

# Complexity of Womanhood: Portrayal of Women in Vandana Singh's *The Women Who thought She Was a Planet and Other Stories*

OPEN ACCESS

Volume: 12

Special Issue: 2

Month: April

Year: 2025

E-ISSN: 2582-0397

P-ISSN: 2321-788X

Citation:

Prithiga, G., and T. Marx. "Complexity of Womanhood: Portrayal of Women in Vandana Singh's *The Women Who Thought She Was a Planet and Other Stories*." *Shanlax International Journal of Arts, Science and Humanities*, vol. 12, no. S2, 2025, pp. 93–100.

DOI:

<https://doi.org/10.5281/zenodo.15307868>

**Prithiga G**

Ph.D., scholar, Department of English  
Pondicherry University, Pondicherry, India

**T. Marx**

Professor, Department of English  
Pondicherry University, Pondicherry, India

## Abstract

In recent years, Indian Speculative Fiction emerged remarkably with many notable changes and improvements through cultural and social reestablishment and building a world with possibilities through peculiar narratives. Also, it is used as a platform to voice out humanity with the essence of supernatural elements. The Narratives of Vandana Singh broke the grounds of Speculative Fiction in the twenty-first century with their unique plots and relevant storylines that can resonate with the existing social upheavals in Indian society, especially her collection of short stories titled *The Woman Who Thought She Was a Planet and Other Stories*, marking an illuminating space in Indian English Literature by addressing the prevalent issues like class, caste, and gender discrimination. The paper determined to employ the Feminist approach to methodologically extrapolate the power of resistance and resurgence in Vandana Singh's *The Woman Who Thought She Was a Planet and Other Stories*, a collection of ten short stories with great plots. Using the qualitative approach, the study explores themes like alienation and stages of complexity in womanhood as an outreach tool to develop agency to build the world for women. By contextually analysing the narratives and the characterisation of women in the selected short stories *Hunger*, *The Women Who Thought She Was a Planet*, *Thirst*, *The Tetrahedron*, *The Wife*, and *The Room on the Roof*, to solicit the need to construct possible realities for women to resist and resurge from the oppressions in the form of revolution. Confining the study to explicate those six stories mentioned above, profoundly to decode each character's struggle and resilience in a thematic way. The paper proposes to contribute to society by bringing out the essence of resistance through gaining autonomy, agency, and self-revelation, which eventually pave the path to resonating with the self and rejuvenating gender equality.

**Keywords:** Speculative Fiction, Womanhood, Feminism, Alienation, Resistance, and Resurgence.

## Introduction

Feminist Speculative Fiction is a subgenre under the umbrella term 'Speculative Fiction,' covers genres like fantasy, gothic, historical, military, and science fiction; in that broader field of academia, feminist speculative fiction focuses on the edges of gender discrimination,

patriarchal oppression, class, and caste marginalisation, the forms of oppression faced by women in society by providing a solution to dismantle the oppressions against women and restructure the society with feminist politics to bring equality in the humanity. “We live in highly unequal societies, where the power structures not only dictate our socio-economic reality but also –subtly and otherwise, condition and constrain our thinking.” (Alternative Visions). The research deals with the complexity that a woman undergoes to attain her liberation and the journey to realise herself by withdrawing her socially shaped self to a newly becoming one to the world. The six stories from this collection were purposefully taken to unveil the characters of women and their resistance and resilience against the existing patriarchal set of predefined notions about femininity. The rest of the stories deal with fantastical elements and interesting storylines, which are futuristic narratives that explore the planetary and scientific amazes.

The literature reviewed for this area has intensely discussed climate issues, Posthumanist perspectives in empowering women, and class and caste issues, which double marginalize women in society and the home. The feminist approach has been used to explore and study the narratives and their intention to highlight the stylistics of writers like Vandana Singh by critically analysing. Hence, this study is confined to dwelling on the topic of the complexities of womanhood, how the representation of women plays a key in identifying the oppression relevant to contemporary society, and how the narrative of Singh about mundane life is solidified with the bedazzling of supernatural elements.

### **Complexities in Womanhood and Portraiture of Women**

Womanhood and its complexities are the prevalent elements that many women battle to cope with, especially in the scenario of social and cultural inevitable involvement in an individual’s personhood, which limits a woman to developing autonomy or gaining agency in the private and public spaces. To counter-argue these existing issues of womanhood, Singh’s women characters in the stories depict their resistance and resilience by turning down the choking patriarchal set-up and through resurgence that tremendously involves setting a space for women to fight back and rejuvenate the self. Eventually, these stages in womanhood play along with alienation to demystify the existing predefined patriarchal regulations that have been used as a controlling tool against women for a long time. Those supporting parameters are meaningful in making the women retreat from the sense of not ‘belongingness’ to a state of becoming the self. The characterisation of women, depiction of mundane life, an association of the characters with nature, and cultural aspects that are deeply embedded within the system of social institutions like family and marriage and also the prejudices over women’s agency are the sound arguments that these six stories try to glean out through it’s engaging narratives of six different women. These women characters played a vital role in helping the readers visualise the scenes and also play a humongous part in resonating with the richness of the narratives. Urmila and Aparna in *The Room on the Roof* try hard to unravel the truth behind their waiting to become a self, which refers to the female phase. Divya in *Hunger* and Susheela in *Thirst* are depicted as having a dilemma of known and unknown selves, meaning the feminine phase. Then, Kamala in *The Woman Who Thought She Was a Planet*, Maya in *The Tetrahedron*, and Padma in *The Wife* reach out to the feminist phase of becoming the selves. These three phases announce the power of resistance and denounce the politics of conventional tie-ups in the family. This monopoly system accounts for only the women’s responsibility in the household.

### **‘Femaleness’ is Not Just Matter of Biology**

First and foremost, stands the phase of ‘Femaleness’, as discussed by Toril Moi in her critical essay *Feminist, Female, Feminine* about women writing as a woman and the need for feminist

criticism in academia. Moi counters the existing feminist theories and practices followed so far in history to deeply analyse their relevance and practice in society. She states, “Initially, I will suggest that we distinguish between ‘feminism’ as a political position, ‘femaleness’ as a matter of biology and ‘femininity’ as a set of culturally defined characteristics.” (Moi 246). The Female phase is Considered the most vulnerable state in the complexities of womanhood, where the characters are just budding their souls out of the room. Alienation is the predominant issue faced by women in this particular phase; Urmila from *The Room on The Roof*, a thirteen-year-old girl with many quests, swarmed inside her mind about the telltales narrated by Charu’s grandmother, her brother Somnath, a dreamy boy who lives in the chess world, and her parents both religiously follow the ritual of watching the news on TV but as usual the father shuts the mother off to show his importance that is to avoiding her company deliberately. This atmosphere ruled out the sense of belonging from Urmila’s life, and she started to feel retrieved from the physical world to conquer her unknowing self in her mind passively. That’s where she craves adulthood when she meets Aparna Bhuvan; the tenant’s entrance makes the siblings refresh their relationship. Urmila symbolises, on the one hand, being a child. On the other hand, she desperately wants to become a woman like Aparna, the sculptress, who became the wishful tool for both Urmila and her brother. As a budding soul, Urmila is still growing in her female phase because she is not able to relate to herself in the new realm as a woman. Her character purely narrates the young struggles to cope with the existing innate quality of ‘Femaleness’ and resisting to take further steps in that state she encourages herself to move towards the socially structured femininity. Urmila’s withdrawal of her essence of birth leads to a state of alienation. By the end of the story, she reaches to a point of self-retrieving and realizing that herself is too soon to attain the self that is shaped by culture and society. The Room on the Roof fills the gap in the name of companionship, but it points out the emotional blankness. Secondly, the rainy season conveys longing and curiosity in that teen girl’s mind. Thirdly, about the beliefs that she holds toward the universe. According to her, the classification of life is indifferent regarding the mental and physical state of being. “*The room on the roof* was another world that had nothing to do with the rest of the house.” (Singh 182). The depiction of supernatural elements chains the narrative along with a meaningful display of characterisation about young age and adulthood. Hence, the room is to fill her fantasies and to bring changes to her life and it is a giver, covering emotions like curiosity, replacement, change, and self-realisation. “She stood on the landing for a long time, caught between worlds, above and below.” (Singh 186). However, it was a stay for Aparna, but her sculptures gave life to those children. Her melancholy stories swept the hearts of the siblings. The absence of Aparna on the roof weighed the heart of Urmila, who “understood at last that what the monsoon brought nothing less than the possibility of dissolving barriers between world.” (Singh 199).

Charu from *Hunger* is a young daughter and the best companion to an old man. She gets sandwiched between the reality of life and the fantastical saviour of one’s life. Her mother, Divya, fails to notice that her girl is resisting to go along with her birth essence and ends up being caught between the two realms. These two female characters are relatively similar to the existing complexities in the beginning stages of womanhood. This critical examination shows that the Female phase is the commencing state of the complexity of femininity and where the characters conveyed a strong sense of curiosity to think outside the box—considered the first step to autonomy and agency to move it to a further process of resistance. As crucial to this argument, Moi explains the state of biologically essentialist characteristics of ‘Femaleness’ in the patriarchal setting to navigate the position of women in the world to realise their role in finding their womanhood. This is raising arguments about resistance and also said to be adhering to the expectation of a predefined patriarchal setting.

**‘Femininity’ as Marginality**

The Phase decodes how women are made to inherently be bound to the responsibility of the family and society without any rewards. Singh meticulously depicted the characters and the cultural aspects associated with them. Subsequently, this phase is a mixture of complexities like a sense of not ‘belongingness’, identity crisis, alienation, social issues like class and caste, and Patriarchal oppression. Here, the paper discusses the complexities of the characters Divya from *Hunger* and Susheela from *Thirst*. Both are married to strangers who have met them a few times. The feminine state leaves the women in the great depression, where they exactly lost their agency and autonomy—strictly tied up to the household and in-laws. Feeling exhausted from marriage and childbirth. Husbands have lost their love and are no longer attracted to their wives. The strings have been tightened further in the name of wife, mother, daughter-in-law, and responsible family woman.

Divya is a middle-class woman with a twelve-year-old daughter, Charu. Her Husband Vikas, the vice president, became so remarkably indifferent after the promotion. The story revolves around the protagonist, Divya and her flow of thoughts on her daughter’s birthday. Vikas colleagues and their family visited to celebrate the twelfth birthday of Charu, where they found the dead body of the old man, Ranu’s father-in-law. *Hunger* delineates the sense of hunger for food, hunger for success, hunger for freedom, hunger for unreasonable lavishness, and hunger for happiness. All the guests at the party are hungry for unreasonable lavishness because they are so much into that culture of lush life; Vikas is hungry for success because he is yearning to reach high to shine, and Charu is hungry for happiness because her mother’s coldness made her day terrible. The old man is hungry for food because his son and daughter-in-law refuse to feed him and provide shelter. Damyanti, the cook in Divya’s kitchen, is hungry for money and Divya’s mistakes to blame her and to teach her some household values. Finally, Divya is famished with food, freedom, a sense of belonging, and forgiveness because she is alive in another world with no identity and feels guilty for yelling at Charu. That blue veil of rat poison which killed the old man will be hungry forever. The portrayal of Divya’s mundane life as a middle-class woman with a teenage daughter, her emotional struggle to eat the parathas, and her sense of guilt and alienation resonates well with current scenarios of middle-class women with a great hunger to retrieve themselves from the system of the family to search for identity in the middle of cultural constraints and controlling society.

Susheela is searching for water and feels overdrawn to the park where the small lake is situated. A sense of loss and alienation is rooted in her family, starting from her grandmother, who had gone in the flood but never returned. Her mother was silenced by her father, who began to ignore her after the birth of her brother. This curse rooted its foot in her own life. Susheela’s husband, Prakash, is in denial about resonating with Susheela’s emotions once Kishor, the son, is born. Kishor used to sleep in his grandmother’s bed, which made Susheela thirst to kiss her son so desperately in the morning. She wakes up with a strange man on her bed, her husband. This way, Singh narrates the story with vivid descriptions of the Naga Panchamy festival, a huge celebration back in Susheela’s hometown. That is when every peculiar incident in her family occurred, from her grandmother’s disappearance to her father’s indifferent behaviour. Susheela’s portrayal captures the meticulous picturisation of the household, her thirst for water, and her alienated self in her own house, where nobody is ready to listen to her. When Kishor went missing, her sense of not belongingness hit hard. Eventually, she found her boy but lost her mind and unknowing self in another world where she became a snake and mated with another snake. This story pictures the autonomy and agency of Susheela, who went further and performed femininity by resisting cultural constraints and societal control. Unlike the feminist perspective, Susheela returned to her household after the long day and chose to return for her son, Kishor. Here, Susheela is associated with the rainy season when she can eventually control her thirst all along the summer with an unknowing thirst for water.

Concluding the feminine phase with an extraction of society and culture away from women as informed in the patriarchal setting by liberating women's position through gaining autonomy and agency over oneself, which involves fighting back against oppression, resisting bending over on suppression and how it represents achieving it by resisting social structures. As Moi puts it in her essay, 'Feminity' is a phase that adheres to socially constructed predefined notions about a woman and how she should enact the role of women in society by staying within the symbolical order of patriarchy that stays alongside phallocentrism. Anyone crossing that border of Phallocetrism is called out to be an 'evil' or 'dark' by the patriarchal society. Divya and Susheela represent the part of womanhood who struggle to remove the stigmas and stereotypes imposed on them as essential characteristics to shine as a symbol of femininity. The study is designed to elucidate the ideology behind the social constructionists' impositions on women by tying their hands.

### **'Feminist' and 'Feminism' as a Political Labels**

The further way to empower women is through the feminist phase, which discusses revolutionary themes like breaking the ground with new becoming. Whereas the previous two phases mildly deal with the concept of agency, this feminist phase brings up the courage to overcome the conventions instead of choosing to stay back. It is about the political unravelling of the discrimination and oppression in the narratives by profoundly analysing the concept of feminism and highly working measures to empower women. It is the process of politically reshaping the self with the help of the feminist approach. The characterisation of Kamala in *The Woman Who Thought She Was a Planet*, Maya in *The Tetrahedron*, and Padma in *The Wife*. Kamala is a middle-aged woman with two sons who recently became a grandmother. Her husband, Ramnath Mishra, is a typical husband who does not even eat his wife's favourite food. He wants her to be a very respectable woman in the house. Recently, Kamala started to feel like a planet for some reason, and she needs to stand in the sunlight so that her little shadow creatures can feel the sun. So, often, she went naked here and there on the veranda, the bedroom, and the drawing room. This upset Mishra because he felt his dignity was dropping due to his wife's behaviour. The character of Kamala is reasonable to the middle-aged old women who just wander in the park and want to live their senior life peacefully. Moreover, this is when most women break into a world of utter alienation. After finding her so annoying and not giving Mishra enough time to spare for himself in the evening club, he thought of silencing her forever by strangling her to death. Kamala shows signs of being done with her life and starts to live on her own by making her own body as a planet to inhabit the little shadow creatures. She is not bothered by anything and even calls her respectable husband by his name.

I am not ill," she said. "I have had a revelation. I am a planet. I used to be a human, a woman, a wife, and a mother. All the time, I wondered if there was more to me than that. Now I know. Being a planet is good for me. I have stopped taking my liver pills. (Singh 40)

Ramnath Mishra felt so embarrassed for his wife that he called the family doctor, Dr. Kumar. Throughout the story, Mishra keeps complaining and pointing out that the family's dignity is hanging at the edge of his wife's sari. He shouted, "You have gone mad! What will the neighbours think? What did I do to deserve this!" Singh 41). Her unconscious dullness and forgetful nakedness of self-build out the possibilities of women being frustrated and eventually attaining a mental state that can let them do whatever they want outside the dignity circle. The fantastical elements in this story bring out a magical sense to the narrative to make it stand as a decorative stand to fight patriarchal oppression and assemble the notion of resisting the cultural stereotypes and conventional constraints by soft launching the autonomy in the hands of Kamala and make the agency to re-establish the humanity with that alien-like depicted creature. The narrative takes the reader to another world to realise the self-revelation that Kamala has gone through when she finally

flies in the air, leaving all her husband's dignity behind by peeling off her clothes while in flight. Mishra is disappointed that his wife left all her responsibilities and went to chase her dream of becoming a planet. After her flight, Mishra swifts back home and starts to pack things to drive out of place for a second; he thinks of killing himself, but then he realises he has become the planet; the creature inside him makes noise to announce the colonisation.

Maya is the protagonist, shown as a vaguely curious woman who is engaged to her fiancé, Mr. Perfect Karthik, who keeps calling out her mistakes as a representation of patriarchy and tells her she lacks knowledge. Her brother, Manoj, who is staying far from home. The one who understands Maya very well. As she stands in the bus waiting for the bus, the Tetrahedron landing happens, which causes commotion worldwide. That is when she sees Samir, who makes her feel more intelligent than Karthik. Her friendship with Samir makes her realise her thoughts about the world are not madness. The tetrahedron changed many things in the world, including tourism rapidly taking its peak, people starting to do business out of it, and some people disappearing with the emergence of the tetrahedron in a particular space. The visionary depiction of this science-based story makes the scientific reference to touch height. The characterisation of Maya is an existing possibility for exploring themes like finding the self out of resentment and curiosity. Maya is a rebellious character who conveys alienation, identity crisis, class and caste discrimination, and searching for the answers for which she has no questions but just needs answers. Her three married sisters unknowingly pushed her to marry a man she had met a few times. This cultural and religious preaching has no meaning in her mind, which is another dimension. Samir is from a wealthy family and never introduced his friends to Maya. He explained all about the physical concepts and theories to Maya. She cannot comprehend much about the term he talks about, like a child wondering about ice cream and hearing his intellectual lectures on synchronicity, topology, dimensions anomalies, and tetrahedron shapes open to multiple realities. She carefully listens and pours out her thoughts on that area because she finds it more interesting than her university lecture. Ramu's tea shop plays a crucial role in both of their lives. The songs that play on time amuse them with the timeless lyrics of old Hindi songs. Maya always wonders about the people who gathered around the tetrahedron. She sees the white van that seemed suspicious to her, the woman inside the bus seriously knitting something in her hand. "The category we are accustomed to on Earth have little meaning here. A square does not have the same meaning for a flat-land person as it does for a three-one." (Singh 166).

Padma is a divorcee in her middle age, alone in the house with enormous stillness and emptiness that fills days and nights of her life for a month. Her husband used to tease her often in the name of experiments to annoy her. She reminiscences about her childhood, especially about her Chotey Mama, who died in front of her, leaving remarkable trauma. "All the time she had been bringing up the boys, supplementing the family income with a series of small jobs, cooking, and clearing, reading her mystery novels, she had been unaware that she was, in a subtle way, a failure." (Singh 172). The marriage turned the tables in Padma's life. She was so excited about settling in the USA. Still, she slowly realised that home was another space where she lived for years as an alien until one day when her husband, Keshav, turned her down by signing the divorce papers for her and left her alone in the large household with colossal silence. Padma's phase of alienation started when she was a child playing with her special uncle, who screams and climbs on things all the time. Once, she witnessed him flying off the ladder, but he died eventually. After her marriage to Keshav, she entered a new phase of loneliness when her husband said he was attracted to his colleague but not in the same way as Padma. Then, his moving out of the house left her in the great silence of not belongingness and made her wander into the woods to hear some strange noises and apparitions. Padma is a lonely woman representing the collective of divorcees whose partners left at the very

end of their lifespan just to make them lose everything one more time with no identity. Her phase of complexity and experience has reached beyond the feminist phase.

All these three characters have shown various forms of resistance and resurgence by listing their inner voice with the help of supernatural elements. For instance, Maya listened to the strange feeling that she had grown inside after she vaguely touched the tetrahedron, which pilled her attention till her disappearance with the space shuttle led her to grab her sense of belonging at last, in the case of Kamala, the dark little creatures made her feel like a planet. Eventually, she agreed to it by responding that she had been a daughter, a wife, a mother, and a human, so now this is another attempt to become someone for Padma. It is herself, and the silence in the house, especially the cracking sound from the basement, triggered her a lot. She agreed to believe something in the basement keeps her alive: her fighting for liberation from all the emptiness.

## Conclusion

Speculative fiction is our chance to rise above this pathologically solipsist view and find ourselves part of a large whole to step out of the claustrophobia of the exclusively human and discover joy, wonder, and meaning in the greater universe. However, speculative fiction also has a revolutionary potential that is perhaps unique. (Singh 201)

Having said this, in her essay *A Speculative Manifesto*, Singh emphasises more on writing. Speculative Fiction breaks the ground to broaden the discussion to various disciplines to bring significant contributions to society by unravelling the issues recurrent in speculative fiction. The paper dealt with the portrayal of women in selected stories from Vandana Singh's anthology, *The Women Who Thought She Was a Planet and Other Stories*. This genre intended to produce cultural impacts and depict mundane life in narratives. The study intensely focused on extrapolating the recurring themes of Speculative Fiction through the lens of a feminist approach. The paper's central argument is how the portrayal of women contributes to big-time picturing the support of the feminist resistance, which has been used to revolt against oppression. The research is to discuss more on the peripheral part of how the portrayal of women through the association with cultural phenomena and social bindings to familial propaganda is in the big picture to limit the women inside the small social institutions like family and society. Why mention this problem as a periphery in the Indian context? These conventional family sentiments are rooted deeply in ideological institutions like religion, class, caste, gender, etc. Previous researchers have studied the climatical concept of the stories, and a few have touched upon the aspects of Ecriture feminism, posthumanism, and ecocriticism. So, this research piece serves the purpose of presenting a new dimension to existing knowledge, which is a need in this hour to the current social and political scenario that is an in-depth analysis of the complexities of womanhood and the stages women go through to choose their identity to mend their walls of doubts and debates upon self and surroundings and to realise and reveal themselves to the world to attain the ultimate goal of resistance that is to grab the fence of freedom with the clear mind of leaving behind things(family and loved ones) to overcome the barriers and finally touching the light of emancipation.

The paper is employed to yield the wild possibilities that favour the women to guide themselves toward emancipation through resisting predefined notions, resurging as a self to restructure the space for women in society with the help of Moi's feminist criticism and her arguments about feminist writing enlighten the whole arguments about the significance of writing as women or women writing women. The scope to further research is one can go for the deep cultural nuances embedded with the seasons in these stories, and it opens the space to debate more on the social structure and how it is marketing women to the public as property to pass on to generations. Another thing worth mentioning is the perspective of memories, which act as a coping mechanism for the



characters to build their world. The significant part of Vandana Singh's stories is that all ten stories that she shared have a purpose to bring something relevant and resonated to the Indian context with giant pictures of the mundane life and climatic seasoning; on top of it, the supernatural elements a special mention The Tetrahedron deeply scientific still amusing and awe and Little dark creatures in The Woman Who Thought She Was a Planet.

## References

1. Alegre, Sara Martín. *The Case of Vandana Singh: Reading Indian Science Fiction, with a Warning about Wrongs*. No. 10, Jan. 2018. Accessed 23 Dec. 2024.
2. "Alternate Visions: Some Musings on Diversity in SF." *Antariksh Yatra*, 27 May 2014, vandanasingh.wordpress.com/2014/05/27/alternate-visions-some-musings-on-diversity-in-sf/. Accessed 2 Jan. 2025.
3. Bagchi, Barnita. "Speculating with Human Rights: Two South Asian Women Writers and Utopian Mobilities." *Mobilities*, vol. 15, no. 1, Sept. 2019, pp. 69–80. <https://doi.org/10.1080/17450101.2019.1667100>. Accessed 1 Dec. 2024.
4. Baishya, Amit R. "'Because We Are Not Apart, We Are a Part': An Interview with Vandana Singh." *Postcolonial Studies*, vol. 25, no. 3, July 2021, pp. 433–51. <https://doi.org/10.1080/13688790.2021.1957200>. Accessed 11 Jan. 2025.
5. Basu, Argha, and Priyanka Tripathi. "Calibrating the 'Feminine' and the 'Speculative' in Selective Short Stories of Vandana Singh." *Critique: Studies in Contemporary Fiction*, vol. 64, no. 3, Apr. 2022, pp. 1–13. <https://doi.org/10.1080/00111619.2022.2057213>. Accessed 2 Oct. 2024.
6. Divya, Dr K. "Symbiotic relationship between Humans: A Study in Vandana Singh's The Woman Who Thought She was a planet". *Veda's Journal of English Language and Literature (JOELL)*, vol. 7, no. 3, 2020, <http://joell.in/vol-7-issue-3-2020/>.
7. *Maurice Blanchot and Disinterested Art and Politics and Science Fiction and Vandana Singh* (31 Mar. 2014). MaroonedOffVesta:MauriceBlanchotandmaroonedoffvesta.blogspot.com/2014/03/maurice-blanchot-and-disinterested-art.html.
8. Moi, Toril. "Feminist, Female, Feminine." *Feminisms*, edited by Sandra Kemp and Judith Squires, 1998, pp. 246–49. <https://doi.org/10.1093/oso/9780192892706.003.0043>.
9. Noor, Sifatun. "'But Human Is All I Am': Exploration of Posthuman Feminism and (Dis) Embodiment in the Short Story of Vandana Singh." *International Journal of English Literature and Social Sciences*, vol. 8, no. 4, May 2023, pp. 12–16. <https://dx.doi.org/10.22161/ijels.84.3>.
10. Saint, Tarun K. "Dialogues with South Asian SF Writers-5: Vandana Singh | the Beacon Webzine." *The Beacon Webzine*, 29 Aug. 2021, [www.thebeacon.in/2021/08/30/dialogues-with-south-asian-sf-writers-5-vandana-singh/](http://www.thebeacon.in/2021/08/30/dialogues-with-south-asian-sf-writers-5-vandana-singh/). Accessed 2 Jan. 2025.
11. Sakshi Semwal, and Smita Jha. "'To Learn from Nature, Not to Exploit Her: Discerning Postcolonial Green Speculations in Vandana Singh S Indira S Web and Widdam.'" *Journal of Narrative and Language Studies*, vol. 11, no. 21, May 2023, <https://doi.org/10.59045/nalans.2023.15>. Accessed 19 Oct. 2024.
12. Singh, Vandana. *The Woman Who Thought She Was a Planet and Other Stories*. Penguin Books India, 2008.