

## **Deconstructing Identification of Female in *My Feudal Lord* by Tehmina Durrani**

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### **Abstract:**

One of the eccentric Pakistani women Tehmina Durrani born in an authoritative family of Pakistan is an eloquent Pakistani writer. This analysis checks into the womanhood disparity, matter of brutality pertinent to Pakistani women and role of authority conferred in the autobiographical handbook *My Feudal Lord* by Tehmina Durrani. This exploration is subjective in constitution with textual dissection. The paper aims at go through various foundations like persuasion, servitude, jovial, patriarchy, political and artistic mechanism which as per the novelist is the root cause of discretion, exploitation and domination of women in Pakistani society. Family exertion, artistic confinement regarding fodder, attire, the misstate interpretation of Islam in modish culture and social behavior are responsible for the pacified circumstances of women in the society. Here the novel combats for the women fronting the affirmation of her selfhood. In this manifesto, Masculine supremacy, high level political impact and gender inequality hang around beneath exploration. Women should not put up with foul play, domination and exploitation as part of their fortune. They should take up a sound upon all kinds of self-restraint and attain the intrinsic women priority.

**Keywords:** autobiography, *My Feudal Lord*, patriarchy, Tehmina Durrani, domination, self- restraint.

### **Introduction:**

Tehmina Durrani born in a momentous and exclusive family of Pakistan on 18<sup>th</sup> feb,1953. She is an eccentric Pakistani woman biographer; whose entirety emulate female domination and hardships hassled by the of women in the reactionary sphere of Pakistan. She is expressive and understandable with her own sophistication and hang on to the spiritual, political and companionable structure accountable for such circumstances of women in community. Her works comprehend: *My Feudal Lord* (1994), *Mirror to the blind* (1996), *Blasphemy* (1998) and *Happy things in sorrow times* (2018). She got espoused to Anees Khan at an age of seventeen and both had one daughter at once. Later in 1976 Durrani and khan disconnected each other precisely to some circumstances.

In 1994, Durrani wrote an autobiographical novel titled *My Feudal Lord* contending mess over by Khar. Mustufa Khar her next man, who was ex-Governor and ex-chief minister of Pakistani Punjab. Frequently, he was recognized as The Lion of Punjab in insular sovereignty. Being the mistress of Mustafa Khar, her Memoir *My Feudal Lord*, she has to preeminent a life of subordination, pacification, despotism and downheartedness. Over and above outlining the life of her companion Mustafa Khar, the novelist Tehmina has portrayed her own turmoil towards her self-determination. Amid her marital life with Khar she has to face physical and intellectual trauma as well as sexual foul play. she eloquent her own endures and absolves that it is the retrograded rendition of Islam, patriarchy and feudalism, which is all over accountable in light of women's comfortless dilemma in communion.

This novel is a life history of modest woman, conformable who subsequently facing immense oppression for at least fourteen years of her marital vitality that holds of her own life and disrupts the obstructions via uplift her voice upon overpowering and cruel act. Durrani commences the novel with her tender age. Due to her dark skinned, she no way turn into her mother's beloved. Whilst, she constantly chased her mother's direction, but the closing was never quenched for her. Therefore, as long as her infancy, the artist Tehmina had to adjust herself for her law-abiding position of daughter and spouse. Her mother always had a deliberation for her daughter that she was an intractable juvenile and for that reason she had to countenance various hardships for accommodation next to her wedlock, and her marital life would not be in full swing. Being an extremely illustrious personage, she did not put up any individual to upraise vocalization before her. Consequently, Tehmina had been conditioned

by her folks to capitulate to the position of classical wife. Tehmina always wanted herself to be regarded favorably and only for this she had to distinguish her authentic personality:

The lesson was clear and I learnt it well: blind acquiescence was necessary to gain approval; being yourself earned only condemnation. I was acceptable only when I was unlike myself-whoever that was-because I wore a mask of submission. I developed a personality that was against my true nature, but compatible with mother's. inwardly I became confused and sometimes ashamed that what I must really was incorrect and acceptable. (25)

The family of Tehmina Durrani was so precise that an age of thirteen, she endured from meningitis. Amid that time girls were not green-lighted to do in cosmetics or mix-up through boys, men were estrange characters for damsels. There were some criterion and reconciliation for the damsels to supervene. The girls were forbidding to be gratified in any devotion, no sovereignty was given to women. This was all over within the denomination of God, religion-Islam. Eventually, our religion Islam does not assess these circumscriptions upon women, as is investigated by Sanchita Bhattacharya," Most importantly, Islam does not only give basic equality to woman, but also equal legal rights. she may buy, sell, earn a living and manage her own money and property (qtd in Bhattacharya 181). In Islam women has accustomed the legitimate proprietary franchise. Immensely the circumscriptions were also assessed by the novelist Tehmina's next husband Mustafa Khar, as Tehmina utters:

According to feudal tradition, a wife was honour-bound to live her life according to her husband's whims. A women was like a man's land- 'The Koran says so; he said'. (107)

Historically, the females are acknowledged the misrepresented interpretation of Islam and subjugation is contemplated in the designation of Islam. Females themselves don't recognize their inherent liberty. Initially, the fictionists were of the view that how the primitive ideology commenced. It was accustomed throughout the British commandment, that these aristocrats used to back the British take authority of the commoners. They led the religious consortium. Timely, they got corrupted, yet denied to leave the authority done with masses either land. Progressively, they got energetic furthermore well-heeled bounteous to dominate the entity civilization in Pakistan. On the other side, the same system had burned out in other

countries. Despite, this ideology and conformity is conventional and obligatory in Pakistan.

On papers, the constitution of Pakistan places no restrictions on women's participation in politics; never the less their presence in the political parties as well as in the political structure at the local, provincial and national level remains insignificant due to cultural and structural barriers. (qtd in bhattacharya 193)

Thence, the term enslavement subsists in the label of denomination. Feudalism being a consent to despoil, assault, and verily bump off. These primitive lords are affecting enough to develop the communities' constitutional system. These financial magnates rationalize their behavior by manifesting Koran according to their intrinsic accessibility.

The Pakistani novelist, Tehmina Durrani was ruthlessly burned-out and destroyed by her husband whom she married after Anees Khan. Still, the lady was not avowed to lift up her vocalize opposing her. Despite the fact, she certified to repel his homicidal character, but was further violently over-powered till the lady was blacked-out. Mustufa Khar put out repenting and apologizing, contended his position, deforming the comprehension of Koran. A woman is contemplated flawless which essences simultaneously to her companion's prefers and fulfills all the desires and demands in a patriarchal community.

Tehmina's conventional upbringing conditioned by her patriarchal social environment, in which she lived, made her accept her husband Mustafa's physical assaults and sexual brutality enduring these attacks as a part of her destiny. (Gosavi 120)

Man has advantaged stand in feudalism," Feudal law allows a man to act in such a manner, but for a wife to betray a husband is the supreme sin (51)". It is because of this honored prestige of a man which avows him to beat up the woman as he falls for. In the same manner, Tehmina is additionally chastened by her husband Mustufa considering her foregoing wedding with Anees. Tehmina is the sixth wife of Mustafa Khar and she is hardheartedly baffled by Mustafa for the reason that she has circulated adulterine through decoupled Anees. He chastises her for espousing. Furthermore, he asserted himself designated in love and in addition, a woman has no legitimate to explore self- indulgence over sensual discourse, women is one and only phenomenon of male indulgence and fulfillment. The infidelity of women is not swallowed by these financial magnates:

When he (Mustafa) had discovered Safia's infidelity, he had apparently, beaten her without mercy and broken several of her ribs. But, even worse he had ordered one of the mates to insert red chilly powder into the vagina of poor Dai Ayesha, the nanny, for not informing of the affair. (94)

Our families and other institutions of our society are so much dominated by customary concept of "patriarchy" that there is a shrinking space for females in various spheres of social life. Munazza Riaz and Maria Noor suitably declared," boldly exposing the ruthlessness she had to face, Durrani made us realize the gender politics of feudal classes. For Durrani a feudal is only got with an education of a feudal lord, which makes him hard hearted. Feudal law teaches them gender difference and gives them the degree of power and hegemony. Men in feudal societies are tended to remain Men, even if it is the matter of their mothers (222)". When it approaches her husband Mustafa Khar, not even his mother face off to slip up his desires. Nobody in the family says no to him. He is not used to it. Each person in the *haveli* have to supervene the standing order invoked by him. He is ruthless. Everyone has to carry out what he commands. If he says drink, you drink and if he says eat, you have to eat. Even a thought is not allowed to trespass without his permission. Mustafa utters to her," you daren't think of anything that I have forbidden you to think about (108)". "Honour killings are common in the name of family's respect, when a woman's behavior is seen to threaten the patriarchal order, it is her body that is punished with beatings, burnings, sexual abuse, and even murder in the name of honour (qtd in Bhattacharya 187)". Women is mediated by a specialty equivalent to homeland and property.

Apart from family, the feudal system in the society has also caused severe antipathy towards women. The famous proverb of such system "*Zan, Zar, Zameen*" (woman, money and land) as the source of all evil, does reflect utter disregard for women and also her commoditization. (Bhattacharya 187)

Due to social stigma still present in many societies, voice of women facing harassment and violence is silenced as an expression to protect her honour. To add to that, women facing such cases are even blackmailed and put to mental pressure and stress. Tehmina's husband and her mother also invoked similar restraints upon her. If anyone in the family raises voice against his orders, he gets disturbed.

Initially, bound by the shackles of her society and the social norms, she had no clear

vision of her purpose in life. When the picture of her identity started to become clear in her mind, she sought the ways to pursue her vision and self-actualization. Her relation with Anees was not usual. She saw it as an opportunity to break those shackles and set herself free. Apart from being a wife of any person, she wanted to make her own identity. Even this marriage does not earn any respect in the eyes of her family especially her mother. She was also insurgent and inferior in her mother's glimpse. In order to stimulate her mother, she sets her eyes on Mustafa Khar. She sees him as a person whose status can fill this void in her life and she could earn the respect and acceptance of her mother. Little she knew that, her sufferings had a new beginning.

Soumita Adhikary in her Research Article, "Autobiography as Testimony: Truth and Fiction in Tehmina Durrani's writings" writes, "she calls him a *shikari*. She directly called him a *shikari* and indirectly herself a *shikar*, the hunted; but was it not her, ..... incapability to hold herself (381)."

Inherently, Tehmina has grown up in a traditionalist society of Pakistan where the outfits of women are also prearranged by the primitive lords and the ordinance and persuasion are curved and degenerated through them.

A country that came into existence with the pretext of Islam, it is very disheartening to see that religious and *qur`anic* principles are frequently avoided and twisted, especially regarding the status of women. Incidentally, the social evils against which Prophet Mohammad fought for the entirety of his life, are deep-rooted in the Pakistani society. And the so-called guardians of the faith take them as customary to 'punish' women and ostracize them. The common practice of justifying violence and brutality in the name of Islam needs to be impeded. (197)

Every time, when she attempts to overpass Mustafa, he does not allow her to do so. Mustafa's fifth wife Tehmina, does not want to take enthusiasm neither in favor of splitting any ones' house nor she wants to become brainstorm. Hence all the time, she shows lack of interest. But her husband Mustafa prosecutes her every time and get hitched with her in a secluded manner. Subsequently, in the novel, whenever Tehmina makes her intuition to be complimentary from soul which is full of disturbances, disorders, Mustafa leaves no stone unturned to convey her back to home. Periodically, he spirits away his children, sometimes he puts her in the bathroom and locks the door. He also terrorizes her by saying that he can

take away all her commercial back and wardship of her children. So this makes Tehmina handcuffed woman. Seeing this rude behavior, Tehmina thinks that one day he would offer compensation for his mistakes keeping this in view, she always attempts her best to renovate him, hence bears with him a lot. She does her best to make interrelation functioning because neither she wants detachment nor she wants to live without children, so she does everything to keep their interrelationship alive, because she knows children would be the first victim if the relationship ends. Despite, this polite behavior, the life of Mustafa does not fluctuate. Tehmina's behavior does not produce any effect on her husband. He continues to mend his own way. He always shows interest in Tehmina's own sibling (Adila) by flirting with her hence make full use of her sibling. Tehmina has been abiding this tremendous disturbance in her marital life for last fourteen years. She could not accept his relationship with her own sister. His affairs make her more solicitous than his coarse observance. So she wants to authenticate that her sister is not thoughtfully fit. She left no stone unturned to turn out her sister physically down.

Literally, Mustafa has margined a life of supremacy. He wanted to keep everything under his feet. If anyone raises voice against his regulations, he gets cramped. He repeatedly prompts to kill her if she does not supervene his rules and regulations. All his spouses have been shunned by him till date and how if any woman shows combative posture, prompts him to leave, does not execute his requirement and does not awe him, this all makes his blood boil and he gets burn up and crabbed. Now he has transposed wholly and jolts Tehmina that subsequently you will be determined as Mustafa Khar's ex-wife. She has embossed the voice facing the transgression and the hook up that she has with him, hoisted her tone contrary violence, intimidation and servitude, that she has been siding her since marriage. She proceeds sound adjacent the life that has nullity anon hardships, the life that is worse than wretchedness. She also amended her tone opposing the intellective agony and profiteering. Large number of women got galvanized by Tehmina. Her voice showed them how to stand against the injustice, how to face the challenges and difficulties with courage. She exposed his duplicitous appearance, unmasked his dualistic standard by publishing book. She has tackled to take out the present image of women as shaped by these primitive lords. She does not think over Islam responsible for the deplorable position of women. She takes up these benevolent systems that keeps the men more powerful than women to be responsible for

woman's suffering. Her exertion would not lavish but would contribute conclusive impacts on other women.

### **Conclusion**

"*My Feudal Lord*" has very efficiently portrayed the pangs of sorrow Pakistani Muslim woman had to go through during her marital life with second husband. Although this novel being autobiographical in nature, it has represented women on the whole. It would have remained undercover, if the determined Tehmina wouldn't have stepped out to depict the atrocities her husband made her go through. Her marriage with Mustafa proved to be scourge and left her desolated. She showed how to overcome contumelious relationship and raise voice against injustice through her novel "*My Feudal Lord*". This in a way paved path for damaged and worn-down women to fight for their rights and strive to live life full of dignity.

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