

## Nasrin: A Quenching Diasporic Writer Of Wildered Themes

Napolean Joseph<sup>1\*</sup>, Dr. K. N. Sharmila<sup>2</sup>

<sup>1</sup>Ph.D., Research Scholar, Department of English, Annamalai University, Annamalai Nagar, Chidambaram.

Email: napolean14joseph@gmail.com, 8608601540

<sup>2</sup>Research Supervisor, Department of English, Annamalai University, Annamalai Nagar, Chidambaram.

Email: shermilanatarajan@gmail.com, 9942315666

### Abstract

“[t]he reward of sin is death,” and that “[i]f we say we that we have no sin, / We deceive ourselves, and there is no truth in us” (Marlowe, *Dr.Faustus* 1, 40-43). It is not only acknowledged by religions but also by the moral educated minds of the society. It is easy to spell with others but not ease to conquer in oneself. Self-disciplined life will reward the eternity says the religions; the educational systems say one should be self-disciplined and so oneself will be named as good. The conflict between the moral attire and immoral attires always flashes in the minds of the people. The people with such conflicts pitifully fallen into the pleasures of mind and body and painfully turns up and the process repeatedly goes. It is in the hands of the individual to come out of the conflict and to drown in the conflict. The individual couldn't claim someone is the reason for one's downfall also one cannot deny the influence helps to be influenced. When the influencer and the influencer go consciously this can be avoided but it's like one in thousands. This research paper focusses the themes of Taslima Nasrin, a diasporic writer. The author portrayed the characters to involve in extramarital affairs, lesbian relationships, living in exile, inappropriate techniques and conveys very strongly. She is independent feminist and she can post her ideas independently. Nobody can deny that a literate behaves as illiterate. In such times, the reader(s) who read her novel may get a chance to influence though the saying 'reading is for pleasure'. The imposed thought presented in her themes can be conveyed more polished for the betterment of the society.

**Keywords:** influence, relationship affairs, lesbian, male chauvinism, womanhood.

“Why should Eve always control her desire,

Always check her step,

Throttle her thirst . . .

Eve, wherever you find forbidden fruit

Make sure that you taste it.” (13, *The Crescent and the Pen: The Strange Journey of Taslima Nasreen*, Deen)

If Eve had enough of the thought process, she would be disciplined to the ultimate power called God. All these struggles, pains, oppression and suffering fears would not have entered. There would not be a place called 'Diaspora'. It is better to hear someone's words to follow to be a cultured moron.

'For the first time that day, I was able to see my author properly. She was dressed in a black leather jacket and cord trousers; perched at a cheeky angle, on a head of thick black curls, she wore a brown western-style hat.' (18, *The Crescent and the Pen: The Strange Journey of Taslima Nasreen*, Deen) Nasrin's characters Nilanjana Mandal, Jhumur are designed as like Nasrin. She herself lead the role and he posted the struggles through her characters. Nothing wrong in exposing one's pain through someone but the wrong decisions will not be openly addresses. She addressed the extramarital affair in *Shodh* and it may quench the minds if readers to undergo such revengeful actions. The world is full of pleasure-seeking mind only few restrain themselves from their pleasures and work towards the successful and happy society. If the revengeful atmosphere enters into the family nobody would live peacefully. The children will learn and post it with school pupil and it spreads everywhere. It is good if the wildered concepts set aside in a wildered place.

In French lover Nasreen acknowledges that male dominance exists in both the East and the West in her French Lover.

The main character, Nila, lives with her husband Kishanlal, who is a mismatch for her and turns out to be a macho chauvinistic idiot throughout the novel. For his personal enjoyment, he denies his wife any freedom and keeps her tied to his house. When Nila finally runs into a Frenchman named Benoir Dupont, she quickly learns that the men from the West are likewise chauvinistic in their own sophisticated way. A minor character in the book named Mithu and Nila's mother Molina both suffer from having to go in to their patriarchal heads tantrums and methods. At the end, Mithu kills himself, Molina passes away from cancer because she was denied access to adequate medical care, and Nila leads an entirely miserable life. Nila's father, Anirban, is a man of two wives who frequently cohabitates without providing for the needs of the first wife. He made his own way in life, which supports the masculine character in the novel.

After that, Danielle makes acquaintances at Concordia University with a young woman named Nicole. Nicole becomes passionately in love with Danielle, and the two of them have a lesbian relationship that lasts for a few years. Danielle discovers Nilanjana Mandal (Nila) in the interim, who is unhappy in her marriage and yearns for freedom. After Nila left the married life, Danielle found her a job and consoled her with words. After Nila moved in with Danielle, Danielle approached Nila about dating as a lesbian.

Creating a character who had born in a traditional Nation and dragging into the character towards struggle and in the name of freedom involving self-destructing habits does not be a good character. What if a same situational reader reads her novel? Wont the reader get the same to her life. The struggles can be exposed but in a different way. As a good self-motivating writer like Nasrin depicting an illicit theme cannot be accepted.

A woman must be able to enjoy her rights in the same way that she has made her marriage enjoyable. Here, Nilanjana's husband had oppressed her with stress. She was portrayed as a twenty-first-century woman from the Vedic era. She just paid attention to Kishanlal like if she were a piece of flesh, and she does not have the same privileges in bed. It's said that you should never touch a prostitute unless she is extremely intense. However, Nila does not even approach the status of a prostitute. Woman is twofold victimized: she is seen as possessed and utilized as a vehicle for pleasure, but she is also seen as a corrupting agent and must thus be kept under man's authority.

'She is not like other Bangladeshi women,' was my first thought. (18, *The Crescent and the Pen: The Strange Journey of Taslima Nasreen*, Deen) As Deen states she is not like other women of Bangladesh. Other women depend on the male at different stages of life. Nasrin did not depend on anybody here. She stands and raise her voice for the oppresses people that is women. She goes against the religion and the government for the women of Bangladesh. She addresses the chauvinistic attitudes of men in Lajja. The attempt was very great but in realistic all these connected with her memories and her men. All men are not same, even the five fingers in differs each other. It is her responsibility to find the good and restrict bad. Enlightening is good but imposing thought to a mass group leads to negativity in future. Her writings are good but the way towards her approach in dealing with man and his activities shall be constrained. The language she uses to describe the atrocities shall be defined. Everyone reads her work; people should refine themselves with the pain others undergo but not to go with the pain to with minds of revenge to their family. As a strong woman she should create a strong-minded woman not a revengeful or ill minded womanhood.

'The whore is always a woman never a man!' Taslima possessed a natural ability to communicate in a language that everyone understood – she was fearless and had grown indifferent to personal slander. (21, *The Crescent and the Pen: The Strange Journey of Taslima Nasreen*, Deen) Nasrin's anger over the man society made her to speak so. The abusive approach towards her by her maternal uncle and her father's brother made the worse change in her mind over the male society. Children always have a diminished knowledge but when they grown up knowledge expands, they understand the world. They knew their limits and others too. They protect themselves in some cases the children who became adults understand all men are not chauvinist and abductive. Their blossom the cherished society, where there is no such understanding the people make boundaries and society ruins. Deen's points here explain about the language Nasrin used, an organized and a feminist writer uses an inappropriate word to convey her feeling over a gender which will be read by many people. This cannot be taken as the language everyone understandable by the people. There are better ways to communicate in a good way. This way of communication leads the readers and their minds to the wildered area of one's psyche.

"Why should he flee his home simply because his name was Suranjan Dutta? Was it necessary for his family – Sudhamoy, his father, Kiranmoyee, his mother and Nilanjana, his sister – to run away like fugitives just because of their names? Would they have to take refuge in the homes of Kamal, Belal or Haider just as they had done two years back" (Lajja, 1). Suranjan one of the strongest characters created by Nasrin did not fear about the riot of Bangladesh during demolishment of Babar Masjid in India. Suranjan argues with his parents and sister why do you worry? Don't you have faith that your home land will save you? Why do you hide in your home land? Where do you go by aborting your home land? He is an atheist who formulated by his rebellious communist father who also goes in hiding to save the life. The character was designed in such a strongest way to build a bravery in the minds of readers during their odd times. The same Nasrin develops a negative postures of men characters.

Nasrin's writings generally criticize men as oppressors, religion, and the existing quo. Sexual violence and inequality against women in Bangladesh are recurring themes in her literature. She portrays the state of women in the nation and expresses herself through graphic language. She makes a symbolic comparison between the status of an animal and that of a woman, which highlights the subjugation of women and discrimination against them both in society and in the family. Nasrin juxtaposes intimate and more significant social concerns in her writings, which are primarily based on her own and others' experiences within the framework of greater social life.

Nasrin is concerned about various aspects of women's subjugation. Her battle is to liberate women's bodies and brains from male dominance. In an additional passage taken from *Nirbachita Kolam*, she says: Look, they come to bite you, taste you, tear you; they are another name for death. They are another name for savagery and they come to drink you up, lick you up, smash you up. They are men. They are not human .... (Das 1993, 28). It would seem from her writings that she despises males. Nonetheless, Weaver observes of Nasrin, "She frequently professes to hate men, yet she has always surrounded herself with them" (1994, 48). Rejecting the perception of herself as a brutal feminist and a man-hater, Nasrin asserts that she is a supporter of both sexes and states, "I am just an advocate of humanity, and of equal rights for both men and women" (Amin 1993). Nasrin's writing defies standard notions of gender roles and sexism while also taking on male chauvinism in novel ways. In her poetry "Other Way Round," for instance, she parodies social conventions by using reversed role-playing:

I notice a man buying a woman at Ramna  
Park I would like to buy a man!

Clean shaved, clean shirt, groomed hair  
sitting on a park bench,  
Or standing lazily at a street corner,  
I would bargain him for five or ten Taka a  
time.

I would then pull him up by the collar on  
my rickshaw,  
Tickle him to giggle,  
Bring him to my room,  
Take my high-heeled shoe  
To beat him up at my pleasure,  
And tell him, 'Piss off.' ...

I would like to buy a man. (Alam 1993, 30)

In an unusual approach, reversed role-playing confronts masculine chauvinism and subverts gender stereotypes and traditional gender interactions. It also parodies society's norms.

'Women are usually under protection of their fathers and brothers, though legally they reach majority at the age of eighteen.' (2, Profile of the Bangladeshi Women: Selected Aspects of Women's Role and Status in Bangladesh) It is acknowledged in blood line that the children are cared by the parents. It is among other creatures of the world like birds, mammals and so on. There develops the trust and hope for the children. When the relationship goes wrong the change in behavioural pattern appears. The lack of security, frustration develops and it leads to live in a circled life. In some other cases showing anger to a particular gender satisfies the individual for their past bad incidents. The individual follows it in their real life and develops to save them from the other people. Nasrin here exposes the same kind of behaviour to save her from the ill minded. She expresses it through the characters which she couldn't do in her real life. She satisfies herself through her characters. Whereas some readers may affect though her themes of marital affairs which she expressed through Jhumpur in Shodh and a lesbian relationship with other girls for Nilanjana Mandal by refusing to live with her husband in a foreign nation in French Lover.

Nasrin a great supporter of feminist diasporic writer conveys her pain and struggle in a stronger way to get into the minds of reader. Her writings are acknowledged across the globe, considered as the voice of the voiceless, deprived and marginalised. She claims all these great essence from the world. At the same time her writings can deviate people towards pessimistic grave. Nasrin's autobiographies will make the readers to know her struggle and the reason to be such aggressive in her contents and themes of her writings. The psychological conflicts may also be a part to impose brutal themes. No one restrict her to stop her writings, when her words and themes with more appropriately done and conveyed the society will lead towards an optimistic path.

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