



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Voicing The Unvoiced: A Reflection On Taslima Nasrin's *French Lover*

Govind Pandit Rathod
Research Scholar

Department of English, Vasanttrao Naik Government Institute of Arts and Social Sciences, Nagpur

Dr. D V Naik
Supervisor

Principal, M.K.Umathe Collge of Arts ,Commerce and Science, Nagpur.

Abstract:

Binaries construction are hegemonical that in disguise gives birth to oppression of the less privileged. Voicing the unheard, othered narrative is at the heart of New Humanism.

The present paper aims to throw light on this oppressive discourse in *French Lover* by Taslima Nasrin. Moreover, it also thrives upon unearthing the hidden collective psyche that marginalize the so called 'exploited' human race in the context the novel under reflection.

Keywords: breaking the bond, Neel's protest against female objectification, unmasking politics, Literary ubermensch, novelist as teacher

Women take the brunt of the institution of marriage. In the confrontation of egos, she is the one who must eventually succumb to androcentric construction. The co-optation to the power nexus paves the way to the identity crisis of the 'second sex.' The co-optation in this sense, becomes the survival tactic, although it may seem paradoxical. But the brave one does not want to make compromise and comes out of sovereign shackles of collective slavery.

Nila, the protagonist of the novel is brave-hearted character who retains her emotional idiosyncrasies and individuality as a whole against oppressive regime that threatens to underscore her identity as an individual and a woman. Through Nila's narrative, the artist also expresses her unexplored inner world as she herself also became subject to subjugation. Kisan, Nila's counterpart never understands her sentiments and wishes to accomplish his desire by all means. Neela is just an inner

species for him who follows his commands and allows coitus, although she is never satiated by his unpassionate, automatic intercourse.

Nil's world gets transformed after marriage. She gets objectified as lifeless prostitute whose only job is to affirm to her husband's sexual advances. However, her most part of her body is unexplored by Kisan. As Narin says, 'Nila's delicate fingers, shapely nails, large dark eyes and masses of dark tresses lay untouched in the dark, as untouched as low-caste untouchable. (Nasrin,26)

Nasrin asks whether A woman, a sister and a prostitute- were they the three roles which woman had to play to the hilt or were they merely the three personas that woman is born with. Woman has no other things to do but play obey game as a mother, sister and wife; nothing else, nothing more. Nila feels bored being alone in the foreign land.

Nila and Mojammel's discussion reveal the pathetic condition of laborers of Indian Sub-continent in Europe. Their qualification counts for nothing. Majammel who has mastered in chemistry has to do petty jobs like janitor and flower vendors on the streets of France. Taslima unmasks the international politics that treat the outsiders as slaves. *Political asylum they may allow, but economic asylum never*, puts the novelist her italics. The novelist employs her fiery pen at work to unearth the international politics that undermines the minorities who have migrated to foreign land.

Majamel, a third world labourer stands as microcosm for all the undermined, exploited 'hands' in the capitalist European mindset. The capitalism ensures that the dichotomy of the master- slave operate through and through. Nasrin looks critically at this commodification of the subjugated hands with the aim of transforming patterned thinking and unreasoned behaviour that looks down upon human existence. Therefore, she rejects all the shallow classification that puts humanism under the erasure.

The author has incorporated feature of rebellion against gender prejudice in role of mother also. Her father, Anirban Mandal is a doctor and her mother, Molina is a house wife. Her father behaves like master to his wife by treating her as a slave. Molina has to perform all household chores but Anirban never appreciates her efforts. His male-chaunistic , capitalist consciousness does not allow him to respect Molina's efforts as woman let alone as his counterpart. Nila recollects how obediently her mother used to serve food to her father. As her mother was denied of any appreciation and emotional gratification food served as a medium to provide her some solace in the world which seemed alien to her.

Benoir and Nila meet and indulge in sex frequently. Nila experiences an extraordinary pleasure and satisfaction in his company. At times, she remembers Sushanta and Kishanlal and feels that Benoir informs her that his passion for her is not love. Her disappointment is revealed in their conversation:

Benoir opened his eyes, kissed her lips lightly and said, 'I like you, I like you a lot'. Nila asked, 'Don't you love me?' ' Not yet.' She sat up in bewilderment. 'What did you say? You don't love me? 'No.' Benoir was calm. 'If you don't love me, how could do all this like the devoted lover? How does your body get aroused at sight of someone you don't love? Benoir said, 'I like you. Why wouldn't it someone me?''Are you a fool? How can you love someone so soon? May be I will, one day.' Benoir said. (FL, 186-87)

Nila is shocked to hear that Benoir does not love her although he and she have made love several times. It is an experience of disappointment for Nila, who believes that one does not make love without being in love. Thus she realizes that Benoir's intimacy with her has got nothing to do with love. She regards him just as a lusty rapist who enjoy the woman's body without genuine love. She feels ashamed of herself in such a way that she contemplates suicide.

The narrative of oppression of the so called the second sex is interwoven in the patriarchal fabrics, wherein women ultimately are made to co-opt to her lesser identities and voiceless existence. This systematic categorization leads to acceptance of women as an inside species and in the process suffers identity crisis. Existential being of women is questioned and quartered. Taslima like Nietzsche's *Übermensch* takes avatar to alleviate pain through pen and offer solace and meaningful existence to the unvoiced by exploring the fantasy and following their own voices in the distant land.

You are mine, only mine. You cannot leave me. I have given you my all, all the love I had to give. I have loved you and known the meaning of true love, true emotion. I have never loved anyone so deeply, please don't hurt me.... No one is as good, as honest, generous, loving, patient and selfless as you. You are the greatest woman on the earth; nobody can be like you. You are incomparable. You don't know just how great, how noble you are; I know it ... I have love and it is all for you, no one else. Keep me at your feet, but don't leave me. (FL, 287)

When one observes Benoir's behaviour in praising Nila while pleading for her love and in abusing her on her rejection of his pleading, it becomes clear that he has not been earnest and honest in his love for Nila. His act of reaching her to Gare du Nord on her return to Paris from Calcutta after the death of her mother, taking her to various places in Paris, helping her to find a house on rent, making love to her, taking her to the doctor, cooking food for her, offering security, taking her to his parents, considering a divorce from his wife and marry her is a drama to seduce Nila. He has never sought a lover in her but a woman for his sexual gratification. Nila realizes that he is an exploiter of woman.

She becomes conscious of the fact that men look at women as an object of sex and in order to enjoy women, they pretend to be fond of them. She wants to get rid of men altogether after this realization. Thus, she informs Benoir to collect his belongings and leave her house at once. He feels offended by her act and tries to kill her in anger, which causes some damages to her furniture and her physique. She endures them all and sees to it that he is out of her life.

Chinua Achebe contends that authors, like historians and politicians, must perform their given job of educating and regenerating their people about their country's image of themselves, their history, and the world. He conveys his solid belief in how Europe shaped Africa's self-image clearly and impregnably, and his arguments are geared to declare this perspective. He asserts that Africans will suffer as a result of the assumption that racial inferiority is acceptable. He wants to reverse this perception, and he encourages African writers to take responsibility for - and devote themselves to - their societies. Throughout the article, he offers a number of real-life examples to back up his thesis. It seems that Nasrin follows the suit to project and shape the image of the voiceless through her narrative currents that electrocute stagnant illogical patterns in the society. As teacher novelist she inoculates the minds and

vaccinates the souls against so called narrow domestic walls of classification and envisions to create Gramscian borderless world with humanity as a border.

References:

Chinua, Achebe. 'The Novelist as

Teacher.' <http://mrhuman.weebly.com/uploads/2/1/5/1/21516316/thenovelistasteacher.pdf>.

accessed on 14th June,2022.

Gramsci, Antonia. Selections from the Prison Notebooks (Gramsci)

Nasrin, Taslima. *French Lover*. Delhi: Penguin Books, 2002. English.

Tagore, Rabindranath. *Gitanjali*. New York: First Scribner Poetry Edition, 1997.

