

I. Patriarchal Domination and Resistance of Women in Bina Sharif's

Play My Ancestor's House

The present research on *My Ancestors House* by Bina Sharif focuses on the pathetic conditions of women in Muslim community. The culture, religion and patriarchy are responsible to suppress and dominate the females. The females mentioned in the play are not allowed to live the life according to their wish; rather they have to move according to the desire and interest of their families. They are not even allowed to choose their life partner; they can not marry at their own choice. It is the family which chooses their husbands and they are forcefully married. If they marry according to their will, they are punished by their society, religion, fate and her husband too. The single woman can not revolt against patriarchal society. So the female bonding and closed relation of women is inevitable to resist against patriarchal social system.

The play *My Ancestor's House* excavates how Muslim women are suppressed by their culture, religion and patriarchy and why female bonding is inexorable in order to overcome the domination, suppression and inhuman behavior. This is the memory play which presents the tear jerking condition of females, at the hand of patriarchy. It is through culture, religion, patriarchy tries to subdue females.

In the play *My Ancestor's House* we follow the return of Bindia, a Pakistani woman who has chosen to marry and live in the west. But for the sake of her native land and the world of her sisters and dying mother, she returns to Pakistan. It is on this journey that she confronts with jealousy and family strife that question her very existence. This play reminds us that no matter how far one travels they must answer the call of their motherland. One should not forget her duty towards her native land and family.

There is the picture of female characters like Begum, Nazo, Bindia, Roona and Deedi. The bonding and the relationship of sisters are presented beautifully to resist patriarchal domination in the play. Bindia leaves her native homeland to America to pursue liberty, freedom, equality and justice. Deedi is also a victim of patriarchy in this play. She is forced to be limited within household activities in male dominated society. She has grace, beauty, talent and more courage. She takes a rebellious step in her own country choosing a husband for herself but gets punishment for that by society as well as by her devil skunk of husband.

The females are from Muslim communities which are considered as having strict religion and cultural values. Since they belong to these communities, they have become the victims at the hand of those cultures. These communities regard females as the secondary thing; whereas males are at the centre. Males are powerful so they can do whatever they desire; but females on the other hand, can not act according to their aspirations. It is through the aspirations and the demands of patriarchy, females are supposed to act. This is to say that females are compelled to suppress their desires and aspirations. Female's position in patriarchal society is no more than an imputed bird. Just like the imputed bird can not fly, females cannot go crossing the four walls. Almost all the women of this play have become the victims of domestic violence, oppression.

But it does not mean that females always bear whatever their families say and do. During the course of time, females became conscious about their domination and revolt against the dominating factors through female bonding. To revolt against the patriarchal social system by a single woman is not an easy task because patriarchy can easily suppress the effort of a woman. When the females who share similar sort of domination become aware and try to resist the patriarchy, it becomes very easy to

challenge it. So the female bonding or the formations of close personal relationship which is ineluctable thing to fight against the patriarchy.

Sharif's memory play *My Ancestor's House* has received many critical appraisals since its publication. Though the numbers of critics have analyzed this anthology, most of the critics have highly appreciated it. In this regard, Kathy Perkins and Roberta Uno Praise it in *Contemporary Plays by Women of Color* and say:

The play as an anthology is a remarkable for its sense of community and communality between women as it is for its diversity. At the same time it explicitly represents to the reader an idea of the universal that transcends the particulars of ethnicity, geography, sexual orientation and gender itself. (207)

According to them, *Contemporary Plays by Women of Color* is a ground breaking anthology of eighteen new and recent works by African American and Native American playwrights such as; Anna Deavere Smith, Cherrie Moraga, Pearl Cleage, Marga Gomez and Spiderwoman as well as many exciting newcomers. Another critic Sharen Mazer criticizes and says, "The play of this volumn is diverse in their aesthetics, structure and themes. The play presents sharply critical vision of the theoretical and social realities of the theoretical and social realities of the United States, the contributors to this anthology are highly idealistic" (205).

He further claims that the editors provide a long list of playwrights and theaters that were not included as well as bibliography of other published play by women of color. The play written by many diverse perspectives of women in United States may represent different culture from which our national identity is composed. The playwright herself has presented some of the views about her play. She says:

I explore the issues of socioeconomic decline in western society: merciless violence, homelessness, racism, sexism and the enormous pressure to be successful, youthful and perfect. These elements versus the evils of oppression against women in poverty amidst the narrow minded, religious beliefs of Eastern society constitute a cultural collision course in my life. (374)

According to her, the most important reason for her to leave Pakistan and to come America is to pursue not only her artistic tendencies and abilities but to pursue liberty, freedom, equality and justice. As a woman in Pakistan she feels confined and she fights for equality.

For Bina Sharif, women should have liberty, freedom, equality and justice. Women can get freedom when they marry the person whom they love. She further says that the life chosen by women themselves is more better than the life chosen by their family members. She states that the world chosen by females themselves is without prejudice.

Though the afore mentioned critics have observed and interpreted the anthology from different critical perspectives, none of the critics has observed it as a suppression of Third World females and how it leads to female bonding. That is to say no one has critiqued it from the third world feminist perspective. Without a proper study of this play from the Third world feminist perspective; the meaning of this play *My Ancestor's House* will be incomplete. Therefore the present research analyzes the play from the Third World feminism and the concept developed by Gayatri Chakravorty Spivak, Mohanty Chandra Talpade, Sara Sureli and the likes.

As mentioned earlier, this play depicts the stories of the females who belong to the Muslim community. It shows how Muslim communities dominate the females and

why females are compelled to protest against the domination, exploitation, suffering, tortures, subordination etc. The proper study of this text from the Third World feminist perspective is necessary to dig out the meaning of this text. The question arises why is the Third World Feminism a suitable tool for the critical appraisal of the text? The play *My Ancestor's House* is based on the story of women who are from the Third World.

Third World Feminism is that branch of philosophy which deals with the unique experiences of the third world women. During 1980s, many feminist critics from the Third World begin to argue that the issue and experiences of western feminism are totally different from the Third World females. Western feminists' notion of sameness and homogeneity is criticized by the third world feminist critics. Critics like Sara Sureli and Mohanty Chandra Talpade present the view that western feminist assumption that all of the same gender across classes and cultures are socially constitutes as a homogenous group is problematic. For these critics, homogeneity is produced not on the basis of biological essentials, but rather on the basis of other sociological essentials. Western feminists think that all the women throughout the world share similar sort of experiences and problems but they are not the reality. The experiences of women are different according to place, culture and society. The problems and experiences of western and third world women do not correlate.

In the play, females have become the victim of male domination. They can not choose their husband on their own. If they do, they have to be punished by society and religion. They are compelled to face these sorts of problems in patriarchal society because they belong to Muslim community. Since this society is rigid and conservative, they are compelled to bear these problems. Females who are living in

western countries do not have to face these types of problems. They are free to do everything they like. They are not compelled to face domestic violence, forceful marriage. Western woman can marry a person whom they choose and they are not bound within the four walls of their homes. That's why Bindia in the play *My Ancestor's House* leaves her native homeland Pakistan to western country, America in order to get freedom, equality, liberty and justice in the play. Major as well as minor characters are physically, mentally, psychologically and emotionally suppressed and ignored by males who are the product of cruel patriarchal society. Deedi who is presented as a dream figure or apparition suffers a lot in male dominated society. Such a miserable condition and mistreatment of females are caused by traditional gender roles which makes females resist against patriarchy to create their own separate niche.

This dissertation has been divided into three chapters. The first chapter in which introduction has been given about the research work. It mainly focuses on the purposes of the researcher, along with the point of departure and its significance. It also presents the reviews of different critics on the play *My Ancestor's House*. In the second chapter, theoretical modality is developed in order to justify the hypothesis. It is done from the third world feminist and feminist perspective with reference to gender theories. In the same chapter, textual analysis of the study is given. Mainly third world feminist perspective is developed to different events and actions of the text to show the male domination in patriarchal society and how female bonding plays inevitable role to resist against patriarchal society. Last chapter is the conclusion of the study which is followed mainly by theoretical modality, textual analysis and some recommendation based on finding of the study. It includes the goals of the researcher and its significance.

II. Female Bonding: A Device to Resist the Patriarchal Domination in Bina Sharif's Play *My Ancestor's House*

Bina Sharif's memory play *My Ancestor's House* excavates how Muslim or Pakistani women are dominated in patriarchal society and how they are suppressed by their culture, religion too. Through the play, Sharif tries to show that female bonding is the only means to revolt against domination, suppression and inhuman behavior. Sharif depicts some of the characters like Begum, Nazo, Bindia, Roona and Deedi. Deedi is the dream figure who has been the victim of Patriarchy in this play and her sister Bindia who returns her own native country Pakistan from America in order to help her sister Deedi. She just wants to make her sister free from patriarchal domination. The play portrays the domination of female. Especially patriarchy, culture and religion are responsible on the suppression of females.

Bina Sharif reveals the pathetic condition of women such as Deedi, Bindia and Roona. Due to the Muslim society Bindia could not get freedom, justice, liberty and equality in Pakistan and leaves her native land (eastern society) to America (western society). Bindia returns to Pakistan for the sake of her native homeland and the world of her sisters and dying mother. Bindia comes back to Pakistan in order to make her younger sister free from suppression and domination. Deedi has chosen her husband on her own will. But she is punished by society, religion as well as fate. She is not well treated by her devil skunk of husband.

The females mentioned above belong to Muslim religion. These females have become the scapegoat of the very nature of the cultures. The females are not allowed to spend their life according to their own will as western women. They are bound only within the household activities. They have to suppress their will, desire in male dominated society. Even educated females also can not do their respective jobs. They

are treated just like educated servants. They are not allowed to choose their husband and they are forcefully married.

As the women face excessive torture, sufferings, exploitation, suppression, they become aware about their pathetic conditions and resist the religion and culture, revolt against the males in the society which are the by-product of patriarchy. It is culture, religion and Muslim society which put males at the centre, whereas females are on the margin. Patriarchy perpetuates its ideology upon females with the help of religion and culture. In order to overcome the domination, suppression, violence and torture women form a coalition that is called “female bonding”. Female bonding helps them to resist their convention, culture and domination. Females get enforcement to oppose their families by not admitting the rules and regulations prescribed by the male (their brother Sahid). Hence female bonding has become panacea to fight against the patriarchal social system.

In patriarchal system, females are just like colonized and males like colonizer. Patriarchy imposes its ideology upon females just like colonizer imposes their ideology upon colonized people. Colonial subjects in colonization can not move according to their wishes and are compelled to act according to the interests and desires of colonizers. Similarly women in patriarchal social system are constructed according to the interests of male. They are given secondary position. In the play, Deedi is colonized by her own husband. Roona describing her pathetic condition says; “Victims of traditions like Deedi, our forgotten sister... who is never a part of this loving family anymore because she married against the family. It is a sin to love ourselves in our beloved society”(386). Here Deedi has to live alone in the patriarchal society with the physical, emotional and psychological torture. She is abandoned by the so-called Muslim society.

In Muslim society girls are not supposed to choose their boy friends. It is a shameful act to have boyfriend in society. Deedi is hated by society, family because she chooses her husband on her own wish. But in the course of time she is dominated by her own husband. He has ruined her life. Bindia says, “If this kind of situation happened in America to an American woman, she would kick his ass in one minute. So Deedi should have left him a long time ago” (387). Here Bindia presents the differences between the women of western society and third world society. In third world society women are compelled to act according to the will of males and they are deprived of liberty, freedom, justice and equality. In western society women can not tolerate the inhuman behavior of males and revolt against the devil skunk males. In this way women are severely dominated by their own family members just like the colonized people are tortured by the colonizers. In the play Deedi’s husband has no job. All he does for living is selling Deedi’s gold. Her husband is depending on Deedi and her property. She is dominated by her husband and society as well. In this context Roona says, “Nothing... he has no job. He sells Deedi’s gold to feed their kids. Deedi, poor thing, is so completely lost and she is sick a lot...I worry about her and her children. Deedi is here but her mind is so shattered...I wish I could do something for her” (387-88).

Women in the Muslim society or South Asian countries are compelled to face domestic violence, but western females need not suffer from this type of problems. Western females do have freedom in their lives. But in contrary third world females are restricted in their wills. They are like the caged bird. That’s why problem faced by the western females and the third world females do not correspond.

When women give birth to daughters, they have to worry about their marriage and dowry in Muslim community. They have to give dowry, expensive things to

bridegrooms. Otherwise no man or no man's family will ever marry their daughters. In Muslim society, males do not care about females' beauty and education. They give importance to money and property. Gayatri Chakravorty Spivak argues "it was not uncommon for a superior to spend his dowry, money and return his wife to her father so that he could marry for a new dowry" (*Subaltern Studies IV* 358). As Chakravorty states, it is common in South Asian Society to get married simply for dowry. Marriage is directly connected to dowry. In the name of dowry many women are suffering much. Dowry system is one of the stigmatic systems in South Asian communities from which women are compelled to suffer. In this context Roona says:

If they can't bring cars, Frigidaire, VCRs, sofa sets, jewelers, furniture with them as part of being brides.....men in this country have never change their attitude....they want more and more everyday, their mother want more and more everyday and if my daughter marry on their own- our society and religion never forgive them like they never forgive Deedi. They will have to live with the guilt of choosing their own husbands and hurting us for the rest of their lives. (389)

Deedi as a third world female is given this sort of torture. She is supposed to complete all the domestic works like a servant. She does not have her own choices. She has to do whatever her family and husband says or orders. Her condition is so much tear jerking that she is beaten and punched mercilessly by her own husband. Deedi has grace, talent, beauty and more courage. But she is treated as educated slave by her husband. She is one of the representative figures of South Asian society, especially Muslim society where women are not free to do anything. They can not ride bicycle, smoke like men. They are limited only in the household activities. Here, Sharif depicts the lively pictures of the condition of women in such society.

Roona is another character of this memory play, which is compelled to face heart rending situation. In the play Roona again says:

“I work so hard....I get up every morning at six o’clock, make breakfast for my babysitters, work in the office the whole day, with the men who treat us all like “educated slaves”. Then I come home, cook dinner.....by nine o’clock in the evening. I am so exhausted I can hardly keep my eyes open and my husband sits and watches T.V and reads newspapers. He thinks he is the last intellectual left in the world and then he yells that one button on his shirt was missing and he felt embarrassed in the shirts. (389)

Roona, Sister of Deedi is also dominated by her own husband. She is limited only in the household activities. She does not have freedom, liberty. She earns money more than her husband. In spite of doing all the activities at home, she is not well treated by her husband. She further says:

I can’t leave him, where am I going to stand in this society if I leave him? A divorced or unmarried woman has still no place in this damn country. The men only seem modern but they are modern for themselves not for us. There is no one I can communicate with. I have no social life. (389)

As mentioned earlier the condition of the women of the first world and the third world do not correlate. Western women are not so much tortured as that of South Asian women. Western women can possess boyfriend of their own and need not to be tortured by their own family members like in the third world. In Muslim society even the husband does not hesitate to kick his wife in the name of so called honor. For Mohanty Chandra Talpade “male violence must be theorized and interpreted within

specific societies in order to both understand it better and to organize effectively to change it” (24). Thus, it is problematic to generalize that all the women throughout the world share similar sorts of problems. According to the context male violence against female gets perpetuated.

Western feminism takes women of all over the world as a homogeneous group. It only takes consideration of gender overshadowing other significant factors. For Mohanty and Sara Sureli, western feminism fails to account adequately with the experience of third world women. These critics argue that homogeneity is produced not on the basis of biology but rather on the basis of secondary sociological essentials. In this regard Lois Tyson says:

Patriarchy operates differently in different countries: there are significant differences between patriarchy in the United States and patriarchy in India, Mexico or Iran. Furthermore, even within the borders of a single country, cultural differences affect women’s experiences of patriarchy. (105)

Patriarchy of South Asian communities and the patriarchy of western countries do not correlate. Even within a single country, patriarchy may function differently because of the cultural differences. The experiences of a woman in the United States and the experiences of a woman in India are different. Women living in the United States need not suffer much as the women living in India and Pakistan suffer.

Female's condition in the third world society or South Asian society is so much poignant that they themselves are not allowed to choose their life partner. Women are compelled to face this problem because of culture, religion and other socio-economic factors. In this memory play many characters are females who are dominated by males in the Muslim society. They are not allowed to look at the face of

the males and only limited within the household activities. According to the culture, if a lady reacts against family, it is taken as a shameful act and punished by society, religion and fate.

Similarly Bindia, another character of the memory play, does have a same problem like Roona but a little bit difference because she leaves her native homeland to America, the western country. She is another sister of Deedi who is tired of being the part of Muslim community where she could not get liberty, freedom, equality and justice. She says, “In Pakistan, all the men who manipulated the customs, rules and religions in their own favor. Even women were getting higher education, they are not allowed to do small things like riding a bicycle, smoking cigarette etc” (376).

Bindia staying in America also worries about her younger sister, Deedi and her pathetic condition in patriarchal society. Bindia says to Roona;

I wish I could do something too. I miss Deedi a lot. I am so unhappy there....Roona, I am not a doctor. I never could pass the exam. Those medical books I can't go through them anymore. They remind me of Deedi's enlarge heart, which freckles million beats per minute. They remind me of ultimate impotence of doctors in the face of death. Death has frightened me from such an early age that I can't deal with sick people. I can't face death. I never established myself in America. (388)

Again she says that women in western society are free and could do anything. They can be open and able to breathe freely. They can do anything as their wish. In comparison to eastern women, western women can divorce or break the marriage with her husband if they are treated inhumanly or slaves. They do not tolerate their inhumanity and react against violence.

Another male character Sahid, the brother of Bindia, Roona, Nazo, Deedi reacts differently when he knows about Bindia's marriage to an American man according to her wish. Roona and Nazo marry according to the wish of their family but Bindia who leaves Pakistan in order to get freedom and liberty, marries at her own choice. In Muslim society parents get shock when their children marry against the family. Bindia can not tell her mother about her marriage and asks Roona, her sister to tell about her marriage with American man. But Roona does not tell anything to her mother because she is afraid that it would shock her. Sahid angrily scolds Bindia saying it was her responsibility to tell about her marriage. Roona supports her sister, Bindia on her marriage to American man. In this context, she says:

I am so glad that you got married and especially to an American man. You should have done this long time ago. The moment you went to America you should have married an American man may be we should have all married American men, then nobody would be able to treat us like second rate citizens right in our own country. (393)

Here, Roona feels guilty of marrying on her family's choice. Above lines show that Roona is also treated badly and inhumanly by her husband. She is treated as second rate citizen right in her own country. In patriarchal society, females are treated just like the servant of males. Women are just like the dolls of males. They use them and throw after using. The males show their masculine power by beating their wives. But there is no one to listen to the voice of females. In this context, Lois Tyson states "For throughout history, women often have had to marry, whether they wanted or not, in order to survive economically or because the rigid social system in which they lived, offered them, no other social or psychological option" (324)

The condition of women in the South Asian countries is so much petrifying that even their sexuality is not in the control of themselves. It is the patriarchy which uses the sexuality according to its desire. When a woman desires for sex, she is taken as a whore but she is supposed to sacrifice her body to her husband whenever he desires. That's why, it can be claimed that "women's sexuality is controlled, as is her reproductive potential" (*Feminism without Borders* 24). In the context, the story of Deedi and Roona is highly relevant. Deedi marries at her own wish but her husband treats her as an animal. She is not loved by her husband and is tortured physically, mentally and emotionally by male dominated society. She has grace, courage, talent and beauty but she is behaved as educated slave. Roona, her sister is also in same condition. She is tired of being involved in household activities. She works hard to run the family but her husband does not support her. Women in Muslim community are dominated culturally. Religion, fate, culture and society are responsible on the pathetic condition of women in South Asian society. Females are regarded as the means of pleasure and the child bearing machine. Socio-political ideas and practices determine the nature of pleasure. So pleasure as experience by social being is neither neutral nor innocent. Society does not treat everybody in similar term. Females are dominated and treated like animals. Society gives priority to males and the pattern of pleasure are in favor of males. Women are just like the pleasing figure for males.

In Muslim community, people are worried about their society and relatives. They can not face the society, if their children marry on their own. Here Sahid says,

I don't really care who you marry. You're pretty independent and have been for quite some time. It is just that mother is very religiously and rigidly Muslim and her relatives are religiously Muslim and her

neighbors are religiously Muslim- may be it would have hard for her to break the news to their neighbors and relatives. (394)

Here, Begum, mother of Bindia, Roona, Nazo, Deedi is religiously Muslim and it is difficult for her to break the news about her daughter's marriage against her family's will. In Muslim society, it is shameful act to marry according to own wish. Deedi marries with a man on her own wish and punished by religion, culture, society and fate. She has been the victim of Muslim and patriarchal society. If women act against the so called patriarchal society, they have to go through a vigorous physical and psychological transformation. They have to undergo through a torturous situation.

Feminist approach becomes particularly important when we talk about the role of external forces in the formation of human subject and the way it reacts to the images. Since most of the society has been patriarchal from the immemorial, they value the people of different gender differently. Males have been the dominant force occupying the central place of socio-political structure. Women have to serve as the image pleasing to the patriarchal eye. Women have been objectified by patriarchal system. Feminism is a movement seeks to subvert the society's prevailing stereotypes and notions which define women to relatively weak, passive, and dependent individuals. Likewise it tries to cross class and race boundaries. Chris Bearsley adds some points to clarify it:

Dictionaries usually define it as the advocacy and women's right based on a belief in the equality of sexed and in its broadest use the word refers to everyone who is aware of and for any reason. Feminism originated in the perception that there is something wrong with society's treatment of women. (27)

Despite patriarchal attempts to ossify the women, women have grown with the time and have been able to revolt against patriarchal domination. With the help of female bonding they react against male domination. It is impossible to fight against whole patriarchal system by single woman. The close relationship of females is inevitable to overcome the domination, suppression and inhuman behaviors. Female bonding is essential to get the respectable position for female in patriarchal society where they are given secondary position.

Deedi belongs to Muslim community which is very conventional, strict and superstitious. Her family is of the view that girls themselves should not select their husbands. It is their family especially father's duty to search husband to his daughters. But Deedi herself has chosen her life partner which is indigestible for her society and family. She is abandoned by her society and family as well as her husband too. She has to be the victim of patriarchal society and has to face pain during her life but no one cares her. Her sisters want to give her company at the time of suffering and supports to overcome the suppression of her husband but they are also in the vales of patriarchal domination.

In the Muslim society, sons are given more priority than daughters. Male child or son is regarded as the gift of the God. All the property is in the name of sons. "In this context Roona says to Sahid, "of course she loves you the most. You are her first born and the first son in a Muslim family" (394).

Patriarchal norms or values gave importance only to the female body beauty. The sentiments and feelings of females were completely discarded. Patriarchal norms and values create clashes between men's interest over females freedom. In Muslim society, women silently accept all masculine value system where women are suppressed, repressed and tortured in the names of culture and norms. She

unquestioningly suppresses her desire, endures all kinds of domestic violence and endures the roles assigned to her as part of her culture. She also resorts to secret infidelity instead of getting divorce from her husband who is unable to satisfy her both emotionally as well as physically. In the context, Bindia says:

I wish I could do something too. I miss Deedi a lot. I miss her children. I am not a doctor. I never could pass the exam. Those medical books I can not go through them anymore. They reminded me of Deedi's enlarged hearts, which flickers a million beats per minute. They remind me of the ultimate impotent of doctors in the face of death. Every time I saw a person dying. It reminds me of the uselessness of life and the absurdity of life. I never established myself in America. I suffered a lot. I felt exactly like Deedi. My dilemma was exactly like Deedi's...the difference was only the obvious distance. (388)

Here, Bindia wishes to do something for Deedi. She misses her and her children a lot. She only thinks about Deedi and her pathetic condition. Medical books reminds her of Deedi's enlarge heart. Whenever she sees person dying, it reminds her of the uselessness of life. So she never passes the exam. Bindia also suffers a lot like Deedi but the only one difference is that Deedi suffers due to patriarchy and Bindia suffers due to the condition of Deedi.

Deedi is quite traditional kind of woman who silently accepts masculine value system and so as Roona. Traditional social structure is based on such masculine value system which creates biased attitude about masculinity and femininity. Traditional values figure out masculine characteristic of aggression, power and competition as well as desirable whereas feminine characteristic of compassion, tenderness and compromise as weak and ridiculous. Men possess power in order to dominate and rule

over to women. Masculine value system thought female to believe that they are less valuable and physically, mentally and spiritually inferior and unequal to man. In the play, Deedi is discarded by society, family and fate for marrying at her own choice. She does not get freedom, equality; justice from her family, society as well as her husband. She is dominated by her husband all the time. Roona is also tired of patriarchal society and worries about her daughters' future. Here Roona remarks:

Our society and religion will never forgive my daughters like they never forgive Deedi. Even if they never care...even if I become liberated enough...society will never be liberated...they will have to live with the guilt of choosing their own husbands and hurting us for the rest of their lives and God forbid...if they choose the wrong men, like Deedi did, then we, the parents, will never forgive them. (389)

Patriarchal society has assigned different roles to women. Woman as beloved when she falls in love with someone, after marriage she becomes a wife, mother, sister-in-law, daughter-in-law etc. she doesn't have fixed identity. Woman has to fulfill her duty being mother, a wife, a daughter in law etc but there is no respect of her interest and desire. After marriage, her name is joined with husband and she loses her real identification. Muslim women cover their face all the time as the culture of society and she has to adjust herself with this environment. She devotes herself as pure Muslim wife and follows strict rules and regulations developed by male partner. Traditional Muslim society demands women to be gentle, submissive, coy and morally upright. In the context, Roona expresses:

My husband sits and watches TV and reads newspapers. He thinks he is the last intellectual left in the world, and then he yells that one button on his shirt was missing and he felt embarrassed in the office

because other men's wives sew the broken bottoms on their husbands shirts. He forgets that I bring three thousand rupees home every month more than he makes. And I still can not leave him. Where am I going to stand in this society if I leave him? A divorced or unmarried woman has no place in this dam country. The men only seem modern, but they are modern for themselves. Not for us. (389)

Here, Roona is dominated by her husband. He yells to Roona if she does not do her task in right time. Roona is busy within the household activities and official work. She has to follow rules and regulations that her husband orders. She goes to office to earn money and she earns more money than her husband. According to her, married woman has no place in the Muslim community. She can not leave her husband or divorce him when he behaves inhuman way. The men think themselves as modern but in reality they are modern for themselves not for the society.

Third world feminism focuses on the issues of race, gender sexuality, class in different communities of women along with mutuality and complication and it focuses on the individual and collective experience of oppression and exploitation along with these issues of equality and universal humanity assimilating with the first wave feminism. It is related to the issue of representation voice, marginalization and the relation between politics and literature.

In the play, Deedi has to suffer a lot for choosing her husband against her family. In the context; Roona says;

She left but took her remorse with her. Deedi stayed. But made one mistake....she went out and picked a man for herself, but not the right one.....and the parents never forgive her for that. And all of a sudden you were our big bother again. Her illiterate husband drove her

towards destruction. And we all of us, had an equal share in it. She never forgave herself for hurting father and father never forgave her. She kept hurting herself and we kept hurting her. She wanted our love back. (396)

Thus, Deedi has to feel guilty of choosing her husband against her family. Her husband dominates her from all the aspects. She has got a painful life but could not get attention from her family. Her sisters want to support her but can not because they are also in the boundary of male dominate society. They can not go against their culture, religion and society. If the daughters marry against their parents' will, their father becomes the laughing stock of the whole city. The father can not face people in the society because of the culture, religion. Nazo says her sister Bindia:

It's the cruelty which Deedi inflicted on father. Imagine a Muslim woman marrying against her family, where do you think we live? We live right here in an Islamic country. We have responsibilities towards our relation, our society and our parents. Our father became the laughing stock of the whole city. An Islamic man who had never missed a single prayer in his life- couldn't face people in his mosque. He was a broken man- he died a broken man. He never recovered after that. (396)

According to Nazo, Muslim woman has no place live if she is abandoned by her own husband. Deedi is abandoned by society and family when she marries against her family. In the course of time, she is dominated, tortured by her own husband. She can not divorce her cruel husband in Islamic country. Muslim women have responsibilities toward their relation, society and parents. If the daughters marry

against the family, their father becomes the laughing stock of the society. Due to religion and culture they can not face the people in the society.

It is the truthful representation of the condition of Muslim and Islamic country. If a woman reacts against her family's will, she is blamed on the destruction and depression of family. Women are undermined under the male domination. So they are treated as an 'object' which has no identity of their own but on contrary men are considered as 'subject' the self independent identity. Women are always defined as subordinate being to men. Women can not escape from the trap of male created ideology. Patriarchal society expects women to wash, cook, clean, bear children and be confined within domestic affairs only. Women can never resist against it through they are highly suppressed and depressed from it.

Under patriarchal regime, women are forced to accept the laws and customs that always make them in various ways. Such patriarchal ideology is spread all over the world that advocates the supreme power of males and it seems to be natural because of its longtime used. Such power controls over women by looking them within four walls of kitchen giving the role of child minders and providing works which do not have any surplus. When patriarchy creates stereotypical images about girls and women then it serves a powerful function in our society; when such patriarchal norms and values are longtime used then those exaggerated ideas of inferiority and weakness of women are internalized by the women and ultimately, they feel themselves powerless and inferior.

In order to gain social acceptance and to be so called ideal woman, she should act according to the traditional gender roles and stereotypical beliefs that are assigned to her. In the play Deedi, Roona have to sacrifice all her individual needs and desires. They can not achieve freedom of choice regarding their basic right to know

themselves, their experience and feelings as well. In such a way, patriarchy always denies independence and freedom of choice to women.

In this regard, third world feminism appears as prominent movement which puts forward the issues concerning the female of third world who are suppressed and dominated by males. The third world females' position is economically backward and conservative due to the gender, sex, economic class, race, culture and religion. Biological causes like sex and gender play significant role in discrimination between male and female. Bell Hooks writes:

To me feminism is not simply a struggle to end male chauvinism as a movement to ensure that women will have equal rights with men, it is a commitment to eradicating the ideology of domination that permeates western culture in various level sex, race and class to name a few and a commitment to recognizing US society so that the self development of people can take precedence over imperialism economic expansion and material desire. (194)

In patriarchal system, women have been fixed to occupy a secondary place in relation to men. Man perceives themselves as 'self' and women as 'other'. Similarly the concept of 'subject' and 'object' is constructed under patriarchal regime where male identity themselves as 'subject' or 'self' whereas women as object like dead thing. Her identity is subordinated with male identity. Women fundamental rights are cut off. So they are excluded, exiled, distorted and deviated due to male supremacy. All the socio economic legal, judicial and cultural systems are constructed in favor of male. Gender role on the other hand is an activity in which male and female are treated in completely different manner. Females are regarded as passive, inactive, inferior and unconscious in gender role. In the play also Roona loses her self

confidence after marriage and feels a hollow, a space and a hole inside her. Thus, there is the relationship between patriarchy and traditional gender role which is against female. Therefore, female's condition is poor, complex miserable caused by the patriarchy intermingled with gender role. In this sense, gender role is highly patriarchal in the third world. Roona remarks:

There is no one I can communicate with. I have no social life. I am an intellectual woman. I am struggling to find out why my mind is failing. I had an absolute belief in myself...that was and is, to some extent the only thing that keeps me going...I had belief in my father...and my brothers and my homeland, but I didn't depend on them. I depended and trusted my belief in myself. That belief and trust I am losing. I feel as if I go down and down everyday, there is a hollow, a space, a hole inside me which keeps getting bigger and bigger. I want to look around and find somebody- who can hold me tight and tell me not to be afraid. (389-90)

Here, Roona has lost her identity after marriage. She has lost her belief, trust and self confidence as well. She has to accept social patriarchal rules and regulations. She finds herself passive, inactive, inferior and unconscious in comparison to her past life.

Patriarchy compels only female to take risk of motherhood and forces them to be depend on marriage. They are bound in area of domesticity. Their desires, wills, ambitions and opportunities are killed. Patriarchal society constructs certain rules and regulation, certain norms for male and female. It creates the false reality as masculinity and feminism which is obviously male supportive. Due to the repeated

practices of such norms from long time, females are forced to take it as very natural. They internalized the norms as very essential and as their duty.

Islamic religion says that men are superior to women. Men can divorce their wives any time they wanted. Men are allowed to beat women. Women are not inheriting property of their father equally with their brother. Islam does not consider women full human being. Men are the original creation and women kind is created secondary for the pleasure of men. Islam considers females nothing more than the slaves or sexual objects. The role of women is to stay at home and obey her husband. Women are considered weak, so they should be taken care of their body and mind. Their desires and wishes, their rights and freedom must be controlled by men. Along with patriarchy, culture and religion, educational institution, socio- economic background is considered as the responsible factors for women's oppressions and problems. Lois Tyson in this regard says "while all women are subject to patriarchal oppression, each women's needs, desires and problems are greatly shaped by her socio-economic class, sexual orientation, educational experience, religion and nationality" (105) . In the memory play, *My Ancestor's House* women were hurt because of their religion, society, culture and even from educational institutions. "Deedi is hurt by patriarchal society, religion, culture and she drove herself toward madness. She becomes totally lost. She lost her soul" (398)

Roona says to Sahid:

Nobody is blaming you and we all know that Deedi's husband is wretched man...he will never take responsibility for her and her kids, so should we just completely forget about her too? She needs help. We shouldn't compete with that man. And you should help her kids like

you helped Nazo's kids. And don't try to kick her out of her own mother's house. (397)

Here, Deedi's husband is an irresponsible and wretched man. He never takes care of his wife Deedi and his children. She has to suffer a lot to run her family. She becomes ill and loses her soul. Her sisters want to support her in painful situation and suggest their brother also to help Deedi and her children, and not to try to kick her out of her own mother's house.

Women are suppressed not only by male domination; they are dominated by female members of the society or family. The suppression of woman in patriarchal society has developed as culture, tradition and civilization. They are not allowed to work anywhere outside the four walls of house. The girl who does not bring sufficient dowry has to suffer a lot in our society. It is frequently heard in news about the killing, beating, and burning of girls as they don't bring dowry. They are physically and mentally tortured. Here in this play also Deedi is physically, mentally and emotionally tortured because she doesn't bring dowry. She married against her family's wish and chooses her husband on her own. But in the course of time she is dominated by her own husband for not bringing dowry from her house.

In the play, Deedi does not react against her husband. If she wants she could divorce her devil skunk of her husband. She prefers death to reacting against her husband. In this way, Deedi follows her own third world female culture. Instead of getting divorce from her husband who is unable to satisfy her emotionally as well as physically. She tolerates the domination, suppression and inhuman behavior of her husband. She is educated but gives her further blow to her western education. Despite being adequately educated in the western mould their conjugal life turns out to be

traditional one. Deedi unquestioningly suppresses her desires and endures all kinds of domestic violence and complies with the roles assigned to her as part of her culture.

The character portrayals of Deedi, Roona are dutiful wives and mothers in the play. Muslim Deedi and Roona silently accept all masculine value system where women are repressed and tortured in the name of culture and norms. When we move through the play, we find unique presentation of women characters, Deedi and Roona who are religious, family oriented and traditional type of women. Patriarchy Muslim society dominates women in all sphere of life. Women have to follow all the strict rules and regulations as part of their culture and tradition. Women are compelled to be limited within household activities in spite of being well educated. They are bound in area of domesticity, their desires, wills, ambitions and opportunities are killed. Roona expressed her married life as limited within household activities. She remarks:

I get up every morning at six o' clock, make breakfast for my husband, get children ready...take them to school, take the little girl to the babysitter's work. Work in the office in the whole day, with the men who treat us all like slaves. I work in the office. Then, I come home, cook dinner...by nine o' clock in the evening. I am so exhausted I can hardly keep my eyes open. (389)

Above mentioned all expressions remark that third world females are bound within the household activities and their life is so conservative and tradition. Roona also accepts all these activities as the part of third world culture and so does Deedi. According to Roona, she has to get up early in the morning, makes breakfast for her husband, and gets children ready to take them to school. She has to take little girl to the babysitter's work. She goes to office and spend whole day with the men who treat women as educated slaves. When she comes home, she is again busy within the

household activities like cooking. Cleaning, washing etc. she is so tired and can hardly open her eyes.

Female bonding is the formation of a close personal relationship between and among the females. Female bonding has become inevitable factors both for resisting the patriarchal social values and sharing experiences among each other. In the present memory play, female bonding has become panacea to fight the corporate injustice. Female bonding suggests the women “involved shared a strong emotional tie and focused their time, attention and energy on each other and on their women friends” (319). Females get encouragement from female bonding and become able to resist the dominating factors; patriarchy, religion and culture. To resist patriarchy or any forms of domination, one lady’s effort doesn’t work because one lady’s voice can be easily suppressed by the patriarchy. Most of the ladies of this play are from Muslim community which is considers as having strict religious dogmas. To raise voice against it is really a challenging work. But women have been able to protest because of female bonding. In the play also, Bindia who comes from America to support her sister Deedi for her freedom, equality and justice in patriarchal society but she could do nothing without the help of other women. Roona also wants to save Deedi from her irresponsible and wretched husband but being a part of patriarchal society, she can not react against males. Here, Bindia convinces her sisters Roona, Nazo to revolt against patriarchy through female bonding. In this regard, Mohanty Chandra Talpade asserts: “Women have been in leadership roles in some of the border- cross alliances against corporate injustice. Thus, making gender, and women’s bodies and labor visible, and theorizing this visibility as process of articulating a more inclusive politics are crucial aspect” (249-50).

Bindia, Roona and Nazo protest the patriarchal values and norms, when they see the pitiable condition of their youngest sister Deedi by her husband and society. If there is no female bonding among females, it will not be possible for them to protest against the culture and religion. Both culture and religion are made on the behalf of patriarchy. Bindia returns to her native homeland Pakistan from America just for her sister Deedi who is under the suppression and domination. Bindia says:

It is my desire to get my Deedi to America and have her go through heart surgery, another fantasy...if I were only a practicing doctor in America. Just for Deedi's sake. I felt exactly like Deedi: helpless, bewildered and alone. I wanted to tell her, "Deedi, you are not alone! I am going to go with you all the way-share the same fate oceans apart... (389)

Patriarchy tries to dominate thinking that the more it dominates the more silent they become. But it is not the reality. When females face extreme domination, they do not accept their suppression. They start to resist dominating factors. Generally culture and religion are dominating factors through which patriarchy perpetuates its ideology. Both culture and religion are the construct of male which puts males at the centre, whereas females are in the margin. Both culture and religion regard female as a secondary thing. Women are involved in an agency called female bonding after they face excessive tortures, sufferings and violence. They get psychological and physical support from each other. Generally people believe that bonding is possible where there is two women. They believe that only the biological instinct binds them together, but it is not right. There are other secondary factors which are helpful for female bonding. Western feminism believes that all the women throughout the world have same problem. It takes all the women of the world as a homogenous group. That

is to say, it only focuses on biological instinct. Mohanty in her book, *Feminism without Borders* says:

The homogeneity of women as a group is produced not on basis of biological essentials but rather on the basis of secondary social and anthropological universals. Thus, for instance, in any given piece of feminist analysis, women are characterized as a singular group on the basis of shared oppression. What binds women is a sociological notion of the “sameness” of their oppression. (*Feminism without Borders* 22)

In the play, Bindia plays a crucial role for female bonding; she physically and psychologically supports the woman who is the victim of patriarchal suppression. Along with her, Nazo is also involved in female bonding which has become a panacea for them to the patriarchal social systems.

In *My Ancestor's House*, Sharif declines the stories of some of the females who have been tortured, beaten, suppressed by males and limited within the walls of the home. This play excavates how Muslim and Sikh women are subordinated by their culture, religion, patriarchy and why female bonding is inexorable for them in order to overcome the domination, suppression and inhuman behavior. Sharif clearly depicts the condition of South Asian women, especially Muslim who are the victim of jaundiced patriarchal social system. Because of patriarchy, religion, and culture women have been treated inhuman. That is to say that these three factors treat females as if they are animals.

My Ancestors House is the play tells about the women who have been tortured, dominated, beaten and intimidated by the oppressive social structure. It divulges the tear jerking condition of young women like Deedi, Roona, Nazo who belong to Muslim community which are considers as conservative and strict. That's why the

females are suppressed by the very nature of their communities. Patriarchy of this community takes females as animals. Deedi, Roona, Nazo are suppressed and exploited by the patriarchal system. Females can not move according to their wishes, rather they are supposed to act whatever their family orders. Patriarchy does not give them respectable position. Women's name, identity, birthplace everything are changed. She is known by her husband's name. A woman's self respect is doomed and she is relegated into insignificant name, status and identity and she is supposed to be a possession of male. Here Roona says:

Victims of traditions like Deedi, our forgotten sister...who is never a part of this loving Family anymore. It is a sin to love ourselves in our beloved society but when one destroys oneself by its demands and taboos-they are the first one to blame you for your self destruction- like they have been blaming her for so long that she finally let the exhaustion set in-the willingness to let anything be done to her. Our religion, our parents, our Qur'an, our men, had weakened our soul.

(386)

In the play Sahid, the brother of Deedi, Roona, Nazo and Bindia thinks that he is the male of the family and he can do whatever he wants. He wants to change the house into bank because it is located on a central and commercial location that there are many Soudi Arabian banks. He wants to construct the house but all the sisters are against the view of Sahid. They think that it is better to give that house in the name of Deedi. She has no house. She is in her pitiable condition. They want to help her sister, Deedi in suffering. Bindia wants to sell and give share of them to Deedi that they can improve their life with the help of that house. In this context; Bindia says:

I think we should rather sell the house and give everybody their share. I can use the lump sum, so can Roona and Zali; and Deedi....us....we “who are not settled’, we can use it for some kind of investment, and once we give the share to Deedi. She and her husband can do whatever they want with it, they can buy a small house or start a business or gamble it away. Then none of us would have to feel bad about her anymore.”(399)

Here, it is clear that Bindia along her sisters want to sell the house and give everybody their share. But Sahid want the construction. He promised to protect Deedi but Bindia does not believe her brother because he does not take care of their mother when she is sick. They think that he will not protect Deedi in need. At the end of the play, Sharif mentions:

The phone rings. Everyone stares at it. No one answers. Bindia finally picks up the phone. Everyone is completely still. Bindia cannot believe what he hears. She is frozen. She puts the phone down. She cannot speak. No one can speak. Everyone looks at her. Bindia slowly starts to open her mouth. (400)

It means the death of Deedi. She has to loose her life because of patriarchal domination. She can not get liberty, freedom, equality and justice. She has grace, beauty, talent and more courage but she is treated as educated slave by her husband. She is one of the representative figures of South Asian society. Here the playwright mentions:

Everyone is stunned with the shocking news. They stay still. Light starts to fade on them and dim lights come up slowly on Deedi, who is

walking from the upstage area towards the grave. She stands still at her own grave. Silence for a moment and slowly Deedi starts to speak.

“Now I will die

Now they will cry

My heart is enlarged

It pounds and flutters too much

My face is too swollen

Oh, but once it was carved

My ankles are too heavy

I cannot walk

Once we held hands

And ran across the golden fields

Once we talk to each other

Now I do not talk anymore

No one listens to me

Once we share the same fate

Once we told each other stories

Once we shared the world

Once we had life in us

Once our eyes gleamed with hope

Now they are vacant

There is no way out

I am young

But I won't live

I will die

They will live
 Their heart is not enlarged
 It has sunk
 I was delicate
 I was frail
 I could not fight
 My nerves got raw
 My mind got pierced
 My soul got damaged
 Soon my soul will leave my body
 Soon the wounds will never heal
 Soon I will
 Lose
 My childhood friend
 Soon I will have no more dreams” (400)

Here, Deedi starts to speak at her own grave and describes her painful situations like physically she is weak. Her heart is enlarged and it pounds and flutters too much. Her face is swollen, ankles are too heavy. So she can not walk. She remembers her past life that she used to walk along golden field with her sisters. No one listens to her and cares her. She again remembers that she used to share the same fate, the world as stories but now they are vacant. Her eyes gleam with hope. She is young but will not live. She compares her life with those who are free from patriarchal domination or females of western world. She says that the women of western world will live, there heart is not enlarged. She can not fight with the Muslim society which causes her to suffer whole life. Her nerves get raw, mind is pierced, and

soul is damaged. Soon she will lose her childhood friends. She has no more dreams to get freedom, equality, justice and liberty.

Above mentioned epilogue makes clear that Deedi has to loose her life due to the long suffering in her life. She is alone in her life. No one cares her even her husband does not support her. All this happens because of being a part of Muslim society. Culture, religion and society do not allow her to marry on her own. As she marries against family, she is discarded by the family and in the course of time her husband also dominated her and has to spend painful life. She becomes mad, loses her soul and finally dies because of suffering.

Her sister wants to support her but being afraid of patriarchal society, they can do nothing. Bindia returns to Pakistan from America and convinces her sisters and resists against patriarchy. Before showing their action, Deedi loses her life. It shows a great satire to male dominated society that and beautiful, educated, graceful woman has to loose her life just because of patriarchal, Muslim community, culture and religion.

Deedi, Roona are compelled to bear domestic violence and inhuman behavior because of the conservative thinking of patriarchy. Females should follow all the rules and regulations of society as the third world culture. Roona, Nazo, Deedi are the representative figures of Muslim community who can not react against the patriarchy.

There is the close relationship of Bindia, Roona, Nazo in order to support Deedi and make her free from patriarchal society. They convince their brother to protect Deedi from her husband and give some property to run her family life. But before getting freedom from patriarchy Deedi has to loose her life. There are the heart rending lines in epilogue which is presented above.

At the very end of the play, Sharif remarks “Deedi sings a sorrowful laments in Urdu. Towards the end of her song, lights slowly start to fade on her and the last part of her song is heard in total darkness” (400).

Here, Deedi shows how Muslim or third world women are tortured, suppressed, dominated in patriarchal society. Her sister, Bindia belongs to western culture. Roona is facing similar sort of problems like Deedi. They want to make Deedi free from patriarchal domination through female bonding. Bindia convinces her sisters and brother to support Deedi but unfortunately, before doing anything Deedi leaves them and the world. She has to be the victim of patriarchy and third world culture. Roona remarks:

We all know that Deedi’s husband is a wretched man...he will never take responsibility for her and the kids, so should we just completely forget about her too? She needs help. We should not compete with that man. And you should help her kids like you help Nazo’s kids. And do not try to kick her out of her own mother’s house. (397)

In the play, Roona, Bindia and Nazo try a lot to rescue Deedi from patriarchal domination. Roona is also dominated by her husband and being the part of third world society, she can do nothing to make Deedi free from domination. It is Bindia who tries to give freedom, liberty, equality and justice to Deedi through female bonding.

III. Revelation of Female Bonding in Bina Sharif's *My Ancestor's House*

This thesis has analyzed the play *My Ancestor's House* through the perspective of third world feminism. In the play, Bina Sharif has portrayed women characters like Deedi, Roona, Nazo who are suppressed or dominated by patriarchal society. And Deedi and Roona tolerate all the inhuman behavior as the part of the Muslim culture and religion. It also excavates how female bonding is inevitable for them in order to overcome the domination and inhuman behavior.

The character portrayals of Muslim women are dutiful wives and mothers in the play. Muslim Deedi and Roona silently accept all masculine value system where women are suppressed, repressed and tortured in the name of culture and norms. They suppress their desires, wish and accept all patriarchal rules and regulations as a part of third world culture.

When we move through the play, we find unique presentation of women characters Roona and Deedi, who are religious, family oriented and traditional in spite of being talent, educated and courageous. Patriarchal Muslim society dominates women in all sphere of life. Women have to follow all the strict rules and regulations as a part of their culture and tradition. Females are colonized, suppressed and exploited by the patriarchal social system, just like the colonized people are suppressed by the colonizers. Females can not move according to their wishes rather they are supposed to act whatever their family orders. Bindia who is the sister of Deedi, returns to Pakistan from America in order to make her free from domination and give freedom, liberty, equality and justice. She tries a lot to rescue Deedi from patriarchal society. She has to suffer and finally loses her life without getting justice.

The women like Deedi, Nazo and Roona belong to Muslim community which is considered as strict and conservative. That's why; the females are suppressed by the

very nature of their communities. Patriarchy of this community takes females as animals. Patriarchy does not give them respectable position; they are given secondary position.

Female's position in South Asian communities is so poignant that they themselves are not allowed to choose their life partner; it is their family especially their father who chooses the husband for his daughter but Deedi marries against her family. She is abandoned by her family and society. In the course of time, she is dominated and tortured by her husband too. That's why she has to spend painful life, suffers a lot and finally she has to lose her life due to male dominated society. Roona is also dominated by her husband. She is limited within household activities. She feels that she has lost her self confidence after marriage. Women of this community face domestic violence unlike the women who are from the western countries society. In this play, the life of Deedi is totally different from the life of her sister, Bindia who belongs to western society.

Hence, the play depicts the pitiable condition of females who are subjugated to face domination, torture and repression. They are treated like animals where duty is either to serve or to entertain the family says. During the course of time, it is through female bonding, female's become aware of their domination, suppression and protest against the subordination. Hence, female bonding works as a panacea to confront the patriarchal norms and values. Through female bonding, females get reinforcement to confront the patriarchal religion and culture. Bindia plays a crucial role for female bonding in the play. She physically, psychologically supports her sister, Deedi who is under patriarchy. But unfortunately Deedi has been the victim of male domination which is great satire to so called masculine society.

To wrap up, *My Ancestor's House* is the lively presentation of the condition of the females of Muslim community which shows the tear jerking condition of females. Sharif also leaves the message that when there is extreme domination, suppression; the females should not bear such subordination and inhuman behavior. They should resist the patriarchy through female bonding; otherwise, they have to be the victim of patriarchy like Deedi in the play.

Works cited

- Abdel-Malek, Anouar. *Social Dialectics: Nation and Revolution*. Albany: State University of New York Press, 1981.
- Beasley, Chris. *Gender and Sexuality: Critical Theories, Critical Thinkers*. London: Sage, 2005.
- Butler, Judith P. *Gender Trouble: Feminism and the Subversion of Identity*. New York, Routledge, 1999.
- De. Beauvoir, Simone. *The Second Sex*. New York: Alfred A. Knopf. Inc. 1970.
- Den, Raakhee. "On Daughters of Shame." *Muslim Melwo*. Vol. 9.7 (Dec., 2010): 12.
- Geelong, Armitage. "Daughters of Shame by Sanghera." *Parents Display a Lack of Class*. Vol. 4.8 (Jan., 2011): 11.
- Guha, Ranjit. "Subaltern Studies: Deconstructing Historiography." *Subaltern Studies IV*. New Delhi: Oxford University Press, 1985. 35- 360.
- Hooks, Bell. *Aint't A Woman: Black Women and Feminism*. Boston: South End Press, 1981.
- Mohanty, Chandra Talpade, *Feminism without Borders: Decolonizing Theory. Practicing Solidarity*. New Delhi: Duke University Press, 2003.
- Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *The Postcolonial Studies Reader*. London: Routledge, 2004. 259-263.
- Ruth, Shelia A *First Course in Woman's Studies*. Boston: Houghton Mifflin, 1980.
- Tyson, Lois. "Multiculturalism." *Critical Theory Today*. New York and London; Routledge, 2006. 105-108.
- Uma Narayanan. *Dislocating cultures/ Identities, Traditions and Third- World Feminism*. New York: Routledge, 1997.
- Vincent, Cory. "A Visit to a Refuge." *Muslim Melow*. Vol.4.8 (July., 2010): 11.

Works Cited

- Beasley, Chris. *Gender and Sexuality: Critical Theories, Critical Thinkers*. London: Sage, 2005.
- Den, Raakhee. "On Daughters of Shame." *Muslim Melwo* 9.7 (Dec., 2010): 11-12.
- Guha, Ranjit. "Subaltern Studies: Deconstructing Historiography." *Subaltern Studies IV*. New Delhi: Oxford University Press, 1985. 35- 360.
- Hooks, Bell. *Aint't A Woman: Black Women and Feminism*. Boston: South End Press, 1981.
- Knight, India. "Daughters of Shame by Jasvinder Shanghera." *The Sunday Times*. (Dec.,2009): 7-8.
- Mohanty, Chandra Talpade, *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. New Delhi: Duke University Press, 2003.
- Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *The Post- Colonial Studies Reader*. London: Routledge, 2004. 259-263.
- Perkins, Kathy and Roberta Uno. *Contemporary Plays by Women of Color*. New York: Routledge, 1996.
- Tyson, Lois. "Multiculturalism." *Critical Theory Today*. New York and London: Routledge, 2006. 105-108.
- Uma Narayanan. *Dislocating cultures/ Identities, Traditions and Third- World Feminism*. New York: Routledge, 1997.