

TASLIMA NASRIN'S WORKS IN THE LIGHT OF THE PHILOSOPHY OF ATHEISM

Dr. Alpesh Upadhyay
Associate Professor-English
Saraspur Arts and Commerce College
Ahmedabad, India

Abstract :

As a writer, Taslima Nasrin has a unique style. The fact that she is both creative and female has given her unique insight into religious, caste, family, and traditional societal issues as they pertain to women. She isn't content with the way things are when a woman isn't acknowledged or understood correctly in her environment. There is a repression of her inner sentiments, assertions, and emotions. People who live in patriarchal societies face a lot of pressure to sacrifice and change their beliefs and moralities to fit the needs of others.

Religion, language, caste, and class have all played a role in defining the characters in different ways throughout the writer's works. No matter how things change, what hasn't remained a patriarchal society's treatment of women as something to be despised. Emotional space is completely denied. All human communication is forbidden to them, and as a result, they are utterly alone. According to Dr. Nasrin's writings, a woman is forced to suffer in many anti-humanistic scenarios. She is unable to utter a single word. Their feminine sensitivities are raging in certain locations to the fullest extent. Nasrin's French Lover, for instance, is a narrative about a woman's quest for tenacity and self-reliance. I get the impression from her actions that Nasrin is embarking on an adventurous journey... She's determined to keep going and move on.

Index Terms: religion, morality

As the name implies, Taslima Nasrin is a Bangladeshi author. She expresses herself through her writing in Bengali. English, Hindi, and other European languages have all been used in the translation of her writings. After the publication of Lajja, she became well-known. She has a reputation as a contentious author. When it comes to religious beliefs and sexuality, she's an outspoken atheist who writes about it all the time. These are the kinds of concerns that don't get discussed openly in Bangladeshi society. Muslims want her put to death, but Hindu fanatics want to make her their new friend. However, she is an atheist, and as a creative writer, she has nothing to do with any religion, whether it Hindu, Muslim, or any other. She refers to herself as a humanist while speaking about her beliefs. She considers humanism to be superior to all other faiths because it embraces the humanity of all people.

As a writer, Taslima Nasrin has a unique style. The fact that she is both creative and female has given her unique insight into religious, caste, family, and traditional societal issues as they pertain to women. She isn't content with the way things are when a woman isn't acknowledged or understood correctly in her environment. There is a repression of her inner sentiments, assertions, and emotions. People who live in patriarchal societies face a lot of pressure to sacrifice and change their beliefs and moralities to fit the needs of others.

Taslima Nasrin began submitting and publishing poems in literary journals in 1975. She began editing and producing a poetry journal in 1978. She's been at it ever since. Her debut collection of poetry was released in 1986. Her second collection of poetry, published in 1989, was a critical and commercial success. Her third collection of poems was released in 1990. As a result of her poetry, which denounced Islamic women's oppression, Islamic extremists began a campaign against her, destroying the newspaper offices and filing lawsuits against her. Most of her poetry depict women's repressive awareness. Islamic fundamentalists were enraged by her scathing criticism, and they staged anti-her protests and processions across the country. Her humanism was put to the test right now. Despite the threats and brutality she had to endure, she stood firm in her humanistic beliefs.

While Taslima Nasrin's poetry does not compare to Salman Rushdie's in terms of technical ability or literary acuity, it is more likely to be read and understood by those who need to hear it. Nasrin's writing is clear and unmistakable; there is no literary challenge to solve. Her argument is well-reasoned, and she backs it up with biting humour and stark, elemental images. They strike to the core of what she sees all around her: injustice, war, violence, and abuse. A crime against an individual is a crime against society, regardless of whether it is sanctioned by the government or religious custom, she says. Only a handful of other "feminist" poets can communicate to us in such a straightforward, beautiful, and intelligible way as her poetry does.

Her poetry is an insightful critique of the life of a woman in an orthodox and religious society where she lacks the freedom to express what she wants to say about her own body and sexuality. Her poems are perfectly understandable and persuasive.

The content of Taslima Nasrin's writing is what makes her famous, not the style. Her works demonstrate both the positive and negative aspects of her writing style. They are criticisms of her cultural and religious background's patriarchal tyranny. All they do is criticise everything equally.

Taslima Nasrin rose to prominence as a writer as a result of her divisive novel "*Lajja*." As an atheist, she's proven she has the guts to stand by her beliefs.

In the narrative, Nasrin creates three different love triangles. Suranjan-Parveen, Suranjan-Ratna, and Maya-Jahangir are the other couples involved. Suranjan and Parveen have a deep and passionate affection for one another. They wouldn't be able to function without the other. They both desired a long-term relationship and eventually a marriage. However, they were unable to wed. Suranjan had refused to accept Islam as Parveen had requested. Is it right for a sincere lover or cherished to put such a restriction on another? Suranjan is unable to accept Muslims because he has no religious beliefs of his own. He doesn't believe in anything. Is religion more important than love? Is religion more important than love? The Hindu suitor was also rejected by Parveen's parents. As a result, in Bangladesh, sectarianism restricts the free flow of human passion at its most primal level.

Taslima Nasrin's second Bengali novel, *French Lover*, was published in 2001. *French Lover* tells the narrative of Nilanjana, a young woman who travels to a foreign city in pursuit of love and freedom.

In a Bangladeshi context, the novel is a significant milestone for Nasrin's unique style of challenging and intervening against male dominance, which consequently and equally has a global appeal. It's clear from all of her work that she's obsessed with Bangladeshi patriarchy and social systems' constructions of the female body and women's desires. Female sexuality is a hot topic in the book, but not just for Bangladeshi women; it's also taboo in Indian culture. When it comes to property, marriage, and divorce laws, women are particularly vulnerable to marginalisation.

The English translation of *Chaar Kanya* by Taslima Nasrin is still pending. The plot revolves around Yamuna, Sheela, Zumur, and Hira, four teenage girls. They have a lot of issues to deal with in their daily lives. According to this, their social and cultural environment does not grasp that every woman and girl has the right, on an equal footing with males, to realise all of their human rights - civil, political, economic social and cultural. Certain human rights are denied to the four female characters in the narrative because of their gender.

In other words, Yamuna believes in equality for all people. To her, humanist principles should be nurtured rather than imposed on one's character. She's a big fan of living. She aspires to live a happy life. There's no doubt in her mind that no matter what happens, she will not run away but instead tackle any challenge head on. One of the humanist ideals is to put others before oneself. She's come to the conclusion that mankind is the most important thing in the world. It takes precedence above all else.

The first edition of *Homecoming (Phera)* appeared in English. Her latest book, like many of her previous ones, is about humanism and human rights. Human rights are inextricably linked to the humanistic philosophy. A humanist is a person who takes an active role in society. As a result of Taslima Nasrin's novel, a scenario of human rights breaches has emerged as the most pressing issue of our day, affecting not just Bangladesh but the entire world. The tale concludes on a downbeat note, giving the impression of a bleak future.

To demonstrate the moral validity and ethical humanity subsequently, Taslima, as a humanist, addresses modern obstacles to human rights here. Human rights and human dignity are respected.

Nasrin's characters frequently take a strong stance against religious values. They have no interest in religious practises or rituals. They are atheists. The wellbeing of mankind is more important to them, and that can only be achieved via education, a scientific mindset, and reasonable behaviour.

Taslima Nasrin is the author of a number of collections of short stories and essays, both fictional and non-fictional. *Nirbachita Kalam* has received a great deal of praise for her work. Also, a book containing her correspondence and interviews, named *Priya Taslima Nasrin*, has been made available to the public for purchase. All of this illustrates Nasrin's way of thinking about the world and his place in it. Atheism as a science, as applied in today's world, may be shown in this illustration by Nasrin.

Taslima's rage is well-founded in light of the countless instances of injustice and human inhumanity toward man that serve as the foundation for the system's overall inhumanity. Islam's treatment of women, Vedic times and women, contemporary Bangladeshi political leaders and their intrigues and the Liberation War of 71's women victims are just some of the topics that Taslima Nasrin addresses in her enlightening book.

TASLIMA NASRIN is an advocate for reason and morality in all religious beliefs that oppress people and incite injustice and hatred. She takes a humanistic stance.

As a humanist who rejects religious belief, Nasrin is an agnostic. In her essay *Atheism*, she emphasises the importance of having an atheist point of view. She holds the view that God will not be able to intervene to alter the social order. There are no miracles that can happen in a split second and alter the course of history. The only thing that can stop evil from triumphing is if good people stay silent. Atheism and humanism both start with this premise. For atheists, doing good comes from the goodness of their hearts, while for theists, it comes from their fear of God or some other occult power. Reason and the recognition of the importance of timeless human values are at the heart of Atheism's greatness.

There are approximately 110 million atheists in the world. Atheism asserts that people have free will. Religions and religiosity must be replaced by a spirit of humanism. In this world, there is only one true religion: humanism. The highest virtue is that of humanity. Taslima argues for humanism in pieces such as "No Religion is Greater Than Humanity," "Humanity Burned to Ashes," and "Marks of Religion are Flying."

For more information on her work, see Amar Meyebela (1999), *Utal Hawa* (2002), and *Dwikhondito* (2003), among other memoirs. On the surface, she's a fierce feminism. The Muslim clergy in her nation are upset because she questions the Koran and discusses sexuality in her work. She has penned a courageous and brutally honest book about her upbringing and adolescence.

It's a well-written account of a conservative childhood in the midst of upheaval. This is when she transforms into a woman of debate and soul, working to heal social as well as physical problems, no matter where they stem from.

The analytical and inquisitive nature of Taslima's mind shines through throughout her narrative. To describe the world of disgusting superstitions and naive faith, we must turn to Taslima. Mullahs exploit terrified and uninformed women in the name of religion. Taslima's memoirs also impresses with her compassion for Bangladeshi society's marginalised groups. Taslima believes in the dignity of all people. She rejects Islam as a religion. She, on the other hand, has faith in mankind. She doesn't believe in any religion for very good reasons. She doesn't see the point of religious rites and ceremonies. She's not a big fan of Id. All four of her autobiographies have sparked a great deal of debate. There has never been a writer in modern Bengali literature who has elicited such passionate responses before him..

Taslina Nasrin is of the opinion that the humanism movement needs more reasonable individuals to join it and remove the grip it has on society. When it comes to mechanical religious rites or strict social norms, even educated individuals in the era of science and technology don't use their commonsense. All of this causes women to feel smothered. Taslima Nasrin, a devout humanist, describes the humanist traditions as a loose network of people who are generally concerned with questions of the spirit and who want to maximise the sum of human happiness on this planet; people who are naturally respectful of others, who are wedded to rationalism and scientific rigour, who revere all life and who are unafraid to proclaim and celebrate the joy of existence and the richness in human expression.

Taslina Nasrin is a humanist who stands by her principles. Her writings are a type of conceptual warfare against religious zealots and other people who adhere to rigid social conventions. This book sheds a lot of insight on their violent impulses, beliefs, and rituals toward other people, all of which she exposes as disturbing. Humanism vs religious extremism is a recurring theme in all of Nasrin's writing, whether it's novels, poetry, or essays. All that varies are the settings and people' names, but the story's central theme remains constant.

More essential than everything else, one must love one's fellow human beings. Even if everything else fails, Taslima Nasrin is dedicated to spreading this message through her work.

REFERENCES

Martin, Michael. *The Cambridge Companion to Atheism*. Cambridge University Press. 2006.

Nagel, Ernest. *Philosophical Concepts of Atheism. Basic Beliefs: The Religious Philosophies of Mankind*. Reprinted in *Critiques of God*, edited by Peter A. Angeles, Prometheus Books, 1997.

Dawkins, Richard. *The God Delusion*, Mariner Book Houghton Mifflin Company, Boston, 2006

Nasrin, Taslima, *All about Women*, Rupa & Company, New Delhi, 2005.

‘ _____ ’ *Dwikhandit*, Trans. Susil Gupta, Vani Prakashan, New Delhi, 2004.

‘ _____ ’ *French Lover*, Trans. Sreejata Guha, Penguin Books Ltd., New Delhi, 2002.

‘ _____ ’ *Homecoming*, Trans. Rani Ray, Srishti Publishers and Distributors, New Delhi, 2005.

‘ _____ ’ *Love Poems of Taslima Nasrin*, Trans. Ashim Chowdhury, Rupa and Company, New Delhi, 2005.

‘ _____ ’ *Lajja*, Trans. Tutul Gupta, Penguin Books India Ltd., New Delhi, 1994.

‘ _____ ’ *My Girlhood*, Trans. Gopa Majumdar, Kali for Women, New Delhi, 2001.

‘ _____ ’ *Selected Columns*, Trans. Debjani Sengupta, Srishti Publishers and Distributors, New Delhi, 2004.

‘ _____ ’ *The Game in Reverse: Poems*, Trans. Carolyne Wright, George Braziller, New York, 1995.

‘ _____ ’ *Wild Wind, My Stormy Youth: An Autobiography*, Trans. Nandini Guha, Srishti Publishers and Distributors, New Delhi, 2006.

Shelly, P.B. *The Necessity of Atheism*, Indian Atheist Publishers, New Delhi, The 1986.

Smith, Warren, *Celebrities in Hell*, New York: Barricade Books, 2002.

Singh, Gian. *Dr. Ambedkar and Humanism*, Bheem Patrika Publications, Jalandhar, 1989.

Singh, Bhagat. *Why I am an Atheist*, Indian Atheist Publishers, New Delhi, 1989.

The Encyclopedia of Philosophy, Vol.4 New York: The Macmillan, 1967.

The Cambridge Dictionary of Philosophy, Second Edition. Cambridge University Press, 1999.