



Silence as a Representation of Screams: The Emotional Price of Marginalisation

Tamilselvi. S

*Assistant Professor, Department of English, JP College of Arts and Science, Tenkasi
Affiliated to Manonmaniam Sundaranar University, Tirunelveli, Tamil Nadu*



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Abstract

This article examines the relationship between marginality and mental health, highlighting the significant emotional and psychological difficulties that people who are marginalised because of their gender, caste, class, or economic standing face. The study examines Draupadi by Mahasweta Devi and Coolie by Mulk Raj Anand to demonstrate how different forms of marginalisation affect people's mental health. Dordi Mehen, a tribal woman in Draupadi, is the target of state violence. Despite abuse, she didn't weep or feel bad about herself. Her boldness and calmness joined together to create a strong and deep form of resistance. Poverty, class disparity, and ongoing exploitation are the main causes of Munoo's suffering in Coolie. The trauma and powerlessness experienced by those at the bottom of society are reflected in his journey. Both texts demonstrate how patriarchal environments suppress women's voices and desires, resulting in social exclusion, emotional repression, and mental health issues. These characters suffer from a society that does not treat them with dignity in addition to their own personal suffering. These texts support the claim that social exclusion, oppression, and injustice are not only medical problems but also factors that lead to mental health problems. Thus, literature becomes a powerful medium for conveying the emotional struggles of the impoverished that are often unsaid.

Keywords: psychology, suppression, marginalised, exclusion, trauma.

We often discuss the effects of social injustices on the economy and society, such as poverty, discrimination, and oppression. The main contention of this presentation is that, irrespective of its cause—gender, caste, class, or economic standing—marginalization is not merely an external phenomenon. It is a strong force that actively moulds a person's mental state, resulting in emotional and psychological distress. Our Literary Journey: Four potent literary works will be used to analyse this relationship: Draupadi by Mahasweta Devi, The Coolie of Mulk Raj Anand The Yellow Wallpaper of Charlotte Perkins Gilman Lihaaf by Ismat Chughtai

The intention is to show how the internal conflicts of these characters

Let's clarify the main ideas before we get into the texts. Being pushed to the very periphery of society is what this study defines as marginality. This occurs for a number of reasons: Class and caste are more than just economic designations. A person's worth, access to resources, and even deservingness of respect are determined by these inflexible social hierarchies. They cultivate a constant psychological feeling of being "less when compared to others

Gender: This describes the patriarchal systems that serve as hindrance to women's autonomy, voice,



and agency. Women are frequently confined to a secondary and psychologically limited life.

Economic Standing: Lack of funds isn't the only factor here. It concerns the ongoing exploitation and the total. In the end, the link is this: psychological problems thrive in environments of systemic oppression and social exclusion. Lack of power and the ongoing fight for survival are not only challenging, they are traumatising.

Dopdi Mejhen is one of the strongest and most rebellious characters in contemporary literature. Dopdi is a tribal woman who lives in a community that the state has targeted with violence. She is marginalised on several levels: as a woman, a tribal member, and an insurgent in the eyes of a system that regards her as expendable. Her capture and gang rape by state officials is, of course, the story's climax. This is an intentional attempt to break her spirit and establish the state's authority over her body and community, which is an act of dehumanisation.

They don't anticipate Dopdi's response, though. She flips the tables rather than breaking, crying, or feeling guilty. She won't cover herself. Her well-known and horrifying statement, "There isn't a man here you can rape again," is a profound act of defiance. This is a deep, almost primordial form of resistance, not a lack of emotion. Her bravery and composure reflect a different, possibly more potent, way of processing trauma rather than a lack of it. By using her body as a form of protest, she redirects the intended humiliation towards her abusers. It is an act of survival, not submission.

Coolie by Mulk Raj Anand: The Psychological Cost of Abuse Munoo's Interminable Pain We now talk about a different kind of marginalisation and trauma. Mulk Raj Anand's *Coolie* introduces us to Munoo, a young child from a rural village. His story is a tragic journey from innocence to total despair as he is thrown into an urban world of relentless exploitation. Munoo's marginality is defined solely by poverty and class. Almost everyone he encounters views him as less than human, whether it is in the harsh factory floor or the harsh home where he works. He works privately and is a "coolie." His

mental health becomes worsen with each new trauma. The constant struggle for survival, the abuse, the seclusion, and he finds no value in living. A tragic example of the extreme powerlessness experienced by those at the bottom of the social scale is Munoo's journey. He internalises his oppression because he believes he is basically worthless. It is not a personal weakness; rather, his suffering is a result of a capitalist system that effectively robs him of his humanity.

Gilman's *The Yellow Wallpaper: The Madness of Repression* is the title of the gendered confinement slide. We then look at Charlotte Perkins Gilman's silent horror novel, *The Yellow Wallpaper*. In order to "cure" her "nervous condition," the middle-class narrator from the late 19th century is kept in a nursery. Her gender is the only reason she is isolated. She is restricted from following her artistic and intellectual inclinations because of her husband's authority, a doctor. Her voice is muffled, and her opinions are ignored. She is a weak, hysterical object to be subdued by the patriarchy, not a person to be heard or an equal to be respected. In and of itself, the "rest cure" is a medicalised kind of oppression.

Lihaaf by Ismat Chughtai: between silence and sensuality The final look of *Lihaaf* by Ismat Chughtai, a narrative that depicts a different, sophisticated form of social exclusion. Begum Jaan, a wealthy woman in a loveless marriage, is introduced to us. She is socially and emotionally isolated as a result of her husband's contempt for and lack of interest in male company. Loneliness and emotional suppression are two severe symptoms of psychological trauma. The "quilt" or *lihaaf*, the story's primary symbol, turns into a powerful metaphor for her repressed desires and the peculiar connection that gives her comfort. A hidden world made out of emotional desperation is concealed by the quilt.

Slide Title: *The Ill Society: When Society Cannot Assist the Individual* A common theme across all four texts is that the characters' suffering does not stem from any personal failure, but rather a reflection of diseased society. When taken as a whole, these



writers are strongly criticizing the refusal of dignity.

- Munoo is denied dignity by a class-based system that views him as a disposable cog; the state denies Dopdi dignity because it views her as a problem that needs to be solved. The dignity of an equal spouse or an intellectual is not accorded to the narrator of *The Yellow Wallpaper*. Begum Jaan feels emotionally isolated as a result of her denial of her wifely dignity. Dignity is more than just a word- it's a way of living

The Literary Lens's Power What makes literature so essential to this conversation? This permits us to get a close look at the characters' deep emotions, fears, and suppressed emotions—feelings that are frequently hidden or undervalued in reality. Despite impersonal statistics and policy arguments, it takes the discussion of marginality to more personal and intimate level. It compels us to sympathise with these characters and comprehend their suffering. The central claim of the paper is that there are numerous approaches to treating these issues, which are fundamentally psychological or medical in nature. Systemic change is unavoidable to address these social issues. The emotional struggle of the dominated, marginalised, and silenced can also be powerfully portrayed through literature.

Our Results To summarise the key points we discussed in our conversation:

- **Trauma Is Not Uniform:** Studies have shown that being marginalised can have a range of psychological impacts. Some of its symptoms include silent suffering (Munoo), defiant resistance (Dopdi), or complete psychological collapse (the narrator in *The Yellow Wallpaper*).
- **Respect is a Right, not a Privilege:** When someone's self-respect is mistreated, psychological violence takes place. It's a basic issue that has an impact on self-worth and wellbeing.
- **Reflections in Art Reality:** These stories are more than just fiction. They act as a window into our

world, exposing the human cost of social exclusion and oppression.

The Long-Term Impact In conclusion, emotional and mental issues that are often ignored and unsaid are given voice by these literary works. When these works were published, which holds themes like gender, caste, class, and power dynamics are still pertinent today. This collection is a powerful reminder that approaching the societal injustices that highlight mental health is essential in treating it in a dignified way

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