 87)</p> <p>"Any Sicilian man would try to keep her from leaving, engage her in conversation, take advantage of the moment to try and seduce her. Not him. He simply wished her a pleasant afternoon and walked away." (Colombani, 2017, p. 64)</p>	<p>started changing when women began to get higher education; hence, men were no longer able to control them and educated females started to reject uneducated men. With this, it came social and cultural changes and men nowadays allow and encourage their daughters to get higher education. (Singh Garha, 2020)</p> <p>"(...) rather than questioning the social norm according to which men naturally are, and ought to be, sexual predators, in Italy there remains a strong belief that it is women who should cope with this problem by choosing whether to constrain their mobility and freedoms, or to face the pain that life might</p>	<p>traditions, but with the social changes it suffered thanks to feminist fights. Under this historical event, it is important to consider that this changes with every generation; however, the way Kamal's behavior and the reference by Singh Garha, connects and proves how this information is accurate. The way Kamal treated Giulia could be applied by other Sikh in real life; however, it is not the rule nor the original tradition. According to Singh, the fact that they see each other equally, started when women educated themselves and rejected uneducated men. This gave men the necessary pressure to eventually change their mindset. Moreover, they are still changing two hundred years later. In addition, According to Zambelli, Mainardi, and Hajek, in Italy men would act like predators, as instead of respecting the woman's right of individuality and personal space, they would instead blame they girl of controlling their primitive</p>
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	<p>throw at them.” (Zambelli, E, Mainardi, A, Hajek, A. 2018)</p>	<p>and sexist instincts. They blamed women instead of controlling their impulses. This was shown in the story, when Giulia mentioned how any Sicilian men would seduce her and keep her from leaving, instead of showing respect and respecting her privacy or her decision to not flirt with them. However, Kamal did not expect anything from her; instead, he wished her a good afternoon and walked away, respecting her space and not assuming that it was a flirtatious conversation. Under a feminist perspective, men should respect the decision of a woman of rejecting him, accepting a “no” for an answer, instead of “keeping her from leaving” and “seduce her” in the way it was mentioned in the book and supported by Zambelli, Mainardi, and Hajek.</p>
<p>“He knew his wife; Smita had a will of iron. The small, dark-skinned Dalit woman he had married ten years ago was</p>	<p>“Indian society has always been highly hierarchical. The hierarchy within the family concretizing age,</p>	<p>Sexism in India is real and is very strong. It is part of their traditions and to go against traditions is considered rude. Therefore, feminism goes against</p>

<p>stronger than him, he knew that.” (Colombani, 2017, p. 8)</p> <p>“Nagarajan has never beaten her, never insulted her. When Lalita was born, he even agreed to keep her.” (Colombani, 2017, p. 8)</p>	<p>sex, congenial and fine relationship or within the community referring to the caste lineage, learning, occupation and relationship with ruling power has been maintained very strictly.” (Verma, K. 2014)</p>	<p>their culture and social structure. This does not mean that an Indian man could not believe that his wife is stronger than him and has a will of iron. This reference by Verma proves how Nagarajan’s perspective was completely subjective and opposite from the norm, and had nothing to do with his culture. Consequently, it does not mean any, or even most, Indian men would think the same way. As it was mentioned by Verma, Indian society is quite hierarchical and it is very present and respected; however, under a feminist perspective, husbands should see their wives as equals, and nobody should be in a higher position socially, regardless of their gender, political position, economy, age, or any other aspect. It is believed by feminism that men and women must be equal no matter the area in life, but this is not the reality faced by females nowadays, making feminist rights necessary and rightfully.</p>
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<p>“Women were in the majority further down the ranks, but Sarah was the only one to have made partner in a firm that had a reputation for machismo. Most of her girlfriends from law school had hit the glass ceiling. Some had even given up, changed career, despite their long, hard years of study. “(Colombani, 2017, p. 21)</p> <p>“Called in for interview, she had faced a panel of eight men, including Johnson, the eponymous founder and Managing Partner. ” (Colombani, 2017, p. 21)</p> <p>“Sarah knew plenty of ambitious men like him. Women-haters, men who felt threatened by their female colleagues.” (Colombani, 2017, p. 22)</p>	<p>“This situation is particularly pronounced for high-ranking positions, with women holding only 16.9% of board of directors seats for Fortune 500 companies in the United States, 17.8% of board seats for the largest publicly listed companies in the European Union, and 15.9% of board seats for Financial Post 500 companies in Canada” (Hideh, I. Ferris, L. 2016)</p>	<p>This statistic strongly proves how high-ranking positions are mainly occupied by men. Therefore, it proves how Sarah was treated in the book is accurate to real life. Women have less chance than men to succeed in corporate jobs. In the book, in the statistics, and in most corporate positions, it is shown, that men are the ones with the higher positions. In the book, it was also portrayed how hard it was for Sarah to grow professionally and what it took for her to keep her position. In addition, the second they knew she was sick, they completely pushed her down the charts, but what would have happened if it was not her but Gary Crust the one that got sick? It was even portrayed that when she had her interview, she was facing a meeting table with eight men and no female representation, supporting the chauvinistic reputation, the book mentioned, this firm had. In addition, Sarah mentioned how she felt that Gary</p>
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		<p>Curst felt threatened by his female colleagues and even how many of her law-school friends changed their careers due to the lack of growing opportunities in the field.</p>
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Table 3: Source of empowerment the female characters had to overcome their struggles

Smita	Giulia	Sarah	Interpretation
<p>“Lalita had not given in. She had said no. Smita feels proud of her daughter. This six-year-old child, barely taller than the stool the schoolmaster sat on, had looked the Brahmin in the eyes and said, ‘No.’ He had caught hold of her and caned her in the middle of the class, in front of all the others. (...) They</p>	<p>“She had no idea where this new-found confidence, this sudden burst of energy, had come from. Was it Kamal’s benevolent presence at her side? Was it her father, deep in his coma, passing his strength and conviction to her? Giulia was ready to move mountains, from the Apennines to the Himalaya.” (Colombani, 2017, p. 177)</p> <p>“Don’t let anyone divert you from your path, he said. You must keep</p>	<p>“Sarah contemplates her reflection. Suddenly, it seems this hair is restoring the things she has lost. Her strength, her dignity, her determination, the things that made her the woman she was. Sarah, proud and beautiful.” (Colombani, 2017, p. 199)</p> <p>“She wouldn’t let the figures seep into her consciousness, her imagination. If she let</p>	<p>The source of Smita’s empowerment was quite clear from the beginning. Her daughter’s future. She did not want her to have the suffering she had had and wanted to change things around. Smita thought in all her strength after the incident with the Brahim and how she knew Lalita deserved better. This kept her strong and steady. Smita</p>

<p>will not tame her, they will never break her spirit. They had struck with the cane, striped her back with scars, but she was still there. Self-possessed. Intact.” (Colombani, 2017, p. 56)</p> <p>“Smita has made a decision. The obvious choice, the only one possible: her daughter will go to school.” (Colombani, 2017, p. 6)</p>	<p>believing. You have great determination. I believe in your strength, your abilities. You must persevere. Life has great things in store for you.” (Colombani, 2017, p. 182)</p>	<p>them, they would spread like the tumour itself, and undermine her morale, her confidence, her healing process. (...) In the taxi back to the office, she reviewed the situation. She was a warrior. She would fight.” (Colombani, 2017, p. 71)</p> <p>“(...) she had often said: always take care of your hands. Many would dismiss it as pointless preening, but to Sarah, like her mother, it was a symbol, a significant gesture: I still take time to look my best. I am a super-busy, working woman, I have responsibilities, three children (one cancer), I am consumed by my daily routine, but</p>	<p>decided she did not want Lalita to work as a feces collector, or her child to collect feces just like her or rats just like Nagarajan. One Smita realized how poorly they lived and the will or iron her daughter had, she decided to turn things around, to save their life and the future of their family, even if that meant dying while trying. Smita got stronger the closer she got to Chennai. She even got ambitious and, at some point, went to Tirupati to thank Vishnu they were safe and still hoping for the best, hoping they would get to their destiny. Lalita strengthened</p>
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		<p>I haven't given up, I haven't disappeared," (Colombani, 2017, p. 174)</p>	<p>something that was already there for Smita, giving her the empowerment, she needed to escape. Giulia, on the other hand, was raised by a father that showed her the power and decision-making skills she held. However, these got stronger with Kamal's support, empowering her to make the biggest decision of her life so far. Giulia already had the skills, handed down by her father, but Kamal gave her the push she needed to believe in herself, her ideas, her power, and her potential. It was thanks to her father and Kamal that she was able to open her ideas and</p>
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		<p>act, saving the workshop, her family, and even her individuality, by not marrying the rich Sicilian men she would have depended on economically. Sarah's source of empowerment was a little less clear and came right at the end. She was already quite empowered since the beginning, but she was dragged down by the sexist corporate environment she worked in. In other words, she was empowered to a certain extent. Nonetheless, what gave her that push she certainly needed, when she was at her lowest,</p>
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		<p>was the memory of being at her highest. Her mother's elegant way to fight cancer and how she never gave up and never lost her powerful personality. This empowered her enough to recognize her value and not let go of herself, as well. Furthermore, the fact that her mother also went through this same battle and the teachings she left in Sarah, gave her power. Both, Sarah and her mother, were very vain. Her mother mentioned her nails and how that symbolized her will power of fighting the cancer battle, reminding her that she was not her</p>
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		<p>illness, as she was a lot more than her cancer. Moreover, she remained her of who she was and who she wanted to go back to once the treatment was over, so she could keep living. Having her nails neatly done meant she was is still there, she was only fighting for her health to come back. As a summary, every girl in this story was already empowered, they just needed a push to be able to see their potential and their true value. This push was given by people that either needed them or believed in them, saving them from the lowest they have ever been and giving them hope</p>
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			for the life they knew they deserved.
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4.3 Themes, Motifs, and Symbols

When it comes to analyzing a literary piece, there are three elements that must be included. These elements allow a deeper understanding of the story, as they show the reason behind other elements and the message the author wants to convey within the text. Such elements are the themes, motifs, and symbols, and they are essential in every literary piece. Every story must have these concepts and some of them could be more hidden than others; however, they are still there. In *The Braid*, these elements support each other and bring to the reader a strong idea of what the author's message really is.

The theme in any literary context refers to the general idea the author wants to bring through the text. It is the main topic, or topics, of the story and they can be either superficial or subtle. The themes in every story discuss topics from society, most of them controversial or topics that, according to the author, deserve a deeper development and are worth spreading. In *The Braid*, Colombani explores several topics, since the book covers three stories and all of them in different environments and with various themes. Two general themes that are present and connect all three stories, are feminism and women empowerment. These themes are developed throughout the whole three stories. In Smita's case, they are present when she did not let her husband opinion drive her life and what was is best for her and her daughter, as well as the fact that she was is well aware of her social situation and how she did not want to be in it anymore; hence, she took actions in her own hands. In Giulia's scenario, when her family knew they were

in bankruptcy, they suggested having her get married to Gino Battagliola, a Sicilian wealthy man; however, she decided not to succumb to this idea and took the lead of the situation, trying to save the business. Furthermore, in Sarah's case, she was an already-empowered woman; nonetheless, she at first allowed sexist behaviors that brought her down as a female.

In addition, each story has individual themes. Even though, they are not as present throughout the whole book, they are still essential for every respective story. In the Indian narrative, religion is very present. Smita was always praying to her God, Vishnu, and she kept an image of it at all times. She even went to a temple to show gratefulness for her being alive. Another theme present in this first story was domestic violence. "Her father protects (her) in childhood, her husband protects (her) in youth, and her sons protect (her) in old age; a woman is never fit for independence" (Buhler, n.d.). Most women in India depend on any men in the family to have a decent life. If their husband dies, it is up to their brother or their father what is going to happen to her. Even the husband's family has a strong saying in her life and she does not have any power into decision-making conversations. This was shown when Smita and Lalita met the widow woman, Lakshamma, and her children on their way to their destination and she told them how they were escaping from her in-law family, since they were trying to kill her so they could keep her husband's inheritance. In the Italian story, a theme such as racism was clearly shown. It was present when Giulia met Kamal and knew right away that her family would never accept him since he was not Italian, nor European. Kamal was not even white, and this would affect the Lanfredi's reputation. For the Canadian story, a very present theme was cancer, or just being ill. This theme was shown when Sarah got breast cancer and had to go through a very intense process of healing. Her story was mainly about her illness and how it affected her work life and even her personal life with her children. In the story, Colombani explained, in

Sarah's voice, how this illness or even her pregnancies would make her look weaker or less capable of balancing her work and personal life. These are the most relevant themes within *The Braid*; however, there are other concepts that support this element, which are just as important and need to be developed, as well.

The next term is the motif. This is defined as any intelligible object present in the story that would support the theme. For example, an implied characteristic of feminism is unity. This was shown in the story with the braid itself. The way the stories connected and were braided with each other is considered a motif. In addition, the author showed this in the story even with the order of the chapters. Colombani would intertwine the chapter, combining them like a braid. For example, chapter one for Smita, chapter two for Giulia, chapter three for Sarah, and so on. There are motifs in each story, as well. In Smita's case, her faith was not only a part of her religion, but a symbol of her strength, as well. It was what kept her going through her journey when she believed she could no more. In Giulia's case, a motif present in her story was the stories she read. This cannot be confused with her books, but how the stories affected her taste and her choosing for men. The reason why Giulia never liked Sicilian men and knew exactly why, was because of the male role models she always read about. This led her to Kamal, a man that truly saw her for who she was and not only her looks. A man that understood individuality and knew his place when it came to her life, the workshop, and their relationship. Sarah, in addition, a motif present in her story was ~~is~~ her vanity. Not necessarily the clothes she wore or that she wore makeup, but the fact that she was a vain person. This later on motivated her, hand in hand, with her mother's vanity as well, to fight her illness gracefully, the same way her mother taught her and the same she had always been. There is one more concept used when analyzing a literary piece, which is just as important and support the themes, as well.

Symbols are the last concept. These are objects that have a deeper meaning and support the themes and motifs. Within *The Braid*, there is one symbol that all three stories have in common, which is hair, or braids to be more specific. Along with their struggles, hair was an object always present in each story. Smita cut it in Tirupati, symbolizing her gratitude to Vishnu, Giulia treated Indian hair in the workshop, which symbolized her new beginning, and Sarah wore a wig made out of Indian hair and made in Italy, reminding her of her true self, and that the illness had nothing to do with. Altogether, the braided hair represented unity and how women had their back.

This is core of *The Braid*, as it is in the name, as well. However, there are other symbols within each individual story. In Smita's case, she carried an image of Vishnu with her all her way to Chennai. This image represented her faith and, therefore, her strength, as well. This symbol was present throughout the whole story, reminding her that if she had gotten so far, she could do a lot more, just for Lalita. In addition, Giulia's story had symbolism, as well. The beach where Kamal and she met every day represented her personal and private development. Kamal himself represented Giulia finding herself, but this was something that she had to hide, since it was an irregular development for someone her age. Here is where the beach came to represent the privacy she needed to be herself, to be able to learn and grow. The beach, although, it did not physically change, symbolized her change and development to the determined woman she became at the end of her story. Sarah had her own symbols, as well. An important object that represented her strength was her nails. By the end of the story, she explained how the nails represented the fact that she was not giving up, that she, even with her illness, would remain untamed and would fight elegantly this war.

Chapter V

Conclusions and Recommendations

5.1 Purpose of the Conclusion

In every investigation, a conclusion is always crucial. In this section, all the points will be summed up and the results of the objectives will be pointed out. as well. It is important to notice how this section is not more relevant than the rest. The explanation of the analysis, the train of thought of the investigator, the whole development of the project is essential, as well. The full four chapters are completely necessary in order to have this fifth one. During this section, it will be discussed whether the specific objectives were reached or if anything else unexpected was discovered. In addition, the research question is going to be restated and at the end, and finally, there are going to be some recommendations for future investigations.

5.2 Conclusions

5.2.1 To contrast the life struggles of the western and eastern female characters encounter

During Chapter IV, it was compared the life struggles of the western female characters and the eastern female characters of the story. During this section, there were found four topics in common for both sides of the story. The first was with the absence or presence of children. It was found out that the fact of having children negatively affect the life of women in both sides of the world. In the western side, children affect the career of a woman, while on the eastern side, what affects the woman is having a girl. As it was pointed out, under a feminist perspective, the fact of having a family does not have to affect the woman's professional life. On the other hand, and still

under a feminist perspective, a woman should be able to keep a baby if she wants to, regardless of the gender of the baby. In addition, this is well explained when Sarah mentioned how she had to hide all her two pregnancies while working and Smita mentioned that Nagarajan had accepted to keep Lalita. It is quite clear that the difference between western and eastern, when it comes to children, as it affects the mother only, while the other affects not only the mother but all of her daughters, as well.

The second point that was compared was the father Smita and Giulia had. While Pietro, western, was always portrayed as a loving and supportive father towards Giulia, Smita's father, eastern, was a woman beater, he was sexist, aggressive and had a really bad character. However, this led to good decisions for the girls. On Smita's part, she was able to marry a great husband and father. Nagarajan was a loving and protective father, who even chased Smita and Lalita to Chennai. Giulia, thanked to her role model, was not only able to identify the flaws of Sicilian men, but identified a great man for herself, as well. It is important to notice how these situations could have been different since these were only analyzed based on the information given in the book and not facts.

The third point to discuss is a concept that both sides had in common, which is discrimination. Sarah, was directly discriminated against because of her illness, she was pushed out from work. It is noticeable when they started not including her in the meetings, when they took her biggest case away from her, and when she was demoted into working under Gary Curst's orders. On the other hand, Smita was discriminated against because of her caste. It was shown when explaining how she was an "untouchable," the roles she had as part of her caste and the lack of any human rights such as safety. These were coming from generations before her and will continue after her. The fourth and last contrasted point was the value of women. On both

sides of the world, it was determined by the presence or absence of men. While in western it was mentioned that the absence of men would make a woman freer, in the east a man was necessary to survive. This was exemplified when it was told to Giulia directly by one of the workshop's workers to never marry, this way she would be a free woman. On the other side of the world, a widowed told Smita how she was nothing without a man in her life. She was told that a girl without a man has nothing. These four aspects were compared during Table 1, whose objective was to contrast aspects from the western and the eastern part of the book.

5.2.2 To compare the feminist perspective male characters have towards female characters based on a contemporary perspective

In table 2, it was discussed the perspective male characters had towards female characters in the book with the real-life perspective men of this specific culture have towards women. The first character that was analyzed was Kamal. He was from the Sikh religion. In the book, it was explained that this religion believes in equality, where genders are treated alike. Women were respected and even had jobs that men stereotypically would do. According to *The Braid*, Sikh men treat any woman like their own sister, daughter, or mother. However, it was found that this was not a trait that always present in this religion. It was found that gender roles existed until two centuries ago. Sikhism was a completely patriarchal hierarchy. However, it changed throughout the years because of educated women and feminist fights. This illustrates how even though Kamal's behavior was accurate, it was not related to the basis of his religion, but all the cultural and social changes it had gone through in the last two hundred years.

The second character that was analyzed was Nagarajan. From the beginning, he always stood out as a male character. In the book, it was mentioned how he thought Smita had a will of

iron and how he knew she was ~~is~~ stronger than him. However, it was discovered that in Indian society, sexism in the hierarchy has a huge impact. To be sexist is considered tradition. It is part of their social structure, and it has to be respected. This shows that whatever Nagarajan thought of Smita was not the norm, but this did not stop him from thinking and acknowledging that his wife was stronger than him.

The third character, or group of characters in this case, are the group of male lawyers Sarah worked with. It was an unspoken norm to have men in higher ranks, making many of Sarah's girlfriends to step down and change careers. It was discovered that only 15.9% of board seats in 500 Financial posts in Canada are held by women. This proves how common it is for men to occupy higher ranks, while women have to stand out and work extra hard just to get an out-of-the-box position. These characters were analyzed as part of the second objective, proving whether the way the male characters treated the female characters was factual or not.

5.2.3 To determine the source of empowerment female characters overcame their struggles with.

For the third and last table, it was analyzed the source of empowerment of Smita, Giulia, and Sarah. In a nutshell, Smita's source of empowerment was her daughter; for Giulia, it was her father and Kamal; and for Sarah's was herself and her mother, the way she fought the same illness with an elegant and strong personality. If everything is put together, every girl is empowered by somebody else. However, it is needed to be at the lowest to realize how much this push is needed and this exactly is what happened to the main characters from India, Italy, and Canada. Once they were at their lowest, Smita realized how strong her daughter was and how much she wanted to fight for her future. Giulia had almost lost everything when she remembered

all her father's lessons, and these were triggered when she met Kamal, and together, these two men gave her the empowerment she needed to overcome the bankruptcy of the workshop and try to save her family. It is important to notice that even though the source of their empowerment was other people, they always had that power within them, they just needed a little assistance. This table was answering the last objective, which was to identify the source of empowerment of the main characters.

5.3 Restatement of the Research Question

During the first chapter of this project, it was presented the following question “How to compare the main characters’ daily life struggles evolution to real-life contemporary samples in *The Braid* through the Feminist Approach?” This is something that was not directly answered but proved. During this investigation, the evolution of the main characters, as well as their comparison to real-life samples, were not explained but executed, especially during Chapter IV. During this chapter, the actual analysis was made, proving how to compare the main characters of *The Braid*. It is important to not take credit out of the rest of chapters. During Chapter I, it was defined and introduced the project and what it was about; during Chapter II it was explained different aspects needed to understand the reason for this project; during Chapter III, it was presented the way in which this project was going to be developed. In addition, and as it was mentioned before, the actual analysis of the book was done in Chapter IV, and finally in Chapter V are provided the conclusions, objective resolutions, and recommendations. Besides the “how” of this project, it is crucial to remember the fact that was done under a feminist approach, since there many ways of analyzing a text, the approaches explained at the beginning of the investigation, Moreover, everything done and explained during this project was under a feminist

mindset. Finally, this question was answered throughout the whole investigation, step by step and always under a feminist approach.

5.4 Recommendations

Based on the experience of this project, there are a few recommendations for future investigations. First, it is important to know beforehand what are the aspects needed for the project. This will make the process easier instead of finding out what to do on the way. It is crucial to research possible options before deciding the subject of the project, as well as research deeply about the final decision before presenting the idea to the institution. For example, during the book choosing for this analysis, the investigator tried to find a book about a topic she knew. After *The Braid* was chosen, the investigator did not consider the rest of the topics present in the book besides feminism. When the analysis began and the other relevant topics such as Indian castes, Sikhism, and cancer appeared, it was found that these topics were not even close to be handled by the investigator. This made the research process a lot more tedious than it should have been and the process could have been smoother if these topics were at least known beforehand.

Moreover, it is also recommended to handle the main topic of the investigation deeply, even before starting to write the paper. This will make the research of antecedents a lot faster, since the investigator knows what to look for. For instance, when looking for the antecedents, it was discovered that feminism is a topic that covers several others, making the research for the antecedents quite complex. If this topic would have been managed deeper than it was before starting the investigation, it would have made the investigation and even the train of thought faster than they were. In addition, when making an investigation under a feminist approach, it is essential to keep an open mind, always remembering its essence, such as gender equality and how it will vary per continent, country, community, and aspect. Furthermore, it is crucial to remember

than feminism is a movement that peruses equality among genders, by this it is intended to explain that opinions about the matter cannot be black or white, but there are a whole range of opinions and different needs, which will differ per person. If the investigator is from any gender other than female, this might affect their judgement in the matter. It would be like giving the topic of Christianity to a Buddhist, the interpretations could only be objective and with supportive information.

Another recommendation that can be given for future investigations is when doing literary analysis is important to remember the purpose of the objectives and to be well aware of how to accomplish them. For instance, if there is no supportive information when comparing two or more pieces of the same text, the interpretation it will be completely subjective. On the other hand, if it is necessary to know if something on the text is a fact, so supportive documentation is a must. When the interpretation has to be objective, it needs to be compared with facts, history, data, while a more artistic interpretation might not need official data to be analyzed. Finally, it is strongly recommended to choose a topic that the investigator can enjoy since the researcher will spend a lot of time analyzing different perspectives, theories, other research paper. The processed of any research paper should be fun, especially if it is something of their passion.

Glossary

Caste: “one of the hereditary social classes in Hinduism that restrict the occupation of their members and their association with the members of other castes” (Marlam-Webster. n.d)

Dalit: The Dalit caste has several interpretations, however, all of these interpretations come to conclude that it is an oppressed caste that can even be considered “untouchable”, restraining them from any type of autonomy in areas such as the economic and social. (Gurung, H. n.d).

Jatt: The name of a great tribe, descendants of the Massagtae, which forms the backbone of the Punjab peasantry (They are usually farmers and may be of any religion) a man from the Jatt caste; an agriculturist, irrespective of his tribe or caste. (Singe, M, Martyn Clark, H. 1895)

Sikh: “Sikhism made a radical departure from Hinduism by demolishing the unequal barriers that the Hindu society had erected between man and man, and between man and woman.” (Rashid Wani, A. 2019)

Annexes

Solicitud de Defensa del Estudiante

San José, 13 de octubre del 2021.

Señores.

Departamento de Registro
Universidad Internacional de las Américas

Estimados señores:

Por este medio les solicito por favor otorgarme fecha para la presentación de mi proyecto final de graduación titulado: *“Literary Analysis of the Main Characters’ Life Struggles Evolution in The Braid through the Feminist Approach.”*

Para optar por el grado de Bachillerato en Inglés

Lo anterior debido a que considero que el documento se encuentra listo para su defensa.

Sin otro particular se despide,

Monica Protti Porras
117640650
Nombre y cédula del estudiante

Carta de aprobación del tutor

San José, 13 de noviembre del 2021


Señores.
Departamento de Registro
Universidad Internacional de las Américas

Estimados señores,

Por este medio notifico formalmente que el trabajo final de graduación de la estudiante Monica Protti Porras, cédula 117640650, titulado: *Literary Analysis of the Main Characters' Life Struggles Evolution in The Braid through the Feminist Approach*, cumple con los requisitos para la defensa final. Hago constar que he revisado y aprobado el documento con nota de 95, considerando los siguientes criterios establecidos en el Reglamento Académico de la Universidad:

Criterio	Calificación asignada	Calificación asignada	Calificación obtenida
1.	Cumplimiento de entregas de avance	20%	15%
2.	Coherencia entre los objetivos, los instrumentos aplicados y los resultados de la investigación, proyecto o práctica.	30%	30%
3.	Relevancia de las conclusiones y recomendaciones o del producto final del proyecto o práctica	25%	25%
4.	Calidad y detalle del marco teórico	25%	25%

Sin otro particular se despide,


MSc. Yanith Delgado Chacón

112570204

Carta del Revisor

San José, 9 de noviembre del 2021

Licenciado

Leslie Elizondo

Director de las Carreras de Inglés

Universidad Internacional de las Américas

Estimado señor:

La estudiante **Mónica Protti Porras**, cédula **117640650**, ha presentado para la respectiva revisión la tesina denominada **LITERARY ANALYSIS OF THE MAIN CHARACTERS' LIFE STRUGGLES EVOLUTION IN THE BRAID THROUGH THE FEMINIST APPROACH**. Por consiguiente, se hace constar que el documento fue revisado en lo relativo a la estructura gramatical, ortografía, puntuación, cohesión, terminología y formato APA. Una vez entregada la corrección de los capítulos, el estudiante debe asumir por su propia cuenta la incorporación de las recomendaciones efectuadas en el documento. Una vez incorporadas, el mismo se considera listo para su presentación a la Universidad como trabajo de graduación.

Atentamente,



M.Sc. Catalina Guerrero Troyo
Cédula: 1-1012-0519

Declaración Jurada

Yo Monica Protti Porras, mayor de edad, portador de la cédula de identidad número 117640650 hago constar por medio de este acto y debidamente apercibido y entendido de las penas y consecuencias con las que se castiga en el Código Penal el delito de perjurio, ante quienes se constituyen en el Tribunal Calificador de mi trabajo de investigación para optar por el grado de Bachillerato, en Inglés juro solemnemente que mi trabajo de investigación titulado: “*Literary Analysis of the Main Characters’ Life Struggles Evolution in The Braid through the Feminist Approach*”, es una obra original e inédita que ha respetado todo lo preceptuado por las leyes penales, así como la Ley de Derecho de Autor y Derecho Conexos número 6683 del 14 de octubre de 1982 y sus reformas, publicada en la Gaceta número 226 del 25 de noviembre de 1982; incluyendo el numeral 70 de dicha ley que advierte; Artículo 70. Es permitido citar a un autor, transcribiendo los pasajes pertinentes siempre que éstos no sean tantos y seguidos, que pueda considerarse como una producción simulada y sustancial, que redunde en perjuicio del autor de la obra original. Asimismo, quedo advertido que la Universidad se reserva el derecho de protocolizar este documento ante Notario Público.

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Monica Protti Porras
117640650

Cédula de Identidad





Universidad Internacional de las Américas Código de Ética

La suscrita **Monica Protti Porras**, número de carné: **11764065** graduada del grado de **Bachillerato** de la Universidad Internacional de las Américas, se compromete a cumplir, durante el ejercicio profesional, con el Código de Ética de la Institución, que se rige por los siguientes principios:

PROBIDAD: actuar siempre con rectitud y honradez.

PRUDENCIA: actuar con pleno conocimiento de la materia sometida a su consideración.

JUSTICIA: permanente disposición hacia las funciones de la profesión, bajo los lineamientos legales que debe respetar todo profesional.

RESPONSABILIDAD: cumplir con los deberes, tanto en calidad como en oportunidad.

DISCRECIÓN: guardar respeto sobre los hechos o informaciones de los que tenga conocimiento con motivo del ejercicio profesional, sin que esto perjudique las funciones y responsabilidades.

INDEPENDENCIA DE CRITERIO: no involucrarse o comprometerse con situaciones, intereses o actividades contrarias a la moral, a la sana crítica y que, por ley, sean incompatibles con las funciones profesionales correspondientes.

DIGNIDAD Y DECORO: actuar con sobriedad y moderación.

TOLERANCIA: evidenciar una actitud paciente y de comprensión ante las opiniones divergentes que puedan expresar otras personas.

EQUILIBRIO: desempeñar las funciones profesionales con sentido práctico, buen juicio y equidad.

ACTUALIZACIÓN: comprometer parte del tiempo en actualizar los conocimientos y adaptarlos en el desarrollo de la actividad profesional.

VOCACIÓN: mostrar siempre apego al trabajo y a la educación recibida, como fundamentos para el desempeño laboral.

BUENA FE: toda conducta o comportamiento, criterio emitido y labor desempeñada debe basarse en los más altos principios éticos y tendrá como fundamento la buena fe.

Monica Protti Porras

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