WWW.IJRPR.COM

International Journal of Research Publication and Reviews

Journal homepage: www.ijrpr.com ISSN 2582-7421

Confronting the Sacred Institution: Marriage and Misogyny in Nasreen's *Shodh*

Arkajyoti Sarkar[1], Prof. (Dr) Shankar Nath Sen[2]

[1]Ph.D. Scholar, Department of English, Seacom Skills University, West Bengal, IN
[2]Professor, Department of English, Seacom Skills University, West Bengal, IN

A B S T R A C T

Taslima Nasreen's Shodh (translated as Revenge) offers a powerful feminist interrogation of the patriarchal foundations of marriage in South Asian society. The novel revolves around Jhumur, a modern, educated woman who defies conventional gender roles and embarks on a journey of self-realization after discovering her husband's betrayal. In Shodh, marriage is not portrayed as a sacred union but rather as a tool of institutionalized control over female sexuality, autonomy, and labour. This paper explores how Nasreen deconstructs the cultural sanctity of marriage, exposing the underlying misogyny and double standards that govern women's roles within it.

Through Jhumur's emotional, physical, and psychological rebellion, Nasreen critiques the social expectations of womanhood—obedience, sacrifice, silence—and instead advocates for self-assertion and moral agency. By framing Jhumur's retaliation not as immorality but as feminist resistance, Shodh redefines notions of purity, fidelity, and justice from a woman's perspective. This paper situates Shodh within the broader discourse of feminist literature and social protest, highlighting how Nasreen challenges both religious orthodoxy and societal conventions to articulate a new feminist ethic that confronts misogyny at its core. The study also examines the socio-political backlash against Nasreen, revealing how the novel's reception mirrors the very anxieties it critiques.

Ultimately, this paper argues that Shodh reclaims narrative space for women to speak, resist, and redefine the boundaries of the sacred, particularly in institutions like marriage that have long been weaponized against them.

Keywords: Marriage and patriarchy, Gender roles, Misogyny, Female agency, Feminist resistance, Autonomy and subjectivity, Sexual politics, religious orthodoxy, Feminist ethics.

1. Introduction

In South Asian societies, marriage is often glorified as a sacred institution enshrined in religion, tradition, and cultural values. It is perceived as the cornerstone of moral life and the ultimate fulfilment of womanhood. Yet, beneath this reverence lies a systemic mechanism for enforcing gender hierarchies and silencing women's autonomy. Taslima Nasreen, a Bangladeshi author, poet, and feminist, emerges as a fearless voice in challenging the oppressive structures embedded within marriage and religion. In her controversial novel *Shodh*, Nasreen crafts a female protagonist, Jhumur, who shatters the myth of marriage as a sanctuary and exposes it as a deeply unequal contract, rife with betrayal, control, and emotional violence.

Shodh is not merely a novel of personal revenge; it is a broader literary indictment of institutionalized patriarchy. By placing Jhumur's struggle at the centre of the narrative, Nasreen interrogates the cultural taboos surrounding female desire, fidelity, and agency. The novel presents a radical rethinking of what constitutes sacredness in relationships and society, suggesting that dignity, justice, and autonomy may be more sacred than tradition or dogma. This paper seeks to explore how *Shodh* dismantles the romanticized ideals of marriage and instead foregrounds the lived experiences of women who are silenced in its name.

2. Marriage as a Patriarchal Institution

In *Shodh*, Taslima Nasreen peels back the romanticized veneer of marriage to expose its patriarchal underpinnings. The institution, widely idealized as a bond of mutual respect and companionship, often becomes a socially sanctioned mechanism to subordinate women. Nasreen's portrayal of Jhumur's marriage reveals how deeply ingrained gender norms and power asymmetries dominate the marital space. Haroon, Jhumur's husband, embodies the entitlement and moral impunity typically granted to men in patriarchal cultures. His extramarital affair, while devastating to Jhumur, is treated with dismissiveness by others, suggesting a normalized societal tolerance for male infidelity.

In stark contrast, Jhumur's emotional response, her refusal to accept betrayal in silence, and her ultimate assertion of autonomy are viewed as transgressive. This reaction illustrates the double standard imposed on women, who are expected to absorb emotional pain quietly while upholding the image of the dutiful wife. In this context, marriage becomes a moral and social contract rooted in female sacrifice. Nasreen critiques this cultural expectation not through polemic, but through intimate emotional detail. Jhumur's sense of violation is not merely personal; it symbolizes the collective betrayal experienced by countless women trapped in similar structures.

Nasreen also explores how education and economic independence, while empowering, do not necessarily guarantee liberation within marriage. Jhumur, despite being educated and working, finds herself powerless in confronting Haroon's betrayal due to the cultural narratives that equate female honour with marital endurance. Haroon's small remark on pre- and post-marriage life of a woman accentuates how a woman is looked upon by men in the society. Haroon and Jhumur's conversation in just an exemplar to the societal problem prevalent worldwide.

'Why can't you make out the difference? You no longer carry your old name. You are now Mrs. Haroon Ur Rashid. You are Hasan, Habib, and Dolon's Bhabi. Your address in Dhanmondi, not Wari. You can't gad about the whole day, you are the bou of the house.'

(Shodh, 9*)*

Her inner turmoil is exacerbated by societal expectations that privilege family reputation over individual dignity. The novel critiques the notion that women should protect the institution of marriage at all costs—even at the expense of their own well-being.

By portraying marriage as a structure that disproportionately burdens women, *Shodh* aligns with broader feminist theories that identify marriage as a site of gendered power. Scholars like Gerda Lerner, Simone de Beauvoir, and Sylvia Walby have argued that patriarchy is institutionalized through familial and marital roles. Nasreen's narrative vividly illustrates this thesis, offering a literary case study that combines emotional depth with socio-political insight. In exposing the patriarchal scaffolding of marriage, *Shodh* redefines it not as a sacred space of mutual respect but as a battlefield where women struggle for recognition, equality, and voice.

3. Religion, Shame, and the Control of Women's Bodies

Taslima Nasreen's *Shodh* unfolds not only as a critique of marriage but also as a subversive commentary on how religious and cultural doctrines operate to discipline and control women's bodies. Although the novel does not engage overtly with theological texts, it is deeply embedded in a social context where Islamic traditions and patriarchal customs are inseparably intertwined. In such settings, religious morality is often wielded as an instrument to enforce female obedience and maintain sexual purity, with marriage positioned as the legitimate framework for both control and concealment of female sexuality.

The cultural reverence for marriage in South Asian societies is heavily influenced by religious doctrines, which idealize the woman as a pious, devoted wife—someone who sacrifices her desires for the sake of family, honour, and religion. *Shodh* shatters this ideal. Through Jhumur's growing disillusionment with marital expectations, Nasreen lays bare the way shame and guilt are socially conditioned emotions, particularly targeted at women. Jhumur's discovery of her husband's betrayal does not merely break her heart—it destabilizes the spiritual and moral code she had internalized, one which taught her that enduring suffering in silence was a virtue.

Nasreen's use of the female body as a site of resistance is crucial to understanding her feminist critique. Jhumur's act of reclaiming her body—by choosing to engage in an extramarital relationship—is seen as morally repugnant by the community precisely because it challenges the religious norms governing female chastity. However, Nasreen portrays this transgression as a spiritual awakening rather than a fall from grace. Her physical autonomy becomes a means of moral clarity, a rejection of the script that binds female virtue to sexual passivity.

This dichotomy between sacred and profane is central to Nasreen's argument. What is truly profane, the novel suggests, is not female expression or sexual agency, but the institutionalized violence that masquerades as tradition. This includes not only physical violence but also emotional and psychological coercion—such as forced forgiveness, imposed silence, and the systematic gaslighting of women's pain. Nasreen implies that religious fundamentalism, when uncritically accepted, enables and sanctifies these injustices.

A closer reading reveals that *Shodh* challenges the religious glorification of suffering. In most traditional texts, from epics to scriptures, the ideal woman endures—she is Sita in exile, Savitri awaiting her husband's return, or Kunti quietly bearing her burdens. Nasreen's Jhumur is an anti-heroine of these tales. She does not wait, she does not forgive, and she does not silently fade into the background. Instead, she speaks, acts, and rebels—transforming her pain into resistance. This transformation marks a departure from religious orthodoxy and the birth of a new spiritual sensibility—one rooted not in obedience but in self-respect.

Moreover, Nasreen's critique is not limited to Islam alone, although her Bangladeshi context inevitably revolves around it. Rather, her feminism is universal in its opposition to any system—religious, cultural, or legal—that uses morality to justify the subjugation of women. In *Shodh*, the intersection of religion and patriarchy creates a moral landscape where women are punished for asserting independence, even when they are the victims of betrayal. Jhumur's story, therefore, becomes emblematic of countless women who are forced to choose between social acceptance and self-authenticity.

Nasreen's portrayal of Jhumur also disrupts the internalized notion of shame. Jhumur does not collapse under the weight of societal judgment. Instead, she questions its legitimacy. Why is her body policed? Why is her pain dismissed? Why must she bear the burden of forgiveness when her trust was broken? These questions not only reflect a feminist consciousness but also propose a new ethical framework where dignity supersedes dogma.

Scholars like Nawal El Saadawi, Fatima Mernissi, and Amina Wadud have long argued for reinterpretations of religious texts through a feminist lens—challenging patriarchal misreading and recovering the spiritual agency of women. While Nasreen's approach is more confrontational than reformist, her project aligns with these thinkers in its aim to expose how religion, when corrupted by patriarchy, becomes a tool of female subjugation.

In this light, *Shodh* can be read as a secular scripture of resistance. It redefines sin and sanctity, not by rejecting spirituality outright, but by placing it in the lived experiences of women. The novel advocates for a spirituality that is not bound to rituals or doctrines but emerges from truth, justice, and the refusal to be complicit in one's own oppression. Jhumur's journey represents a kind of sacred rebellion—a refusal to accept that suffering is virtuous, that silence is dignified, or that obedience is holy.

4. Social Backlash and the Cultural Policing of Women's Rage

In *Shodh*, Taslima Nasreen not only narrates the personal revolt of a woman wronged by her husband but also subtly portrays the wider societal backlash that inevitably follows when a woman steps outside the boundaries of prescribed gender roles. Jhumur's defiance—her refusal to forgive, her assertion of emotional and sexual autonomy—is not merely a private act; it is a cultural affront, a direct challenge to the social and religious order that sustains patriarchy. As Nasreen illustrates, the system reacts harshly to any such disruption, especially when it comes in the form of a woman's rage.

Rage is a sentiment rarely afforded legitimacy when expressed by women. While male anger is often normalized—even valorised—as a sign of strength, decisiveness, or leadership, female anger is frequently framed as irrational, hysterical, or dangerous. In *Shodh*, Jhumur's rage is carefully articulated. It is not loud or violent but controlled, deliberate, and principled. Yet, it is exactly this form of anger—measured and moral—that becomes so threatening to the status quo. It exposes the emotional labour women are forced to perform in holding together relationships that men are socially permitted to fracture without consequence.

Nasreen's portrayal of societal response reveals a deep-seated fear of female autonomy. Jhumur's family and community are less outraged by Haroon's betrayal than by Jhumur's unwillingness to "move on" and accept her fate quietly. This reaction illustrates how women are culturally conditioned not just to endure suffering but to internalize it, to transform betrayal into acceptance, and pain into patience. When Jhumur refuses this script, she is labelled immoral, vindictive, even mentally unstable. Her righteous anger is pathologized—an all-too-familiar tactic in patriarchal societies to discredit women's dissent.

The cultural policing of Jhumur's behaviour is reminiscent of broader societal mechanisms that regulate female conduct through shame and ostracization. Women who defy normative roles—whether by choosing divorce, seeking sexual freedom, or criticizing religious practices—are often accused of endangering social harmony. In this context, Jhumur's refusal to uphold the appearance of a functional marriage becomes a symbolic act of rebellion, one that exposes the hypocrisy of a society that places a higher premium on reputation than on justice.

Taslima Nasreen herself has not been immune to similar forms of backlash. Branded a blasphemer, exiled from her homeland, and subjected to fatwas and threats, Nasreen's life mirrors the ostracization that her protagonist experiences. The hostility she has faced from religious conservatives and political authorities alike reflects the deep discomfort with women who use their voice, pen, and intellect to challenge sacred institutions. Nasreen's literary and personal rebellion underscore the dangers women face when they translate private pain into public protest.

Jhumur's experience in *Shodh* thus functions on multiple levels: as an individual's story of awakening, a feminist redefinition of revenge, and a critique of the societal impulse to silence and punish women who refuse to conform. This policing extends to the literary space as well. Critics of *Shodh* have accused Nasreen of promoting moral decay, overlooking the fact that the novel does not glorify infidelity or revenge. Rather, it interrogates why women are expected to endure betrayal in silence while men are absolved of wrongdoing. The outrage directed at Nasreen, and by extension Jhumur, reveals more about the defenders of patriarchy than about the so-called transgressors.

Importantly, Nasreen does not depict Jhumur as a faultless heroine. She is complex, flawed, and deeply human. Her decisions are not always strategic or admirable, but they are honest. This refusal to idealize the female protagonist is central to Nasreen's feminist vision. Rather than offering a sanitized or morally perfect woman, Nasreen offers a real one—capable of anger, desire, and rebellion. In doing so, she challenges the binary between the ideal woman and the fallen one, exposing it as a false dichotomy designed to suppress the diversity of women's lived experiences.

Jhumur's social isolation toward the end of the novel is not portrayed as a tragic outcome but as a necessary cost of truth-telling. Her solitude is not defeat—it is freedom. In leaving behind a world that demanded her silence and submission, she steps into a space of uncertainty but also integrity. Nasreen implies that true liberation often requires sacrifice—not of one's dignity, but of societal approval. In this way, *Shodh* invites readers to consider what kind of social order we uphold when we silence women's rage, and what kind of world we might build if we honoured it instead.

Ultimately, *Shodh* argues that women's anger is not an aberration but a sacred response to injustice. In expressing it, women like Jhumur reclaim their rightful place not just in society, but in history and literature—as agents of change rather than objects of sacrifice. Nasreen's novel becomes a platform where female rage is not feared or dismissed, but recognized as an essential step in dismantling systems of control and forging paths to liberation.

5. Comparative Feminist Perspectives: *Shodh* in Dialogue with Global Feminism

While *Shodh* emerges from the specific socio-religious context of Bangladesh, its thematic core—female autonomy, marital oppression, sexual agency, and resistance to patriarchal control—resonates globally. Taslima Nasreen's critique of marriage as a coercive institution and her portrayal of Jhumur as

a woman in search of justice and dignity links her work to a larger canon of feminist literature that questions the roles imposed upon women by patriarchal societies. In this light, *Shodh* can be seen not only as a South Asian feminist text but also as a significant contribution to transnational feminist discourse.

One of the closest parallels to Nasreen's protagonist can be found in Kate Chopin's *The Awakening* (1899), where Edna Pontellier similarly confronts the limitations of marriage and motherhood in a conservative society. Both Edna and Jhumur undergo psychological awakenings, realizing that their prescribed roles do not reflect their true selves. Like Jhumur, Edna seeks freedom through physical and emotional exploration—choices that ultimately lead to social alienation. While Edna's story ends in tragedy, Jhumur's journey culminates in defiance and self-definition. This contrast highlights how feminist consciousness has evolved, and how Nasreen, writing a century later, envisions rebellion not as annihilation but as reclamation.

Virginia Woolf's seminal essay *A Room of One's Own* (1929) also echoes in Jhumur's narrative. Woolf argued that for a woman to write or create, she must have material and personal independence. In *Shodh*, Jhumur's financial autonomy and education play critical roles in her ability to challenge her husband's betrayal. She is not financially dependent, and thus she possesses the structural agency to act on her disillusionment. However, as Nasreen shows, autonomy in one domain does not automatically dismantle the emotional and cultural conditioning that binds women. It is only when Jhumur refuses to emotionally serve the marriage that her independence becomes revolutionary.

Jhumur's story also resonates with the feminist writings of African-American authors like Bell Hooks and Audre Lorde, who emphasize the importance of reclaiming the personal as political. Lorde's concept of "the erotic as power" offers a particularly useful lens through which to read *Shodh*. For Lorde, the erotic is not merely sexual but a source of deep knowledge and empowerment. Jhumur's decision to reclaim her body and seek sexual agency is not framed as vengeance alone—it is also a reclamation of the erotic, a refusal to let her body be the passive site of male desire and betrayal. This act echoes Lorde's assertion that women must reject externally imposed definitions of morality and embrace the transformative potential of their inner truths.

Similarly, Latin American writer Isabel Allende and Egyptian writer Nawal El Saadawi have explored the intersection of patriarchy, religion, and the female body in culturally specific but globally resonant ways. In Saadawi's *Woman at Point Zero*, the protagonist Firdaus rebels against every structure that has ever oppressed her—family, religion, state—and reclaims her agency, even in the face of death. Jhumur's journey, though less extreme, is similar in its emotional stakes. Both women refuse to be defined by victimhood; they rewrite their narratives, even if that means confronting solitude, stigma, or exile.

Nasreen's *Shodh* also enters into a productive conversation with the postcolonial feminist canon. Writers like Chandra Talpade Mohanty and Gayatri Spivak have cautioned against homogenizing third-world women's experiences. In *Shodh*, Nasreen responds to this concern by grounding her critique within a specific cultural and historical milieu. She does not universalize Jhumur's suffering but contextualizes it within the socio-political fabric of contemporary Bangladesh. Yet, the emotional and psychological contours of Jhumur's journey—her betrayal, her anger, her refusal—are deeply relatable to women across borders. Nasreen thus achieves what Mohanty terms "feminist solidarity"—writing that is locally rooted yet globally resonant.

Shodh also invites comparison with contemporary South Asian feminist authors like Kamala Das, Bama, and Meena Kandasamy. Like Nasreen, these writers confront the intersections of gender, religion, caste, and sexuality, often using the female body as both a site of trauma and a tool of rebellion. In Das's *My Story*, the confessional mode is employed to reclaim narrative agency; in Bama's *Karukku*, spirituality and caste discrimination intersect to expose the exclusionary nature of religious institutions; and in Kandasamy's work, rage becomes a form of sacred protest. Together, these writers form a powerful chorus of dissent that challenges both secular and sacred justifications for misogyny.

By placing *Shodh* in dialogue with global feminist texts, it becomes clear that Jhumur's journey is both singular and shared. Her rejection of marriage's false sanctity is echoed in the voices of women across continents who have questioned the systems that demand their silence and submission. Whether framed as revenge, resistance, or reclamation, these narratives converge on a central truth: that women's lives, choices, and bodies are not to be sacrificed on the altar of tradition.

In this comparative framework, Taslima Nasreen's contribution is particularly significant for her insistence on naming the sacred as political terrain. She does not abandon the sacred altogether but reclaims it from the grip of patriarchal orthodoxy. In *Shodh*, the sacred is not the institution of marriage or the codes of religion—it is the woman who dares to speak, to act, and to refuse. In affirming this, Nasreen joins a global lineage of feminist writers who challenge inherited structures and, in doing so, offer a new vision of justice rooted in truth, dignity, and liberation.

6. Conclusion: Dismantling the Sacred, Reimagining the Feminine

Taslima Nasreen's *Shodh* stands as a bold and unapologetic confrontation with one of the most deeply entrenched institutions in South Asian societies: marriage. In exposing the emotional, psychological, and moral costs of upholding this "sacred" institution, especially for women, the novel challenges both religious orthodoxy and cultural conformity. Through the journey of Jhumur—a woman who refuses to remain a passive victim of betrayal—Nasreen not only deconstructs the institution of marriage but also questions the frameworks of shame, morality, and spirituality that legitimize women's subjugation.

In *Shodh*, the personal is profoundly political. Jhumur's choice to reject forgiveness and instead assert her bodily and emotional autonomy becomes a radical act of feminist resistance. Her "revenge" is not a petty reaction to personal betrayal but a larger symbolic stand against a system that has historically demanded the silent suffering of women. In reclaiming her agency, Jhumur redefines morality on her own terms—refusing to be shamed, contained, or spiritually silenced.

The novel's radical edge lies in its willingness to redefine the sacred. Nasreen's writing pushes readers to question what is truly sacred in a world that worships marriage but tolerates betrayal, that venerates religion but permits injustice. For Nasreen, the sacred does not reside in institutional codes or traditional rituals, but in truth, dignity, and the unflinching pursuit of justice. It is Jhumur's refusal to sanctify an oppressive marriage, and her insistence on naming her truth, that becomes a new form of spiritual expression—a kind of sacred rebellion.

Moreover, Nasreen's engagement with themes of religion, gender, and sexuality places her in conversation with global feminist traditions. From the passionate introspection of Kamala Das to the caste-conscious spirituality of Bama, and the militant critique of misogyny in Meena Kandasamy, *Shodh* fits within a vibrant lineage of feminist resistance literature. At the same time, Nasreen's voice remains unique for its unrelenting directness, her courage to confront religious orthodoxy without euphemism, and her refusal to dress dissent in poetic language. She writes with clarity and fire, challenging readers to look at what society deems sacred and to ask: sacred for whom?

In Jhumur's defiance, Nasreen envisions a new kind of feminine sacred—one that emerges not from compliance but from confrontation, not from purity but from passion. Her spirituality is forged in struggle, not silence. Through *Shodh*, Nasreen offers a literary and ideological vision in which the most sacred thing a woman can do is to reclaim herself—her story, her body, her voice.

In the context of South Asian societies where religious, cultural, and patriarchal traditions are tightly interwoven, *Shodh* acts as both a mirror and a rupture. It reflects the silent wounds of countless women and simultaneously tears open the fabric that conceals their suffering. Nasreen's writing dares to transgress the borders drawn by religion and culture, speaking in a voice that is at once blasphemous to tradition and holy in its truth.

Ultimately, *Shodh* demands not just a re-evaluation of marriage, but of all the institutions we call sacred. It urges readers—especially women—to question inherited roles, to listen to their inner rage, and to honour the sanctity of their own experiences. In doing so, Taslima Nasreen redefines what it means to be holy: not adherence to dogma, but fierce and fearless authenticity. Not silence, but speech. Not obedience, but liberation.

References:

1. Bakshi, Pinaki. "Domestic Violence: A Feministic Force From the Viewpoint of Meena Kandasamy." *The Criterion: An International Journal in English* 8.
2. Banerjee, Sumanta. *Dangerous Outcast: The Prostitute in Nineteenth Century Bengal*. Seagull Books, 1998.
3. Beauvoir, Simone de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage Books, 2011.
4. Chopin, Kate. *The Awakening*. Edited by Nancy A. Walker, Bedford/St. Martin's, 2000.
5. Das, Kamala. *My story*. DC Books, 2011.
6. El Saadawi, Nawal. "Woman and Islam." *Women's studies international forum*. Vol. 5. No. 2. Pergamon, 1982.
7. Hooks, Bell. *Ain't I a Woman: Black Women and Feminism*. South End Press, 1981.
8. Hooks, Bell. *Feminist theory: From margin to center*. Pluto press, 2000.
9. Kandasamy, Meena. *When I Hit You: Or, A Portrait of the Writer as a Young Wife*. Juggernaut Books, 2017.
10. Kumar, Shiv. "Becoming Dalit women's voice: Engaging with self-reflective narrative in Bama's Karukku." *Contemporary Voice of Dalit* 15.1_suppl (2023): S113-S126.
11. Lerner, Gerda. *The creation of patriarchy*. Vol. 1. Oxford University Press, 1986.
12. Lorde, Audre. "Uses of the Erotic: The Erotic as Power." *Sister Outsider: Essays and Speeches*, Crossing Press, 1984, pp. 53–59.
13. Lorde, Audre. *Conversations with Audre Lorde*. Univ. Press of Mississippi, 2004.
14. Mernissi, Fatima. *The veil and the male elite: A feminist interpretation of women's rights in Islam*. Cambridge, MA: Perseus Books, 1991.
15. Mohanty, Chandra Talpade, and Lourdes Torres, eds. *Third world women and the politics of feminism*. Vol. 632. Indiana University Press, 1991.
16. Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Duke University Press, 2003.
17. Nasreen, Taslima. *Amar Meyebela: My Girlhood*. Translated by Gopa Majumdar, Penguin Books, 2002.
18. ----------. *Shodh: Revenge*. Translated by Maharghya Chakraborty, Feminist Press at the City University of New York, 2006.
19. Nayar, Pramod K. "Bama's Karukku: Dalit autobiography as testimonio." *The Journal of Commonwealth Literature* 41.2 (2006): 83-100.
20. Saadawi, Nawal El. *Woman at Point Zero*. Translated by Sherif Hetata, Zed Books, 1983.
21. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.

22. Spivak, Gayatri Chakravorty. *The spivak reader: selected works of Gayatri Chakravorty Spivak*. Psychology Press, 1996.

23. Wadud, Amina. "Islam beyond patriarchy through gender inclusive Qur'anic analysis." *Wanted: Equality and justice in the muslim family* (2009): 95-112.

24. Wadud, Amina. *Qur'an and Woman: Rereading the Sacred Text from a Woman's Perspective*. Oxford University Press, 1999.

25. Walby, Sylvia. *Gender transformations*. Routledge, 2003.

26. Woolf, Virginia. *A Room of One's Own*. Harcourt, 1929.