

Exploring the Queer Inner World, Emotional Terrain, and Psychological Challenges in Sachin Kundalkar's Cobalt Blue

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Abstract: This paper analyzes the internal experiences of queer individuals depicted in the novel, highlighting the psychological, emotional, and existential dimensions of same-gender attraction and self-conception. By exploring the intertwined stories of brother and sister Tanay and Anuja, Kundalkar creates a reflective atmosphere in which unspoken feelings of love and sadness are conveyed beyond the limits typical of heterosexual standards. The novel's clarity and poetic nature act as a psychological compass for longing, reflecting the repressed ambitions and divided identities found in queer experiences. This study employs a queer theoretical lens in conjunction with psychoanalytic and sociocultural approaches to reveal how Kundalkar shapes the private realms of queer experience. The implementation of a fragmented storyline and the absence of audio and symbolic features, especially the Cobalt Blue, act as an artistic representation of profundity, sadness, and concealed identity. The story demonstrates the changing nature of desire and challenges the distinctions between gender and sexuality, depicting queer identity as fundamentally human and profoundly authentic in its feelings and theoretically uncovers how the characters in Kundalkar's Cobalt Blue articulate the conflict between individual genuineness and cultural standards. It highlights how the novel serves as a platform for affirming and resisting queer identity in Indian literature. This research reveals that Kundalkar's Cobalt Blue goes beyond the tale of taboo romance, acting as a deep investigation of the queer psyche in the spaces where identity, love, and grief converge, and a fight for personal freedom and selfhood.

Keywords: Psychological, Emotional, Socio-cultural, same gender attraction

INTRODUCTION

In the field of Indian English literature the portrayal of queer identity has frequently been neglected or conveyed indirectly through symbolism, silence and subtext. Over the last two decades, there has been a notable movement towards depicting queer experiences with genuine emotion and depth. Sachin Kundalkar's Cobalt Blue, first written in Marathi in 2006 and later translated into English by Jerry Pinto in 2013, stands out as a landmark text during this transition. The book delves into the intricate emotional dynamics between two siblings. Tanay and Anuja shared interest in the same unidentified paying guest, exposing the complex separation among gender, desire and societal norms.

The strength of the novel is found in its focus on self-reflection rather than portraying queer identity through activism or societal conflict. Kundalkar explores the quiet, often painful inner experiences of his characters. Kundalkar's characters dwell in a conventional Maharashtrian household, yet beneath this seemingly normal surface exist a turbulent mix of concealed longings, profound loneliness and unfulfilled dreams. The fragmented story telling, alternating between Tanay's thoughts and Anuja's diary entries, mirrors the divided self-perception of people experiencing forbidden love and concealing their true identities.

From a theoretical performative, this research situates Cobalt Blue within the contexts of queer theory and psychoanalysis. Queer theory challenges the rigid boundaries between gender and sexuality, exposing how social norms shape desire and identity. Scholars such as Judith Butler and Eve Kosofsky Sedgwick emphasize that sexuality is something and is not static, shaped by cultural stories rather than biological determinants. Concurrently, psychoanalytic theory, especially as viewed through the perspectives of Freud and Lacan, provides understanding into the workings of repression, identification and desire in the unconscious. The novel becomes a psychological environment where guilt, longing, self-awareness intersect.

The color "Cobalt blue" epitomizes the queer psyche—intense, sad, and luminous. It is an aesthetic metaphor for the unsaid and the unspeakable; it represents both beauty and suffering. In order to reveal the complex psychological and

emotional landscape of queer experience, this paper examines how Kundalkar crafts a narrative that moves between intimacy and isolation, visibility and invisibility and individual freedom and societal constraint.

REVIEW OF LITERATURE

In Indian English literature the examination of queer identity has changed significantly influences the past 30 years what was formerly addressed with stigma or euphemism or silence has progressively evolved into an assertive and complex discourse that reflects the variety of LGBTQ+ people's lived experiences. Sachin Kundalkar's *Cobalt Blue* (2006,trans. Jerry Pinto, 2013) holds a unique place. Which depicts queer subjectivity in modern India by fusing psychological realism, socio-cultural observation and poetic introspection. The novel emphasis on interiority longing and familial dissonance places it in line with the growing corpus of queer narratives that question Western and heteronormative ideas of identity modeling.

The rise of queer fiction in Indian can be traced through authors like Arundhati Subramaniam, Ismat Chughtai, Vikram Seth, R.Raj Rao, who helped to bringing non heteronormative experiences. Earlier representations of same-sex desire in Indian literature were often coded or metaphorical because of social pressure (Narrain and Bhan,2005). Setting a standard for authenticity in queer storytelling, R. Raj Rao's *The Boyfriend* (2003) was one of the first overtly gay Novels to discuss same-sex love in urban India. Similar to this books like Hansda Sowvendra Shekhar's *The Mysterious Ailment of Rupī Baskey* (2014) and Ruth Vanita's *Memory of Light* (2019) broaden the conversation about gender and sexuality in local and regional contexts. However, Kundalkar's *Cobalt Blue* stands out for its inward gaze; it is a psychological study of shame, desire and self-recognition within a culturally restricted space rather than just a story of love and loss.

Cobalt blue's lyrical narrative and dual perspectives through Tanay and Anuja, siblings who fall in love with the same unnamed male lodger. According to scholar, Kundalkar's decision to use two internal monologues to tell the story undermines liner narration and captures the disjointed and frequently repressed experiences of queer desire (Sridhar, 2018). The rhythm and emotional cadence of the Marathi original were maintained in Pinto's English translation making Kundalkar's nuanced examination of identity accessible to a larger readership (Chakraborty, 2020). The novel is positioned as a profoundly personal narrative of longing and alienation because of its subdued tone, lack of overt political rhetoric and reliance for atmosphere over activism. According to Joseph (2021) *Cobalt Blue* (p.77) “ renders queerness not as spectacle but as silence- a silence charged with beauty, fear and defiance”.

Although *Cobalt Blue's* minimalist style has garnered attention, but it is also important because it depicts the emotional and psychological effects of repression. Tanay's introspective narration which he vacillates between guilt, self-denial and affection exposes the fragmentation of the self. The narrative's alternating voice between Tanay and Anuja serve to highlight the gendered and familial aspects of desire in Indian culture. As karkare (2017) points out, Kundalkar's art “confronts the invisibility of queer subjectivity by embedding it within the fabric of everyday Marathi middle-class life”, turning the home into a place of both revelation and concealment.

Judith Butler (1990), Eve Kosofsky Sedgwick (1990), and Michel Foucault (1978) were among the pioneers of queer theory, which provides critical tools for interpreting Kundalkar's depiction of identity. According to Butler's theory of gender performativity, identity is not a fixed essence but rather is formed through repeated acts. Tanay's internal conflict can therefore be interpreted as a performative struggle; his inability to balance his desire with social norms highlights how brittle heteronormative performance is Sedgwick's concept of “ the epistemology of the Closet” is also resonates in this context. Tanay's experience of self surveillance and secrecy illustrate the psychological burden of living in a society that desire the validity of queer desire. It's subdued tone and lack of overt sexual politics reflect what Foucault refers to as the “repressive hypothesis”, according to which silence itself turns into a discourse.

Cobalt blue can be seen as a story about displacement and desire from a psychoanalytic perspective. Freud's theories on repression and sublimation help explain Anuja's need for approval and Tanay's emotional retreat. As an idealized, unachievable figure who awakens the repressed serves of both siblings, the lodger's anonymity functions as a symbolic projection of unmet desire. This could be interpreted in Lacanian terms as a search for the objet petit a, the unreachable object that structures long for the house itself turns into a metaphorical psyche as Kundalkar's narrative progresses, with rooms filled with absence, memories and unspoken truths (Patil, 2020). According to scholars like Ghosh (2019), *Cobalt Blue* situates queerness within this dichotomy between freedom and belonging, aspiration and conformity. Kundalkar humanizes a story that is frequently sensationalized in Indian media by emphasizing the everyday while capturing the emotional depth of queer love in her minimalist prose style.

Although there is a lot of scholarly work on queer narratives by authors like Raj Rao and Ruth Vanita, Kundalkar's psychological approach on queerness has received relatively little attention few studies examine how Kundalkar's use of color symbolism, particularly the title motif "Cobalt Blue". As a psychological metaphor for repressed emotions and identity concealment. This paper also attempts to fill the gap in integrated readings by combine psychoanalytic and sociocultural frameworks with queer theory.

This analysis places Cobalt Blue in Indian literature as a key work that connects queer identity and psychological realism by looking at the relationship between repression, emotion and artistic expression the literature review underscores that Kundalkar's contribution lies not in overt resistance, depicting queer identity as a condition of desire, existence and development in a complex cultural environment.

THEORETICAL PERSPECTIVES

A theoretical framework that takes into account the emotional psychological and cultural subtleties of Cobalt Blue is necessary due to its inter disciplinary nature. Since Kundalkar's story exists at the crossroads of identity, repression and social conformity, this analysis employs a tri-layered framework-queer theory and sociocultural approach to uncover the novel's multidimensional portrayal of queer consciousness. These perspectives collectively provides insight how internal desire and external constraints shape the queer self in an Indian context. At its core, Queer Theory investigates the norms surrounding gender, identity and sexuality. Originating from post-structuralism and feminist theory, it contest binary categories such as male/female and heterosexual/homosexual. Judith Butler's (1990) concept of gender performativity suggests that identity is not innate but shaped through repetitive behaviour and social norms that uphold heteronormativity.

In Cobalt Blue Tanay's internal struggle and denial of his desires illustrate this performative challenges. His existence turns into a display of cultural compliance rather than authentic personal expression. His genuine affection unnamed lodger albeit sincere, must be hidden to maintain the façade of heterosexual propriety. Butler's claim that "gender is a kind of imitation for which there is no original" (p.138) resonates with Tanay's fragmented sense of self. Additionally, Eve Kosofsky Sedgwick's (1990) idea of "the epistemology of the Closet" enriches this discussion by highlighting the role of secrecy as fundamental to queer existence. The pervasive silence in Kundalkar's narrative-the unvoiced longing, the lack of open recognition. The "closet" not only denotes hidden sexuality but also represents a mental state of conflicted consciousness. As a result the novel exemplifies what Sedgwick describe as the "double bind of visibility and erasure". Where both being seen and staying hidden serve as mechanisms of survival. Through this lens, Kundalkar's nuanced storytelling questions the Western narrative of "coming out" and instead portrays queerness as a ongoing, lived negotiation. Psychoanalytic viewpoint, primarily derived on the works of Freud and Lacan, offers insights workings of desire, fragmented identities and repression. Freud posited that repression involves the socially unacceptable desires into the unconscious mind which later manifest through dreams, verbal slips and artistic endeavours, Tanay's reflective narration, characterized by fragmented memories and a sense of sadness, can be viewed as an act of sublimation-striving to channel forbidden desires through language and creativity. His yearning for the lodger transcends mere simple erotic attraction; it serves as a means for him to confront his own identity.

Lacan's reinterpretation Of psychoanalytic concepts adds further depth layers to this analysis. His idea of the "mirror stage" in which identity is formed through reflection and misrecognition applies to both Tanay and Anuja. Each siblings sees the lodger as a mirror highlighting there own deficiencies the need for intimacy, recognition and independence. the lodgers exit disturbs this reflective idea, compelling them to face the emptiness within. The persistent theme of absence empty spaces, missing lover epitomises what Lacan terms the objet Petit a the elusive object off desire that informs human longing. The recurring colour cobalt blue throughout the novel symbolises this profound emotional landscape and aesthetic representation of sorrow and hidden passion.

While queer and psychoanalytic perspectives reveal internal experiences a sociocultural perspective viewpoint these within the moral and familial framework of Indian society. Although modernization has impacted post colonial Indian culture it continues to uphold heteronormative and familial obligations. Researchers like Ghosh (2019) point out that Indian queer literature often navigate a balance between western liberation models and local kinship framework. Kundalkar's narrative challenges both extreme by situating queerness within the marathi middle-class home, which acts as a microcosm of conformity and silence consequently the home in cobalt blue functions both as a sanctuary and a constraint- a space where desire must be coexist with repression.

Sociocultural theory also draws from Vygotsky's (1978) concept that consciousness develops through social interaction. Tanay's and Anuja's identities are formed not in isolation but through there engagement with family expectations.

Language and gendered roles. The lack of overt rebellion in these stories not a lack of action but an inter resistance- an act of survival within strict cultural codes. By employing this view point, the study emphasizes that Kundalkar's portrayal of queerness is deeply rooted in the Indian ethos rather than derived from western activism.

This research employs a qualitative, interpretive approach emphasizing textual analysis over empirical findings. Close reading is utilised to explore the novel's language, structure and symbolism identifying how Kundalkar constructs emotional and psychological richness. The methodology incorporates both semiotic and thematic analysis to decipher motifs such as colour, silence and fragmentation. References to existing criticism translation studies and queer theory are interwoven to support the arguments presented the analysis emphasises subjective experiences as the core source of meaning in line with queer theoretical emphasis on identity fluidity and personal narrative.

Furthermore, the research adheres to an interdisciplinary lens combining literary interpretation with psychological and sociocultural examination. This methodological integration enables a comprehensive understanding of cobalt blue as both an intimate confession and a commentary on culture. By approaching Kundalkar's text within this integrated framework, the study uncovers how queer identity in Indian literature is not merely about sexuality but also struggle for authenticity self-expression and emotional truth.

PSYCHOLOGICAL ASPECTS

The Psychological portrayal of queer identity in cobalt blue serves as the emotional foundation of Kundalkar's story. By presenting the perspective of Tanay and Anuja the novel uncovers the personal effects of longing, grief and repression. Tanay's journey especially highlights an inner landscape shaped by reflection, evasion and melancholy. His romantic connection with the unnamed lodger goes beyond mere emotional interaction, evolving into a psychological exploration of his own repressed feelings. This aligns with Freud's (1917) concept of melancholia, where in unacknowledged affection morphs into feelings of guilt and self blame. Tanay's withdrawal following the lodger's exit illustrates this psychological downturn- his struggle for open acknowledgement in a heteronormative environment.

The novel's stream- of -consciousness approach enhances this psychological authenticity. Tanay's disjointed memories and emotional introspection mirror Lacan's (1977) notion of the split subject caught between social roles and inner truths. His love, while genuine, is felt as a mix of satisfaction and violation, contributing to a fractured identity. Kundalkar steers clear sensationalizing homosexuality rather, he portrays desire through emotional silence and contemplative imagery. This subtle psychological representation sets cobalt blue apart from more overtly political queer literature placing it within a modernist introspective framework.

Anuja's viewpoint further deepens the novel's psychological depth. Her emotional connection with the lodger stems not solely from attraction but also from her desire for acknowledgement and independence. When the reality of the lodger's relationship with Tanay comes to light her emotional world collapses, resulting a psychological rift reminiscent of Freud's (1920) concept of repetition compulsion- the tendency to revisit loss as a means of comprehension. Both siblings in their unique ways inhabit psychological realms of desire and ambiguity highlighting the universal nature of human longing beyond sexual categories. thus Kundalkar narrative examines queerness not only as a label but as an emotional experience, where identity is intricately tied to the mind's deep vulnerabilities.

On an emotional level cobalt blue serves as a mourning for unmet desire and a request for existential understanding. Kundalkar builds a complex emotional terrain where love emerges as both a source of insight and a cause of suffering. The unnamed lodger serves as the emotional trigger for both Tanay and Anuja steering them towards self discovery while simultaneously unbalancing their familial and personal identities. This dual impact liberation through loss captures and existential dilemma at the heart of queer life in restrictive environments. Tanay's emotional evaluation parallels what Sartre (1943) articulates the "anguish of freedom", where the acknowledgement of genuine desire confronts the fear of social rejection. His affection for the lodger sparks a sense of independence at also results in emotional exile. His loneliness following the lodger's departure symbolises the plight of the queer individual in Indian society trapped between self awareness and social obscurity. Kundalkar's employment of brief poetic languages emphasis this extensional wide where the unsaid carries more way verbal exchange. The emotional impact of silence act as what Butler (1990) describes as the melancholy of recognition the understanding that once reality lies beyond societal convention. Anuja's emotional turmoil although rooted in heterosexual desire mirrors her brother's anguish. Her betrayed is not solely personal but also the existential see she too grapples with the nuisance of love and identity. The shared emotional trauma between the siblings shifts the narrator from a triangle of jealousy to a deeper examination of human vulnerability their combined grief transcend gender and orientation revealing Kundalkar philosophical humanism.

Emotion in cobalt blue does acts as the medium through which queerness is made universal depicting love as both redemptive and harmful constrained by social silence at longing for expression this indicates emotional and extensional layering positions kundalkar work as a psychological exploration that moves beyond identity politics to delves the essential loneliness of human desire.

SOCIO-CULTURAL PERSPECTIVES

Socio- cultural boundaries and silence cobalt Blue's socio cultural aspects showcase the complex realities of queer life in India, where private desires constantly at odds with public morals. Kundalkar places the narrative within a middle class marathi household an environment defined by restraint tradition and community identity. this domestic space serves as a microcosm of Indian society where individual longing is balanced against familial duty and social reputation the experience of Tanay and anuja unfold within these limitations showcasing what Ghosh (2019) refers the “interiorization of heteronormativity”, even in the imitation intimacy of home desire must remain unarticulated creating an environment of emotional suffocation silence in the novel the serves as both a socio cultural and psychological construct. It represents not just the lack of words but also and proactive method of control the absence of open confrontation following the acknowledgement of Tanay's sexuality demonstrates how the family dynamic absorbs and mitigates dissent without dialogue. Kundalkar's use of muted tones and minimal external actions symbolises this repression the mother's quite sorrow the father's avoidance and the siblings estrangement all depicts the silence endurance of societal expectations. as Sedgwick (1990) posits the closest is upheld not only through secrecy but also by the complicity of silence surrounding it additionally the novels sociocultural contacts global blue expands the portrayal of queer lives beyond urban centres like Mumbai or Delhi anchoring it in local linguistic and cultural frameworks. This provincial setting heightens the tension between personal authenticity and collective morality. Tanay's queerness is neither criminalised nor explicitly punished but it is rendered invisible through apathy a form of cultural erasure that kundalkar critiques with subtlety. By avoiding clear of explicit moral judgements the author depicts how conformity manifest through silence endurance instead of blatant and aggression. In this regards cobalt blue captured the socio cultural dilemma of Indian corners the ability to feel intensely without being recognised.

The significance of colour and shape symbolism in cobalt blue plays a crucial in defining the novels psychological and aesthetic essence. The title itself cobalt blue act as a metaphor for depth sorrow and secrecy. Traditionally associated with serenity blue acquires an emotional resonance here emotional weight grief representing longing in queer lives. As Patil (2020) observes the colour acts as a visual embodiment of suppressed emotion a hue that conceals as much as it reveals (p.208). the enduring of this colour throughout the narrative weather depicted in objects mood or memories enhances the novels reflective nature. It becomes the means through which kundalkar unveils psychological truth that can cannot be entirely articulated.

Beyond symbolism the novel's fragmented narrative structure mirror that fragmented mines of its characters splits into two sections Tanay's and Anuja's Diaries the text embodies duality and fragmentation this disconnection serves not just as a stylistic choice but a structural reflection of divided identities and motional breaks. Tanay's section contemplative and reflective unfolds like a confession while Anuja's narrative more rooted in reality acts as an exploration of grief .the Lack of a unified narrative voice reflects absence of societal coherence for queer individuals; identity much like narrative reminds partial and continuously renegotiated.

Kundalkar's concise language and minimalist storytelling approach enable the readers to connect with the silence nestled within the text. These narrative wifes significant signify what Foucault (1978) describes as the unsaid of discourse truth that exist specifically because they are an unvoiced. The omission of the largest name exemplifies this principle of invisibility he turns into a symbol of desire rather the inner fully fleshed out character this anonymity marks him into a mirror of the siblings emotional projection permitting the narrative to transcend the personal and enter the symbolic realm. the lodger's exit learning behind and empty void is both literal and metaphorical symbolising absence memory and the unending quest for meaning.

In this framework cobalt blue functions as a work of emotional minimalism. The interaction of symbolic colour imagery and fragmented storytelling fasters and aesthetic of silence and profundity, Through these artistic methods kundalkar turn the novel into a canvas of emotional abstraction where colour space and form substitute for words and where queerness is conveyed through atmosphere rather than declaration. The cobalt blue hence transforms into more than just a title it becomes an state of being a mood of restrained beauty sorrow and boundless longing.

Although cobalt blue is subdued often characterised as a novel its subtlety itself acts as a form of resistance. Kundalkar counters the dominant narrative that equates queerness with rebellion or deviance: instead he portrays queerness is a

manifestation of aesthetic selfhood the emotional intensity of Tanay's and Anuja's journey illustrates how love even when muted serves as a form of defiance against imposed gender norms. Butler (1993) notes that reputation of social constructs also harbors the potential for subversion.

In cobalt blue, Tanay's desire through socially prohibited create an alternative narrative of existence dot questions heteronormative continuity. Resistance in the narrative unfold manifest through reflection, sensitivity and endurance rather than overt rebellion. kundalkar s character embody a kind of quiet resilience demonstrating how marginalised identities a form their presence through survival and contemplating. This is especially apparent in tanay's eventual acceptance of solitude.

His silence does not indicate surrender but a transformation in identity that transcends outside the need of societal approval full as Joseph (2021) points out the novel transforms repression into revelation crafting poetic of resistance through empathy (P.81) . Tanay's journey illustrate thus reflects the development of queer awareness from being invisible to finding personal strength.

Anuja's journey also represent this resistance albeit from a difference different perspective. Her emotional recovery following experiencing the betrayal and her ongoing search for purpose exemplifies a kind of gender based resilience. Her capacity to emphasise with her brother despite her own pain creates a meaningful connection between heterosexual and quiet experiences. Within this amalgamation lies kundalkar's ground breaking idea a portrayal of human connection that transcends sexual orientation. By emphasising emotional sincerity over political rhetoric kundalkar gently asserts that the deepest form of defiance in a conservative setting is the unwavering presence of feeling the liberty to love and endure without façade.

This research demonstrates that cobalt blue transforms the portrayal of queer identity in Indian literature by employing psychological depth emotional authenticity and symbolic subtle unlike western queer narratives that highlights visibility and activism kundalkar's writing focus on personal experiences and the power of unspoken emotions. In contrast and the power of unsaid feelings depicting a journey of existence rather than offering a socio political critic. The analysis for further indicates that kundalkar uses colour symbolism and fragmented storytelling as esthetic techniques to convey emotional nuance. The recurring theme of "cobalt blue" serves as a visual symbol for repressed longing emotional richness and hidden identity moreover the split dual narration facilitates a deeper exploration of love, loss and personal growth. The novel's succinct style combined with its poetic voice, transforms personal silence into a shared reflection of identity and connections.

Another important findings in the novel's representation of socio-political negotiation. Instead of showing outright rebellion cobalt blue illustrates adaptation and perseverance as legitimate forms of fire resistance within an Indian setting the home environment setting becomes both a place of restriction and revelation illustrating how square identity evolves within cultural structures instead of outside them. By presenting this nuanced intricate depiction kundalkar challenges the dichotomies of visibility and freedom suggesting that authenticity can exist even in stillness.

In the end cobalt blue contributes to Indian queer literature by illustrating the psychological and emotional truth of desire. It presents queerness not as something separate but as a common human condition of longing fragility and the quest for identity

CONCLUSION

In conclusion Sachin kundalkar cobalt blue serves as an seminal work that connect psychological realism. Queer awareness and socio cultural critique by viewing the dual stories of tanay and anuja kundalkar encapsulates the universal dimensions of love and grief while placing contextualizing them within the context of India's conservative moral framework. The novel's exploration of queerness is characterised by empathy and reflection rather than confrontation thereby enriching emotional landscape of Indian queer literature.

Utilizing a combination of quad theory psychoanalytic critic and socio cultural analysis this research has demonstrated how kundalkar transforms silence into a form of narrative strength. Tanay's inner struggle exemplifies Butlers (1990) concept of performativity. his inability to live his desires openly highlights the fluidity of hetero nominative identity. Psychoanalytic interpretation illuminates the characters fragmented identities while the socio cultural lens uncovers how repression operates manifests through family and community dynamics. The symbolic who cobalt blue encapsulates the novels essence its reflecting emotional depths melancholy beauty and it exploration of concealed identity. What distinguishes cobalt blue is its decisions not to resolve conflicts through tidy conclusions the novel wraps up not with

reconciliation but with reflection suggesting the journey of self discovery rather than a final goal. By depicting queer experiences in relatable emotional contexts kundalkar enriched the literary world one that sees vulnerability as a source of strength and silence as a mode of resistance. In the end cobalt blue encourages readers to move beyond the dichotomies of sexuality and recognise desire as a part of the larger human pursuit of authenticity. It serves as a reminder of the subtle strength found in introspection within a society that frequently calls for visibility emphasising that the most profound changes in identity initiates from internally rather than in public eyes.

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