

“Fantastic Women Breaking Stereo-types in
Tahmima Anam’s Trilogy”

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Tahmima Anam’s Trilogy”

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Declaration

I hereby declare that this work has been written entirely by me except for the references and quotations which I have acknowledged duly. Additionally, I have maintained all academic ethics and integrity while preparing this research.

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Approval of Supervisor

I certify that this dissertation satisfies all the requirements as a dissertation for the degree of Masters of Arts in English.

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Table of Contents

| | |
|--|-------|
| Declaration..... | 1 |
| Approval of the supervisor..... | 2 |
| Acknowledgement | 3 |
| Table of Contents..... | 4 |
| Abstract | 5 |
| Introduction | 6-9 |
| Role Determines Gender..... | 10-19 |
| Women Possess Immense Magical Power..... | 20-28 |
| Women Make Choices from their Heart..... | 29-39 |
| Conclusion..... | 40-41 |
| Bibliography..... | 42-43 |

Abstract

The attributes, qualities, happiness, contributions, mental strength, choices, sufferings of Bangladeshi women have been sketched by TahmimaAnam in her trilogy very wonderfully. Their treatment, acceptance and rejection by the society are also projected in her fiction. A Bangladeshi woman effortlessly plays the roles of a mother, mourner, sister, friend, patriotic, archaeologist, daughter, wife, worker. While playing a role and fulfilling her duties, she even ignores her inner self and perfectly live for other family members. Their sacrifices are usually not appreciated and valued. In spite of living the whole life for others sometimes their small choices made for themselves are scrutinized. In TahmimaAnam's fiction Bangladeshi women and their lives are crafted with vivid tangible account.

Introduction

South Asian female writers have taken the act of writing to talk about things that matter: from identity politics to displacement, from personal successes to socio-cultural failures for so many years. Poetry, short stories, novels, and autobiographies by South Asian women have offered new formulations of traditional definitions of gender, work, and family. More recently, they have also contributed to the transformations introduced by diaspora, which has engendered a great amount of creative responses within and outside the South Asian setting.

South Asian women writers mobilize the category of gender to create and define alternative understandings of individual and community. They are working on different social issues, problems, transformations of the societal rules etc. Their ways of examining the themes of their writings are excellent and spontaneous. The representations are aesthetic and also they are significantly contributing in breaking the silence on gender-based violence by transforming it into a speakable subject.

This present paper is on Tahmima Anam's trilogy- *A Golden Age*, *The Good Muslim*, *The Bones of Grace*. She has also been writing a lot of essays on various kinds of issues and those have been achieving fame. Her trilogy has remarkable effects on the readers' mind. She has gained this fame and glory as the representations are veracious. She has told that she has lived with the characters for a long time and so these are so successful in carving impact on the readers' mind.

Tahmima Anam being a Bangladeshi woman is aware of all the traditions, culture and norms of Bangladeshi society. Her parents were freedom fighters during the liberation war which has inspired her for writing the trilogy. Her novels achieved so much only for the true portrayal

of the characters, events and facts. Though the characters do not exist in real life, but their lives resemble a lot of people's own who have lead and are leading the lives of Rehana, Sohail, Maya, and Zubaida.

Anam herself has announced the fact that Zubaida is very close to her. In a phone interview she has said that so many of Zubaida's character and ideologies are being picked up from her own life. As per her sayings she has lived almost an era with the characters and told their stories to the generations to make them impactful. All these have brought success to the trilogy and collected admirations from the readers and critics.

Many a critic has marked her books as political and some acclaimed these to be historical. But in the deep analytical point of view these are the true sketch of the contemporary times when the characters are living. Anam herself has claimed that she just wanted people to be able to own this part of history, to remember it as theirs and to hold upon the society vastly in front of the readers.

I will analyze the trilogy under three different frameworks to manifest how women are subjugated by society, culture, religion, and nationality and how Anam's characters are the faces of the thousands of Bangladeshi women. The first book will be analyzed in the light of *Gender Troubles*, *The Good Muslim* is going to be examined according to Susan Brownmiller's *Against Our Will* and the third book will be experimented depending on Transnational Feminism. Anam underlines the fact of women's realities in three different eras. The three chapters of this paper serially contain the analysis of the three books of the trilogy along with explanations and views of various critics, researcher, essayist and articles.

This research will point out how women are the ultimate sufferers of war and moreover, women are "double colonized" in the postcolonial age. As colonizers seized all the rights of the

colonized, similarly, women are deprived of their rights even in the modern time by patriarchy. They were caged by the colonizers in the age of colonialism and they are still caged in a new way by the men in power in postcolonial era. Thus, they are “double colonized,” hence, women have proved themselves by their heroism. This study will illustrate the struggle of women as well as the accomplishments of women by analyzing Anam’s works and will show that a woman is the magician of her own life by her sacrifices, heroism, deeds and victory in any situation and over any situation by breaking the stereo-type.

Many explorers have examined Anam’s novels from different points of view. Mahmud Hasan has explained the concept of history in *A Golden Age* in his dissertation. He tried to find out the similarities and dissimilarities between the novel’s presentation and the real history. He also has examined the role of freedom fighters both men and women. Dr. Priyanka Tripathi and Sanjib Biswas have worked on almost the same topic.

Arifa Akbar has examined Bangladeshi people’s love and fight for achieving freedom as per *The Good Muslim* in her writing. She extracted that the incredible love of the Bangladeshi people especially the young men and women for their motherland is the main reason in achieving freedom for the country. She praised this strong love of the Bangladeshi people which let us to have a glorious history of fighting for our freedom. This make us to feel proud of having a flag of our own in exchange of the lives and sacrifices of our martyrs in front of the world. Dr. Liza Nanda also has written about it by analyzing the second book of the trilogy.

Zubaida’s indomitable love as well as the Bangladeshi women’s power to love strongly are the topic of Mini Kapoor’s writing. She has discussed that they can love so immensely and incredibly that they are able to remain strong with the support of their love. Focusing on

Zubaida's character she has examined the indomitable power of love of our women who can prove themselves to be fantastic breaking the traditional conceptualization.

Tazrin Hossain has discussed how the surroundings of a woman make her becoming a woman. She upheld the fact that the oppression, suppression, sub-ordination, double-colonization and unjust treatment towards women have made them women, the subaltern. She also has resolved the treatments towards women only because they are women, the second sex, in a patriarchal society like Bangladesh based on TahmimaAnam's trilogy.

The explorers and researchers have experimented on different aspects sketched in TahmimaAnam's novels. The sub-ordinate character and treatment of women in Bangladeshi society has been the topic of many a researchers' writing interest. They did not focus on the superb praiseworthy characteristics of women. This unnoticed fact of Anam's novels by the researchers make me feel interested to work on the women of her novels who are able to overwhelm all the odd situations and frontiers set by the patriarchal society to make them to feel weak being women.

This paper is going to demonstrate the Bangladeshi women as fantastic characters as per the projection of TahmimaAnam. It will tend to prove our women as victors over the complexities and difficulties of their lives and social problems and bindings. They are able to break the traditional taboos and stereo-types and demonstrate themselves as the fantastic women. My paper experiments and proves Bangladeshi women as the magician of their lives overpowering all obscurities and complications.

Chapter 1

Role Determines the Gender

This chapter is going to describe the heroic attributes and oblations of a single mother for her children, the sacrifices made by a patriotic daughter, the conducts towards females in patriarchal society and the treatment of women trapped in a country occupied in a war.

Tahmima Anam's debut novel starts with the struggles of the protagonist Rehana in trying to keep her children along with her. As the patriarchal society always thinks of a man as a family's perfect guardian, Rehana fails to hold her children with her. Her husband's elder brother Faiz takes them away to Pakistan proving that Rehana being a single mother cannot rear the children properly fulfilling all their needs.

In the court when her brother-in-law, Faiz Haque wants the custody of her children in the court accusing Rehana of not being a good mother as she has taken her children to watch a movie named *Cleopatra*, which goes against religious morals. The patriarchal court goes with Faiz's point. The judge says that Rehana has not properly coped with the death of her husband. She is too young to take care of the children on her own. She has not taught them the proper lessons about Jannat and afterlife. Similar to Rehana's treatment, judging a woman on a silly issue is not a rare phenomenon in Bangladeshi society and when she is a widow and has no strong financial support, it becomes worse. Rehana cannot speak or establish her point to keep her children with her and remains silent because nobody is going to heed her. In her clarification to her husband in front of his grave Rehana says:

“I was mute, and in my silence he saw my hesitation. That is why he gave them away. It was me; my fault. Not others’.” (AGA7-8)

So, it is clear that Rehana was actually not happy for her silence in the court but still she

knows she is unable to speak because it is not going to be accepted.

The two words masculine and feminine are always used with a great distinction. There are differences considered between the traits, behavior, walking, work, lifestyle and even handwriting. As for example in our country crying is thought as a conduct of female. If any man cries, he is mocked for crying like a woman. What is the logic to think it like a woman? Is not there any matter of emotion? It seems like by marking this as female conduct they are introducing themselves as emotionless human beings. The first book indicates a handwriting as feminine. There is no logic to consider a handwriting as feminine but unfortunately this is the true picture of our society.

The society of our own country consistently tends to consider a male guardian to take all the responsibilities of a family. When a woman becomes widow, she is suggested to get married again for her and her family's safety. If she refuses to do so she is criticized for that. Rehana also goes through this problem representing those helpless widows. She even keeps herself aloof from her friends to avoid their mutterings about her refusal to second marriage. But it is remarkable that when she needs money to get her children back as a try to have money she agrees to marry an old man who is rich and able to give her financial support which expresses her pure deep love for the children. According to Beauvoir the power of a woman's motherhood like one of Rehana's is very much strong and sufficient for their survival and struggle for their children.

The daughters in our society are thought to be safe only after getting married being the responsibility of a young and financially established man. Mrs. Chowdhury, in the first novel *Golden Age*, fixes her daughter's marriage with an army officer named Sabeer to ensure her future. Being concerned about Silvi's future she ignores her childhood love Sohail as he is still not financially established. In the engagement night when the Pakistani Soldiers attack all of a

sudden Mrs. Chowdhury forces Sabeer to marry Silvi immediately to ensure her safety during the hazardous situation of the country. Lynn Neary has explained this fact as the product of the dependence of women on men since their childhood(34). They are being told and taught that without the support of a man a woman is unsafe. For this reason it is not an idea only common among the men as well as among the women of a society. Mrs. Chowdhury is the face of all those people who think of a man as the safety zone of a woman.

The physical and mental ability should be the units for judging someone rather than one's gender. Rehana, the protagonist of *A Golden Age*, mentally and financially supports her children and also herself. This announces the financial independence of women which has changed the views of society to some extent that only men are not the earning figure but women also have the potential to support her family. Judith Butler, in his book namely *Gender Troubles*, has argued that the role one plays is more important than one's pre-framed gender role in the society. I totally agree with this idea that people must not frame out a person according to his/her gender rather accept and appreciate their roles.

Despite the enforcements on women there are some approvals for the choices made by a woman as an appreciation to their freedom. In the engagement night of Silvi, Sohail announces with a bold attitude -

“...it's her choice. Women must be allowed to choose for themselves.” (AGA 58)

This gives light to the fact that some people from the young generation are believing in women's freedom of choice. But we can also analyze this with the point of view that Sohail is saying this in favor of Silvi being afraid of losing his childhood love.

The war heroes are celebrated a lot in Bangladesh. But the heroines who also has lost and sacrificed many things are untold and unheard. Maya, in the novel, does a lot of things for the war. But the history of Liberation rarely records the contribution of the women during war. Tahmima Anam's *A Golden Age* denotes the endowments of Bangladeshi women in the war of 1971. Her impulsive description of the subscription of women in the war has been picked up by Sanjib Biswas and Priyanka Tripathi in their writing. They have relocated women's role in war with the help of Anam's *AGA*. According to their experiment women have taken part significantly in the building of a new nation (45).

Women of Bangladeshi society are made to feel weak in the absence of a male guardian from the very beginning of their life. This is the reason for which Rehana is mentally weak in the absence of her husband. She is even afraid of talking to her son about his will to go to war. As a try to stop Sohail from taking part in the war she takes him to her husband's graveyard. Rehana feels strengthen by Iqbal's presence though in his grave. As a single woman she feels that if Iqbal were alive, he could have forbidden Sohail to fight the war. She feels the denial a great thing for her to do. Although she asks him casually not to join war, she fails to forbid or stop him directly. She says to Iqbal in her mind:

“I cannot stop him. Perhaps if you were here, you would have done it. But I cannot. It is too great a thing.” (*AGA* 81)

The patriarchal society's concepts and treatments make women feel weak to take any decision by their own. But the fantastic mothers like Rehana overwhelms their weakness and make decisions from their heart for the well-being of their children. Their indomitable motherhood provides them the courage and confidence to be the victors over difficulties.

Rehana being concerned about the country's situation secretly gives her house to the freedom fighters as their shelter she and her children live in that house. She openly and warmly gives her house to the fighters ignoring their own safety during the dangerous situation of the country. She is that unsung war heroine who open-heartedly allows freedom fighters in her inner house and makes blankets for them in her house. She even hides all these from her close friends. Her wide and welcoming mind regarding war is expressed in this conversation.

“...Joy stood and approached Rehana... ‘Such bodmashes we are, Auntie, making a mess of your house.’ ‘Don’t be silly, beta. My house is yours.’”(AGA110)

Women are suppressed and oppressed by the society both physically and mentally. But after all these there are some sort of people who give importance to them. In AGA the major who leads Sohali and his friends’ group in the war, invites Rehanato stand in front during prayer. Usually women are not allowed to do Imamati (standing in front position during prayer time to lead the prayer). But he asks Rehana to do this for everyone present in the room when Rehanasays-“It’s the morning Azaan. I have to pray... ‘Would any of you like to join me?’” (AGA112)

This sort of thing is the comfort zone for the Bangladeshi women amongst all the degradation and lack of importance given by the society.

It is really too difficult for a single mother to take decision about anything. Rehanaproves herself as a strong and broad-minded mother who allows her children to serve for the motherland during its crisis. Sohail is permitted by her to join the freedom fighters, he along with his friends stay at their Bunglow “Shona”. When Maya wants to write stories to inspire the freedom fighters staying at Calcutta, she permits her at once. She does not forbid Maya being concerned about Maya’s safety and her own loneliness. She cries within her mind, wants to stop her but her

patriotic mind cannot refuse Maya's will and permits her to go there wishing her best luck to write some good stories. Beauvoir found out by analyzing that the mothers who love their children indomitably consider the children as asset and strength which can be the fuel of their happiness even being single mother. They can take decisions in favor of their children and be a strong mother for their well-being, ignoring her own personal feelings (29-30).

Most of the Bangladeshi women are very much loyal to their husband. In many cases the husband is found doing adultery but the wife is not being afraid of society's eyes and concerned about children (if any). In one place Rehana replies the major that she never married again because she had children. The male figures of the society are always at a damn care mode as they are at the power. The power creates hubris within the males and for this reason they lose their morality which is unlike with the females. Rehana being loyal to Iqbal feels a sort of guilt when she talks more with the major. After getting close to him by gossiping to reduce her loneliness, she goes to Iqbal's graveyard to say sorry. Even she was not sure what for but she thinks he would not have liked her closeness with major.

The motherhood of Bangladeshi women is very much strong and praiseworthy. They are able to handle any kind of situation and face any kind of difficulty for the well-being and safety of their children. We see Rehana being in love with the major in the first book. She once makes physical relationship with him. Her love for him is expressed by her very clearly. After that night the militaries come to her house in search of Sohail as he is doing operations against the army. When they ask for him she says that he is not at home but they do not believe. She understands their anger on Sohail and also that they are not going to be satisfied without killing him. She sacrifices her feelings for the major and tells them that he is Sohail. Then in front of her eyes they take away the major and it is sure that they are going to kill him brutally. She does so only

for the safety of her son. Here we see the victory of motherhood over a woman's love for a man. This is how Rehana proves herself as a fantastic mother by living her whole life for her children ignoring her own feelings and wishes.

The male of the family is the earning figure in Bangladeshi context. A single mother being unable to earn as she cannot leave the children alone at home, faces difficulties in rearing them. After Iqbal's death, Rehana could not keep her children along with her as she did not have money. In try of having loan from a bank to build a house she faces a characterless man who tries to rape her. She also tries to marry a rich old man to get money from him. At last she steals money to make the house and the feeling of being a thief haunts her throughout her life. She feels that if Iqbal would not have left her suddenly they would remain safe and happy. She thinks of her husband as their savior. This thought is very common among Bangladeshi women as from the very childhood they are told that they cannot survive safely and well enough without being the responsibility of a man. Chandan Mishra has explained this social belief as the result of the women's dependence on men of a patriarchal society like Bangladesh.

There is a traditional idea of Bangladeshi society that women are unable to contribute an important part for society. We see the superb women characters created by Tahmima Anam contributing a lot with their excellence. Rehana and Mrs Chowdhury are rearing their children alone by maintaining the financial sides. Maya is earning and serving the war-injured people. Maya and her other friends are taking training to fight for their country secretly. Sultana is volunteering the camps where the injured people are kept. She also has celebrated the subscription of Rokeya Shakhawat and Jahanara Imam to the society and country through her writing as per the history. Sanjib Biswas and Priyanka Tripathi have examined and stated how our women are contributing in economy, country's freedom and building a new nation by

breaking their stereo-typed image and by going beyond the social frontiers in their analytical writing.

Rehana experiences a lot of things in *A Golden Age*. She conceals her pain of being far away from her children for whom she has lived her whole life, during the war. She provides shelter to the freedom fighters to hide in her long cherished house ignoring the danger may cause by the Pakistani soldiers. When Sohail's friend Aref's mother comes to her house in search of her sons Aref and Joy and asks Rehana about them, Rehana lies to her. Then Joy's mother tells her that she should understand her worries as she is also a mother. Rehana then tells to herself-

“You are a mother. How many times had she repeated this very phrase to herself? I'm a mother. Above all things, a mother. Not a widow, certainly not a wife. Not a thief. A mother. But now she was something else – a mother, yes, but not just of children. Mother of a different sort.” (AGA 140)

The conversation between the two mother projects the real condition of the mothers of the freedom fighters. They long for their children who are serving for the freedom of the country and the mothers are thus experiencing the loneliness, hopelessness, helplessness and sadness by remaining away from their children.

Rehana even acts as a Pakistani supporter to release Sabeer from Pakistani hostage and tells lies to brother-in-law, Faiz Haque. She says to Faiz that she is doing this thing for Sabeer as her part in the war whereas the truth is she is doing this as per the request of Sohail.

The Liberation war of Bangladesh has taken away a lot of things from its people especially the women. They have been degraded and abused physically. The Pakistani soldiers raped more than thousands of our women. Some were abused for a short time and released, some were killed after being raped, some were tortured and raped till death like Sharmeen and some

were kept in their barracks for the entire war time. About this matter it can be said that the powerful majority during a war situation use rape as a biological weapon to degrade the minority. This truth of rape during a war has been analyzed and pointed out by Susan Brown. He argued that the rapes happened in the time of a genocide or war is entirely done by the powerful side or intruders only to attack the mentality of the society of the another side. They use this as a biological weapon to make the enemies feel degraded and humiliated (13). While doing this the rapist becomes very much aggressive crossing all the limits of humanity and forgetting that the woman he is degrading is a human being first than a woman. They think in this way-

“Rape is a man’s right. If a woman doesn’t want to give it, the man should take it. Women have no right to say no. Women are made to have sex. It’s all they’re good for. Some women would rather take a beating, but they always give in.” 29

Women’s power of love is larger than any other thing in this world for themselves. Instead of being cursed, criticized, yelled by the patriarchy, they are still capable of loving not only others but also their own selves. The love of Rehana for her children gives her a voice in *A Golden Age* and only for this, Rehana recreates her own establishment by building the house “Shona” and achieves victory by getting her children back. Motherly love is a blessing and Anam portrays this glorification of motherhood through Rehana in *A Golden Age*. Beauvoir underlines the power of women’s love in *The Second Sex* as:

“On the day when it will be possible for woman to love not in her weakness but in her strength, not escape herself but to find herself, not to abase herself – on that day love will become for her, as for man, a source of life and not mortal danger” (679).

To Spivak, the real strength of a woman lies in her own self. Whenever she starts to love herself no one can stop her. Simultaneously, the love for children can make a woman rise even she is unable to speak. Anam has revealed the strong aspects of women through the several heroic deeds of her women characters in the trilogy. Women can also sacrifice their sexual desire to spend the whole life with her children as demonstrated by Anam in the case of Rehana.

Beauvoir expresses:

If the difficulties are more evident in the case of independent woman, it is because she has chosen battle rather than resignation. All the problems of life find a silent solution in death; a woman who is busy with living is therefore more at variance with herself than is she who buries her will and her desires, but the former will not take the latter as standard. (695-696)

The days and journeys of women's lives are not so easy as women are controlled by both patriarchy and imperialism. In spite of that women can rise having loving themselves and their children just as like as Rehana in Anam's *A Golden Age*. Their motherhood, self-pride, will-power to make an identity of her own, unbeatable strength of contributing themselves for the well-being of others and every confident step make them being the victors by overpowering all the difficulties and obscurities of their lives.

Chapter 2

Women Possess Immense Magical Power

This chapter of the present paper is going to canvass the second book of Tahmima Anam, *The Good Muslim*, as the portrayal of the women who have proved themselves as heroes. About this book *Business Standard* says: “One of the most engaging and disquieting novels to come out of Bangladesh in years” (*TBG*). Characters speak for themselves after being created and are seen as remnants of a writer's past, as mere appendages to his thought. They are presented as incarnations of certain opinions in his intellectual development or of a representative of a social group in his mind. They have been seen as objects of a central monopolistic vision or even as signs of some hidden personality. The women characters created by Anam are able enough to prove themselves as heroes and to represent the characteristics of Bangladeshi women.

Tahmima Anam begins her book *The Good Muslim* with the true facts and people's thought about marriage for women in a patriarchal society. Maya sees a woman in her train back to Dhaka. The woman is wearing a gleaming nose pin and a pair of gold bangles which are the identification of a married woman. Maya remarks these as that woman's fortune. She thinks in this way as she is told this from her very childhood by the patriarchy. This means that their fortune and identity both are changed after getting married. The men do not use any bridal identification whereas the women wear those things to be identified as married woman according to the tradition of patriarchal society.

In the same train an old woman offers her food saying-

“‘Eat,’ she said, pinching Maya's cheek; ‘you're too skinny. Who's going to marry you?’ (*TGM* 10)

This is a kind of thought is injected into the girls' minds from their childhood. There are so many other things that are said to the girls throughout their life by their family members and other people of the society like- donot laugh loudly, do not eat like this, do not walk like this, do not talk like this and so on. Their reason behind all these is that the in-laws might not like these. Is not there any value of their own choice? They should not be framed according to others' wish and choice only to be married well.

The Bangladeshi women often face odd situations and teasing while travelling alone as they are treated as weak human beings without a man with them. Maya goes through some problems like that in *TGM* in the course of her travel. When searching for a hotel to stay during her return to Dhaka, she has the feeling within herself that Bangladeshi women are not considered travel alone. She recalls the patriarchal questions which might arise if she searches for a hotel to herself –

“...it would be difficult to find a hotel here, and they would ask her questions: why she was travelling alone, why she didn't have a man with her, a husband, a father.” (*TGM*12)

Again when she goes to Chandpur to find out Zaid, she faces problem . It becomes almost evening and so being an alone young lady she is teased by the boatmen there.

These type of questions and teasing against women represent the strategic device employed by men within male-dominated social systems in order to maintain women's low position. As Francine Pickup remarks: “The violence to which women are subject *is not random, or abnormal*, or defined by specific circumstances alone. It is used as a weapon to punish women for stepping beyond the gendered boundaries set for them, and to instill in them the fear of even considering doing so. It is asystematic strategy to maintain women's subordination to men.”¹⁰

The same device is projected by the men of the village where Maya lived with Nazia and Masud. In the village there were rules for pregnant women to be followed when Maya and Nazia broke the rule, of bathing the men of the village got angry and gathered in front of their house marking it as too much. They insist Maya to leave from there ignoring all the well beings she has done for them as the blame her for all the trouble even Masud also. When she left no one came to say goodbye!

Tahmima Anam not only makes Maya the representation of Bangladeshi women but also shows the effects of the Bangladeshi patriarchal thoughts on Maya herself. She marks Silvi as the reason behind the change of her brother Sohail. This is the usual thought of Bangladeshi patriarchy that women are responsible for everything. Maya says to Rehana that now things will be changed in the absence of Silvi and they will get the old Sohail back.

At the time of liberation war of Bangladesh, the Pakistani soldiers raped a lot of Bangladeshi women. They did this being motivated by their power to degrade and humiliate them. The women are again degraded by the society after the unlucky thing happened to them. Maya works in a rehabilitation where she meets women being raped once and also for a longtime. Piya is the face of those women in *TGM*. Her family and village reject her and drove her away. She with a scar in her mind comes to Sohail and finds shelter. She gives light to all the bad things happened to Bangladeshi women during war with her own life. But Piya also identifies herself among the victors who choose their own way overcoming the unfavorable situations. She chooses not to be with Sohail being a burden to him and a thorn in the society's eyes and leaves silently on her own way.

There are matters of joy for women in Bangladeshi society instead of having so many problems and degradation. Shafaat asks Maya a question being affected by the patriarchal thoughts while she expresses her will to write stories in his newspaper-

“you sure your husband won’t mind?”(*TGM* 88).

This is the thought of the patriarchal society that if a woman wants to do something it should be approved by her husband even I have faced this question once in my life while looking for a job. When Shafaat knows that she is still unmarried, she thinks that he will mark her as a poor girl without a husband. But surprisingly he gives her a thumbs-up and says that he will advise his daughter not to marry without finding a prince. People with this type of thought are really comfort zone for the women among the cruel minded men.

Bangladeshi women can rise inspite of all the waves which are against them. They are able to something to make themselves proud. In *TGM*, Maya does a lot of things staying at the opposite of Pakistani soldiers and the patriarchal society. She is aware of the consequences also but she does all these to make herself proud for her. During the war and after the war she has volunteered herself in service of the freedom fighters, injured people, the Birangonas and thus the country which makes her proud is somehow built by her and also by the all other women who did a lot for the war and sacrifice a lot for the war. Dr. Liza Nanda argued that all the women who have cooked and served food to the freedom fighters, who have sent their sons to fight for the country, who have lost their chastity, who have lost brother, son, husband, father and even their chastity, who have been tortured during war and who have worked for raising awareness regarding war are the builders of the new nation Bangladesh in 1971. They are the proud, self-confident Bangladeshi women who are able to create an identity for themselves to feel prided winning all the obscurities.

Bangladeshi women are sometimes bound to the family relationships and stopped by these while wanting to do something exceptional. Maya in *TGM* wants to make people aware about the vagueness of the long –cherished and bloody freedom by writing about the things happening against women making them subservient in the present time. But her responsibility towards her mother and nephew discourage her to leave the house and investigate those things throughout the country. This is how Bangladeshi women sometimes step back from their wish as they have responsibilities of the family members to maintain. This also proves them as the victors over their own emotions becoming the magician of others' lives.

Some women do abortion who do not want their child as a scar of the tortures on them on their lives. But those who are having at least five months of pregnancy cannot do abortion. In this situation isn't their ability of reproduction acting as a curse. Some Birangonas are not accepted even when they are not pregnant. The family members think of their raped female members as the person who will bring degradation for their family. But the truth is during a war men of the powerful side rape the women of the other side as an expression of their power, their hubris makes them to rape a woman not their sexual needs. The feminist activist S. Brownmiller argues:

“Sexual violence is less the expression of an individual man's unrestrained sex drive than it is a reiteration of patriarchal social structures and norms. Rape is primarily motivated by power, not sex.” 31

I have an observation here regarding this matter. In some Bangladeshi war movies I have seen that males are also sexually abused by the Pakistani soldiers. If they are accepted by the society without raising any question, then why are rejected? I think it is because of their powerless position in the patriarchal society. Thus they are tortured because of their powerlessness during the war and also after the war.

Bangladeshi women have always manifested themselves to be brave and strong by winning all the obscurities of their lives created due to the patriarchal society. Rehana in *TGM* suffers from cancer and so she has to lose her hair in patches. Maya cuts off Rehana's hair as in some places it has gone completely and in others it was thick and clung strongly to her scalp. Maya knows earlier that this day would come and she rehearses it to remain calm at that very moment. Rehana's calmness during that time very moment. Rehana's calmness during that time shows that she also has rehearsed it. Both of them are doing this by overcoming their aloofness and helplessness without Iqbal and Sohail women are thus capable of taking care of themselves defeating all the obscurities and suffering.

There is fixed dress for women to wear. They are always supposed to be in that fixed get up. If some lady dares to break the tradition and try something exceptional, they are marked as others with different name. In *TGM* Maya arranges a party on Sohail's birthday. She invites all of their old friend on that party. A trio of women arrive there who always had interest in Sohail. They are remarked "as the fast girls, sleeveless blouses and lips always curled into perfect, teeth-hiding, air-hostess smiles". (*TGM* 159) I cannot get any point in calling someone fast with a negative sense only for one's get up. There should be recognition of one's own choice as a part of their freedom which is not practiced in Bangladeshi society even after being a free country where everyone is supposed to be free. But the women who are the king of their own choice can break the stereo-type and prove themselves to be fantastic.

The facts about marriage regarding women are sketched repeatedly by Tahmima Anam in *TGM*. I already have discussed the beginning events in the first portion of this chapter. She throws light to some other facts through the conversation between Rehana and Maya. Rehana says that in her time women had to marry the man who was chosen by their family. Then people

thought of husbands as the savior of wives both financially and physically. But in Maya's time women are provided the scope of making choice. In the present situation women are told that they might marry to have a person to share their sorrows. Women have achieved the freedom choice in some aspects of their life and it is obviously the result of their fantastic characteristics and heroic deeds.

Tahmina Anam has expressed the face of a part of society which still gives priority to women's choices. In *TMG* Joy proposes Maya to marry him. In reply Maya says that he cannot marry her and turn her into a perfect housewife obeying all the rules and traditions. She also tells that she has a problem with the ego of the males of the society for which she does not want to get married. This is a true fact about the males of our society. They make the women spend their whole life in making them feel better while their own life turns shit. This is the result of a patriarchal society like Bangladesh. And women like Maya manage to raise their own voice for their own choices over coming all the obscurities but sometimes for this they are also criticized.

In a patriarchal society it is very hard for girls to survive freely and happily. While Maya helps Rokeya in her delivery she speaks about that to her Rokeya loses energy after pushing repeatedly to give birth to her baby. The Maya whispers in Rokeya's ear to encourage her

“You know what? It's a girl...” (*TGM* 237)

After this Rokeya regains her energy and the delivery becomes successful. This is how the sufferings of the Bangladeshi women produce new energy and hope within themselves to defend all these and to provide a new world to their new born baby girls. Rokeya's ideology about the freedom and care of a girl in the harsh patriarchal society is so clear here. She provides her best energy while Maya says to her that it is the time when she can express her love for the baby. She

tries her best to demonstrate her love for the baby girl from that very moment as she herself has gone through discriminations and uncare.

Bangladeshi women often make choices by avoiding their own only because of the patriarchal society. Sohail offers Piya to get married as he loves her. In reply Piya expresses her will to marry him. But she also says “What will everyone say?” (*TGM* 247). She is afraid of the society’s eye as she is a Birangona. This does not matter for Sohail but Piya knows very well that it matters for the society to accept her while her own family abandoned her. Whatever has happened to her during the war is not her fault at all. Not after having any fault Piya has been suffering for that. These sufferings have made her so tired that she is afraid of choosing a thing of her own remaining in a patriarchal society.

The people of a male dominated society always blame the women for any wrong. In *AGA*, we see Faiz blaming Rehana for ruining his brother’s children. The children of her own whom she has raised all alone after her husband’s death. In *TGM*, Maya blames Silvi for the change of her brother Sohail. She says that Silvi’s thin lips and foreign eyes had turned Sohail into a holy man. But gradually it is revealed that he has changed him all by himself being haunted by the guilt of killing an innocent man. It is the effect of the patriarchy on Maya for which she she blames Silvi for Sohail’s changes. And also after knowing the truth she blames Rehana not to teach Sohail well enough and not for giving him the Book sooner.

Women of Bangladesh face a lot of problem while remaining alone even in the course of travelling alone without a man. In the beginning of *TGM* Maya is seen returning to Dhaka from Rajshahi. In the time of her return she faces troubles for travelling alone. Again while going to Chandpur in search of Zaid she is teased and harassed by the boatmen of the river she has to cross. One of the boatmen says that a woman should not travel alone. When she denies to travel

in his boat he claims that it is unjust of letting a poor man go hungry and at least to leave something for their trouble. The ridiculousness of the demand made her turn back saying-

“What trouble? You should pay me, harassing me like that.’ His face darkened.

‘You think you can talk any way you like?’ He grabbed her arm. ‘Because you have money and I’m just a boatman?’ Her anger swelled. ‘You think you can talk to me any way you like, just because I’m a woman?’” (*TGM 267*)

Here we can clearly see the aggressive behavior of the boatmen only for seeing Maya alone and unsure about where to go. He grabs her hand and insults her as he thinks of himself powerful being a man in male-dominated society. He has the courage to grab Maya’s hand publicly only because she is alone. If there would be a man with her, he might not have dared to do this. But by showing anger fearlessly to the man being teased by him, Maya represents all the women who are able to overcome their helplessness and weakness that arise within them being women in a male-dominated society, and raise their voice against any disgrace.

I would like to salute the Bangladeshi women like Maya, Rehana and Piya who do not allow their choices, decisions and voices to be vanished by the domination of the patriarchal society they live in. Their secret weapon to overcome the fear of helplessness and dependence in a patriarchal society is always the bravery dwelling in their mind. This helps them to fight with the fear of being alone and criticized without a man’s support. The bravery which dwells in their mind is undoubtedly the production of the sufferings they go through their life. This gives them the strong characteristics to fight back and stand upright against any unjust.

Chapter 3

Women Make Choices from their Heart

The last book of Anam's trilogy is set in the present time. In this time women are free of any boundaries to live their own life in their way. Though they live in the modern time, they have to keep in mind all their traditions, rules, boundaries and family bondages. Their situation allows them to love anyone, marry anyone and do anything they want. Zubaida, the protagonist of *TBG*, is a young independent minded women of the present time but is clung to her past and identity which has effects on her choices.

The women of the present time are beyond nationality. Zubaida studies in Harvard University remaining away from her family. Even though she lives in abroad, she is attached to her country's ideologies, culture and traditions. She has deep attachments with her roots which make her searching her biological mother. The concepts of transnationality have made her mind international but she is also clung to her own nationality.

Zubaida expresses her situation in the beginning portion of the book saying –

“Everything about my life was too easy. I could love whomever I wanted, and marry or not marry them, or change my religion, or get divorced multiple times and have children with three different fathers if I wanted. I came from what you might call a traditional society, but I was not in thrall to that society. What I was in thrall to was the past.” (*TBG* 13)

The effects of her past is seen throughout the book. She makes choices and decisions depending on the past being obliged and weak towards it. The past makes her thoughtful about the society's eye as she thinks what everyone will say if she does not show obedience to her past.

The females of a male – dominated society are bound to obey their family instead of having own choice. In *TBG* Zubaida's friend Chandana's attitudes display that she might have many sexual conquests. But after being asked she says that her parents will not approve any other man without their own choice. As she knows all the effects of not obeying them she shows her opinion to [obey] them even though it does not make any sense to her. This is how all the women are bound to obey all the women are bound to obey their family and society anyhow. Similarly for the family relationships Zubaida is seen bound to marry her childhood friend Rashid. When she meets Elijah it is expressed that she falls in love with him. After that she is in thrall to her past and her decision to marry Rashid sat inside her like a stone which drag her towards getting married with Rashid. After their marriage she is seen attached to Elijah not Rashid. These are the effect of her past and her parents' social position which make her marry Rashid.

In Bangladeshi context children's career is almost chosen by their family according to their gender and social position. In the past people used to choose their family's choice but now-a-days they have scope of choosing as per their wish; even women also. Zubaida chooses her career by herself to study Evolutionary Biology even after her mother does not like it that much. This gives light to the fact that Bangladeshi social system is changing gradually day by day to a positive extent for the women.

Women are always considered to be under the support of a man. A single woman face problems being alone anywhere. In *TGM*, Maya falls in troubles twice while traveling alone. She is questioned, suggested and harassed for being alone. In *TBG*, Zubaida also faces problem while traveling alone even though she is in abroad. During the journey to Pakistan in the bus she is the only women for which she covered herself with avail. She does not take a sip of water being

aware of the place to pass her urine. A person in her team suggested her to drink some water otherwise the desert is going to suck her dry. She herself knows that but she also knows that she is unable to pass urine like males anywhere and so avoids drinking water. This type of unwanted binding is always there in a woman's life. But the fantastic Bangladeshi women are never defeated by such bindings having bravery and love within them.

Women are always sub-ordinated by the men. They have to prove themselves by their own even after having the potential to be appreciated. They do not get identity and recognition without working hardtop manifest their ability. In Pakistan, while working with her digging team Zubaida expresses this fact saying-

“I had a lot to prove – not just to others, because I was the only woman there, but also to myself, to my sheltered childhood, to my parents and even to you, Elijah... I would no longer be the pampered only child of two doting parents. When I died the invitation to my funeral would say ‘Palaeontologist. Adventurer. Rock-Slayer. Amphibian. Ninja’...I kept repeating the word ‘Ninja’ to myself, smiling until my lips cracked.” (*TBG62*, 63)

By saying all these Zubaida discloses the true facts about the search of identity of women in male-dominated society. They always long for it and try heart and soul to gain recognition. Philip Marchand praises the search of self-identity which helps them to remove the title from their heads- others. He says that their searching makes them successful in their lives demonstrating themselves the fantastic ones breaking the stereotyped.

Females of a male-dominated society are double-colonized. This makes them weak in their will and courage. When they fail in any of their attempt they feel the sub-ordination more intensely. They are the beings of the society who have to keep in mind every single thing. For

this reason Zubaida loses Elijah. She cannot remain clung to him as she has to recall all the things related to her past. The failure in fulfilling her search to find 'Diana' makes her mentally weak to take any other decision by her own. All these things make her forget Elijah, her love.

A woman is biologically born once but she is born mentally a number of time throughout her life. She remains daughter till a certain time, then she has to turn into a wife, then a mother and then into a grandmother. All these are like taking a new birth for her. The surroundings of a woman also make her taking birth a good deal of time whether it is familial, social or national. Zubaida tells us that Maya was born again at her 17 during the war of 1971 seeing deaths directly and serving the people who were hovering between life and death. Similarly, Zubaida is born again when she meets Elijah and also when she is failed in the dig with a new version of her.

Many a time Bangladeshi women make choices and decisions according to their family members' wish. They even ignore their likes and dislikes in doing so. After her failure in digging up 'Diana', Maya returns to Bangladesh. At first she avoids Rashid being in love with Elijah. But after realizing her duty to be obedient to her parents she agrees to get married. She does so to make her parents happy ignoring her love for Elijah and also ignoring her dislike to Rashid which is expressed in her conversation with Rehana-

“I'm getting married,” I said. She flung the cards aside. ‘Finally! Somebody brings me good news. Is it that boy?’ I bit into a pitha. ‘Yes. Dolly auntie’s son’.
 ‘Good your mother will be so happy. She told me you came back and ignored him.’ ‘I did, and then I changed my mind.’ It sounded strange when I put it this way, as if I was returning to a bowl of leftover soup. ‘He is very sweet.’ (TBG 95, 96)

Likely to Maya many Bangladeshi girls make their choice as per their guardian ignoring their own choice. Even though they do not like it, they take it for granted as they are bound to do so.

The destiny of a woman is changed after getting married. They actually take a new birth with a new personality. They have to change their last name according to their in-laws' name. They even have to change their choices matching with their husband's choices. In *TBG*, during the preparation of her marriage Zubaida says that she hates biriyani as Dolly proposes it as their wedding day's food. In return Dolly says her that Rashid adores biriyani and so it should be fixed for the wedding day. So, she acts as she also likes it. In the same time she expresses her opinion not to change her name and her would-be mother-in-law, Dolly, says her that it would be nice to have same names to all the family members. After the indirect rejection Zubaida recalls her past of having no identity. Only after that Dolly softens her mind and agrees with her not to change the name. this is how all the opinions of a woman are rebuked and denied by the people who have the authority to do so and she has to go as per their wish.

Women are able to hold their grief by helping each other even the Birangonas. Maya has volunteered in the war f 1971. She still serves and fights for the Birangonas. The Birangonas also fight and live for each other in shelter where they live together like a family. They have suffered enormously in the rape camps. Their families abandoned them even after being praised and identified asBirangonas. Now all of them are in their sixties but live together overcoming all their grief and sufferings. Maya helps them as much as she can. Thus the Bangladeshi women are able to become support to each other overcoming all the obscurities and sufferings.

Tahmimaanam has celebrated the women as victors in her books repeatedly. The third book of the trilogy, *TBG*, holds the victors up with respect and praise. Zubaidaexplains the heroism of Begum Rokeya and how she is her mother's hero. She says-

“Rokeya was my mother’s ...students ...fought ...inheritance...”. (TBG 116)

Zubaida recalls all these in her mind during her marriage. Sitting on her wedding dias she salutes the women from the deepest core of her mind “who had flipped the world around making prisons into meadows(TBG 116). The present situation of women is the result of their bravery, strength and willpower to overcome all the obscurities and express themselves as the victors.

Women are now free to fly everywhere according to their wish. They have gained this freedom by their own after a long long time of societal imprisonment. Presently they sometimes think that they won’t be allowed to be free. But they are getting this which is their triumph over the old beliefs of patriarchal society. Zubaida goes to her in-laws’ house in Chittagong after her miscarriage all alone as she wants no one to come with her. She thinks if anyone comes with her they will not give her the freedom but she is allowed to be according to her.

The triumph of women are praised, appreciated by others. If even only once they fail, they are teased and nocked at very rudely. Zubaida fails in her dig due to some political issues and returns to Bangladesh without finishing her digging. In her first meeting with Gabriela, she is teased by her for her failure. Zubaida introduces herself as a palaeontologist and Gabriela says that she is joking. She says this to Zubaida as Rubana has told her that Zubaida is wasted. This is the result of the mentality of people being affected by patriarchal society to denounce the capabilities of a women due to one of their failure.

Women are always in a search of self-identity. They fight back every obscurity only with the hope of finding out a identity of their own. The patriarchy makes them insecured enough to search for an identity. Zubaida also searches her biological identity throughout the book. The search becomes prominent within her after her miscarriage. It makes her craving for a blood

relationship and intensifies her otherness to her family members. The society is not capable enough to make a woman feel her space in the society as a valued person.

Many a girl in the Bangladeshi context do not get scope to choose their groom. And sometimes they are married by men who do not even love them. As a result they keep on craving for the love of their husband and sometimes do not get it for their whole life. Anwar and his wife are that kind of couple. Anwar married his wife as a duty to his mother even though he does not like her from his first look. He also gets that she is not happy for his otherness. After this he deprives his wife of his love for the whole time. For the complexion of her he always calls her “darkie wife”. I want to say that complexion should not matter in love. Marriage brings a lot of changes in a woman’s life. She has to change herself as per the demand of society and her in-laws’ house. The woman is the expected person to carry out all the changes needed for the upcoming new life. Anwar’s friend Pahari loves a girl and wants to marry her. He expresses his wish to Anwar. Then Anwar asks him if the girl is going to convert her religion. He knows that she is a Christian and Pahari is not while he is a Christian. That’s why he asks this. Whatever the truth is, it is the result of the patriarchal ideas within Anwar for which he asks for the conversion of the girl not Pahari. This is how a woman is expected to do all the things for a man.

Women become the person in a patriarchal society like Bangladesh for whom others’ feelings change according to their mood and need. Anwar’s mother marries her son with a darkie girl named Sathi as she wants him to marry immediately and give her a grandson. Even though Anwar seems unhappy for this marriage, she makes him bound to do this. But after his return to Bangladesh she suggests him to divorce Sathi and marry a fair young girl and give her a grandson by the next year. She changes her approach towards Sathi as per her demand. Anwar feels no affection for Sathi but one night he wishes to make love with her. He touches her hip but

soon after remembering Megna, he pushes her roughly away ignoring her sadness and loneliness. Women are treated as per other people's feelings like this.

Bangladeshi people being affected by the patriarchy hold the ideas of the society strongly in their mind. A girl, after losing her chastity, is considered as spoiled and wasted. When Anwar expresses his will to find out his lost love, Megna, to his mother, she upholds this idea very clearly saying-

“I told you find a new wife, not dig up a girl you threw away.”(TBG 196)

If Anwar can marry another woman after being physically involved with Megna, why Megna cannot return to her lover's life. After getting his mother's concept, Anwar tells her mother to be soft with his wife Sathi while he is away from home. He gives all his money to Sathi and tells his mother to be kind with Sathi otherwise she will throw her out of the house. This is a sort of consolation that there are some persons also who speaks for the neglected women against the ones who are not kind enough to them.

The male figures of a patriarchal society think of themselves as the superiors over women from their birth as they are told so. Anwar goes to Chittagong in search of Megna leaving his mother and wife at village. He talks over phone with them and tells her mother not to torture Sathi as he told her before leaving home. Then he thinks of the things his mother will make Sathi do and while thinking about their food he says to himself-

“...they are to eat the bad and not to complain...they are born to do so...they should not feel bad”. (TBG 202, 203)

This type of concept is pasted on the mind of the men by the society which becomes the reason behind the discrimination between men and women.

The Bangladeshi women are heroes of their own life and for other family members with their female characteristics. They can change their surroundings with their simplicity and prove themselves as magicians. Zubaida's grandmother, Mehrunnesa Bashir, Joy's mother, was married at an early age when her husband was twenty years older than her. She showed herself to be an exceptional and perfect wife with her administrative quality and simplicity. Thus our women are their own life's magician by demonstrating their qualities fighting over every negative situation and prove themselves as invisible, magic-wielding, food-stretching, and loyal till the last breath.

It is observable truth that our women live their lives as they are expected of by the society and family members. In the present time women enjoy their freedom but after that they are puppets in the hands of the society and family's expectations. These make Zubaida write to Elijah-

“I Wish I Knew What It Is to Be Free.” (*TBG* 279)

She is treated and bound to remain like a puppet after the disclosure of her affection to Elijah and her failure to find her biological mother. After the incidents while she goes to Chittagong again, she is under strict bindings of Rashid which is claimed by Gabriela as “under lock and key” (*TBG* 354). Likely to Zubaida many a woman of our country is living their lives according to others' expectations.

Bangladeshi men are in the powerful position in the society. For this reason there are concepts within people like- men are the wheels of a family, they are free to do anything, a boy is the support of his parents and so on. Zubaida's biological father abandoned her mother with twin baby girls. May be he did this as both of the babies were girls and they were not going to become his support by earning for him which is the traditional idea of a patriarchal society. Being insecured about herself and the babies, her mother sold her to Dolly and Bulbul for twenty

thousand taka. It is true that a mother's love for her child is not purchaseable. But being abandoned by her husband make her feel insecure about the rearing the girls which made her sell Zubaida. This is how our women are made bound to do many things against their own wish and affection.

Bangladeshi women do a lot to change themselves into a wife and prove themselves as ideal wife. We see Mehrunnesa being a perfect wife and also Sathi being a dutiful wife. Sathi's husband Anwar feels and shows no affection for her throughout their married life. But Sathi does not move from her position while carrying on her duties towards Anwar. She is left by him again and again but after all these she fights back the situations to help him and fulfill her duties. We also see another wife Zubaida who is not dutiful as a wife but she is perfectly loyal as a wife but she is perfectly as a lover. She is the kind of indomitable lover who breaks her inevitable marriage relationship only with the hope of reuniting with her lover. With her hope the trilogy finishes which is also a characteristics of Bangladeshi women. They live with the ray of hope after all boundaries.

The patriarchal society has a stereo-typed image of a woman. But Zubaida is totally different from that image. May be her transnationality has brought about these differences within her. Usually a Bangladeshi woman does not dare to love any other man after her marriage being concerned about the societal expectations and boundaries. But Zubaida is beyond these for her transnational conceptualization and sense of freedom of choice. At last she makes her own choice after a long struggle with her own-self and holds her unbeatable love up to all of us for Elijah presenting herself as beyond the frontiers.

In Tahmima Anam's portrayal Bangladesh is evidently full of diversities. We see all types of varieties within the women. They are not still the stereotypical rather able to break the so-called

traditions and taboo. They are capable to love someone indomitably, they can be loyal and dutiful till the last breath after being neglected, they can take part in building nation, they can be strong like concrete in matters of their children and also able to break the boundaries set by the patriarchal society to dominate them.

Conclusion

It is to be said that women's realm of life is more critical and more discordant than men. The struggles of women are always neglected by the society in many ways. But still women are rising by their deeds and achieving victory. Anam has brought out the facts of women's struggle and their winning characteristics in her trilogy. Rehana, Maya, Zubaida have their own struggles and heroic deeds which make them the fantastic women in the readers' eyes and are made the magicians of their own lives by Anam evidently.

The society of Bangladesh attempts to make the women feel as other by treating them as the sub-ordinate from their very childhood. Anam sketched in her novels that Bangladeshi women are not stereo-typical anymore rather they are very much able to break the taboo with their magical incredible attributes. Their softness, motherhood, strength to win any fight, indomitable love and passionate personality help them to overwhelm any type of situation and becoming the victors.

Anam has been criticized by many critics for creating characters which are not representative of most Bangladeshi women. It is partly true but so many women of Bangladesh are now going against the boundaries. The male bodies who are in power, they are not willing to tell about the taboo breakers. They are afraid of the fact that it will make their all-powerful image in the society which they are creating within the women from their childhood. They think if all women tend to make their own identity, they will no more be fully dependent on the men.

I think after all these so many of our women are walking to the boundaries with the intention to break those and uphold their own identity. Anam has spontaneously sketched those women who are able to fight back all the obscurities and emerge as victors. Though the number of those women is not huge but it is increasing day by day at its own speed.

Some have also criticized her for sketching fictitious characters rather than real characters. There must not be any problem. Writers have the authority to create characters of their own as they are free to write and create. Her characters are not representing the majority of Bangladeshi women and they do not need to be. International readers should not think that all women of our country are like that but there are lot of women who are able to break the stereotype. They can win all the situations and oddities of life with their power to love and their search of own identity.

Through this paper I have tried to uphold the fantastic characteristics of Bangladeshi women as drawn by TahmimaAnam. I have examined how our women are rising and doing something of their own after the sub-ordination, subjugation, oppression and discrimination. This paper tends to carve the impact on the readers' mind that Bangladeshi women possess the superb qualities to be the magician of their own life as well as their family members.

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