

I. Confession and Longing for Inner Peace in Malala Yousafzai's *I Am Malala*

This research studies how a tortured and tormented female activist happens to develop a firm sense of longing for inner peace by means of confession. Confessional mode taken by the narrator is just the way to heal her troubled inner self. By choosing this mode, she expects to bring transformation in society. The way the personal voice of the narrator in *I Am Malala* implies plenty of the political concerns. Narrating her troubled self in a confessional way, she actually tends to bring harmony in her inner self and its outer manifestation.

Confession on the part of the narrator serves multiple purposes of healing, lightening and externalizing the troubled self to the world of public perception and response. The narrator chooses the mode of confession as a way to produce narrative in which she liberates her selfhood from the haunting, harrowing and tormenting memories. The issues of self-representation are predominant in this narrative. The whole memoir appears to be a lifelike autobiographical account of a disgruntled and iconoclastic girl's fights with various regressive forces like tyranny, Koranic convention, subjugation of women and denial of rights to education in Swat Valley.

Muslim women's struggles and aspirations for freedom occupy the forefront of the narrative. This study projects how Islamic practices lead to the degradation and subjugation of women chiefly the narrator. It is the troubled and torturous private life of the narrator that enables her to fight for the higher cause like the rights of girls to education. The narrator faces plenty of hardships on her way to individual freedom. Malala portrays how instable politics and deep rooted Islamic patriarchy ruin women.

Girls are hardly encouraged to go to school in society. More than two third of girls are forced grow up without seeing the faces of school. Even if lower level of education is granted to them, the authority always alienates women from opportunities

of higher level of education. In the world, much undemocratic and tyrannical government comes into establishment. This condition is flatly challenged by the narrator. Malala singlehandedly crosses the boundary set by patriarchy and attends schools.

Confessions allow the narrator to externalize her pain. She does so through devaluations and potential enmity among the family members. She reflects all the bitter experiences happened during the war through the confession to protect her life. It may have the positive effect of making their family relationship idealized. The deep-seated Koranic bias, Islamic patriarchy and cruel patriarchy collude with the oppressive social system. In this system, man-made hegemonic power structure is approved by Islamic doctrine. The narrator's fervent passion for education clashes with the rigid patriarchal society, and the totalitarian restrictions of Taliban regime.

The narrator confesses that the environment in her family was pious. The narrator is awe-struck by the unflinching belief of her father in the power of prayer. Relying on the autobiographical mode, the narrator presents plenty of diverse norms, ethos, cults, practices, both secular and spiritual, power to soften the collision and abet insularities and prejudices. The most appealing and somewhat difficult to accept view of the narrator is that the impact of divine providence and intuitive sense of foreboding contribute to the choice of an individual. An individual's choice of action is not only limited in the play of his rational forces. Some supra-rational, intuitive and providential force dictates the narrator to make a choice. When a choice takes spontaneous precedence over the other, only the rational calculation and pragmatic sense are not accountable. Some unfathomable and inscrutable providential forces are always at work.

Yousafzai is the prominent and awesome activist. A citizen of Pakistan, she resists strongly to the edict of Taliban regime that no girl is allowed to enter school in Swat valley. A fervent and rebellious girl in her teens, Malala openly defies this edict of Taliban forces. The positions of female characters are increasingly weak due to the restrictive measures of patriarchal society. The narrator's intense passion for education clashes with the patriarchal society. Malala disobeys the decree of patriarchal regime. Female characters in both the novel silently give jolt to the deep-rooted patriarchy. Subordinated women give rise to vehement and vigorous sense of resistance against the patriarchal Islamic society makes manifold forms.

For the deprivation of girls' right to education, she fights against the intimidating regime, and the then patriarchal society of Swat valley. For this rash, and rebellious spirit, one of the Taliban troops shoots in her head. Wounded in her head, she is about to lose her life. But due to the aid and cooperation of foreign journalist and health-workers, she is taken to one of the hospitals of London and gets cured. She survives. Since then, she has been taken as the messiah of those women who are alienated in Islamic society rocked unstable by tyranny and patriarchal prejudice.

Wounded in her head, Yousafzai is about to lose her life. But due to the aid and cooperation of foreign journalist and health-workers, she is taken to one of the hospitals of London and gets cured. She survives. Since then, she has been taken as the activist and spokesman of those women who are alienated in Islamic society.

Regarding to this memoir, Clara Zetkin opines her view in the following citation:

Malala writes of her beloved father, Ziauddin, wearing a black armband on Pakistan's 50th anniversary. There was nothing to celebrate since Swat joined Pakistan, presciently foreshadowing a

deepening ethnic imbalance. This imbalance is so profound that only an extraordinary common enemy could distract from it. (45)

The threat of secession is the most blood-curdling threat of the time in which Malala had to stand against the tyranny and annihilation. Its fatal effects trickle down to some of contiguous territory of Pakistan. The burgeoning power of the Taliban in today's Pakistan should not be much of a surprise.

Stefanie Castelo contends that Malala represents different type of voices. Malala is soft and harsh, progressive and constant. She is appropriate in the moment in which the whole history awaits such a messianic figure. Castelo makes the following remarks:

Malala's voice has the purity, but also the rigidity, of the principled. She is being a competitive teenager and keeping track of who she beat in or writing about the blog for the BBC that catapulted her on to the international stage. We were learning how to struggle. And we were learning how powerful we are when we speak – or talking about Pakistan's politicians. (57)

Malala's faith and her duty to the cause of girls' education is unquestionable. Her appreciation or adoration for her father, her role model and comrade in arms are moving. She is at pains to see violence carried out in the name of Islam. She is passionate and intense. She is truly a heroic figure who has achieved an iconic status in the history of female activism.

The oppressive nature of patriarchy and its fatal effects are explored in Malala's Memoir, *I Am Malala*. Ernest J. Gaines discloses the following remarks about how patriarchy in Islamic society inflicts atrocity in women:

The first person narrator hopes to excel in the thing that tempts her naturally. She struggles to come out of the ambit of her dead mother's fatalistic influence. But the lingering traces of patriarchal society in Bangladesh put her on the path of deviation. She is deviated from the sacred tie of marriage. Swayed by nonconformist zeal, she leaves her private care and concern. (37)

Hasina's own inner passion and sense of commitment are accountable for her moral superiority. But the harsh pressures exerted by the patriarchal society of Pakistan lead Hasina to the path of self-affirmation. It can surely be said that *I Am Malala* is a bold commentary of Yousafzai on the harmful effect of rigid patriarchy.

Pakistan plunges into the vortex of insurmountable problems. If the state does not address these problems on time, country would become a failed state. Kamu Braithwaite makes the following explanatory remarks:

Burgeoning Afghan problems are crime, urban robbery, gang rape, communal riot, domestic violence, Islamic fundamentalism, and threat of terrorist attack, lack of nutrition to babies, increasing poverty, unemployment and various other troubles. National solidarity and individual's responsibility both are essential to the elimination of all these hurdles. In this situation, anything becomes most fatal flaw. (57)

Afghanistan is portrayed as the most disgraceful area where the vulnerable people struggle to live. The author proposes solution to the crises of Islamic society; it is really challenging and tough to put those agenda in practice.

The beautiful aspect of *I Am Malala* is the author's strong rejection of Islamic attitude towards women. Additionally, Yousafzai's vehement rejection of polygamy is

also equally convincing. Joseph Kellard is the widely recognized critic of Yousafzai. He looks into *I Am Malala* from different angles. His view is mentioned below:

In *I Am Malala*, Yousafzai shares the observations and emotional journey she has made since leaving Europe and arriving in America, even as radical Muslims continue to threaten her life for her uncompromising condemnation of Islam. In some respects *I Am Malala* demonstrates that Yousafzai has not only retained the intellectual independence and moral courage at the heart of her prior book. (36)

Joseph Kellard is of the view that Yousafzai asserts the relevance and necessity of secular values in the countries governed by the ferocious doctrine of Islamism.

Kellard argues that Yousafzai has to pay a huge price for her vindication of the rights of Islamic women in the countries where the doctrine of Islamism is deep rooted. As claimed by Kellard, Yousafzai is highly subversive of the life denying philosophy of Islamism.

Richard Dawkins is immensely dissatisfied with Yousafzai's one sided emphasis upon the eradication of Islamic culture. It is good to enumerate some of the weak points of a culture. But it is not wholly acceptable to say that a culture should be eradicated because it has some of the notorious failing. But her wholesale condemnation of Islamism is not acceptable. Dawkins puts forward his view regarding to Yousafzai's *I Am Malala* in the following way:

Certainly Yousafzai is setting up a false dichotomy in many ways— Islamic culture, or Western culture. She herself falls into the exact same trap she accuses others of. The reality of the situation is that all

cultures have failings, and we should pick up from each culture those things that are good. (16)

Dawkins is critical of the false dichotomy set up by Yousafzai. Her viewpoint mentioned in *I Am Malala* has increased the hostility between the western culture and the Islamic culture. Instead of creating cultural harmony and reconciliation, Yousafzai's *I Am Malala* has ignited the possibility of cultural encounter and ideological clash. Dawkins is simply puzzled to know why Malala is extreme in condemning the doctrine of Islamism.

Claire Hopley brings into light some of the facts concerning Yousafzai's valorization of the enlightenment principle. In *I Am Malala*, Yousafzai makes an appeal to endorse the principle of enlightenment by those who desire reform in the Islamic culture. Hopley makes the following revelation about Yousafzai's extreme valorization and vindication of the western ethos of self-progress:

In *I Am Malala*, she particularly attacks the cultural relativism of Westerners who claim that cultures are equal; she asserts unequivocally that Western values are superior to Muslim values. In particular, she applauds the Enlightenment belief in individuality that encourages Westerners to pursue personal goals. (8)

Hopley maintains that Yousafzai is confused as to what she is going to achieve by writing this memoir. On the one hand she valorizes western principle of enlightenment. On the other she rejects the principle of relativism. Enlightenment supports the progressive idea. Concept of relativism is also progressive idea. But Yousafzai attacks western notion of relativism. Her endorsement of enlightenment is incompatible with the principle of her utter rejection of the notion of relativism.

Christopher Hitchens looks at *I Am Malala* from the perspective of estranged youths. He assumes that Yousafzai seems to have meted out progressive suggestions to those immigrants who have been struggling to survive in the alien land. His view is mentioned below:

Writing about Muslim immigrants in the West, she says they should learn that where they live geographically, must change where they stand ideologically. *I Am Malala* is well-written: clear, full of the illuminating anecdotes and sharp commentary that make for quick reading. But its contentions range so widely that readers need time to evaluate them. (12)

Christopher Hitchens does not have the problem with Yousafzai's treatment of the burgeoning issue of immigration. Yousafzai makes strong suggestion to the south Asian immigrants in America. She contends that the possibility of emancipation of the immigrants lie in the philosophy of adaptation. The more immigrants cast off their traditions, the more comfortable they feel in the metropolitan land. The feeling of alienation and rootless can be the price which immigrants have to pay in order to survive nicely.

Charles Moore is highly appreciative of Yousafzai's attitude to Koran. Yousafzai appeals every devotee to be critical in professing the Islamic faith. Just because there are a few fanatical elements in *I Am Malala* does not mean it is far removed from the pragmatic things. Charles Moore delivers the following opinion about *I Am Malala*:

Yousafzai presumes that an uncritical attitude to the *Qoran* is a direct threat to world peace. The other reason a reader might feel sad reading this book is the appalling scale of the problem the author discusses.

There are hundreds of thousands of Muslims trapped in the appalling politics of their own countries, or struggling to make new lives in a West which they are taught, even as they take its advantages, to detest.

(21)

The narrator of this novel is trapped between two different kinds of religious faiths. These different faiths are Islamic faiths and Christian faith. Similarly the narrator of this novel is torn between two different sorts of cultural upbringing. The confused and confounded narrator of this novel can hardly make sound decisions and opinions. That is why Yousafzai's viewpoint is not appealing and identifiable. Yousafzai's preference of the western individualism is the key aspect of the novel.

Miriam Cooke has practical experience of visiting Pakistan. She witnesses the perversions in chauvinistic society. She takes the following stand as to the core convictions manifested in the doctrine of dominant religiosity:

Many times women are responsible for this discrimination and they have their own reasons for doing so. Isn't a daughter deprived of necessary things so that a son can have useless things he demands? The discrimination right from food, education, clothes and finally when it comes to choosing a life partner. (14)

To some extent, this novel turns out to be a mile stone in this direction. The narrator had a privileged background. She was not free to do all the things that the men in her family could do. This story is about her fight to change the status of woman in her country. The women have a right to hold property and also a right to go in for annulment.

Although all these critics have examined this memoir *I Am Malala* in a various way, none of them deal with this memoir is full of autobiographical concerns of the

writer. Autobiographical concerns take precedence over other non-autobiographical concerns. The researcher claims that Malala is not running a risk to challenge Taliban regime's totalitarian edict but also the oppressive forces of patriarchal society of Islam. Her bold and strong initiative is directed towards the end of patriarchal society.

This thesis has been divided into three chapters. In the first chapter, the researcher introduces the topic, elaborates the hypothesis, and quotes different critics' views regarding to the text. In the same chapter, the researcher shows the departure also. In the second chapter the researcher makes an analysis of the text by applying the theory of autobiographical. The last chapter contains the conclusive ending of the research.

II. Constructive Role of Confession in Yousafzai's *I Am Malala*

This study probes how the mode of confession serves strategic purpose and role in Yousafzai's *I Am Malala*. The choice of the mode of confession as narrativizing autobiographical self serves the healing purpose in the text. The narrator confesses in an autobiographical manner how the lack of insight forces her to deliver false witness to the event. She has thus placed herself in a state of deep moral isolation. This has dramatic implications for her sense of who she is. This is how she describes her new life on the ward:

This was her student life now, these four years, this enveloping regime, and she had no will, no freedom to leave. She was abandoning herself to a life of strictures, rules, obedience, housework, and a constant fear of disapproval. She was one of a batch of probationers—there was a new intake every few months—and she had no identity beyond her badge. (9)

The inwardly troubled agent undergoes a loss of identity. It is intimately tied to the disabling of agency. This connection is clearly expressed in the narrator's case.

According to her, many visible and non-visible factors are responsible for the psychic enervation of women in the entire Islamic zone.

The narrator appears to be constructive to develop his passion for scientific passion without inhibiting the grace of his religious faith. In a somber and silent mood, he appears to be realistic enough to confess "I have endeavored to understand the fundamental truths revealed to me by my father, and feel convinced that there exists a divine power that can lift one up from confusion, misery, melancholy and failure, and guide one to one's true place" (11). The legacy bequeathed by her father is that prayer is capable of severing emotional and physical bondage in which an

individual is trapped. Once the severance takes place, an individual is on the road to freedom, happiness and peace.

The cheerful and sweet thoughts of her school cause the narrator to enrich the personality. In a moment of self-interrogation, she could not help raising a question: “How deliciously self-destructive it would be, almost erotic, to be married to a man so nearly handsome, so hugely rich, and so unfathomably stupid” (47). As the outcome of self-scrutiny dictates, the argument between her and her class mates takes a low profile. Contrary to their expectation, things take normal turn. The following extract cited from *I Am Malala* mirrors her strong stand:

I am very proud to be a Pashtun but sometimes I think our code of conduct has a lot to answer for, particularly where the treatment of women is concerned. A woman named Shahida who worked for us and had three small daughters, told me that when she was only ten years old her father had sold her to an old man who already had a wife but wanted a younger one. (14)

Malala is not unknown about Shahida. She knows her inside out. She comes to hear that Shahida is married to an old man when she is ten years old. At first she is shocked at this news. Even the father does not feel ashamed to trade her daughter for money in marriage. Her father might have taken some money for getting her married to an old man. He is callous to the fault. This sort of callous practice existed in Swat valley.

Girls are used in Swat Valley as objects to mitigate the hostility and antagonism between two different tribes. Soraya is a girl who is given to a widow from different tribe so that the hostility between separate clans can come to an end.

The following extract describes how girls are subjected to the whim and fancy of selfish and insensitive men:

In our village there was a widow called Soraya who married a widower from another clan which had a feud with her family. Nobody can marry a widow without the permission of her family. When Soraya's family found out about the union they were furious. They threatened the widower's family until a *jirga* was called off village elders to resolve the dispute. (38)

The *jirga* decided that the widower's family should be punished by handing over their most beautiful girl to be married to the least eligible man of the rival clan. The boy must be a good-for-nothing, so poor that the girl's father had to pay all their expenses. Girls are treated as commodities which can be traded and transacted with anybody. Soraya does not have any fault and flaw of her own. But she is used as a scapegoat that is used to achieve resolution and rapprochement between two hostile tribes. The narrator says that this sort of practice is on the wane. It is officially abolished. But in society, it has been practiced widely

Autobiography as narrative obviously seeks the effect of fiction. It cannot use basic resources of fiction, like dialogue, without becoming fiction. When a good novelist relates as fact what he has already used as fiction, it is obvious that he turns to autobiography out of some creative longing that fiction has not satisfied. It would seem that far from being stuck with their raw material and lacking the invention to disguise or use it. They have found in the form of autobiography some particular closeness and intensity of effect that they value. As claimed by Sidonie Smith and Julia Watson:

When we try to differentiate autobiographical narrative from biography, the novel, and history writing, we encounter a fundamental question: What is the truth status of autobiographical disclosure? How do we know whether and when a narrator is telling the truth or lying? And what difference would that difference make? These questions often perplex readers of autobiographical texts. (12)

Autobiography is properly a history of a self. It is this concern with a self. It is this concern with a self as a character. It makes autobiography the queerly moving, tangible, vibratory kind of narrative that it can be. Everyone knows that the emergence of the self as a central subject in modern thinking.

Autobiographical writing assumes the mask of sincerity. It pretends to be the absolute truth. It can be as fictional as the wildest fantasy. Obviously, autobiography does not appeal to us as readers because it is more true to the facts than is fiction. It is just another way of telling a story. It tells another kind of story. It uses fact as a strategy. Autobiography is a recent and a not very widely distributed literary genre. As John Sturrock remarks, "It is impossible for an autobiographer not to be autobiographical" (52). Autobiography becomes possible only under certain metaphysical preconditions. More recently, Stanley Fish has observed that "autobiographers cannot lie because anything they say, however mendacious, is the truth about themselves, whether they know it or not" (19).

The narrator is intolerant of any vicious practice to which Islamic girls are subjected by dogmatic essence of Islamic patriarchy. She does not tolerate such a practice. She can risk her own life to eliminate such a bad trend. In addition to compelling a girl of ten to get married to an old man, she says it would be better if she is encouraged to get education. When girls are absent for a week, it used to be guessed

that she is either killed or married off to a man old enough to be her father. Girls are married off to old men against their will.

In a society dominated by Islamic faith, girls are kept far from experiencing even the common joy. The narrator adds “Everyone knew she was in love with a boy, and sometimes he would pass by and she would look at him from under her long dark lashes, which all the girls envied” (38). For a girl to flirt with any man brings shame on the family. Girls do not comply with their parents’ decisions. They are exposed to death. Their parents tell that their daughters committed suicide. Oppression has become the part and parcel of girls’ daily lives. They are oppressed in such a way that they have lost any spirit to live optimistically and meaningfully.

Many Islamic women are badly affected by domestic violence. Khalida is sold into marriage to an old man who beats her madly. The following extract points out how women are subjected to the unspeakable injustice and atrocity:

There was also Nooria, whose mother Kharoo did some of our washing and cleaning, and Alishpa, one of the daughters of Khalida, the woman who helped my mother with the cooking. Khalida had been sold into marriage to an old man who used to beat her, and eventually she ran away with her three daughters. (45)

Readers at large can hardly hear the sufferings and pathos of a woman. Nooria’s husband gives lots of troubles and suffering to her. Her voice is not heard by her parents and brother. If a married daughter comes back to her parents’ house, there would be shame on the family. In the Islamic society, insensitivity to the pain and pathos of girls is pervasive. Domestic violence is the vicious problem of Islamic region of Swat valley. This problem is the common problem of the Islamic countries.

For the deprivation of girls' right to education, she fights against the intimidating regime, and the then patriarchal society of Swat valley. For this rash, and rebellious spirit, one of the Taliban troops shoots in her head. Wounded in her head, she is about to lose her life. But due to the aid and cooperation of foreign journalist and health-workers, she is taken to one of the hospitals of London and gets cured. She survives. Since then, she has been taken as the messiah of those women who are alienated in Islamic society rocked unstable by tyranny and patriarchal prejudice. Girls are prevented from experiencing even the common joy like befriending classmates and neighboring boys. The narrator adds "Everyone knew she was in love with a boy, and sometimes he would pass by and she would look at him from under her long dark lashes, which all the girls envied" (38). In Swat valley, for a girl to flirt with any man brings shame on the family. Those girls who do not comply with their parents' decisions are poisoned to death. In the public, their parents tell that their daughters committed suicide.

Girls are oppressed in such a way that they have lost any spirit to live optimistically and meaningfully. The narrator is of the opinion that her class mates is being held there against her will. It does not acknowledge her and goes about straightening out his clothes. The following extract is a case in point:

All the players are seated around the table, and the absence of a male patriarch leads to awkward silence at the beginning of the meal. She has done anything bad today, and she redirects to her father and mother. During the dinner, the narrator's mind flashes back to the recent events that took place since she arrived at the Tallis household.

(154)

The narrator says “Giving places to poor children didn’t just mean my father lost their fees. Some of the richer parents took their children out of the school when they realized they were sharing classrooms with the sons and daughters of people who cleaned their houses or stitched their clothes” (45). Members from the prosperous families think that it is shameful for their children to mix with those from poor families

The narrator adds “My mother said it was hard for the poor children to learn when they were not getting enough food at home so some of the girls would come to our house for breakfast” (45). The obvious disparity prevents children from getting necessary level of education. What brings pride in the narrator is the fact that her family is free from all such evils. Her mother obtains plenty of in sharp contrast to other married women. The narrator’s father gives a lot of freedom to her mother. This circumstance compels her to become analytical and demanding. The following extract throws light on this aspect of assertiveness of the narrator:

We too were proud, but his higher profile meant we didn’t see him very much. It was always our mother who shopped for our clothes and took us to hospital if we were ill, even though in our culture, particularly for those of us from villages, a woman is not supposed to do these things alone. (46)

The narrator father offers various doses of freedom to her mother. It sparks a sense of respect for those who have belief in individual freedom. A sense of equality is noticed by the narrator in her own home. Therefore, she is assertive and argumentative. She is driven by awareness concerning what is right and what is wrong right from her childhood. The outer scenario is reflective of the inner sense which is damaged

gradually. Terror in the outside reminds her terror that lies in every house. A daughter is not free and safe in her father's house.

The researcher makes use of various ideas and insights pertaining to autobiography, biography, and subjective discourse, narrative of confession and life narratives. In the classical autobiography, there is bound to be the powerful concept of unified self. This point is frequently raised by Linda Anderson in her commentary on the changing feature of autobiography. She goes one step ahead and argues that autobiography becomes the site of genius. What is projected in autobiography is internally valuable. The following extract Smith and Watson's book, *Life Writing and Autobiography*, is illustrative of this point:

The writer of autobiography depends on access to memory to tell a retrospective narrative of the past and to situate the present within that experiential history. Memory is thus both source and authenticator of autobiographical acts. But what is memory and how does it work? Memory researchers have argued, remembering involves a reinterpretation of the past in the present. (16)

Autobiography presents the idealized version of a self which is extracted from memory. The projected self is bound to be unitary and unified. The idealized version of self that lies at the center of autobiography is not exposed to hazards of outer lives. That time, the projected idealized selfhood did not have experienced outer ills and pitfalls like alienation, fragmentation and despair.

The trend to encourage boys only and discourage girls is critically detected and then described by Malala in this memoir. Sometimes even uncle can hatch conspiracy against his nephews so that he would inherit his brother's properties in case all of his nephews are killed. Many families live in walled compounds with

watchtowers so they can keep an eye out for their enemies. They know many victims of feuds. One was Sher Zaman, a man who had been in my father's class and always got better grades than him.

Sher Zaman did not go to college and ended up becoming a dispenser in the village pharmacy. His family became embroiled in a dispute with their cousins over a small plot of forest. One day, as Sher Zaman and two of his brothers are on their way to the land. They are ambushed by his uncle and some of his men. All three brothers are killed. Malala does not hesitate to talk about how inequality lingers even in the relationship between her father and mother. The following extract reveals some of the elements between the narrator's father and mother:

My father would get angry sometimes – he would arrive home at lunchtime and call out, 'Tor Pekai, I'm home!' only to find she was out and there was no lunch for him. Then he would find she was at the hospital visiting someone who was ill, or had gone to help a family, so he could not stay cross. Sometimes, she would be out because she was shopping for clothes in the Cheena Bazaar. (44)

But due to the pressures of time, the narrator's mother often goes alone. She does not like to be accompanied. The narrator's father allows this stroke of freedom. The narrator confesses that her mother does a lot of works while her father talks about external matters. But overall, her father is liberal and kindhearted. He is not restrictive like the fathers of the narrator are other friends.

Many factors are at work in the deprivation of education to girls. Rich parents take their children from the school where the children of cleaners and washer men join. The narrator says "Giving places to poor children didn't just mean my father lost their fees. Some of the richer parents took their children out of the school when they

realized they were sharing classrooms with the sons and daughters of people who cleaned their houses or stitched their clothes”(45). The rich parents think that it is shameful for their children to mix with those from poor families.

The narrator adds “My mother said it was hard for the poor children to learn when they were not getting enough food at home so some of the girls would come to our house for breakfast” (45). The huge disparity obstructs children from getting necessary level of education. Mufti is a die-hard follower of Islam. He wants to compel everyone to follow Islamic doctrine to a letter. He is never in a mood to promote the status of women in Islamic society.

Mufti lives in an impressive building but his outlook is so insular and parochial that everyone hates him. He is driven by ugly thoughts and deformed feeling. He gets angry and arrogant if girls come out to learn in school. The narrator informs “just in front of the school on Khushal Street, where I was born, was the house of a tall handsome mullah and his family. His name was Ghulamullah and he called himself a mufti, which means he is an Islamic scholar and authority on Islamic law” (49). The following extract indicates several facts about how misery arises due to mufti’s inventionist activity:

The school was doing well, and my father was building an impressive reception with an arched entrance in the boy’s high school. For the first time my mother could buy nice clothes and even send out for food as she had dreamed of doing back in the village. But all this time the mufti was watching. (49)

Mufti thinks that he is the most legitimate and responsible figurehead of Islamic institutions. He is charged with the task of maintaining Islamic status quo. He does not like to invite any kind of progressive change in the existing structure of Islamic

society. The society moves ahead with the passage of time. But he wants to impose the same rigid Islamic code and conduct.

A notorious character, Mufti seldom endures any attempt to educate girls. He dislikes furiously the establishment of schools for the education of girls. He detests the liberalization of social codes. He is allergic to Islamic approach to the education and ethical flexibility of women. Mufti's orthodox outlook is clearly revealed in the following extract:

Shortly afterwards the Mufti went to the woman who owned the school premises and said, Ziauddin is running a haram school in your building and bringing shame on the mohalla. These girls should be in purdah. He told her, take this building back from him and I will rent it for my madrasa. If you do this you will get paid now and also receive a reward in the next world. (49)

Mufti sees the benefits of rigid people like him in the maintenance of status quo. Girls should be kept under Purdha. For him, bringing girls from the veil of Prudah to the open public is to question the holiness of Islamic doctrine. Mufti acts in accordance with this principle. His anger is directed to the emerging tendency to educate girl and liberalize them. It is dreadful to talk to him about the program of the liberalization of women. To talk about educating women and liberalizing girls with Mufti is incur the sporadic outburst of his anger and retaliation. His prejudice and hatred is boundless. Everyone eschews him.

Impressed by the narrator's rhetoric of self-assertion, majority of school girls go to school to attend classes. They want to be aware of the importance of being educated. They steadily come to realize the value of being individuals. They are not trapped in the domestic world full of hazards and pitfalls. All of a sudden, the rise of

the Taliban regime demolishes all the centers of culture, learning and education. Those girls who clamor for freedom and right to education are silenced. The following extract dramatizes how Taliban cadres and soldiers demolished all the moments and towers of cultural pride and social glory:

We were not fans of the Taliban as we had heard they destroyed girls' schools and blew up giant Buddha statues – we had many Buddhas of our own that we were proud of. But many Pashtuns did not like the bombing of Afghanistan or the way Pakistan was helping the Americans, even if it was only by allowing them to cross our airspace and stopping weapons supplies to the Taliban. (46)

Taliban destroys all the statues of Buddha. Schools are also made the targets. Terror prevails everywhere in Swat valley. Though Swat valley belongs to Pakistan, Taliban captures it as it is joined with Afghanistan. The Pakistani ruler does not do anything to safeguard the lives of the people who live in this area. The narrator is critical of policy taken by the military dictator of Pakistan.

Literary writings possess diverse characteristics. Some literary works are objective while others are subjective. Even amidst subjective writings, the nature of exploring self and subjectivity tends to be drastically different from the straightforward poetical exploration of selfhood. Doubtless, writings serve various purposes. Mainly, writings where authors express their selves carry huge importance not only for themselves but for readers too. Going through the subjective writings of authors, readers can get a great deal of benefits. Of all the subjective writings, confessional literature carries crucial importance.

In the literature of confessional importance, readers can find out how noble personalities face crisis, how they overcome it and what lessons they derive from their

confrontation with crises. In addition, in confessional writings like life narrative and autobiography, readers can be face to face with how the ability shoulders the extreme pressures in crucial modes of life leads to the actualization of long-expected goal. It is often motivational. It can be cathartic at the same time. The function of confessional creations is digging on the confessional mode of memory; James Olney makes the following arguments:

Memory works as a site where autobiographer can dig down through layer after layer of deposits to recover what he seeks; memories so recovered will be unchanged, if decaying over time. In contrast, the processual model for memory is temporal, bringing forth ever different memorial configurations and an ever newly shaped self. (17)

Olney does not dither about interrogating how an individual happens to do, act and choose in such a way that he becomes isolated from the rhythm of social life. Any detachment and isolation from the mainstream hectic life is bound to implant feeling of loneliness, isolation, alienation. But the genius tends to overcome it at any cost.

Autobiography can have referential values like the political or historical.

While understanding the intended meaning of an autobiography, it is imperative to search for multiple locations and positioning of subject. Regarding the question of agency, Smith and Watson:

We like to think of human beings as agents of or actors in their own lives, rather than passive pawns in social games or unconscious transmitters of cultural scripts and models of identity. Consequently, we tend to read autobiographical narratives as proofs of human agency, relating actions in which people exercise free choice over the interpretation of their lives and express their true selves. (16)

It is difficult to find out the core essence of any autobiography. It is far more difficult to isolate the intended meaning without taking the support of context. Context is supposed to play vital role in fixing the meaning that lies beneath the surface of autobiographical details. In the same line of reasoning, it can be said that the focus on how narrative develops is also necessary to assess the given narrative in totality. The judgment of narrative in totality is incomplete without the support of the way narrative develops and the exposure of hidden essence.

Mufti is in hostile relationship with Malala's father due to the modernist and feminist attitude of Malala's father. The mullah "looked down embarrassed because greeting someone properly is important in Islam. You run the Haram School, he said. That's why I don't want to greet you. Then one of the other men spoke up. I'd heard you were an infidel, he said to my father"(51). The narrator's father does not like to intensify hostility. He gives a shrewd answer and tries to mollify the irritation. "I have a solution, said my father. The school has another gate. The girls will enter through that. The mullah clearly wasn't happy as he wanted the school closed altogether. But the elders were happy with this compromise and they left" (51). From every side schools and other institutes that exist to foster the rights and awareness of women dwindle down due to the aggressive, intolerant and patriarchal mentality of Mufti.

The cadres and agents of Taliban enter Swat valley and spy the activities of the inhabitants. They are informed that some girls are too obstinate to go to school. That is why they come in the disguised form. But the clever and intelligent girls easily identify them. With a view to terrorize and intimidate those girls, some cadres and agents of Taliban regime enter clandestinely into Swat valley and prevent them from attending school.

Malala herself says “I was ten when the Taliban came to our valley. Moniba and I had been reading the Twilight books and longed to be vampires. It seemed to us that the Taliban arrived in the night just like vampires” (59). They appeared in groups, armed with knives and Kalashnikovs. They emerge in Upper Swat, in the hilly areas of Matta. They didn’t call themselves Taliban to start with and didn’t look like the Afghan Taliban. Furthermore, Malala says “we’d seen in pictures with their turbans and black-rimmed eyes. They look so dark and dirty that my friends describe them as ‘people deprived of baths and barbers.

The narrator’s father assumes the air of resentment and openly doubts the sanity of Mufti. The following extract describes how Malala’s father audaciously challenges and questions Mufti’s aggression and interventionist hardihood:

My father told the clerk to call him next time he saw the *maulana*.

When the call came, my father and the Islamic studies teacher went out to confront him. Maulana, you have driven me to the wall! my father said. Who are you? You are crazy! You need to go to a doctor. You think I enter the school and take my clothes off? When you see a boy and a girl you see a scandal. (52)

As situation takes dramatic turn, Mufti could not help feeling ashamed. To cope with the aura of embarrassment, he puts off his turban and scampers away. The confidence and capacity of the narrator’s father weaken Mufti incredibly. The narrator’s father tries to convince representatives and figureheads of Islamic doctrine. He expresses his disagreement straightforwardly. After much trial and tribulation, even the rigid Mufti has to surrender.

Jean Jacques Rousseau employs another autobiographical strategy, reviving the genre of the confession before the French Revolution for very different ends. In

his Confession he turns the lens of his analysis upon himself in all his licentious frailty, confessing not to some gods in pursuit of conversion, but to a diverse public that rejects him and evokes his hostility. Rousseau's assertions about his project of self-representation are both well-known and notorious: "I am commencing an undertaking, hitherto without precedent, and which will never find an imitator... I am not made like any of those I have seen; I venture to believe that I am not made like any of those who are in existence. If I am not better, at least I am different" (3).

My father tries to change his mind. Malala's father says "I agree that female teachers should educate girls," he said. 'But first we need to educate our girls so they can become teachers"(62). One day Sufi Mohammad proclaims from jail that there should be no education for women even at girls' madrasas. He adds that 'If someone can show any example in history where Islam allows a female madrasa, they can come and piss on my beard" (62). He begins speaking against school administrators and congratulating girls by name who left school. All the symbols and monuments of civilization, culture and arts are destroyed. To build up the strong possibility of monolithic Islamic culture, every other non-Islamic objects of cultural achievement are destroyed. The following extract highlights the process of destruction of non-Islamic cultural objects:

First the Taliban took our music, then our Buddhas, then our history.

One of our favorite things was going on school trips. We were lucky to live in a paradise like Swat with so many beautiful places to visit – waterfalls, lakes, the ski resort, the wali's palace, the Buddha statues, and the tomb of Akhund of Swat. (65)

Music, statues, centers of learning and the trend to sightsee natural sceneries are banned. Youths suffer a lot from this sort of restriction. Some of the friends of the

narrators have cameras and take photographs. Camera and photos are all taken away by Taliban soldiers. When Fazlullah come there are no more school trips. Girls are not supposed to be seen outside. The Taliban destroys the Buddhist statues and stupas where the narrator and her friends play. They believe any statue or painting is haram, sinful and therefore prohibited.

The shrewd girls identify them instantly. Some agents of Taliban regime enter clandestinely into Swat valley and prevent them from attending school. Malala herself says “I was ten when the Taliban came to our valley. Moniba and I had been reading the Twilight books and longed to be vampires. It seemed to us that the Taliban arrived in the night just like vampires” (59). They appeared in groups, armed with knives and Kalashnikovs. They emerge in Upper Swat, in the hilly areas of Matta.

These folks didn't call themselves Taliban to start with and didn't look like the Afghan Taliban. Furthermore, Malala says we'd seen in pictures with their "turbans and black-rimmed eyes. These were strange looking men with long straggly hair and beards and camouflage vests over their shalwar kamiz, which they wore with the trousers well above the ankle” (59). They had jogging shoes or cheap plastic sandals on their feet. They blow their noses dirtily into the ends of their turbans. They look so dark and dirty that my friends describe them as ‘people deprived of baths and barbers.

Censorship is used by Islamic patriarchy as a mechanism to impose constant check to the steadily increasing scope of feminist awakening. Censorship is the biggest problem. It has been faced by all the characters including Malala and her friends. The fresh longing of youths for visual literacy and entertainment is curbed. TVs, DVDs and CDs are banned. Citizens are denied access to getting access to the

daily events and happenings. The worst thing is that means of information are all blocked.

Elizabeth Bruss's 1976 *Autobiographical Acts: The Changing Situation of A Literary Genre* generated from that book argue for understanding autobiography neither mimetically, as a chronology of the representative life, nor expressively, as the writer's bargaining of experience, but as a performative act. She, on this subject, says "Autobiography is a personal performance, an action that exemplifies the character of the agent responsible for that action that exemplifies the character of the agent responsible for that action and how it is performed" (300). The unavoidable voices of women are intentionally avoided. Despite the need to include it, it is intentionally avoided out of the bias of the concerned males.

The narrator tells that a religious Islamic teacher, who always comes to teach her how to read Koran, justifies the assassination of Benazir. No matter what be the fault of a person, his death is not justifiable. But the narrator is painfully shocked to hear the accusation of the religious master. Malala's own words clarify the point:

We used to have Islamic studies teachers – qari sahibs – who came to our home to teach the Quran to me and other local children. By the time the Taliban came I had finished my recitation of the complete Quran, what we call Khatam ul-Quran, much to the delight of *Baba*, my grandfather the cleric. (70)

Being the religious cleric, Quari sahib says that the assassination of Benazir is justifiable. Religious gurus are supposed to talk about nonviolence, peace, forgiveness and humbleness. Religious figures ought to oppose violence. But Quari gives emphasis to violence as a means to affirm vindictive ego.

The analytical and imaginative power of youths is damaged. Youths, middle-aged men and even the critical mass are dulled. They are made incapable of communication and interpretation. They are rendered lethargic due to the imposition of fatal censorship. The following extract describes how harmful the censorship is:

Within six months people were getting rid of their TVs, DVDs and CDs. Fazlullah's men collected them into huge heaps on the streets and set them on fire, creating clouds of thick black smoke that reached high into the sky. Hundreds of CD and DVD shops closed voluntarily and their owners were paid compensation by the Taliban. (60)

Fazlullah hates the Bollywood movies the narrator and her friends so loved. Those who love Bollywood movies are dubbed un-Islamic. Only the radio is allowed, and all music except for Taliban songs is declared haram.

Men claim to have possessed tremendous power. They actually do not hold that power. The real power lies in the hand of woman. Men are far more behind in managing the practical spheres of life. The narrator probes mysterious reality regarding to the actual position of women in Islamic society in the following extract:

Man goes out to work, he earns a wage, he comes back home, he eats, and he sleeps. That's what he does. Our men think earning money and ordering around others is where power lies. They don't think power is in the hands of the woman who takes care of everyone all day long, and gives birth to their children. (62)

Every village has to take turns sending their men for a day to help build it. Lots of women are so moved by what Fazlullah said that they gave him gold and money. The religious frauds leave no stone unturned in cheating and robbing innocent women. Women donate whatever they have to the fake and fraud religious clerics.

Autobiographical writing is a product of confessor's attempt to purify his or her inner truth, inner self and inner life. All the obscure and unclear sides of confessor's interiority are purged, clarified and then made transparent. Such a transparent and purified version of twisted inner life can be of some help to those who read. Regarding the multiplicity of audiences in the case of autobiography, Smith and Watson rejoin:

An autobiographical narrative may address multiple audiences. Is there a person or persons to whom this text is explicitly addressed, perhaps in the dedication, or at a crucial moment in the narrative? Why might the narrator explicitly name and address a specific reader? Is there an implicit audience addressed? . . . The task of an autobiographer is to tell or confess all and make himself as transparent to his readers as he is to himself. (171)

The process of unleashing the inner motives and inner truth experienced by the narrator or the semi-autobiographical narrator carries lots of value. It is an idealized move to return to the past for the sake of glorifying the present. It is out and out an act of self-purification through the means of confession and autobiographical adventure.

The rigid and die hard Taliban soldiers are fiercely opposed to aesthetical activity. There is a girl named Shabana who is popular for her elegant style of dance. She instructs several youths to learn how to dance. But she becomes the target of die-hard Taliban regime. She is threatened by Taliban soldiers. But as she pursues her aesthetical pursuit despite the threat of Taliban soldiers, she is killed mercilessly. Her merciless murder turns out to be a source of terror and danger for those who chose

such profession. The following extract describes how tragically Shabana is killed by Taliban soldiers:

She went to put on her dancing clothes, and when she returned to dance for them, they pulled out their guns and threatened to slit her throat. This happened after the 9 p.m. curfew and people heard her screaming, ‘I promise I’ll stop! I promise I won’t sing and dance again. Leave me, for God’s sake! I am a woman, a Muslim. Don’t kill me!’.

(77)

Due to the murder of Sabana, women lose the power to resist the tyranny of Taliban regime. The pathetic plea and pleading of Sabana is unheard by her murderer. It shows the harsh effect of censorship and tyranny.

Sufi is haphazard in quoting lines from *Quran* to defend his stand. He rushes to quote Quran to defend his insistence that it is morally inadmissible to educate girls. The tension between the viewpoint of the narrator’s father and Sufi Mohammad gets heightened as the Sufi cleric gets support from local Taliban administration. The narrator’s father tries to change his mind. He says “I agree that female teachers should educate girls,’ he said. ‘But first we need to educate our girls so they can become teachers” (62).

One day Sufi Mohammad proclaims from jail that there should be no education for women even at girls’ madrasas. He himself does not know on what ground he has been making this sort of ground. He adds that “If someone can show any example in history where Islam allows a female madrasa, they can come and piss on my beard” (62). He begins speaking against school administrators and congratulating girls by name who left school.

What strikes the narrator most is the indifference on the part of Pakistan. She is amazed at the disparity between what Pakistani ruler claims and what really takes place in Swat valley. The following extract reflects the narrator's vacuous feelings when she sees tribulation of censorship:

It felt as though the whole country was going mad. The rest of Pakistan was preoccupied with something else – the Taliban had moved right into the heart of our nation's capital, Islamabad. We saw pictures on the news of what people were calling the Burqa Brigade – young women and girls like us in burqas with sticks, attacking CD and DVD shops in bazaars in the center of Islamabad. (65)

The narrator sees increasing insanity on the part of those who are involved in the process of ruling over the county. The military ruler of Pakistan talks about defending its neighboring territory from the aggression territorial annexation of Taliban. But he does not take any initiative even in the wake of the conquest of Swat valley by Taliban soldiers.

Autobiographical writing is a product of confessor's attempt to purify his or her inner truth, inner self and inner life. All the obscure and unclear sides of confessor's interiority are purged, clarified and then made transparent. Such a transparent and purified version of twisted inner life can be of some help to those who read. Focusing on the typicality of spiritual narrative, Smith and Watson clarify:

This mode of writing traces the narrator's emerging consciousness back to the acquisition of some sort of saving knowledge and to an awakening of an awareness within regarding a transcendental power. Spiritual life narrative typically unfolds as a journey through sin and

damnation to a sense of spiritual fulfillment and arrival in a place of sustaining belief. (205)

The approach to write autobiography is bound to be methodical in that it is a product of how to externalize what is internally distorted. The process of unleashing the inner motives and inner truth experienced by the narrator or the semi-autobiographical narrator carries lots of value. It is an idealized move to return to the past for the sake of glorifying the present. It is out and out an act of self-purification through the means of confession and autobiographical adventure.

Of all the bans initiated by Taliban regime, the ban on education is the worst and controversial. When the ban on girls' education takes widespread form, protest arises nationwide. Even Fazlullah has to admit that it is impossible to impose hundred percent restrictions on the rights of girls to education. Voices are heard against the total ban on the rights of girls. The following extract illustrates how voices of protest are raised against the tyrant's attempt to impose complete ban on girls' education:

Listen, Maulana, he told Fazlullah. You killed people, you slaughtered people, you beheaded people, you destroyed schools and still there was no protest in Pakistan. But when you banned girls' education people spoke out. The pressure from the whole country worked, and Fazlullah agreed to lift the ban for girls up to ten years old – Year 4. I was in Year 5 and some of us pretended we were younger than we were. (85)

Two more schools are blown up and three foreign aid workers from a Christian group are kidnapped as they returned to their base in Mingora and then murdered. Almost all the members of the society in Swat valley believe that deprivation of girls' right to education leads to the regression, and entropy of freedom as well as awareness. In Swat girls begin to see more signs that the Taliban had never really left.

In the context of settling the continent, life narrative took on added importance as people had to invent both their landscape and themselves. Outward exploration and inward exploration became coextensive, as Daniel Shea observes. This dual mapping of new terrains signaled "the flourishing of the Renaissance idea of the self as a microcosm seemed to offer transformative possibilities directly to the person of explorer" (27). It has become clear that life narrative was one cultural location for negotiating the terms of the new world subject in the American colonies.

Malala raises her finger against the ban imposed by the Taliban regime on girls. She has to pay a huge price for it. One Taliban soldier shoots in her head and she hovers on the verge of death. The critical mass no longer can endure the panoramic onrush of censorship and various other oppressions. Media personnel and other important persons decide to take her to one of the famous hospital in London. Luckily, she survives. To keep the ban and restriction at bay, she has to take a formidable risk and hazard. The following extract highlights tragic case of Malala:

When I was put in the ambulance my father was afraid the Taliban would attack again. It seemed to him that everyone must know who was inside. The helipad was only a mile away, a five-minute drive, but he was scared the whole way. When we got there the helicopter had not arrived, and we waited for what to him felt like hours inside the ambulance. (123)

Activism furnishes heroic sense of achievement and sacrificial pride to the narrator. Malala heroically goes against the ban on the education of girls. She seems heroic enough to fight against the tyranny. The dictatorship of Taliban and the harsh Islamic patriarchy are the chief sources of hardships and hurdles in the life of the narrator.

The sort of life she chooses to live is radical and subversive. She is intolerant of any injustice to which girls are subjected.

The narrator thought that she was a barrier to friendship. While serving as a trainee nurse in hospital of London, she felt that she had a good relationship with her friend. She teaches her friend to pay attention on the correct procedures. With respect to this, the narrator says:

In the moments she had to herself, usually in the dark, minutes before falling asleep, the narrator contemplated a ghostly parallel life in which she was at Girton, reading Milton. She could have been at her sister's college, rather than her sister's hospital. The narrator had thought she was joining the war effort. In fact, she had narrowed her life to a relationship with a woman fifteen years older who assumed a power over her greater than that of a mother over an infant. (65)

The narrator then goes on to explain to the philanthropic. No direct reference is made to her expelling of the incident at the fountain. She does tell of the letter, her reading it. She is certain she saw him to which she confirms she did. She also shows the detectives and Emily the exact spot of the library attack.

The protagonist expresses about her own behavior. This sort of autobiographical notion is applicable in the personal account of the narrator. She often thinks that her only relationship was with her friend. She is always there. Her state of mind largely depended on how she stood that hour in the ward sister's opinion. She feels coolness in her stomach whenever her friend gaze fell on her. In this connection, the narrator's response is listed below, since it is worthwhile:

As the household waits anxiously for something to happen, the night ends and dawn begins to rise. Breakfast is prepared when they notice a

figure approaching in the rising sun of the lengthy driveway. The entire party goes out to see who/what it is. At first, it appears to be a giant, unsure of its character; there is hesitation and fear. (241)

What shocks the narrator of *I Am Malala* at most is socio-religious compulsion of women to remain within family. Any effort of a woman to cross the narrow and suffocating line family domesticity is surely condemned and checked mercilessly by adopting harsh measures.

Malala lists down entire gamut of her sufferings from Swat Valley, and Pakistan to Western Europe and America. She begins to critique Islam and the vicious practices. She launches frontal attack on Islam. She argues that polygamy and sexual rigor are the darker sides of Islam. Another drawback of Islam is that it dehumanizes and debilitates women. Muslim obsession with virginity is its worst and disastrous aspect. Such an obsession will surely harm the progressive movement of women.

Unless and until such repressive trends and conventions are eliminated, it would be really harmful to install modernity and feminism in the Islamic countries. She holds Islam responsible for the theocratic structure of Islamic countries. What prevents democracy from coming to the darker zones and territories of Islamic continent is the indestructible bond between politics and religion.

Due to this bond between politics and religion, progressive notions like human rights, liberty, and individual freedom and materialistic conception have not flourished in almost all the Islamic countries. After abandoning her Islamic faith and Islamic country, Malala's eyes are opened. She begins to see the limitations and faults of Islamic faith. Malala requests the western authority not to treat Islamic culture and religion as an equal partner. Her contentious view is that Islam deserves subordination. It is the oppressive and coercive system which is no longer applicable

in the contemporary world. Her pro-western stand is clearly and straightforwardly mentioned. Far from being the religion of emancipation, Islam is just the breeder of misery and malaises. Malala furnishes plenty of evidences about the backwardness and poverty of Islamic thought. It is instinctively prone to inculcate violence.

The narrator cautions the west to be aware of the latent potentiality of violence inherent in the Quranic doctrine. Casting aside the cloak of Islamic femininity, Malala cultivates alternative masculinity and begins to sabotage the loopholes of Islam and trumpets the rhetoric of western superiority. The following extract is expressive of the point:

She acquires masculine traits and characteristics on her journey to the new world and attacks the loopholes of the Islamic convention and culture. The confession of the troubled and tortured private selfhood heals and lightens showing the clear path of redemption. Yousafzai makes a final plea to the reader. There is no one, no entity or higher form that she can appeal to. (54)

She reaches the understanding that there is nothing outside her. In her imagination she has set the limits and the terms. On this ground, Malala condemns Islamic doctrine and Quranic convention. It is in complicity with Violence. Professing western belief in secular pattern is far better than doggedly following the defunct faith of Islam. Following, the September eleven terrorist attack, her tone of condemning Islam increased dramatically.

Thus, it is reasonable to conclude that the narrator's confessional mode of expression has gained rapid momentum in this work. The reliance on confession acquires plenty of strategic significance. The female protagonist of *I Am Malala* counts Islam as the most responsible for the deprivation of women's rights. No matter

how much price she has to pay, she continues to resist against the Islamic patriarchy and political tyranny. She fights tooth and nail for the promotion of girls' right to education against any sort of tyranny.

III. Malala's Concern with Individual Dignity and Resistance

The core finding of this thesis is that a tormented and tortured self in Yousafzai's *I Am Malala* certainly chooses confession as a mode of producing narrative. She does so with a view to liberate his or her troubled and tortured self to heal and uplift it cathartically and ethically. Without having access to the inner purity of unmolested self, it is very difficult to feel lightened, relieved and healed. Her perspective of seeing the world is apt to change. Interpersonal dimensions appear as ego identity. Despite this, she stands the aspect of role confusion. She is certainly unclear about her thoughts and personality.

She is locked in fantasies regarding her future life. She abhors the people surrounding her. Her viewpoint is immature. She sees everything through the world of children's books. The play that she has written at the beginning evidently reflects her naïve point of view. At this stage, she is seeking for attention from her parents by writing several short stories for them. She looks back at life with a sense of satisfaction or dissatisfaction. One may feel peace with herself and the world. She may have regrets and doubts. Positive or negative feeling emerge. This powerful stage is similar to a window to the past.

Concerns on the society and family are increasing. The concern with identity and role identification is also on the rise. Confusion causes delay in many aspects of life. Abnormal behavior is at times seen in people with emotional disturbance. The balloon incident in the beginning of the novel proves an important moment. Self-preservation or cooperation becomes a dilemma. The narrator has written her personal events. She has also presented the description of her family members.

Experience also plays a vital role in autobiographical writing. An individual writes his/ her experiences. These experiences persuade reader and provide energy to

the audience. If autobiographer writes own's experience than it can be more reliable. Autobiographer should be witnesses of it to describe about specific events or experience. It is the primary thing while writing life history. It means that writing should create a kind of image which makes narration more realistic. She promises to retract her statement before an official witness. She does so to tell their parents. She tends to write them a full account of what she did. In short, the narrator recounts how he came to inherit instruction that mistakes must be used to advance innovation and advancement.

Mistakes are bound to happen. They curtail the objective of an individual and an organization. In a reflective tone, the narrator discloses mistakes can delay or prevent the proper achievement of the objectives of individuals and organizations. She can use errors as opportunities to promote innovation and the development of new ideas. She is not especially concerned with the mistake in the timer circuit. His approach to mistakes rested on the assumption that they were inevitable but generally manageable.

The narrator's resistance is directed towards the ban imposed by Taliban regime on the education of girls and the limitations of patriarchy. To establish the rights of women, she takes the biggest risk of being assaulted by regime. One Taliban soldier shoots on her head. Due to the help of journalists working in Swat valley, she is luckily saved. Malala is acutely aware of the dwindling positionality of women in the Islamic society. The series of violence and bloodshed that the Taliban regime committed are vehemently opposed by the narrator singlehandedly at her risk.

Islamic doctrines are not conducive to the dissemination of feminist ideas, materialistic conception of life, modernist mentality, secular thought and other pragmatic principles of the post-enlightenment society of the west. Another additional

finding of this research is that the author-narrator has to demonstrate a great deal of masculine characteristics though she is relegated at her family in Swat valley to the enfeebled and enervated girl. She is really concerned for the dignity of human beings.

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