

Tribhuvan University

Subjugation of Women in Taslima Nasreen's *Wild Wind*

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Abstract

The research paper commences its journey with the hope to unveil the 'patriarchy' in Taslima Nasreen's *Wild Wind*, an autobiography of her youthful days. When the book was first published in Bengali language in 1999, it ignited controversy and it was banned in Bangladesh. However, the book found its way among the readers outside the native Bengali community. It got overnight fame because of the author's daring documentation and comments. Taslima's sharp observation with a clear-cut perspective revealed the hidden visage of so-called decent society. Hence, the goal of this thesis is to unveil how the patriarchy is operating in an orthodox society. Based on the concepts of feminist theories regarding the definitions and general characteristics of patriarchy, the research paper unveils the oppression of patriarchy and the pitiable condition of women.

Tribhuvan University
Central Department of English

Letter of Recommendation

This thesis entitled “Subjugation of Women in Taslima Nasreen's *Wild Wind*” has been prepared by Krishna Prasad Bhandari, under my supervision. He carried out his research from February 2013 to March 2016. I, hereby, recommend it be submitted for viva voce.

.....

Raj Kumar Baral

Supervisor

Date: March 2016

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Letter of Approval

This research titled “Subjugation of Women in Taslima Nasreen's *Wild Wind*” submitted to Central Department of English, Tribhuvan University by Krishna Prasad Bhandari has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

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I. Inherent Patriarchy in Taslima Nasreen's *Wild Wind*

The present research explores the oppression of patriarchy on women in Muslim orthodox community in the light of Feminist Theory. The thesis draws on the basic assumption of feminism and shows the relationship between the religion and patriarchy. It shows how the relationship helps in the oppression of the females in the society. On the surface level, the novel *Wild Wind* seems to be the documentation of the major characters of everyday life. However, a deeper analysis, while citing the non-western feminist critics like Margot Badran and her book *Feminism in Islam* and Anitta Kynsilehto and her book *Islamic Feminism: Current Perspective* and their position on feminism, this research asserts that the patriarchy in Muslim society is deeper than it seems. And Taslima Nasreen's account of her youthful life unveils the patriarchal codes and myths to subjugate the woman.

Uttal Hawa, Wild Wind, in translation is the second volume of Taslima Nasreen's autobiography. On the surface, this book reveals Taslima's tumultuous youth in a patriarchal family and social structure. The book seems to recount the youthful experience of a rebellious girl; her experience of adult life and the minute detailing of a family relationship. But a deeper analysis shows not only patriarchy but also religion functions as an apparatus of repression for the women.

Hence, the present thesis attempts at finding how patriarchy and Muslim religion are in complicit relation; how religion and patriarchy are making each other powerful making it more difficult for the women of Islamic society.

As this study reveals the oppression of women in Muslim society through Nasreen's *Wild Wind*, in terms of feminist theory, it follows the theory of Islamic Feminists like Margot Badran and Anitta Kynsilehto. Margot Badran's *Feminism in Islam* and Anitta Kynsilehto's *Islamic Feminism: Current Perspective* are the theoretical tools for the elaboration of this thesis. The fundamental goal of this study

is to reveal the suppression and oppression of women in Muslim society. Therefore, my project tries to invent the sufferings and exploitation of the major characters in the novel.

A critical lens of Muslim Feminist theory places the spotlight on the important ways in which the thesis reveals the pathetic condition of women in different society especially the Muslim society. This thesis also reveals the relationship of Muslim religion and feminism and raises the questions like what the inherent causes of oppression and domination to the females in the society are? How Muslim women are exploited and dominated in Muslim community? The researcher tries to trace the answers to these questions.

The objective of this research is to show the steps taken by Nasreen against her traditional culture, and her totalitarian family systems. She crosses the boundary to get her self-identity as a daughter and woman. Her identity is in crisis due to the patriarchal society and the religion. This research will analyze how she one by one crosses the boundaries of her family and religion.

The primary objective of the study is to analyze the repression of women in Muslim Orthodox Community. It also reveals the position of women in Islam. As a study of an autobiography, it reveals the experience of women in its crude form which otherwise could have been fabricated in other literary genres. It also shows how gender is constructed culturally from the childhood.

Taslina's novel *Wild Wind* is one of the most famous literary texts and a controversial novel too. Since, the publication of the novel, it has received numerous copious appreciation and criticism from different forum of critical scholarship. Different critiques viewed their opinions differently; however, this research attempts to focus on the patriarchal domination and exploitation of the characters in the novel and its impact on the individual and the society.

Renowned Bengali novelist and short story writer Shirshendu Mukhopadhyaya, comments Taslima Nasreen to be a controversial writer. She is controversial because she not only criticizes the Islam religion but also narrates private life of the people. He says that Nasreen has written this book only for her own benefit that is to earn money. According to him, she has business aspect in her mind. He comments:

Taslma used her pen recklessly and hurt the sentiments of the common people. Also, Nasreen is an atheist. She was born in a Muslim family, but she became an atheist. Autobiographical books of Taslima raised controversy not only because of her criticism of Islam but also for narratives involving the private lives of the common people. Taslima candidly described her sexual relationship. She received criticism by progressive writers and intellectuals who described *Wild Wind* as a book written with the business aspect in the mind. (34)

This view emphasizes Taslima Nasreen as the controversial writer. The government of Bangladesh banned the book and, allegedly a Islamic fundamentalist group declared a death sentence to Nasreen. In 1993, she was charged with blasphemy, the disobedience to the God and Religion (Allah and Islam). She was said to have inflicted insult on society and she could not stay in the city. Voll Kamth comments:

Nasreen's autobiographical writings have also proved to be provocative and have faced governmental sanctions in India as well as Bangladesh. She is accused of writing heinous and false facts about the most revered figure of Islam, Muhammad. She is criticized as an attention-seeker who is compulsively provocative and over-simplistic in her formulations on Islam and women. We condemned her for seeking trouble in India. (16)

The view merely experiences the religious matter. The novel *Wild Wind* is considered as an anti-religious document. For these critics, Nasreen's writings are seeking trouble in her country and her religion.

Critically examining the autobiographical book *Wild Wind*, next critic Mir Zohir Hussain claims:

Wild Wind contains anti-Islamic sentiments and statements that could destroy the religious harmony of Bangladesh. This is an insult to Muslims. She is an insult to Islam because she smokes and wears clothes that Islam does not approve of. Her writings carry the feelings of anti-religion, which will break the belief of Muslims towards Muhammad. (18)

Reviewer Meer Nurul Islam is sympathetic towards Nasreen. For him, the pain and anger of Taslima's writings are unique in the history of the literature of Bangladesh. He emphasized that Taslima's articulation of language is unique her pain is representative of countless other women's life in Bangladesh. He focuses on Taslima's anger and rage and he says that rage is a crucial necessity to transform society. He argues that the book *Wild Wind* is the real document, which helps in changing Muslim thought towards the female oppression. According to him if we are angry towards bad norms and rules, we may raise tools. The tools such as axe, hammer and chisel to fight against such things but Nasreen has used her pain against such exploitations and, dominations. He argues:

Within the bounds of our closed society, darkness reigns so strongly, that there is no fissure to let in light or air. If one cannot make a chink through a needle or nail on that wall of darkness, one can only use a spade, or an axe, or a hammer and a chisel bore holes for light. Taslima has used her pen to bring change in the society, which is appropriate. (7)

Lydia Falcon has a different and a varied perspective. In *The New Politics* she says, "Taslina Nasreen will not be the only object of persecution by these fundamentalist lunatics. In all countries, feminist writers will be forced to lie low along with mothers, spouses, young people, and children."

Thus, it is evident from the review of the criticism available on the novel that none of the critics has thrown light in the novel from the perspective of feminist theory. That is why; feminist theory is a newer perspective to look at the text that helps to excavate the sufferings and exploitation of the characters.

Feminist theory, which emerged from the feminist movements, aims to understand the nature of gender inequality by examining women's social roles and lived experience; it has developed theories in a variety of disciplines in order to respond to issues such as the social construction of sex and gender. Feminist theory is the extension of feminism into theoretical or philosophical fields. It encompasses work in a variety of disciplines, including anthropology, sociology, economics, women's studies, literary criticism, art, history, psychoanalysis, and philosophy. Feminist theory aims to understand gender inequality and focuses on gender politics, power relations, and sexuality. While providing a critique of these social and political relations, much of feminist theory also focuses on the promotion of women's rights and interests. Themes explored in feminist theory include discrimination, stereotyping, objectification (especially sexual objectification), oppression, and patriarchy.

Feminism conjures up various images and ideas regarding the women's issues. In spite of diversity, feminism often represented as a single entity and somehow concerned with gender equality and freedom. The Penguin Dictionary of Sociology defines feminism, "as a doctrine suggesting that women are systematically disadvantaged in modern society and advocating equal opportunities for men and women (27)".

Some of the earlier forms of feminism have been criticized for taking into account only white, middle-class, educated perspectives. This led to the creation of ethnically specific or multiculturalist forms of feminism. Merlene LeGates in her book *Their Time: A History of Feminism in Western Society* finds it problematic to fix a particular date to the women's voice against patriarchal repression.

If we define feminism as an organized movement for women's right and interests, we first find it in the nineteenth century, when women's movements arose both in Europe and North America. But we are still faced with the problem of finding an adequate term for earlier advocates for women. As historians have long recognized, neither women's consciousness of their own oppression nor the determination of individual and groups to combat it was dependent on the birth of modern terminology. This consciousness is what I have looked for in early feminism. (15)

However, what we generally understand is that the history of feminism is the history of feminist movement as well as its origin. The history of feminist thought can be broken down roughly into three waves. First-wave feminism, from the 18th until the beginning of the 20th century, was a movement to liberate women legally, economically, and politically. Marlene LeGates in her book *Their Time: A History of Feminism in Western Society* writes, "Whereas earlier feminist networks were either loosely organized or short lived, by the 1850s and 1860s reforms in Europe and North America were forming permanent and sophisticated organizations. This development marks the beginning of what historians have called first-wave feminism" (35).

Feminists of that period sought equal rights for women with respect to owning property, engaging in labor, protection from violence, and voting. Of special note is that first-wave feminists came from all sides of the ideological spectrum: Libertarian, Christian conservative, Socialist, Anarchist. Not all supported suffrage, and some advocated free love and the abolition of marriage.

Third world feminism is the new trend to interpret and analyze the text. It is a widely accepted notion that instead of a single feminism, there are multiple feminisms that exist today. All feminist positions agree on some salient points. They concur that we live in a world where organized patriarchy leads to men and women living different realities. They consider patriarchy to be a human social construct rather than an inevitable or inescapable fact of nature. Islamic Feminism that originated from 1980s and 1990s mainly focuses on the pangs and sufferings of the Muslim women whether they be in West or non-west. The main purpose of Muslim feminism or Islamic Feminism is dismantling the gender inequalities prevalent in the society. Islamic feminists, in the beginning, have turned to the religious texts and traditions to read them critically, reinterpret them from a woman-friendly position and displace the traditional, well-entrenched misogynist understandings that have long held sway. Islamic feminists also focus their energies on recovering and enforcing the undisputed rights that women can lay claim to within the structure of Islam but that have become obscure because of cultural norms of honor and shame.

Islamic Feminism has played major role in raising voice against the major social evils prevalent in the society. Such as raising the minimum age of marriage for women and instituting woman-friendly marriage and divorce laws, to securing women's right to study and pursue professions in different sectors. Ziba Mir-Hosseini in her essay "Muslim Women's Quest for Equality: Between Islamic Law and Feminism" says:

Many Muslim women and their life choices—whether they live in an Islamic state or as part of a diaspora in a Western liberal state—are governed and shaped by a set of patriarchal beliefs. Only the elite and the minority of highly educated women have the luxury of choice, of rejecting or challenging these beliefs and laws. A movement to sever patriarchy from Islamic ideals and sacred texts and to give voice to an ethical and

egalitarian vision of Islam can and does empower Muslim women from all walks of life to make dignified choices. This, in the end, is what Islamic feminism is about. (645)

In this way, she talks about the Islamic Feminism and tries to define Islamic feminism in a new way. He further writes, the emergence of new feminist voices in Islam in the late 1980s was the inception of the latest stage in this struggle. These Feminist voices are frequently, and effectively challenging the hegemony of patriarchal interpretations of cultures and customs.

Margot Badran in her book *Feminism in Islam* explains the various aspects of Islamic Feminism. She writes the term Islamic Feminism began to be visible in the decade of 1990s in various global locations. This term was discovered from the writings of Muslims. It was first introduced in Iran by writers like Mir Hosseini and Najmabadi. The term was used to describe a new feminist paradigm. Margot Badran writes:

Islamic feminism is more radical than Muslims' secular feminism. Islamic feminism insists on full equality of women and men across the public-private spectrum. Secular feminists historically accepted the idea of equality in the public sphere and the notion of complementary in the private sphere. Islamic Feminism argues that woman may be heads of state, leaders, or judges. Islamic Feminism stands to benefit us all, Muslims of both sexes, as well as non-Muslims living side by side with Muslims everywhere.

In her book *Feminism in Islam*, Badran further analyzes and explains about Islamic Feminism. She says Islamic Feminism serves people in their individual lives. Islamic feminism helps to that woman who is caught in between the patriarchal norms and values. It gives these woman the Islamic way of understanding the gender equality, social opportunity, and their own potential. Islamic feminism helps woman understand their gender discrimination and the exploitation within the family.

Similarly, Margot Badran in her essay "Engaging Islamic Feminism" writes:

Feminism, as a phenomenon, engaging with issues of women's rights, women's liberation, and gender equality as part and parcel of the rights, liberation, and equality of all was constructed and shaped concurrently by Muslims and others in the East (I use this term in contradistinction to the West, referring to countries of Africa and Asia) and by westerners in the late 19th and early 20th centuries. History attests that feminism is the creation of both easterners and westerners, of Muslims and those of other religions, of the colonized and colonizers, and of women of different races and ethnicities. (25)

What she writes is that the Islamic Feminism is not only the product of Islam people in the non-west. Her argument is that the Islamic people residing all over the world have helped for the development and initiation of Islamic Feminism. Islamic Feminism is the creation of both the Easterners and Westerners.

Souad Eddouada in her essay "Implementing Islamic Feminism" argues:

With the growth of global religious fundamentalisms, rethinking religion has become a necessary path for feminist criticism within Muslim majority and minority Muslim countries. The achievement of a critique of religion from within, independently from the fundamentalist thought, is no longer a paradox, but a nowadays possibility. Accordingly, the deployment of social sciences tools of analysis is allowing Muslim feminists to build up multiple dialogic connections between Islam and feminism and disclaim both the orientalist and fundamentalist thesis of antagonism between an essentialized notion of "Western feminism" and a timeless "Islamic patriarchy." (37)

In *Women and Sexuality*, Geetha Satpathy says, "Sex is considered a fact - one is born with either male or female genitalia. Gender is considered a social construction - it grants meaning to the fact of sex.

Conversely, it could be said that only after specific meanings came to be attached to the sexes, did sex differences become pertinent” (45). Gender based discriminations and exploitations are widespread, and the socio-culturally defined characteristics, aptitudes, abilities, desires, personality traits, roles, responsibilities, and behavioral patterns of men and women contribute to the inequalities and hierarchies in society. Gender differences are manmade and they get legitimized in a patriarchal society. This paper attempts to link the theoretical dimensions of patriarchy with its empirical experiences to engage in the ongoing debates and discussion on “patriarchy” which manifests itself in various forms of discriminations, inequalities, hierarchies, inferior status and position of women in society. Thus it is important to understand patriarchy in terms of its multiplicity, complexities and dynamics.

Patriarchy literally means rule of the father in a male-dominated family. It is a social and ideological construct which considers men (who are the patriarchs) as superior to women. Sylvia Walby in *Theorizing Patriarchy* calls it “a system of social structures and practices in which men dominate, oppress and exploit women” (7). Patriarchy is based on a system of power relations, which are hierarchical and unequal where men control women’s production, reproduction, and sexuality. It imposes masculinity and femininity character stereotypes in society, which strengthen the iniquitous power relations between men and women. Patriarchy is not a constant and gender relations, which are dynamic and complex, have changed over the periods of history. The nature of control and subjugation of women varies from one society to the other as it differs due to the differences in class, caste, religion, region, ethnicity, and the socio-cultural practices.

Patriarchy is a social system in which the male is the primary authority figure central to social organization and the central roles of political leadership, moral authority, and control of property, and where fathers hold authority over women and children. It implies the institutions of male rule and

privilege, and entails female subordination. Many patriarchal societies are also patrilineal meaning that property and title are inherited by the male lineage. The female equivalent is matriarchy.

The material base upon which patriarchy rests lies most fundamentally in men's control over women's labor power. Men maintain this control by excluding women from access to some essential productive resources and by restricting women's sexuality. Controlling women's access to resources and their sexuality, in turn allow men to control women's labor power, both for serving men in many personal and sexual ways and for the purpose of rearing children. Lois Tyson defines patriarchy as:

Patriarchy is thus, by definition sexist, which means it protects the belief that women are innately inferior to men. This belief in the inborn inferiority of woman is a form of what is called biological essentialism, because it is based on biological differences between the sexes that are considered part of our unchanging essence as men and women. A striking illustration is the word hysteria, which derives from the Greek word for womb and refers to psychological disorders deemed peculiar to women and characterized by overemotional, extremely irrational behavior. (86)

Patriarchy fosters the gender-based inequalities that decide man as superior and woman as inferior, man as powerful and the woman as powerless. One of the American feminist Kate Millet sees, "Patriarchy as grotesque, increasingly militaristic, increasingly greedy, colonialist, imperialistic, and brutal, with a terrible disregard of civil liberties, of democratic forms" (511).

Patriarchy is a sexist outlook that promotes the belief that women are innately inferior to men. Women are subordinated simply based on their gender. Mary W. Wood in her book *The History of Feminism* defines patriarchy as:

Patriarchy is a social system, in which the father or eldest male is the head of the household, having authority over women and children. Patriarchy also refers to a system of government by male and to a system of government by male and to the dominance of men in a social or cultural system. It may also include title being treated through the male line. (12)

Masculine values are considered inherently superior. Societies' structures are designed so as to maintain male privilege. Lydia Falcon, a feminist critic in her article, "Feminism against Fundamentalism" says, "Patriarchy refers to the structure of society that is based upon the 'father-ruled'. Patriarchy is considered oppressive when it subordinates women at various levels by promoting masculine values and structures to maintain male privilege" (4).

This book *Wild Wind* deals with the issue of religion, gender inequality, the condition of a unemployed person in a society or even in his or her own house and many more perfectly. So, this book is not only an autobiography but also a document of a Muslim Orthodox society. The condition of Taslima and her mother and sister and all the female characters in her house is perfect example of gender inequality.

This study makes significant contribution, mainly in the three areas of concern. First, this study brings in focus the relationship between patriarchy and religion especially in relation to Islam religion. For this, the researcher cites the examples of the holy Quran and analyzes in the light of new understanding womanhood and sexuality. Second, this research studies how patriarchy functions institutionally right from the family, with a case study of Taslima Nasreen and her family. Lastly, the study analyzes the testimony of a woman and highlights her space in an orthodox society.

The patriarchal structure of the society and its outlook is reinforced by the religion. Most of the major religions have justified the subordinating position of the women. Male domination in the

institutionalization and doctrine formation of the religion prove that they have made it in their favors. It has been institutionalized so strongly that any form of rebel from the side of women is crushed. The *Wild Wind*, when published in Bangladesh for the first time, angered the patriarchal and religious authority. The religious leaders blamed it for breaking the code of the Almighty by writing 'obscene' youth experience and questioning god's authority.

It sees in the light of Muslim Feminist Margot Badran and western feminist Simon De Beauvoir's idea how the gender is construct to subjugate women and analyzes the role of Taslima along with other female character in her autobiography. Simon De Beauvoir's most important aspect of feminist theory is her insistence that there is no innate feminine psychology properly speaking, no intrinsically "feminine" characteristics except for the physiological sexual function. All of woman's attitudes are result of her situation.

Although this study makes significant use of the concepts developed in Muslim Feminist theory, it does not offer a comprehensive analysis of feminist theories. Rather the concepts developed by Margot Badran and Anitta Kynsilehto remain the primary tool of this analysis. Since the major objective of the study is to study the exploitation and the oppression of the major characters in the novel *Wild Wind*, the other issues remain outside the scope of this project. Given the nature of research, available time, and resources, this study does not offer any analysis of feminist theory in its holistic approach although such an analysis would definitely contribute towards unearthing the female conditions and pangs of sufferings.

The first chapter presents a general introduction of the whole research paper along with a hypothesis, its point of departure and a brief preview of the whole work. The second chapter named as a textual analysis develops theoretical tool of the feminist theory and its various concepts to explore the

patriarchal experiences of various characters in the novel. Finally, the last chapter concludes with major ideas and findings of the study.

II. Subjugation of women in Nasreen's *Wild Wind*

The feminist reading of *Wild Wind* puts an eagle eye on the social evils and cultural dissimilarities in terms of freedom, education, job, and so many other things. It also describes Nasreen's revolt against her family, society, and men who have become obstacles in her natural and instinctual desire and dream fulfillment. Above all, it is a woman's search of love, freedom, identity, and independence, which is not given to her because she is a woman. That is why Nasreen goes against the norms and values of the society and religion.

The novel deals with the problem of women in general and Nasreen herself in particular. Since, her child age she has been facing many problems. A sense of inequality, domination and hatred to the woman by the male dominated society makes her cross the boundaries made for woman. She is not allowed to do the works according to her wishes; she finds many partialities between son and daughter not only by other people even by her father too. Her father has discriminatory attitude towards his daughters. When she wants to celebrate her birthday, it is very difficult to know her exact birth date. Her mother could not remember and father has kept record of his sons' date only but not hers and her sister's. She searches everywhere in the house. She writes:

There were two birthdates, Dada's and Chhotada's, written on the first page of father's book. There was no trace of Yasmin's (sister) and my birth dates or years in any corner of any one of the twelve hundred pages of the book. In fact, they would not be found in any scrap of paper in the house. (2)

Taslina Nasreen's *Wild Wind* recounts her tumultuous youth in an orthodox Muslim society and a traditional family. The book documents her life from her early teen to the middle of her youth. She has very sharply observed the world around her and documented it very vividly. Family is the closest world she has; and its member are the characters she comes into regular contact. In the text *Wild Wind*, she

has a father, medical doctor by profession; mother, a younger sister and two elder brothers. Except them significant part of the autobiography tells us about her lover-turned husband Rudra and her friends.

As the autobiography covers a significant time of her life, we can see the gradual change in her outlook and attitude to deal with the rest of the world. The biography minutely details the relationship among the family members providing enough incidents to look at the social and family structure. Her account gives enough peepholes to look at the position of women in her family in particular and the whole society in general. The relation between her father and mother, her mother's status in the family, different familial code of conducts for herself and her brothers, her husband's outlook and the analysis of many other details makes it clear how latent patriarchy is operating in her family and society.

Her sharp observation has already noticed the unequal and different status of her father and mother. She presents this unequal status of her mother and father in a very minute description. She writes:

It had often happened that Ma would wash and fold Baba's clothes on the stand, clean and mop the room the whole day, open all the closed windows and doors so that fresh air and light could enter, move Baba's bed from the corner to near the window, and spread a clean sheet on it. She would then await Baba's return, hoping Baba would come, see and like her arrangements. Baba would come home. On seeing the state of the room, he would scream and say, "Who has spoilt my room?" He would pull the bed back to its original place and snap shut all the open windows. He would pull the sheet off the bed with a yank. (253)

The Male Supremacy can be directly traced in her family. The source of ultimate economic and household power is exercised by Nasreen's father. Her father exercises the rights and freedom in her

family and deprives other with even the basic things. She says, 'That was because the wisest person in the house was Baba. He was also more educated than anyone else was. He was a storehouse of knowledge. He was, after all, the head of the household' (4). The mother in the family plays subordinating role. She lacks economic independence. She is made to depend on her husband to run the family. She does not have a 'room' of herself. Therefore, she does not have the privacy of her, which makes her completely to depend upon father. "Ma sold old glass bottles after hoarding them, even torn scraps of paper found in the courtyard while sweeping, were dusted and stored. The two paisa Ma earned from the broken glass and torn paper, she kept under the mattresses, or, tied in the corner of her sari aanchal" (31). Taslima notices it even in her early age. Once she describes a small feast of her sister's birthday:

That day too, the one who did not get to share even a single piece of Yasmin's cake was Ma. She had left the house in the afternoon to return only at dusk. In her hand was a brown paper packet, inside which was a red colored dress material for Yasmin. Ma was going to stitch a frilled frock for Yasmin herself. Having no money, she had, without telling anyone borrowed some from Hashem mama, and gone to Gaurahi Cloth House and bought three yards of the material. (9)

The most submissive woman in the autobiography seems to be the author's mother. She is the greatest sufferer of patriarchy. She is culturally programmed to have an outlook determined by patriarchy. She accepts her submissive role as a universal rule. She is isolated. She does not share collective experience with any of the family member. "No one was affected by Ma's deprivation. Ma was always alone, now she began to get lonelier. Sitting in the dark verandha, the beads of her *toshbir*, rosary remained" (60). She seems to be a mere shadow of her husband. In spite of extreme negligence by her husband, she is

worried lest he is not after any other woman. "Ma did not get up. She asked if Baba had returned. When I told her that he did not, she said, "He's spending night with that woman" (61).

Nasreen wants to get cure physically, aesthetically as well as socially in the infected life caused by the patriarchal society. Nasreen is confined and infected within the patriarchal woven society. To get freedom and cure from such problems she writes poems, articles, and novels against bad norms of her religion and culture. In spite of her father's orders, she plays in the grounds or climbs up to the terrace and surveys the world, she says:

I did not follow all the rules and command of my father and culture. I went to see the world which I had not got chance to see before. The world meant the dozens of different people on the streets, the houses and courtyards of neighbors, the holy Tulsi corner ritual, the evening incense, and the singing of kirtans with the accompanying music of the cybals. (41)

Nasreen and her sister had been given limited space in the family. They both could not go outside alone if anything was to be done she had to take permission from her farther but her brothers were not in such rules, they were free to go anywhere outside where they like. Once a boy named Lutfar wrote a love letter to Taslima, after that she was kept strict by her father. She says, "I had to go school, escorted by guards. Borodada, grandfather was given the responsibility of escorting me to school in the morning, and taking me back home when school was over" (14). She believes that such types of boundaries limitations have been made for women because patriarchal society takes female as weak, emotional and so on. That is why she wants to be free from such things. The domination towards female is too much for her: she believes that superiority or authority is accorded in humanity but not to the sex. That is why she is not in a position to accept all the doctrines and paths made for her rather she wants her thoughts

herself. She is no one in her society that is why she wants to assert her identity as a female. For this, she is ready to blur the boundaries created for the female. She says:

In spite of Baba's strict orders, Yasmin's and my friendship with Geeta grew stronger. When the elder brother and sister were not at home, I was normally the one who was 'the leader of the mischief maker, the king of Lanka'. We would play in the grounds of climb up the terrace and take cigarettes. We would go far and distant place. (41)

She believes that superiority or authority has been accorded in humanity not to the sex because men also can be inferior not only women. Some women are superior than men. It does not mean that once there is a man he always becomes superior and perfect. It is the eyes of male dominated society, which always hegemonies people to think men good and women bad. She writes, "Both men and women can be editors. Some words have incorporated some unjustified gender distinctions which I do not want to use" (224).

She does not believe on Allah, Rasoo or to believe on Allah, for her, is the work of mindless people. It is illogical to respect and pray the God. When Nasreen's mother prays the Allah she says, "Ma couldn't possibly have any brains, otherwise why did she believe in Allah Rsoo? If she did, why did she sit alone with Aman Kaka in the room and whisper under the pretext of giving him advice" (75)? It means she does not believe in God. Not to respect the god, she is against her religion. She takes cigarette, goes out of the house in the parks, watches movies, reads storybooks, recites poetry, and writes verses however, her father ordered that no film magazines were to be read. "All third rate magazines carrying pictures were banned at home" (99). But, she does not do as her father's saying. When someone scolds her and asks to follow according to her father's command she would say, "Yes, he is my father. He is not me. My father and I are different we have different interest" (154). She wears the pants prohibited by her father. She does not like to wear 'odhna' to cover her face but her parents scold her. She writes, "I

felt ashamed to wear this extra cloth to cover my breast. To me, this was the proof that something was hidden behind it, something soft, something modest, something one could not talk about. Whether I wore 'odhna' or not, people knew I had grown up" (123).

So, she threw her 'odhna', which her father had covered her with. Writing letters to the boys, making love affairs, visiting outside park, such things were not allowed in her culture but she goes beyond that and does everything she prefers. She is in love with a man called Rudra who is a poet. She meets him several times in the Botanical garden, Canteen, and hotel. She goes with Rudra and lies she had gone to meet Chandana her friend. Since she was always waiting for an opportunity to leave house she went picnic, movies and bunked the classes in the college. She writes poems, articles, and stories against patriarchal society. She writes:

We acquire the strength and courage to disobey these restrictions through words, our words were pronounced with such pride and arrogance that anybody who read them assumed we were too haughty, immodest, headstrong, disdainful, fierce young women who don't accept restrictions and cared two hoots for customs, rules and regulations.

(134)

Nasreen, wants to make herself free from the restrictions of her society that is why she not only crosses the boundaries of her culture but she also writes poems, articles against patriarchal society in her own magazine called *Shenjuti*. She has a friend called Chandana who also likes freedom and ready to deny her parents' suggestions and rules of society so both of them write against dominations. Nasreen thinks that even the dresses made to women make them difficult in working because dresses like' Sari, Odhna etc. are difficult to wear. It disturbs while working. She, in this way, does not like to wear such dresses. She likes to wear the comfortable dresses that do not disturb while wearing and working. She, that is why, wore jeans in spite of her father's prohibition. Fancifully Nasreen bought some blue jeans material

and got a pant made by the tailor. This time she told the tailor "Put the buttons or zip in front not on the side. Put loops. If I want to wear a belt I will" (549). And she encouraged her sister to wear pants. She continued to say her sister, Yasmin "Don't take pants off". She said so because she found no justification for considering jeans and pants to be an improper dress for girls. She says, "wearing jeans did not mean she would become a boy" (549). In this way, she refuses the traditional concept of dresses for woman and she requests other too to wear the dress of their own.

Nasreen's mother asks her to pray the God; she refuses because she has no faith in god. Her mother several times asks her to pray the Allah. She also nags her daughter all the time to respect the God. And she believes that if there is no respect and pray for Allah, he will get angry and the days of joys will end and the days of sorrow will begin. Painful life, sorrow, sadness everything is the result of not obeying Allah according to her mother. That is why she asks her daughter to pray and respect the Allah. Her mother says, "What are all these you are saying Nasreen? You have lost your faith!" (528). In front of the bursting eyes, she also bursts. In a voice of sarcasm and hatred, she continued to speak:

I do not know, how being a woman yourself, you can accept so many insults to women. Men can follow the Quran Hadith, and they are given respect. As a woman, how do you accept it? How can you accept that you are of lesser status? Why do you accept that your husband has the right to beat you up, that your brother will get all your father's property, while you have no right to it. How do you accept that a man just by saying talaq can divorce his wife? Why do you not have the right to say 'talaq'. How can you accept you will not get the seventy-two nymphs in heaven? Only your husband will, just because he is a man. . . . Allah reserves sufferings in this world and the next. This is the justice to your Allah. What makes you prostrate yourself before this Allah? (528)

Regarding this same statement Simone de Beauvoir Says, "Women have been made to represent all of man's ambivalent feelings about his own inability to control his own physical existence, his own birth, and death" (34).

The author's mother is weak and feeble whereas her father plays dominant role in the family. He is decisive in everything. The mother's decision does not matter. Even in the piddling matters of household stuffs are determined by the father. "Months would pass and Baba would not send coconut oil. There was no Khori. Ma would light even the oven with dried coconut leaves and branches. This did not light very well but Baba had clearly said, "You have to put only coconut leaves and branches. Coal is very expensive" (65). The role of the author's father is so strong, powerful, charismatic, and attractive in comparison to the mother's dull, submissive, feeble life that even young Taslima is fascinated by her father. "Ma's life did not attract me in any way, Baba's did. Baba had a lot of power. If he wanted, he could starve all of us. If he wished to, he could also give us all the satisfaction of a well-fed stomach" (66). Taslima presents the society where people praise and respect the males and ignore the female. In such society even one's own children do not look their mother as important. For them, mothers and sisters are insignificant and they do not have any decisive roles in the family and the society. Females are mistreated even in her own family.

Every act of her mother to get economic freedom is rejected by the father. He has internalized the patriarchal value system that a women's role in the family is that of being content with household work; it is the man's job to earn money. "Ma wanted to rear ducks. Baba snarled about the ducks too and said, "Why ducks now?" Ma took a long time to explain why the ducks were needed. Baba rejected Ma's proposal" (68). She is deprived of everything. She is deprived of every kind of rights and facilities in the family. She is marginalized to the bottom of the family. She is isolated.

Ma was all alone. My dark, plain looking, poverty-stricken mother! In a way, we had got used to accepting this Ma had nothing. Ma, who if she had petticoat, didn't have a sari, if she had a sari she didn't have a blouse. All this, we got used to seeing. Ma's oilless thin hair would fly in the breeze. Finding no ribbon, Ma would either remove the pyjama strings or tie her hair with jute strings. We would see her and suppress our laughter. We had even got used to our own subdued mirth. At home, Ma was almost clown. The one who laughed at Ma the most was Baba. (76)

The traditional gender role is so deeply internalized by the author's mother that she takes it for granted that the woman has no right over any kind of parental property. Once she gets married, she loses her parental ties. She becomes someone different and distant. She teaches the same to her daughter. "Once a girl gets married, she becomes another's, Ma. Girls are like guests in their father's home. Love and care of them as much as you can" (92). She believes that women have no separate essence. She does not have independent existence. What she is or becomes depends on the role of husband. "No one knows what is in their fate, happiness, or sorrows" (92). She has to depend entirely with her husband. Her happiness and sorrows are the happiness and sorrows of her husband. Her voice should not be bigger than her husband's. husband should be respected and regarded as God.

The patriarchy operates on different levels. There are physical, economic, political, and psychological oppression of women by patriarchy. The author's mother is as much oppressed psychologically as economically. Her father even does not tolerate the mother's eating. He attacks verbally while he sees her eating regular meal. He asks, "How much do you eat? Whole day there is only eating and eating. The fat in your body is increasing with your incessant eating" (95). She has no peace even while eating. It is psychological torture. She is so much afraid of having meal in front of her

husband that she has to hide somewhere while taking her meals. The husband thinks that she is creating economic burden by having meals.

Not only has the father of the author but every male family member of the family internalized the patriarchal values. They treat women merely as an object. They do not think that they too are rational being. This attitude is dominantly prevalent even in Taslima's brother. When he suits the girl for getting married, his ideas on the girls prove that he is nearly a male chauvinist. "Oof! If only you had seen her. A dark, scar-faced woman, frail and old. When she laughed, her protruding teeth came out like a *rakshas*, witch. Her gums were as black as the underside of a pot. I had never seen a hag before, I have just seen today" (101). Here, her brother is defining the possible bride according to his convenience. He is using all the negative adjectives, above all, calls her a witch just because he does not find her pleasing. He is undermining the individual existence of the girl.

Even the dress code for the woman is pre-determined. The girls in the family have to wear not what they find comfortable and suitable but what the male dominated society thinks appropriate and 'ethical'. When Taslima tries to get sewn a new pants for herself, her elder brother rejects. He says, "Not a pant, but you can make a pair of pyjamas with this cloth" (109). Somehow, she manages to make a pair of pants like clothes. But her father finds it obscene.

Baba saw me and could not believe his own eyes. Angrily he asked, "What is this you are wearing?"

I said, "Pants."

"Why are you wearing pants?"

I did not reply.

"Why are you wearing these obscene clothes? Don't you have any shame? Take them off immediately. If I see you wearing these clothes ever again, I will flog you until there is no flesh left on your body." I had to shed my pants and wear pyjamas. (111)

The patriarchy takes women as an object. The male members think it is his right to do whatever he pleases to do with the body of a woman. In the case of Taslima, the oppression of a woman is so extreme that it is at the level of violence and sexual harassment even in the public places. The patriarchy makes definition of good girls and bad girls in terms of how they relate to the patriarchal order. Once, Taslima is sexually harassed by some hooligans in the public place. "The two men stood in front of me. They did not look at my face, but at my breast . . . the boys had merrily lifted their lungis, shown their penis and danced before me. They had thrown stones at me, poked me and molested me" (119). The females in Muslim society suffer a lot in patriarchal society. Males treat them as the aliens. She writes that she is sexually harassed before the public. This is common in the society where female's position is not valued. She seeks help from the family and other friends in the society. However, it is vain. Instead of getting help and support from the family, everyone ignores her. "So far at least I had managed to escape the attack of those urchins, and actually saved myself from White Shirt's embrace, what I was unable to escape was Dada's and Ma's unholy practices" (122)

In a patriarchal family or in society boy child is preferred than a girl child. Because woman is seen as an inferior sex, parents want to have a boy. Taslima mentions an example of extreme hatred for girl child. Taslima has a friend Chandana whom she loves very much. But there is a heart rendering story behind her birth. "When Monika Chakma had given birth to a girl child, Subroto Chakma had come into the labor room with a big chopper to kill his own daughter because he did not like girls. Thanks to the intervention of family members in the labor room, Chandana's life was saved no doubt" (136). In this case, Chandana is a Buddhist. But no matter what the religion is, the extreme hatred is seen in every

community. Taslima gives the account of many women in her hospital labor room where women's anxiety and fear of child's gender is much more than the fear of delivery. There are feasts and sweets when a boy is born but wails and cry when a girl is born. Taslima describes many incidents in the present autobiography. "How undesirable was the arrival of girl child, was something I witnessed almost every day. To stop the young wails of a twenty-one year old woman who had given birth to a girl child, I had said, "Being a woman yourself, you do not desire a girl-child, chhi, what a shame!" The woman told me in a low tone, "I will be given talaq, if that happens, where will I go" (514).

Women's inferior role in the society is culturally produced and reinforced. This gets ever stronger because the decisive role in producing and reinforcing them is played by male. As they control over every social institution they make it even stronger.

However, if a daughter brought a complaint to Baba that her husband was beating her, Baba said, let him. Let the husband beat her, if he gave her a little daal and rice to eat from his earning, she should keep quiet and continue to look after her husband's household. This was the advice she was sent with. When a husband gave Talaq to his wife, and married for a second time, Baba was out to take away the husband's job. (192)

Women's biological role as a child bearer, household worker, and dependent on the husband's earning is reinforced in the aforementioned example. The author's father thinks the role of male and female is biologically determined. As a representative of patriarchal male, he boasts at earning money for his family. For him and other patriarchal male failure to provide adequate economic support for one's family is considered the most humiliating failure of a man. Similarly, the success to provide economic support to the family is seen as matter of pride. Not just because they earn money, they have right to oppress their wives.

In case of Taslima's mother, she is the victim of every kind of physical and mental torture. Her father is complete male chauvinist. She terribly suffers the domestic violence. The violence is both physical and mental as well. She suspects her husband attracted to other women. She catches him red handed. This makes her emotionally broken. Above all, he beats his complaining wife over this matter.

One day, Baba took out his whip from under the mattress, beat this angry Ma until she was soaked in blood, and left her fallen in the courtyard. Like a beheaded chicken, Ma tossed about tormented, crying out for mercy. Blood spouted from all over body, the crows on the trees started to caw noisily, and rousing themselves flew to another are. The sight was inhuman, so we did not want to see it, and instead Yasmin and I sat with our door closed. None of us had the strength or the courage to snatch the whip from Baba's hands. We remained turned to stone. (197)

In a patriarchal society every man and woman is socially and culturally programmed. Because most men and women see the way in which women are oppressed by traditional gender roles. It is programmed in the mind of every member of the society that women are biologically inferior to men. To justify this

Taslima writes:

"Well, now my daughter has become a doctor, what do I have to worry about anymore, my treatment will now be done by my own daughter," Ma said.

Dada asked, "Is this heart of a man or a woman's?"

"I don't know."

"It looks small. It must be a woman's."

"Who told you women's hearts were small?"

"Won't it be little different?"

"No, it won't be different." (246)

Patriarchal ideology suggests that there are only two identities of woman. If she accepts her traditional gender role and obeys the patriarchal rules, she is a good girl; if she does not, she is a bad girl. These two roles view women only in terms of how they relate to the patriarchal order. But it is patriarchy that will do the defining because both roles are projections of patriarchal male desire. They desire to own "valuable" women suited to be wives. The author's elder brother suits hundreds girls to get married. It is difficult to find a "good girl". "Of course, after seeing Nilanjana, Dada only said "Chhi, Chhi" the whole day. Dada rejected a beautiful girl as soon as he heard her name was Majeda" (265).

In a patriarchal ideology, good girls are those who do not violate the norms imposed by patriarchy. "Bad girls" violate patriarchal sexual norms in some ways. Lois Tyson writes, "It is patriarchy that will do the defining because both the roles are projections of patriarchal male desire: for example, the desire to own 'valuable' women suited to be wives and mothers, the desire to control women's sexuality so that men's sexuality cannot be threatened and the desire to dominate in all financial matter (90)". According to patriarchal ideology, 'bad girls' violate patriarchal sexual norms. They are sexually forward in appearance or they have multiple sexual partners. Bad girls are used and discarded because they do not deserve better, and they probably do not even expect better.

According to this sexist category, Taslima is a "bad girl". She violates patriarchal sexual norms. She openly falls in a relationship with a poet Rudra. She lets it known by everyone in the family. Ironically, when her father makes extra marital affairs with Rajia, no one in the family calls him a "bad man". But when Taslima, as an adolescent girl falls in love with a man, she is called a "bad girl".

Rudra was coming, but where were we to meet, where could the two of us sit and talk? Masood's elder brother had voiced their objections, so that house was out. If we walked around the streets of town, someone known to us would see us, and inform Baba in moments, utter ruin! Where to go then? We went to my school friends Nadira and Mahbooba's house. They gave us tea and biscuit, but whispered that their family members wanted to know who the man was. Even then, for girls of my age to visit anyone's house with a lover was considered indecent, after all, romance itself was considered in bad taste then! (273)

It is interesting that patriarchy objectifies both "bad girls" and "good girls". Patriarchy treats women, whatever their role, like objects. For patriarchy, women exist to be used like an object without consideration of their own perspective, feelings or opinion. In fact, women's feelings, perspective, and opinion do not count unless they are in tune with patriarchy. Consciously or unconsciously, women internalize that they are objects and their task is making their husbands pleased with their body. Of course, it is culturally programmed in their mind that they spent most of the time trying to find the way to please their husband. Taslima's mother tries to get attention of her husband by decorating herself with all the means at her disposal. "Ma sometimes wore her sari in pleats, reddened her lips with beetle juice, and went before Baba with a sweet smile. Baba would scold her and tell her to go away . . . Ma would sigh deeply at his reaction. There was nothing Ma could do which was to Baba's liking" (352).

The good girl is always talked about in the society. Lois Tyson writes, "To her are attributed all the virtues associated with patriarchal femininity and domesticity: she is modest, unassuming, self-sacrificing, and nurturing. She has no needs of her own, for she is completely satisfied by serving the family. She is the angel in the family" (90). So we can say that in a patriarchal society and family Taslima's mother is a good girl.

After feeding everyone, Ma would sit to eat in the kitchen very late, and whoever was around, maid or daughter, sat with her. This was a sight I was used to. Even at other times, during functions and festivals too. Ma never sat to eat with her husband and children. Why this was so, no one had asked so far. This was obviously not a question bothering anyone's mind, hence, they had not. When we ate, Ma would stand behind us and serve us. That's what Ma did and that is what suited her as far as Baba knew and so we did. Ma cooked and served very well, was what everyone believed. (94)

The individual identity of a woman in a patriarchal society is quite impossible. The man wants woman to be a part of his identity. Taslima secretly gets married with the poet Rudra. The moment they get married Rudra starts imposing rule over her. He assumes himself at the top of the family hierarchy. "I had to stay that night with Rudra. I just had to. But I had to go. I had to. I had told Chhotda I would be back in an hour. Let Chhotda go to hell, you are my wife, that is your biggest identity. But with this identity I cannot live the life I am living" (373).

As mentioned earlier, patriarchy defines girls in two categories in terms of their sexual norms. The woman who breaks the patriarchal defined norms are called bad girl. Men sleep with "bad girls", but they don't marry them. Ironically, the man who sleeps with a bad girl is never called a bad boy. Lois Tyson writes, "We use the negative word slut to describe a woman who sleeps with number of men while we use the positive word stud to describe a man who sleeps with number of women. So the persistence of repressive attitudes toward women's sexuality is still visible in the language" (91). Sex related ethics are more concerned with the women.

After her secret marriage with Rudra, Taslima goes to his house. There they go through many rituals. In her first night with Rudra, Taslima discovers that Rudra has Syphilis, a sexually transmitted disease. Rudra who wanted her beloved wife to be chaste had lost his virginity with other girls. As

mentioned in the earlier lines, society calls him stud that sleeps with number of women and loses his chastity. In this context, Taslima writes:

My subsequent words were spoken much more slowly than before. The voice was breaking, trembling.

"Have you slept with a prostitute?"

He did not say anything. His eyes turned stony.

"Speak, why aren't you saying anything? Speak."

My eyes were full of anxiety. Say 'No' Rudra. Please say 'No'. In the hope of hearing the one word 'No', I sat waiting like one bewitched.

"Yes", said Rudra.

"*Ki*, you had sexual relations?"

I couldn't recognize my own voice, as though it wasn't mine at all, but someone else's.

As though a button had been pressed on a machine, and the machine was speaking.

"Yes". (439)

Rudra who had sexual relation with several girls still bears the pride of being a decent man. On the other hand, he even cannot imagine that his wife has relations with men other than her husband. Taslima forgives him for this time. But as she is away, he sleeps with other girl. A man considers himself superior although he has viral diseases like syphilis and although he sleeps with several woman. But the same rule does not apply in case of woman, if she is found talking and walking with males she is considered

the bad girl and she is outcaste in the society. She is called *slut* which is negative word given by the society. In this context, Taslima writes:

"Does it mean you want the freedom to sleep with any woman you desire?"

"When you are with me, I don't want that."

" When I am not there, you do?"

"I don't. it happens."

"What do you mean by 'it happens'?"

"It happens means, it happens."

"Suppose it happens to me as well?"

"What do you mean?" Rudra's eyebrows creased in shock. His feet came off bed. Sitting face to face with him on the bed, looking at the narrowing eyes, under his puckered brows, I said, "I mean, when you are not with me, suppose it happens that I too sleep with another man!"

"What did you say?"

"I said, suppose I too happen to sleep with some man, when you are not with me!"

"Don't talk rubbish", Rudra snarled in reprimand, loads of disgust in his reproof. (647-648)

In Taslima's case, patriarchal norms are supported by the Islam religion. Generally, religions have a patriarchal view of the relationship between the genders. The relationship between Adam and Eve symbolizes how many religions view women. As Quran says, "God was declared male, and man was

declared to be created in His likeness. Eve became the symbol of temptation and sin. The woman was consequently judged as a less likely candidate for salvation and an everlasting life in heaven than man" (176). Young Taslima and her religious mother often get involved in discussion about the sexist presumption of Islam religion. After she gets frustrated and isolated in the family, Taslima's mother finds a "preacher" at Peerbaari. She goes there to listen to the sermon and sometime takes her daughters to. But sharp and educated Taslima finds the inconsistencies in Quran and debates with her mother. Here Taslima writes:

"Don't you fear Allah even a little?" Ma asked in a petrified voice.

I laughed aloud and I said, "What is the good work Allah is doing, that I should fear of Him? Women's status is way below the men's; this is Allaha's own statement. Just because men earn money, women have to live in subjugation to them. Allaha hasn't said that if today women earn money, men will have to live I subjugation!... how being women yourself, you accept many insult to women. Men can follow the Quran Hadith, and they are given respect. As a woman how can you accept that you are of lesser status? Why do you accept that your husband has the right to beat you up, that your brother will get all your father's property, while you you have no right to it. How do you accept that a man just by saying talaq can divorce his wife? Why do you not have the right to say 'talaq'? (670)

In spiritual matters, Islam gives equal status to men and women. But in worldly matters, Islam does not give the sister the same share of inheritance as her brother who gets twice her share. Islam recommends or orders testimony of two women equal to that of one man in financial matters. Quran states that men are a degree over women. Islam grants men to marry multiple women. Islam states husband can give talaq (divorce). Taslima Nasreen in her text *Wild Wind* writes, "How can you accept

you will not get the seventy-two nymphs in heaven, only your husband will, just because he is a man! If you are a witness in court, your sole witness will not do, two women witness are required. Yet a single man's witness will be acceptable, two men are not required" (528).

The 'cultural' interpretation suggests that patriarchal values are an inherent element of Muslim identity. There are enough evidences that reinforce patriarchal values that undermine the women in Quran which Taslima brings forth while discussing with her mother. While discussing the rationale of Nabiji's getting married to six year old girl, she tries to convince that it is not justifiable action.

"He married many girls to deliver them from poverty. He provided protection to many a helpless girl."

"What protection did he provide for the six year old Ayesha, let me hear? If he had really wanted to protect Ayesha, then at that age he could have adopted her as a daughter and brought her up instead of marrying her. If he had wanted to help poor girls, he could have provided them with monetary assistance. If marriage was so essential, he could have married them off to his unmarried friends. Was there any need for him to marry them himself? Were there no other men in the country?" (575).

According to Lois Tyson in *Critical Theory Today* Marxist feminist Delphy unfolds another dynamics of patriarchy. She says, "Delphy contends that women's domestic work in their own home is unpaid not because their work is unimportant or involves less time or labor than the paid work performed by men outside the home, but because patriarchy defines women in their domestic role as non-workers" (98). The same is with the author's mother. "Ma was considered a rich man's wife by those slum dwellers who came begging. Ma would correct them, "Being a rich man's wife and being a rich man are two different things. My husband may be a rich man, but I am a poor woman. I have no money of my own."

Ma sometimes said, "If I worked in someone's house and even earned five taka, that at least would be my earnings" (291).

Patriarchal tradition and institution control the material, physical and economic condition of women. With this society oppresses women. It creates biased norms by creating difference between men and women and the laws and custom that govern marriage and motherhood. Lois Tyson while summarizing Simon de Beauvoir says, "In a patriarchal society, Beauvoir observes men are considered essential subjects (independent selves with free will), while women are considered contingent beings (dependent beings controlled by circumstances)" (96). In fact in a patriarchal society a woman does not have her own personal self, she is a mere replica of a man; a man's 'other'.

Taslima's mother's identity in the society is as a 'rich doctor's wife'. Those who show respect to her is just because she is the wife of a respectful doctor. Nobody knows her woes and sufferings. Nobody tries to unveil her own individual existence and understand what her feelings are. "After visiting Munni's mother, Ma said, "What if she's a rich man's wife, she is sick, and because her body is stinking, no one goes closer to her. Ma was of the view that there was no limit to the woes of women, whether they were poor or rich men's wives" (291).

Family is the basic and first foundation where patriarchy starts functioning. It has so many rituals and rites that are set to make women feel inferior. The dress and greeting codes, family norms and values are made to make women feel inferior to men. In this context, Taslima writes:

I started with shock at Rudra's words.

"Ghomta on my head? Why?"

"Arrey, put it on."

"I never do things."

"I know you don't, but do it now."

"Why?"

"Can't you understand, you are the daughter-in-law of this house?"

"You will have to touch people's feet and salaam."

"No"

"Why?"

"I have never done it."

"You will have to."

"Why can't you understand? It will look bad if you don't salaam" (422).

In case of Taslima, she has got married to an educated and learned poet, whose poetry advocates the equality of all kinds. His name was Rudra. Although she is married, she does not live in her in-law's house. Whenever she and Rudra want to meet, they two visit hotel or sometimes in Rudra's room. She does not inform her parents and takes all the decisions alone. She does not want to remain under the pressure and restrictions in the family. She repeatedly does not care about her religion or her social conduct. She thinks that patriarchal system makes woman weak and feeble; unhappy and restricted.

Her husband Rudra turns out to be a hypocrite who just pretends to be a man of knowledge. He unveils his patriarchal self the moment his male pride is hurt. Taslima cannot go further in the relationship. She demands a divorce. But he thinks that she is her 'property' and can't go without his consent. "You are my lawfully wedded wife, you have to listen to whatever I say, come out, or I will call the police. No son of swine will be able to stop me" (655). Ultimately, she gets divorce and deserts her

husband because she wants equality in her every steps of life. Had she been the traditional woman, she would have tolerated all the difficulties in her life thinking that they were her duty and religion, but she does not do so. She neither believes on her religion nor her social norms and values. In this way, Nasreen tries to recognize the female rights and to learn the social institution and personal power relation between the sexes.

Naturally male and female are not given their particular and specified roles but it is the culture, which makes male and female different in every steps and stages. The right of equality and justice goes to both men and women. When we cannot get equality, we come to face domination and exploitation there will be the revolution.

III. Effects of Patriarchy in Taslima Nasreen's *Wild Wind*

The present thesis concludes that women are exploited and suppressed in the society where patriarchy rules in its highest point. Taslima Nasreen's autobiography *Wild Wind* exposes the oppression of patriarchy in an Islam family, which helps to understand that females have very pitiable and bitter experiences. They suffer a lot in a patriarchal society. On the surface, the book seems a mere documentation of the author's daily life along with her observation of the world around her, but a deeper analysis exposes it to be the testimony of the women's subjugation by patriarchy. The autobiography covers the life of Taslima from her early teenage to the adulthood. By exploring the life activities of Taslima Nasreen and her suffering, the thesis concludes that females are exploited and oppressed in most of the traditional societies. Muslim society takes the cover of Islam religion and in the name of God, Allah, women are subjugated and they suffer.

The researcher read the autobiography minutely and analysed it with feminist touch. Taslima not only details her everyday life but also observes the lives around her. Moreover, her minute detailing of the world around her, the relationship among the family members and her own personal life gives readers the peephole to look at patriarchal social structure. The autobiography cannot be read just as a first hand story of a controversial writer. It is a lively documentary of an orthodox society where every woman has to suffer the physical, mental, social, and economic oppression of patriarchy. The present autobiography is the representation of hundreds of other woman whose echoes are never heard nor tried to hear ever.

Although the autobiography *Wild Wind* was banned right after its first publication in Bengali language, it arose the sensation all over the world. The blame was that the book contains the obscene content and its blasphemy. Above all the charge was that the book posed the challenge against god, social hierarchy, and ethics. The rationale put forward by the orthodox community for fatwa order

against author itself proves that the book is exposing the inhuman oppression of the women in a patriarchal society. Thus, the book opens up the possibility of feminist reading of the text to unveil the oppression of patriarchy and to analyze the pitiable condition of women.

The research dwells on the general agreed upon definition of patriarchy, its apparatus, functioning and tools. Furthermore, the research establishes how it is reinforced through many male dominated social institutions. Taking into account different ideas of feminism the research presents the general ideas on patriarchy. The researcher has analyzed the role of Islam in reinforcing the patriarchy in subjugating women. Giving the evidence of different women character and their collective experience of oppression, the researcher establishes that the autobiography exposes the tyrant patriarchy operating in Taslima's society and family. In the same way, the research presents the different social, political, and cultural institutions that shape and make the patriarchy stronger.

Thus, while analyzing the autobiography *Wild Wind* from the perspective of Muslim feminism the researcher has found that the patriarchy is prevalent in the society and family of Taslima Nasreen. Though it seems a mere autobiography, the deeper analysis brings forth how patriarchy is operating in an Islam society. The male chauvinism rules until today by neglecting the roles of females in the society.

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