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POSTMODERN FEMINIST STUDY OF
SYED WALIULLAH'S *BOHIPPIR***Mohammad Jashim Uddin¹; Sharmin Sultana²

Abstract: In South Asia, the feminist movement emerged as part of the anticolonial national movement in the early 20th century. Since then, the condition of women has been gradually changing, but in Bangla literature, this change is evident more than in any other sector. Prolific writers such as Rabindranath Tagore, Mohammad Najibur Rahman, Begum Rokeya, Kazi Emdadul Haque, Kazi Nazrul Islam, and many others focused on women and gender issues in their writing to minimize the gaps between males and females. Unfortunately, Syed Waliullah (1922-1971) observed that women in Bangladesh face pervasive gender-based discrimination, especially due to patriarchy and religious hypocrisy. This paper aims to focus on the ways of breaking the chains of women's suppression through Tahera, a bold revolutionary character in Syed Waliullah's *Bohipiir*, who is ready to take on any challenges against conventional beliefs about women. It will also analyze how Hashem Ali, the only son of Zamindar Hatem Ali in Syed Waliullah's *Bohipiir*, goes against the patriarchal society to establish equity in society. Using the lens of postmodern feminism, the objective is to analyze and evaluate Syed Waliullah's women's movement in his period. The research is qualitative in nature.

Keywords: postmodern feminism, conventional beliefs about women in Bangladesh, *Bohipiir*, revolution, and boldness

1.1 Introduction

Syed Waliullah was born (1922-1971) in an educated upper-middle-class family in East Bengal in a hostile atmosphere during the World war-influenced doubts and anarchy. He received the initiation of secular consciousness from his father and a favorable environment of literature from the relatives of the maternal family. Syed Waliullah was reform-free in his family. There was no feudal attitude in his mind, not a member of a family belonging to the privileged *mutsaddi* class. In the context of the literary sphere, it is said that his time was the Kallol era. The handsome writer held a Sufi secular

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liberal humanist spirit. Growing up in a secular environment, Waliullah carried values and Muslim etiquette within himself as well as a pure Bengali. Although the contemporary writer did not work directly for the communist party like the writers, he expressed solidarity with the socialists. In his personal life, he was a man of pure and elegant mind. Although he was born in the continuation of the *Kallol* era, Syed Waliullah was refined in European modernity as a writer.

Syed Waliullah has been able to create or has created the timeless character Tahera in the play *Bohipir* to show this optimism and the co-existence of women's liberation belittling feudalist power. Tahera's refusal to marry the pir and the courage to move on to a new life with Hashem Ali prove the strength of the ancient's decaying power. The tendency to accept the question of modern life in the mind of the outsider brings the besieged individual consciousness to the brink of greater liberation and self-consciousness. In *Bohipir*, Tahera is like Rahima, a revolutionary women of Syed Waliullah's *Trees without Root*, and Hatem Ali is a pro-feminist; whereas Hashem Ali is a mature social reformer and very cautious about women's rights.

1.2 Background of the Study

Bohipir (1960) is a successful attempt to break the tradition of women's suppression and empower the self-respecting modern woman of the 20th century. In the story, one incident after another in the twelve-fourteen hours, between nine in the morning and nine o'clock in the night, moves towards the unexpected end of the event. In this intimate play, the beginning and end of the story revolve around a *Bajra* (a large boat). On the night of the storm, a zamindar family sets out to change their fortunes along with Zamindar Hatem Ali, son Hashem Ali and *zamindar's* wife Khodeja. When the *Bajra* collided with a boat while entering the canal, the pir, whose boat was about to drown, took shelter in the same *Bajra*. When the old pir got married to Tahera without her consent, she escaped that night. Incidentally, Tahera also took shelter in the same *Bajra*. *Bohipir* was looking for Tahera, and Tahera was not ready to accept the incident as a marriage and ran away from the outsider. When everyone understood that *Bohipir's* fugitive wife Tahera was in *Bajra*, the zamindar family took on a three-pronged role. *Khojeda*, the wife of the zamindar, wanted to reconcile *Bohipir* and Tahera from their religious fanaticism, while Hatem Ali wanted to hand over Tahera to the outsider to save the zamindari from being auctioned because of Sunset Law. But the educated Hashem Ali, who wanted to run a printing press to spread the light of knowledge, did not want to force Tahera to hand over Tahera to the old pir, because Tahera's sense of life speaks of new dreams, of independent personality. Hashem did not accept Tahera's marriage as a real marriage as Tahera did not give her opinion. Hashem said, "Her marriage to Pir is only a marriage in name. She didn't say yes. In no way she even give an opinion" (Waliullah 78, trans. by the authors).

Serajul Islam Choudhury, a Bengali critic of English literature, noted the importance of this book:

Essentially, this play is vital in the sense that it smartly depicts how the so-called religious hypocrites cheat, dominate and exploit general people in different forms applying the force of religion intentionally. They establish unofficial platform like different mazars and pirs attracting public concentration to ground a concrete foundation of a gigantic monetary hub. (152)

Therefore, this play has vital significance in the arena of literary criticism. In this perspective, this paper has analyzed this text from a feminist lens targeting all the Bengali rural women mentioned in the book. Basically, "it has prepared the highlights on how the female characters became the worst victims of religious hypocrisy and exploitation. Similarly, it has

investigated what possession and condition the rural Bengali women felt before Bohipir and his self-created influential *pirship* where the rural women have been considered to be decoys or toys of his game” (Khalil, et al 12). Besides, this paper has brought to light what Bohipir did in the name of treatment and torture not known in medical science. In front of his mighty kingdom, women find no basic rights as human beings. That is the noteworthy position of this paper which offers a critical insight into the everlasting sorrows and sadness of Bengali rural women.

Zamindar Hashem Ali wanted to take money from Pir in exchange for Tahera to save his zamindari (feudalism). Hashem Ali’s estate was on the verge of being auctioned under Sunset Law. Under this act introduced by the British Governor Lord Cornwallis on 22 March 1793, about half of the zamindars lost their zamindari within 22 years.

According to the provision in regulation no. 14 of this act, it was said that “the land of the landlord who is unable to pay the revenue will be sold in the public auction and the arrears of the landlord would be collected” (<http://bdlaws.minlaw.gov.bd/act-88/section-6490.html>). The politics of aggression have created despair in the human mind, which has become a vengeance in the thinking of the decaying ruling class. The fear of losing power and non-existence gives rise to intolerant attitudes and selfishness in the minds of people, which is why people deny humanity. For this reason, zamindar Hashem Ali decided to hand over Tahera to the Pir for the help of Pir. But mentally, he was not at peace. Hatem Ali said to Pir, “If my estate is gone once, it will not come back; Once I become destitute, I can’t stand up anymore. Now I’m going to lose everything. I don’t have that much courage in my chest” (Waliullah, 75-76, trans. by the authors).

Sunset Law had destroyed many families and became the cause of frustration for many Zamindar as like as Hatem Ali. Many of the Zamindar communities committed suicide because of losing their dignity. Sometimes they became cruel to their subalterns to save their existence.

1.3 Objectives of The Study

This paper aims to focus on the ways of breaking the chains of women’s suppression through Tahera, a bold revolutionary character in Syed Waliullah’s *Bohipir*, who is ready to take on any challenges against conventional beliefs about women. It will also analyze how Hashem Ali, the only son of Zamindar Hatem Ali in Syed Waliullah’s *Bohipir*, goes against the patriarchal society to establish equity in society. Using the lens of postmodern feminism, the objective is to analyze and evaluate Syed Waliullah’s women movement in his period.

2.1 Literature Review

In “Introduction”, *Lal Shalu* [Trees Without Root], by Syed Waliullah, Serajul Islam Choudhury, a Bengali critic of English literature, noted the importance of this book:

He plants fear into the hearts of the innocent peasants and makes them feel guilty for the neglect of the patron saint. He becomes the ruler and seeks to transform the simple peasants, almost pagans in their lifestyle, into devout Muslims. In the process he tries to drive out songs and laughter from their lives (2005, x; qudt. in Khalil, et al 12)

In “Introduction”, Collected Novels of Syed Waliullah, Hayat Mamud, one of the Bengali essayists, poets, and literary critics, wrote an introduction where he put his comment on Syed Waliullah, “We wonderfully notice that in his writing the general and polluted bare human body is commonly visible under the cover of long practiced religion” (Mamud 7, trans. by the authors).

Later he noted two points on Syed Waliullah. One is “Basically, I think Waliullah’s writing can be divided into two parts: On one side, he forms the visible reality of the world and the effective truth hidden under practical life after bisecting the experience of the real-life world. On the other hand, he shows his means of experience on an unclear emotional land where blooms as a symbol and sound flower” (Mamud 9, trans. by the authors). He pointed out the reality of Bohipir’s crisis, “Indeed, we never support Bohipir’s actions. But we cannot hate him because poverty and helplessness legitimize him to be a gentle and wretched man like us” (Mamud 16 trans. by the authors).

In an introduction Saiful Islam pointed out several comments on Tahera, “She came very early part of the play, and she became the heroine. Her subconscious behavior marks as the rebel against Bohipir’s injustice, hypocrisy, and falsehood” (Saiful Islam 20, trans. by authors). He also thinks that once all the villagers obeyed Bohipir. The richest man Hatem Ali followed his instructions. But this young girl Tahera looks different. She spits on Bohipir’s mouth. Tahera spits on the society (20, trans. by authors).

Walid and Islam (2018) pointed out the fact of pseudo-religious ideologies, “In the pseudo-religious activities, religion is used as a scheming weapon by pseudo-saints. By using the name of God, they bring fear in the mind of followers”(1298).

The above-mentioned articles and interpretations have described Bohipir from a traditional feminist point of view, and these have significantly shown that Bohipir may be interpreted from a postmodern-feminist perspective.

3.1 Methodology

This descriptive paper is based on theoretical analysis. Therefore, the qualitative research method has been followed to accomplish the paper. For better understanding, both the primary and secondary sources have been closely read and analyzed from a postmodern-feminist point of view to figure out the inherent features, factors, and motivations for substantial insight into this research. The qualitative content analysis method moves forward having three parts. Firstly, it shows how peace-loving women are intentionally abused and humiliated in the name of religious values and self-made superstitious customs to make women submissive. Secondly, it discusses how a tender-aged girl Tahera becomes a revolutionary woman against Bohipir’s temporary tactics and mechanism. Thirdly, it figures out several factors that enforced rural women to be both submissive and impulsive from a feminist approach. Besides, it investigates how Bohipir changes his extraordinary strategies and undetectable weapons like everlasting fear of God, inadequate religious education, and dominant patriarchy to ensure his doubtful legitimacy and fragile existence.

3.1 Theoretical Framework

One of the world-shattering concepts in the field of literary and cultural theory is feminism because it has rapidly worked to face the crucial and fundamental crisis of women. Feminists or feminist activists always hope to see a society that is free from patriarchal dominance and constant suppression. In a book titled *Feminism: A Very Short Introduction*, Margaret Walters pointed out these facts in the very beginning “Over the centuries, and in many different countries, women have spoken out for sex, and articulated, in different ways, their complaints, their needs, and their hopes” (Margaret Walters 2). The surprising concern is the question of the house. Sophie Lewis (2017) remarked on the security of women in their own houses and domestic violence, “People are only

now beginning to realize that homes are actively dangerous places for many women, and in no sense sanctuaries, as we commonly imagined” (Lewis 57).

Postmodern feminism is a new branch of feminism that strives for equality for women within the category of women. While doing so, they take into account the differences among the women based on class and race. Hence, it is intersectional in its approach. According to Flax, the postmodern feminist theorist intends to:

- Identify the feminist perspective of society.
- Examine the way the social world affects women.
- Analyse the role played by power and knowledge relationships in shaping women’s perception of the social world.
- Devise the ways through which the social world can be changed. (Naaz and Banerjee)

Helen Cixous, Luna Irigaray, and Julia Kristeva are the most prominent writers of postmodern feminist philosophy. Rosemarie Tong in her book, *Feminist Thought: A More Comprehensive Introduction* has discussed Helen Cixous. Helene Cixous is a novelist. She is inspired by Derrida’s concept of “difference”. Applying Derrida’s idea of “difference” to writing, she differentiated feminine writings from that of masculine writings. She argues that in a psychoanalytic framework, masculine writings are grounded in their genitals and libidinal economy, which are symbolised by the phallus. Therefore, Cixous requests women to put themselves in words. She urges them to write about themselves outside the world that man has constructed for them. She describes woman’s writing as scribbling, scratching markings whereas man’s writings are composed and full of so-called human wisdom. Thus, masculine writings are stamped with social approval. Hence, they are too heavy to be changed. Cixous insists women write as their writings will transform the way the Western world “thinks, speaks and acts”. This will eventually change the cultural and social standards. However, she warns “women that writing about nonexistence as existence i.e. to “foresee the unforeseeable” is a straining and difficult task” (Tong 275-77).

The question strikes at the heart for so many of us, because “ultimately feminist scholars share a commitment to social transformation which demands that we return to the question of the relationship between our theory and feminist practice” (Roseneil 161).

The question has been approached as if it were purely a philosophical one, which could be answered at the level of theory, without recourse to exploration of actual instances of feminist politics. “For the past decade feminist theory has been presided over by feminist philosophy, and the status of feminist sociology, with its concern to theorize from the analysis of social, cultural, political and economic relations, has plummeted” (Roseneil 161).

Representing a strand of thought within contemporary feminism that believes itself to be particularly close to ‘activism’, the radical feminist contributors to the volume *Radically Speaking* suggest that postmodernism threatens to render feminist politics impossible.

The concept of a ‘post-modernist’ feminism is a contradiction in terms because while feminism is a politics, post-modernism renders its adherents incapable of political commitment. . . . The chief problem with ‘postmodernist’ feminism is its inability to name forms of domination, and in particular in a feminist context, to

identify male domination as the adversary challenged by feminism. This inability is a result of its refusal to engage with grand structures of oppression. (Thompson 325)

Moreover,

The post-modern turn is apolitical, ahistorical, irresponsible, and self-contradictory; it takes the `heat off patriarchy'. . . . Post-modernism has created a climate in which the rationalist project is being abandoned. Just as women were poised to become part of the world of reason, we have been thrown back on the troubled realm of desire.

. . . our ability to act in the present is being severely curtailed by the postmodern insistence that there are no subjects, with the consequence that woman has been virtually erased as the author of her own life.

Post-modernism is not about change, it is about wallowing in dystopias and doing it with glee. Post-modernism represents women by differences, not similarities, and the power of the representer is masked. Because it declines to identify domination in general and male domination in particular, postmodernism cannot contest the relations of power. The post-modern turn has depoliticized feminist theory. Post-modernism prioritizes pleasure over political analysis. . . . The move from reason to desire, the emphasis on style rather than content, takes feminism away from its roots in politics. (Bell and Klein xix-xxvi)

4.1 Critical Analysis:

Walters (2005) figured out the concern of religious roots:

Some of the first European women to speak out for themselves and their sex did so within a religious framework, and in religious terms. It is perhaps not always easy, in our secular society, to bring them back to life: to recognize fully their courage, or to understand the implications, or the extent, of their challenge to the status quo (Walters 6, qtd. in Khaliil, 14)

The play *Bohipir* has a great connection with religion. In the name of religion, women have been tortured and humiliated. “Consequently, the protagonist of the play in his clever dutiful role of a religious and holy man with aids from the patriarchal superstructures can create hegemony in, whereas Hatem Ali’s wife continues their subalternity” (Chakrabarty 770). Afterward, Kath Woodward and Sophie Woodward (2009) related the Marxist concept and radical feminism, “Feminists have drawn on a wide range of conceptualizations of power, including structuralist accounts which identify a material source of power, for example as inspired by Marxist theories of the economic determinants of social relations and cultural forms” (117, qtd. in Khaliil, 14)

Syed Waliullah’s *Bohipir* demonstrated the ins and outs of a Khankah along with different existing issues like capitalism and existentialism. At the same time, he incorporated female characters and gave a natural look to examine their stands. He created not only Khodeja but also Tahera as the elements of his experiment. One by one, he described their lifestyles, daily expectations, and conversations. Besides, “he put his eyes towards their hidden desires, cries and sorrows” (Khaliil 14).

“Feminist theory argues that the representation of women as weak, docile, innocent, seductive or irrational –sentimental is rooted in and influences actual social conditions, where she does not have power, is treated as a sex-object or a procreating machine” (Nayar 83). The female characters are Khodeja, Tahera and stepmother of Tahera who has not been appeared in the play physically. All the characters are” tortured, abused or forced to accept the patriarchal destined ill-fate” (Khalil, 15).

Because of the determination of Hatem Ali, Bohipir could realize the fact and changed his mind. Once he intended to do a give and take business with Hatem Ali paying his loan for getting his newly married wife, Tahera. Here one thing is important Pir Saheb was not convinced by Tahera’s determination and Hashem Ali’s logic. Rather, he was influenced by the attitude of Hatem Ali and the changing mood of his wife, Khodeja. When he realized the truth, he uttered,

I have no other condition. Everyone has made me inhuman. I have faith on the Zamindar Shaheb fully that he would be my side, but now I have understood that he has also deprived me like the other. .. Remember, it is the last will of a defeated soldier.” (Waliullah 95, trans. by the authors)

But without understanding the determination of Hatem Ali and the change of Bohipir, Hashem Ali and Tahera have jumped over the land from the Bajra going to the uncertainty in getting married to each other, Bahipir has felt the truth and said,

By this time the tempest has stopped. They have left, let them go. They have not left to go diving into a fire. They are going to find out their new path in life. How we can stop them? Today or tomorrow, they must go. (Waliullah 97, trans. by the authors)

Because of their elopement, when Khodeja started crying and saying “Pir Shaheb! What would happen now? How would we survive?” (Waliullah 98 , trans. by the authors). But Bohipir started laughing and saying, “... We will remain, your zamindari will remain as it was, we will live in our old estate as lived happily. We will live the rest of life without uncertainty.” (Waliullah 98, trans. by the authors)

How oppressive Bohipir is becomes clear when he says:

At any cost, I will take my Bibi (wife) back with me. But the problem is very dangerous. I cannot convince her, he is ready to commit suicide diving to the river to get rid of my hand. It’s true I can force her, because of pressure and torture anyone can subdue a mad elephant even. (Waliullah 87-8 , trans. by the authors)

4.2 Submissive Women

The mechanism of patriarchy has a great influence on making somebody submissive. It systematically generates a sophisticated mindset of man or woman. Peter Barry (2002) argued, “In feminist criticism in the 1970s the major effort went into exposing what might be called the mechanism of patriarchy, that is, the cultural ‘mindset’ in men and women which perpetuated sexual inequality” (122). If the spotlight is directed to Khodeja and Tahera, a different kind of dominance becomes visible. Here, religion has been used as a tool to snatch away their expression and liberty. Nayar noted that feminism’s key political and theoretical stance is this: The inequalities that exist between men and women are not natural but social, not pre-ordained but created by men so that they retain power (83).

Tahera, who is known to be not a marriage in which she did not have her opinion, is the voice of women's liberation that has been echoed with the new sense of the new day. Hashem wants to see the beautiful light of the future by removing the dust of the old reforms. By lovingly accepting Tahera, he wants to take her from the shackles of inequality to the mainstream of life, the flowing river that moves forward with love for the pace of life. Hashem Ali said, "I will save her. I will save her by marrying her" (Waliullah 74, trans. by the authors).

The economically dependent woman has spent a lot of time behind in building her thought structure. Unaware of the search for spiritual liberation, the unconscious substance in the female external degeneracy was only a means of performing marital relations chosen by others. Neither the noble sense of life nor the active intellectual thinking touched the woman. Progressive woman writer Begum Rokeya's *Oborodh Basini* (1931) is a replica of her. The woman has given her child the name of haramzada [bastard] as a result of her opinionless marriage. Abul Mansur Ali's 'Ayna ['Mirror'] (1935) shows how a woman became a victim of a society steeped in religious superstitions, where married women are also victims of the pir system. In the bourgeois society of 19th-century religious hypocrisy, the father or husband none was able to give protection to women from the greed and arbitrariness of the pir out of fear and blind faith.

In the play *Bohipir*, the father and stepmother also forced Tahera to be the victims of her father's decisions in that patriarchal society. This was mentioned in the play that Tahera didn't give her concern about this marriage through pir's dialogue. While convincing Tahera, Pir said, "Even though you don't agree, your father has given concern. Apart from this, there has also been a *kabinnama* with a witness" (Waliullah 79, trans. by the authors)

Without her opinion and permission whenever Bohipir got married, Tahera was another act of non-religion task and a clear submissive of a woman. Tahera boldly said in the play, "Father and stepmother, we are murids [disciple] of the old pir to whom they married me. Of course, it's not me, my father and stepmother are his murids. When Pir came once in two years, they became restless to take care of him. Am I a goat or a cow or goat of Eid-ul-Adha?" (Waliullah 55, trans. by the authors)

Incidentally, the *Zamindar's* wife Khodeja, who gave shelter to the Bajra in which he took shelter, also wanted to surrender Tahera to Pir in the guise of religion. Khodeza said, "I said, don't hurt him anymore. We also get some rewards by combining the two of you" (Waliullah 65, trans. by the authors). To escape the evil effects of the Sunset Act, zamindar Hatem Ali also wanted to take Tahera to the Pir in exchange for money at the initial stage. Tahera's extremely helpless condition is a familiar image of the woman.

Hatem Ali, a pro-feminist, and Hashem Ali, a modern educated who knows how to respect a woman though he has a weakness for Tahera from the very beginning of the play are not patriarchal, but Bohipir and his two disciples, the father of Tahera and her stepmother are patriarchal. Moreover, Khodeja cannot think outside of the patriarchy, because she believes that "getting married with an old man, no one can escape from home. Marriage is a matter of fate. Few may get wealthy, few healthy, but most may not get a good husband. For these, one cannot escape or go against her husband?" (Waliullah 54, trans. by the authors). As a result, without seeing the safety and interest of Tahera, she is very much concerned about the interest of Pir Shaheb. Very, unfortunately, Hashem Ali has always not kept himself in his position. When he understood that they were certain to lose their Zaminadari very soon, he requested Tahera saying, "It is your responsibility to keep our survival. It's a very difficult responsibility; if you want to perform the responsibility, you must go back from where you have escaped" (Waliullah 92, trans. by the

authors). Answering Hatem Ali's question, Tahera says, "What is the value of my desire and words? Even aunt's?" (Waliullah 66, trans. by the authors).

5.3 Revolutionary Women

Tahera's refusal to marry the pir and the courage to move on to a new life with Hashem prove the strength of the ancient's decaying poer. Her protest moves in the play and her indomitable courage not to submit to her will set the opening tone for women's participation in changing a centralized socio-economic and political landscape without creative power. Not only was that, but Tahera's sense of life also not a passion for the arbitrary, but of self-respect that inspired the zamindar Hashem Ali, a symbol of feudalism. Despite having the opportunity to defend his zamindari, the zamindar Hashem Ali was defeated by truth and beauty and won to himself, to his selfish self. After knowing that his Zamindari will be destroyed by Sunset Law, he refuses to give Tahera to Pir. He said, "But there's a point. She agrees, I don't agree. I can't take money like that. Let the Zamindari go" (Waliullah 95, trans. by the authors)

Jannat and Rayhan (2018) argued, "In Bohipir, Tahera is the only revolutionary persona protesting against Bohipir as well as against the extremists geared up by religion, hypocrisy, fakeness and frailty of the society who protests against him" (48). The feminist perspective can be explored through the most vibrant and revolutionary woman Tahera in Bohipir. Bohipir easily made Khodeja submissive but his formula did not work with Tahera. Although she is married, she looks like a child. She is different from others in all ways, "The girl who entered his home as his second wife was hardly more than a young kitten. She did not speak a word and kept her face well covered, not out of modesty but rather out of fear" (Waliullah 92).

When Tahera was taken to the *Bajra*, Khodeja observed her and said, "But she hardly ever says anything. She's very quiet" (Waliullah 93). Tahera's mood proves that she married Bohipir against her choice. In her own story Tahera shares, "You know, when he came to marry me, no one has shown and introduced him to me" (Waliullah 95). Tahera was not so young that she still understood the meaning of her husband and new life. As a woman, Khodeja understands Tahera's mental position but says no word. She has enough capacity to shed her tears but no way to change the setup of a patriarchal society.

It proves that women will have no opinion in his house and they will act like dolls or speechless people. But Bohipir fails to understand Tahera as she seems strange. He could not guess what went on in Tahera's head. In her eyes, Bohipir never saw the fear everyone had. The narrator says, "After Bohipir had gone, fear came to her eyes. But it was the fear of man, not of God" (Waliullah 103).

Tahera's self-selected life is the bold accent of the audit-prone writer Syed Waliullah. In the volatile socio-economic context of the 19th century, modern life or individual freedom could not find a place in the consciousness of women bound by religious prejudices, nor was there any such favorable environment. In the bourgeois society of the 19th century pir system, the husband made his wife, the father his daughter a victim of the greed and arbitrariness of the pir out of fear and blind faith. In this play, Tahera loses all the hope at last stage but doesn't lose her courage and boldness. She refused Pir as her husband and declared her wish against patriarchal and religious hypocrisy. She said to Pir directly, "Don't call me wife. I didn't give my concern to this marriage. I didn't get married to you...I don't want to listen to you...You can call me Polish, you can call my father, you can torture me. But I will not go with you" (Waliullah 79, trans. by the authors)

Tahera's protest moves and indomitable courage not to submit to her will set the opening tone for women's participation in changing a centralized socio-economic and political landscape devoid of creative power and breaking the chain.

Tahera is bold and revolutionary. That's why, she can say, "Be careful, if anyone wants to hold me, I will dive to the water though I don't know how to swim" (Waliullah 58, trans. by the authors). In the same way, Tahera is bold and revolutionary till the end.

6.1 Conclusion

It has given momentum to modern understanding and life inquiry into the slow and endless motionlessness of human life. Patriarchal egos and reforms, feudal domination and totalitarian attitudes have been rebuilt in this fearlessly strong appeal of new life. This new awakening of the individual character seems to have established a new truth in a stagnant life against patriarchal system, which is like the light of a lantern on the path of liberation, showing direction to the confused path in darkness.

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