

Voice against Instrumentalization of Shame in Sanghera's *Daughters of Shame*: A Feminist Perspective

Bimal Kishore Shrivastwa*

Department of English, Post Graduate Campus, Tribhuvan University, Biratnagar, Nepal

Corresponding Author: Bimal Kishore Shrivastwa, E-mail: bimalksrivastav@gmail.com

ARTICLE INFO

Article history

Received: February 12, 2022

Accepted: April 07, 2022

Published: May 31, 2022

Volume: 11 Issue: 3

Advance access: May 2022

Conflicts of interest: None

Funding: None

ABSTRACT

The primary aim of this research is to explore how the female protagonists of the novel, *Daughters of Shame* by Jasvinder Sanghera resist the patriarchal trend of instrumentalizing women as shameful creatures, marginalizing women and how they struggle to establish their identity. Through the close reading of the text from the perspectives of Materialist feminism, the paper focuses on how the major women characters, along with the writer herself, like Shazia, Fozia Maya, Shabana and Yasmin help each other by giving psychological and physical support to fight against exploitation by men. These characters represent the dominated Pakistani Muslim and Sikh women in the modern city in Derby in particular and the Sikh and Muslim communities in general. The memoir has presented women as the object to be used for convenience, the satisfaction of men, and as unpaid domestic laborers. The chief finding is that the memoir depicts the social reality of how Muslim and Sikh women living in Western countries are compelled to tolerate domestic violence, honor-based crimes, and forceful marriage. It is expected that the article will encourage other researchers to apply materialist feminism in other fictions.

Key words: Materialist Feminism, Objectification, Patriarchy, Resistance, Shame

INTRODUCTION

Marriage lays the foundation of a strong and harmonious family in all societies. Discord in the family arises not just because of the ego-clashes, dowry demands, and mismatch between man and woman in a relationship but due to the forced marriages. The forced marriages of the children are the chief causes of domestic violence (Chantler, 2012). This research paper emphasizes female issues and their quest for identity resisting their marginalized position of them in *Daughters of Shame* by Jasvinder Sanghera from the perspective of Materialist feminism. Materialist feminism marks "capitalism and patriarchy as central in understanding women's oppression" ("Materialist feminism", n. d., para. 1). *Daughters of Shame* is a memoir that depicts the social reality of how Muslim and Sikh women living in Western countries are compelled to face domestic violence, exploitation, and forceful marriage. Jasvinder Sanghera, an activist and advocate for Indian women's rights, "although she was born and brought up in Britain" (Panda, 2020, para. 1.). Women's forced marriage and their exploitation are key issues of Sanghera's novels (Jagriti, 2018; Vogt-William, 2019). Sanghera is the co-founder of Karma Nirvana, a project where several refuge centers across the United Kingdom serve for South Asian women fleeing forced marriages. Sanghera's debut novel, *Shame* records how she ran away from home after she was threatened

by her own forced marriage, and her second book, *Daughters of Shame* records the stories of other victims who survived forced marriages in Britain. Knight (2009) contends, "Sanghera avoids sweeping generalizations in favor of what are, simply, appalling and documented facts" (p. 7). She depicts a harrowing tale of violence, abuse, and ostracism but ultimately, triumphs over adversity.

Her writings are seen as very feminist although her style is very individual. The plot of the memoir revolves around the inter-personal, intra-personal relations of the characters (Vogt-William, 2019). The memoir starts with the marriage preparation of Jasvinder, a fifteen years girl, with a man whom she has never met before. Her family compels her to marry him, but she elopes with her boyfriend. She is ostracized from her family and society for her action. Then she opens Karma Nirvana to shelter all women who flee from their houses for safety. Most of the women characters such as Fozia, Shazia, Shabana, Maya, Kiren are victimized by a male-dominated society. No consent is taken by the male in the matters of these women's marriages, jobs, and daily activities. They aren't revolt against their husband, family, and patriarchal society because of their lower (Geelong, 2011; Knight, 2009). But dramatic turn occurs in these women's stories when they abandon their houses to search for their identity challenging the patriarchal norms of their soci-

ety. The plight of Maya, Kiren, Shabana, Shazia, Fozia, and so on suggests the thematic aspect of memoir. The researcher comes across various problems of the female while scrutinizing the text from the lens of Materialist feminism. Some of the questions the paper seeks to address are why the status of women is quite low in the Pakistani and Sikh societies, why they have been treated as commodities, why was the writer being forced to marry a man she had never seen, and why she had to escape from her home. This highlights the functioning of patriarchy and the pervasive practice of domination of women under capitalism. The rationale of the paper lies in focusing on the shaming trend of women in Sanghera's *Daughters of Shame* and attempting to explore how the female characters of the novel react against the patriarchal norms to create their own self according to their own actions and desire.

LITERATURE REVIEW

Daughters of Shame by Jasvinder Sanghera have elicited a number of criticisms since its publication. Various critics have commented upon this memoir from different perspectives. Although the issues of female victimization, subordination is vital, most of the critics have highly appreciated it. Surveying on the novel, *Daughters of Shame*, Rutters (2009) comments: "All of the stories shared in this book are truly painful, and shocking. The things the Asian culture force on its children seems very cult-like (para. 2). For her, this memoir is horrifying and enchanting as it presents the situation of women when they are threatened by their families. Likewise, another reviewer,

Reviewing n the narrative of *Daughters of Shame*, Jagriti (2018), remarks, "The book as such isn't written that well with stories mixed with each other and narration that jumps back and forth" (para. 1). Sanghera's narrative in *Daughters of Shame*, like any other feminist tale, needs symbols and binaries to sustain it. It thereby creates a false image of females as powerless to which the major characters subscribe. The story is written by a lady who was herself was coerced into a forced marriage at the tender age of fifteen, instead of giving in to the situation, she ran away from her house and decided to fight this which has changed the lives of many youngsters. Geelong (2011), another reviewer of this memoir, states, "After reading a book called *Daughters of Shame* by Jasvinder Sanghera, I firmly believe the girl's life would be over" (p. 11). For Geelong (2011), women can get their freedom and identity when they become independent on their feet. He further says that the life chosen by women themselves is better than the life chosen by their families.

According to Knight (2009), the memoir is a model work of the writer because she protects innocent women victimized by the atrocities of patriarchy. Knight (2009) writes:

This sequel of *Shame* tells the stories of some of the thousands of women that Sanghera has subsequently met through Karma Nirvana, the organization she found to help Asian women in similar situations: victims of forced marriage and honor-based violence, usually at the hands of a family member, who see shame in an Asian girl touching a white boy none in abusing,

beating, raping, torturing and murdering their flesh and blood. (pp. 7-8)

In Muslim and Sikh societies, even the fathers do not hesitate to kick and kill their daughters when they do not admit the prescribed rules for them. The only important thing for people of these communities is that their daughters should be disciplined and silent. All the characters are involved in Karma Nirvana to help those who are in difficulties. Hine (2013) estimates that "Jasvinder Sanghera's collection is an essential read for those who work in cultures where the predominant paradigm of social organization is shame and honor" (para. 6). Hine appreciates Sanghera for depicting the shaming culture honestly.

In this way, the novel is observed from different angles by different critics and reviewers in terms of adventure, satire, realism. Though the issue of feminism in the novel is marked by some critics, none of them have analyzed the text from the perspective of materialist feminism. Hence, there is a research gap. Therefore, the researcher seeks to explore the novel from the theory of materialist feminism to justify how Sanghera has succeeded in deconstructing the masculine tendency of instrumentalizing women and reconstructing female identity.

MATERIALS AND METHODS

This study develops a theoretical modality based on Materialist feminism theorized by Friedrich Engels, Simon de Beauvoir, Christine Delphy, Sheila Ruth, and Colette Guillaumin. The primary data of this research has been the novel, *Daughters of Shame* by Jasvinder Sanghera. This paper applies an interpretative qualitative approach to research by using the primary resource, that is, the text, *Daughters of Shame* itself, and secondary resources such as works of literature from journals, and websites commentaries to justify the working hypothesis. Its delimitation primarily lies in analyzing the text from Materialist feminist perspectives.

It was Christine Delphy who coined the phrase *materialist feminism* in the 1970s (Tyson, 2006) is a sub-type of feminist theory that emerged in the late 1960s. Materialist feminism or Marxist feminism is a specific kind of political discourse, a critical and theoretical practice committed to the struggle against patriarchy and sexism. Marxist feminism's foundation is laid by Engels (1902) in his analysis of gender oppression in *The Origins of the Family, Private Property and the State*. He claims that a woman's institution of family as it exists is a complex system in which men command women's services. Delphy (1984) contends that in patriarchy, marriage is a labor contract that ties women to unpaid domestic labor. Marxist feminists argue that domination of women by men is in timely connected with patriarchal capitalism because patriarchy and capitalism are mutually supportive. Within the household, women produce labor-power in the sense of bearing children and caring for their husbands who are workers, which supports men but women don't get benefits from their domestic works (Fausto-Sterling, 2000; Delphy, 1984). Commenting on the operation of patriarchy, Ruth (1995) writes, "Patriarchy is probably the oldest form of exploitation of one part of the population by another"

(p. 115). Women are regarded as inferior and are forced to work in the interests of males (Engels, 1902). Delphy (1984) remarks, "The husband's obligation is to provide for his wife's basic needs, in other words, he maintains her labor-power" (p. 60). Beauvoir (1972) criticizes patriarchy for exploiting women in domestic services. Likewise, Guillaumin (1996) states that women are oppressed by "direct physical appropriation" (p. 74). It means "the reduction of women to the state of material objects" (Guillaumin, 1996, p. 74). Materialist feminism takes gender oppression as class oppression and the relationship between man and woman in society is similar to the relations between proletariat and bourgeoisie.

The Materialist feminists approach mentioned above are significant tools to used examine how female characters of Sanghera's novel, *Daughters of Shame* struggle to establish their true identity by challenging the deep-rooted patriarchal norms and values that tried to inferiorize them. The feminist discourse has provided the researcher chances to understand the text better.

RESULTS AND DISCUSSION

The researcher attempts to uncover the underlying structure of instrumentalizing women as shameful objects under the capitalistic and patriarchal social systems. The practical institution in the twentieth century required women to be objects in marriage, the honor of family, motherhood existing as vessels of maternity and sexuality with little opportunity for individuality (Ruth, 1995). In the memoir, *Daughters of Shame* through the different female characters, Jasvinder Sanghera excavates how Muslim and Sikh women are suppressed by their culture, religion, and patriarchy. The women characters in *Daughters of Shame* are presented as submissive helpless, dependent, agency less, inferior, economically weak, and sexually inactive. Materialist feminism takes gender oppression as class oppression and the relationship between man and woman in society is similar to the relations between proletariat and bourgeoisie (Tyson, 2006; Fausto-Sterling, 2000). The female characters in *Daughters of Shame* are housewives, daughters or caretakers of their family, or unpaid laborers. The title of the novel itself suggests that women are taken as shameful commodities to be brought under the patriarchy. The protagonists of the memoir lose their identity in the title itself. Males are in a superior position and women are inferior. At the very beginning of the memoir, the writer, Sanghera tells her own story:

I was brought up to keep secrets, ugly secrets about bullying coercion, and fear which was all part of everyday life in our family. I believed it was shameful; to do a job, to discuss things with outsiders, and that if I did I would compromise our honor. (p. 1)

In the patriarchal family, women are taught that their roles are destined already. Women are not allowed to do outdoor work. As the lower classes are oppressed by the upper classes in society as a whole, women are the subordinate within families (Engels, 1902). Sanghera was being trained to serve the male as if they were the capitalists and she was a proletariat.

From the beginning to the end of the memoir, each and every woman character is objectified. They are helpless, economically weak, and mere daughters and housewives who don't have any property of their own. Time and again, the female characters are abused by their family and husband or the patriarchy. No doubt society's motivation is not to make women especially humane, but to make excellent servants (Ruth, 1995). Telling a story of Kiren, Jasvinder says "her stepfather was determined to domesticate her. So, while all her school friends went home to do their coursework or watch television or text each other, Kiren had to do all the housework" (p. 53). At fifteen, Kiren was forced to marry a man arranged by her stepfather. Kiren is supposed to complete all the domestic works like a servant. She doesn't have her own choices; she has to do whatever her family says or orders. Women's domestic work in their own homes is unpaid not because their work is unimportant or involves less time or labor than the paid work performed by men outside the home, but because patriarchy defines women in their domestic roles as unpaid labor (Delphy, 1984). Kiren does all the housework as unpaid worker.

Marriage, as Delphy (1984) observes, is a labor contract for tying women to unpaid domestic labor. In the memoir, there are lots of cases of forced marriage. At the beginning of the memoir, the writer's marriage was set up with a boy whom she had never met before when she was only 15 years old. She says,

One day my mom showed me a photograph of the man she said I had to marry. I knew it was not right. I knew it was too young to leave school or get married, and it felt all wrong to be forced to marry. A man I didn't know but I didn't tell. (p. 1).

Women are forced to do household work by forced marriage. Rich (1995) was troubled because parenthood of women is observed as a politics to control each circle of ladies by men (p. 216). Like the writer herself, Kiren, Fozia, Surjit also become the victims of forced marriage, scapegoats to the patriarchal norms of their parents. Fozia, another character of this memoir, is threatened by the prospects of her early and forced marriage. Fozia says, "I think my mom and dad are planning to get me married off to someone in Pakistan. That's what they did to my older sisters.... I am fifteen now and I'm in the next line" (p. 16). Like Kiren and Fozia, Surjit is also forced to marry a man whom she has not known until the time of marriage. Her mother says, "You are now your husband's property and I don't want to hear any bad reports about you coming from this family" (p. 207). She further advises, "Do everything he wants" (p. 207).

All the stories of the memoir justify how, in patriarchy, marriage is taken labor contract. Delphy (1984) states, "All contemporary developed societies depend on the unpaid labor of women for domestic services and child-rearing (p. 60). Marxist feminists regard that the relationship between men and women is based on power. Men want to keep all of it; non-patriarchal women want it to be equally distributed. In a patriarchal society, though they may not realize it, women don't speak as active originators of their own thoughts (Brannon, 2005). Jasvinder quotes her mom's story; "She was my other inspiration. She spent four decades

in Derby but never learned a word of English. Mom died a stranger” (p. 105). It is a truthful representation of the condition of south Asian women living in the United Kingdom. Even though Sanghera’s mum lived in a developed multicultural city of Europe, she could never learn even a single word of English because her position in patriarchy was only in the kitchen, not in the society.

Jasvinder, the writer, mentions another story of Maya who is exploited at the hand of patriarchy. In patriarchy, women’s lives are meant to be lived not for themselves, but for men’s needs (Fausto-Sterling, 2000). Maya has been used as a means to get dowry or ticket to England. Param aspires to marry Maya because “She was a ticket to England” (p. 226). Param’s family demands that “her dowry must include television, video player, cars and a house” (p. 226). Through the portrayal of this event, Sanghera exemplifies the trend of objectifying females in the hand of patriarchy. Patriarchy takes women as a means to accumulate dowry. Spivak (1988) records ironically that it is not uncommon for a superior to spend his dowry money and return his wife to her father so that he could marry for a new dowry. It is common in South Asian Society to get married simply for dowry. The dowry system is also one of the stigmatic systems in society, especially in the South Asian communities. No doubt society’s motivation is not to make women especially humane but to women excellent servants.

Patriarchy never gives women a chance of being economically sustained, especially in Pakistani and Indian culture. This case is made evident when Sanghera quotes the story of Uzma: “She got part-time jobs as a beautician and a dinner lady, she cut hair, she started wearing jeans, she was an ordinary woman just like any of us expect. Perhaps she was gutsier, greedier for life” (p. 6). But the Uzma’s husband, Arshad doesn’t like her doing jobs or becoming economically independent. Materialist feminism claims that private property, which gives rise to economic inequality, dependence, political confusion, and ultimately unhealthy social relation between men and women, is the root of women’s oppression (Engels, 1902). And then he murders his wife along with his three children. When he was arrested by police, he says that “I had to stamp out that fucking bitch’s bloodline” (p. 7). The labouring attitude of the male is demonstrated in the event.

Bryson (1986) states that women have no relief because they are most oppressed both sexually and economically, by their own relatives. This bitter truth can be perceived in the narrative about Yasmin: “Yasmin was twenty then and she set about putting her life together. She took bar work to finance her studies and gradually began to relish her independence. But she still felt threatened by her family; even she still does” (p. 154). The chauvinist male members of her family could not tolerate Yasmin’s struggle to become an economically independent woman.

Surjit, one of the ladies of this memoir, proves herself as an independent woman. She belongs to an Indian community. When women workers achieve a living wage, they are not just workers winning a concession from capitalism, and they are also women winning economic independence from men (Guillaumin, 1996). Surjit’s community does not grant women to come into contact with the public arena. Her

activities are always watched by her father and brother. She works at a call center. Presenting the story of Surjit, Sanger says “She was chaperoned to and from work by her father or brother. If she ever had to stay at the workplace, she was questioned harshly by her parents” (p. 203). Women’s economic independence, based on full participation in production and liberation from domestic toil, would transform the whole of private life from exploitation.

Although women’s oppression is therefore seen as a product of capitalism reinforced by unequal laws it is also based on men’s selfishness. Engels (1902) regards that women have never retained any better position than a slave in a man’s house. This is justified further in the expression of a character of the fiction Nazir: “A man is like a piece of gold: if you drop it in the mud, you can wipe it clean. A woman is like a piece of silk: if you drop it in the mud, it is stained forever” (p. 76). In a patriarchal society, as Beauvoir (1972) observes, men are considered as contingent beings, independent slaves with free will, while women are considered as dependent slaves. Cooking and cleaning become integral parts of a woman’s daily routines. She has to concentrate on household activities. We can mark how Fatima relates her story to Sanghera: “As I grew a little older, I realized that there were all sorts of things brothers did not want me to do. I was not allowed to go outside without them; I could not talk to anyone. I could not go shopping by myself” (p. 77). Sanger asks Fatima what kind of life she seeks, and Fatima replies, “now I am going to put the things in life that you enjoy doing, the thing that is just for you” (p. 77). This time there was a very long pause. She sounded uncertain then, at last, she ventured, “being part of the community? And then, more confidently, cooking, looking after the children” (p. 77). Again Sanger questions, “what about shopping”; then she replied “I’m not allowed to go shopping without my husband. I’m not allowed to go anywhere without my husband” (p. 78). All these incidents evince how men have kept women as their slaves.

So many characters of the memoir are oppressed by hegemonic masculinity. Connell (1995) explicates, “Hegemonic masculinity is defined as a practice that legitimizes men’s dominant position in society and justifies the subordination of the common male population and women and other marginalized ways of being a man” (p. 241). The major character Fatima of the memoir first surrenders domination imposed upon her. In her society, a daughter is not allowed to go anywhere without the permission of her parents. But her brothers can go anywhere according to their wishes. Fatima tells Jasvinder:

Too many people’s way of thinking about a woman who tries to be independent is not good. We both know that. I think my brothers wanted to make an example of Jamilah. They wanted to show their own wives that Asian women cannot get away with copying the Western ways. (p. 259).

Patriarchy provides men with tremendous privilege, power, and pleasure. Women are expected to serve men economically, doing countless jobs for which women are ill-paid or not paid at all; sexually, as wives, mistress or prostitutes; and reproductively (Kriesteva, 1980). Using women men

acquire extra time, energy, and power. In South Asian societies, women are categorized as sub-standard: less intelligent; less moral; less competent less able physically, psychologically, and spiritually; small of body, mind; and character; often bad or destructive (Kriesteva, 1980). In patriarchy, women's lives are meant to be lived not for themselves, but for men's needs. In Jasvinder's memoir, too many females are severely dominated by the biased patriarchal social system. They are treated as second-order human beings. The female characters have to tolerate domestic violence for their economic dependency. The women have been treated as if they are pet animals who are tamed either to serve the male or to entertain them.

RESISTANCE AGAINST SUBORDINATION OF WOMEN

Some female characters of Jasvinder's memoir, *Daughters of Shame* strive to resist the subordination and become independent, or journey in quest of their own identity in their own ways. Peterson (2003) has surveyed that when the subjugation of women reaches its climax, the women attain epiphany to go against the hegemonic masculinity. Some of these ladies protest the capital patriarchal norms and values implicitly and some others resist explicitly. They react against the religion and culture which that males only. Uzma, Fozia, Fatima, Shazia, Maya, and the writer of this memoir Jasvinder Sanghera venture in quest of their identity and economic independence protesting against their patriarchy, cultural and religious values. In some cases, women appear in the leadership role in order to save other women from being the victims of patriarchy. Beauvoir (1974), in *The Second Sex*, records the intention of women who aspire to be independent, "Once she ceases to be a parasite, the system based on her dependence crumbles. Between her and the universe, there is no longer any need for a masculine mediator" (p. 412). The writer and a character of the novel, Jasvinder Sanghera herself is a specimen of such a militant type of woman. Sanghera was fourteen when her parents informed her that she was getting married showing her a photo of the man chosen to be her husband. She becomes horrified since she had witnessed the torments her sisters had endured in their forceful marriages. Jasvinder was "too young to leave school or get married" (p. 1). In anger, "She ran away with her boyfriend rather than going through with that marriage" (p. 1). This rebellious act is an indication of challenging her family or society. After some years of escape, she becomes the co-founder of Karma Nirvana, a community-based project which helps the women who have become the victims of domestic violence, honor-based violence, forceful marriage, and economically very poor. In this regard, Mohanty (2004) asserts:

Women have been in leadership roles in some of the cross-border alliances against corporate injustice. Thus making gender and women's bodies and labor visible and theorizing this visibility as a process of articulating a more inclusive politics are crucial aspects. (pp. 249-250).

Thus, to believe that women are mere spectators of their domination is wrong. There are many who fight against the

corporal subjugation of patriarchy. Jasvinder is one of the illustrations of such types of women. When women rise to a leadership position, it becomes easier for other women to fight against injustice.

Protesting against patriarchal values by a single lady is really a tough task. When females seek their identity in society collectively, it assists them to challenge the capitalistic patriarchy. Female identity, for Tyson (2006), can be achieved through shared work or play, by giving or receiving psychological support and shared experience of joy in any form. Throughout this memoir, Jasvinder Sanghera voices against the instrumentalization of females as shameful creatures. She favors the women who intend to escape from their community from her Karma Nirvana. This project is like a refuge center where the females victimized by their cultural barriers get shelter. A true feminist sees the woman's battle as distinct in its objects and different in its methods from the workers' battle for industrial freedom. But as a feminist, Sanghera also knows that woman's emancipation from the slavery of capitalistic patriarchy is essential.

The female characters of the memoir, *Daughters of Shame* act as adamant socialist feminists. Socialist feminism argues that women's liberation can only be achieved by working to end economic and cultural sources of women's oppression (Ehrenreich, n. d.). The ladies like Shaia, Fozia, Maya, Shabna, Yasmin, and the writer herself plan to achieve liberation from economic and cultural domination. They are either from Muslim patriarchal norms or from Sikh patriarchy where doing an outdoor job is taboo. Many girls contact Jasvinder Sanghera at Karma Nirvana seeking their security and independence. Sanghera as a cofounder of Karma Nirvana encourages them to be economically self-dependent.

In *Daughters of Shame*, female characters like Shazia have realized the exploitative nature of patriarchy. Selden et al. (2005) regard patriarchy as exploitative as it treats the female as an inferior male so as to subjugate her. Shazia is one of the ladies who escaped from her home to seek her self-identity after domestic violence. Now Shazia is at Karma Nirvana and helping Jasvinder. She has been living in Karma Nirvana for six years. Jasvinder narrates, "Shazia-My third daughter continues to go from strength to strength" (p. 296). Shazia boldly addresses the public as her representative. Sanghera narrates the strength of Shazia in these words:

I am moved by the strength and empathy with which she supports those who turn to us for helps and grateful for the energy and enthusiasm she brings to exposing the cruelty and injustice that these women and so many others like them in this country and across the world still endure. (p. 296)

Shazia would have been problematized by the forced marriage pressurized by the male chauvinist if she had not dared to escape from her house. Although marriage in Indian culture connects two souls till the end of life, in reality, it is usually problematized male chauvinism (Neetika & Singh, 2019). Fozia's parents plan to take her with them as they are going to Hajj. Fozia has seen the tickets for her but her parents haven't disclosed her. In such a condition, Fozia flees from her home, reaches Karma Nirvana, and narrates to Sanghera all her tragic incidents. Jasvinder listens to and

retorts, "We are all here, me, Anna, Shazia. Ring whenever you need to. There will always be someone free to talk to you" (p. 64). Fozia now realizes her true identity and the importance of work. Sanghera remarks,

Fozia is still working with us and as her confidence has grown she has started going into school with Karma Nirvana. I hope the satisfaction this gives her helps to bolster her against the continuing disappointments in her life. She has yet to find proper housing, so is still living with us. (p. 65).

The bold decision of escaping from her house gave Fozia the experience of liberation. Her stay at Karma Nirvana makes her conscious of true female roles and identities.

Shabhana is another lady helped by Sanghera when she escapes from home. Her father knows that she works at a call center and has a white boyfriend. He starts controlling her daughter. Moi (1985) resists the idea that the biological existence of a female is socially covered as a demure creature. Shabhana is assumed as a demure character by her parents. Her father plots to kill her boyfriend. When this secret is known to Shabna's sister, she reveals it to Shabana. She says to her Shabana that "Their dad is going to get someone to cut John's leg off" (p. 46). In that situation, Shabana becomes hopeless. Fortunately, Shabana's family forgot to confiscate her mobile. That evening she manages to ring her friends seeking sympathy and advice. She finds the phone number of Karma Nirvana in Marie Claire. She calls Sanghera saying that she wants to escape from the prison, the so-called home. Sanghera assures Shabana saying "There is help for you. There are safe houses, people to support. I would support you. Believe me, you will be okay" (p. 47). Jasvinder assists all the ladies who escape from their homes physically and psychologically. Now Shabana's realizes the significant role of a lady in a family, in a society. Sanghera shares her success in these words: "Shabana on the other hand is flying literally. We speak regularly and her voice once so tent and tense now bubble with enthusiasm for life. But she is still looking over her shoulder" (p. 298).

Maya is repeatedly beaten by her family members knowing that she is raped by one boy. Feminists rebuke any sophisticated system which keeps women in illusion and attempts to exploit them (Jaidev, 2013). Though it was not her fault, her family doesn't try to understand the reality. Instead of giving her sympathy, the family members continuously beat her. The only person who gives her consolation is one of her housemaids. She said to Maya, "I would like to pack your bags and take you away from here. If I had the power, I would do that, but your father feeds my stomach" (p. 219). She gives psychological and emotional support to Maya. However, she is afraid of helping Maya openly because she is simply a worker of that house. Beauvior (1972) opines, "If a woman seems to be the inessential which never becomes essential, it is because she herself fails to bring about their change" (p. 10). Maya was inessential as long as she had inhibitions of bringing change within herself. Her emotional and psychological support encourages Maya to escape from the house. Maya experiences a new life. Sanghera explores new life as

Maya's life has also changed dramatically... Meanwhile, she has plans to go to university to study business or law and she is volunteering at Karma Nirvana one day a week. I value the work she does in the office and at conferences where she has started speaking albeit anonymously. I think she draws strength from the support she finds among us". (p. 299)

Women, though gain confidence in their independent life, have to remain anonymous for some time. This displays how society takes a lady living away from her parents.

Kiren is another enlightened lady of this member who protests hegemonic masculinity in different forms. When the subjugation of males reaches its climax, the enlightened women go against the hegemonic masculinity (Peterson, 2003). Kiren used to study in a school which her step-dad didn't like. Though she was a Muslim girl, she "went to a Christian school" (p. 52). She doesn't accept the things told by her step-dad. She says, "I don't want to be one of those Asian women who just sit at home and cook and clean" (p. 52). Kiren is a lady who is conscious of her rights. She dares to be a modern girl having her own identity. Kiren after her arrival at Karma Nirvana challenges her society in one way or another way. She has got the clean slate, the fresh start, the freedom. Sanghera reports, "I haven't heard from her since then but the grapevine tells me that, once more, she is trying to rebuild her life at university. I wish her success" (p. 298). In most cases, Sanghera dedicates her life to the emancipation of women. She says "I am there not for myself, but for all those who cannot speak, that I am representing thousands of women in this country and in time, one hope across the world" (p. 290). Sanghera, throughout the novel, reacts against the capitalistic patriarchy that exploits women economically. In a patriarchal society, men are accustomed to blaming women for each infirmity marked in the family (Susan, 1995). As the co-founder of Karma Nirvana, Sanghera is invited to give a speech on the issues like domestic violence, honor-based crime, and forceful marriage, deprivation of economic power of women. She always not only advocates for the women to be independent, identifies with their own stand.

The memoir conveys a message that when the domination, suppression, and exploitation of women become excessive, they start revolting against the domination. Generally, culture and religion are the dominating factors through which patriarchy perpetuates its ideology. Both culture and religion are the construction of males which put males at the center and females in the margin just because they need economic support from the male. Jasvinder Sanghera, Shabana, Maya, Fozia, Kiren, Shazia are the women compelled to suffer because they are not economically independent. Hence, this memoir depicts the pitiable condition of females who are subjected, to face domestic violence, economic inequality. They are treated like animals, identity-less, whose duty is either to serve or to entertain their owner. During this period of time, females become aware of their domination and start resisting their traditional norms and values to fight for their own identity and economic equality. They cross the limitation, even country, created by the males, escaping from their society for their own identity and emancipation.

CONCLUSION

Analyzing the text from the materialist feminist perspective, the researcher comes to the conclusion that Jasvinder Sanghera's *Daughters of Shame* resists the instrumentalization of women as a shameful commodity. The portrayal of women, in Muslim and Sikh communities, how they are deserted, subordinated by their culture, religion, and capitalist patriarchy, and why they escape from their home are inexorable for them in order to overcome the domination, suppression, and inhumanity. Sanghera explicitly presents the condition of the South Asian women, especially Muslim and Sikh, who are classless and victims of the jaundiced patriarchal social system. After examining the different events, attitudes and conversations between the characters the researcher has found out that capitalist patriarchal attitude towards females is not better than their attitude to the objects. Although their roles are varied, all the women are subservient because of culture, old rigid traditions, and values. *Daughters of Shame* is an anthology of the stories told by the women who have been tormented, imprisoned, drugged, beaten, and intimidated by the oppressive social structure. It divulges the tear-jerking condition of young women such as Fozia, Kiren Shazia, Shabana, Yasmin, Maya, and the like. All the female characters are dominated by males not only because they are women but also because they are from the lower class and economically dependent on family. They are used as means to fulfill males' or family's desires and compelled to do so because they don't have the capacity of earning by themselves. Socialist and Marxist feminists have analyzed at length the ways in which gender inequality serves the needs of capitalism the ruling class, and many have argued that women's position cannot be significantly improved without far-reaching economic change. The prominent aspect of the memoir is how women are portrayed in the twentieth century, Pakistani Muslim society, and Sikh society depending on their social status; each female character within the memoir provides readers with a different perspective of women's role during that period. In addition to their roles, the author includes the trials and tribulations these women have to face as well. Thus, this study explores the women's strong desire for creating their own identity through their own actions and desire and getting emancipation. It also shows that consciousness in women to liberate themselves from the male-created notion which subjugates women characters like Sanghera, the writer herself, Maya, Shabana, either through the silence or verbal attack or going conventional norms of society. The upshot of the foregoing analytical presentation thus reveals that criminalization can serve as a vital weapon in the fight against forced marriage.

ACKNOWLEDGEMENT

The researcher extends his gratefulness to the library administration of Post Graduate Campus, (Tribhuvan University), Biratnagar for providing the opportunity to access some secondary resources required for the research. The researcher has no conflict of interest with anybody to disclose. The researcher received no funds from any institutions/organization for the preparation of the research.

REFERENCES

- Beauvoir, S. d. (1983). *The second sex* (H. M. Parshley, Trans.). London: Penguin
- Bryson, V. (1986). *Feminist political theory*. Minnesota: Paragon House.
- Chantler, K. (2012). Recognition of and intervention in forced marriage as a form of violence and abuse. *Trauma, Violence & Abuse*, 13(3), 176-183. <https://www.jstor.org/stable/26638112>
- Connell, R. E. (200). *Masculinities*. California: University of California Press.
- Delphy, C. (1984). *Close to home: A materialist analysis of women's oppression* (D. L. Leonard, Trans.). New York: Verso.
- Ehrenreich, B. (2020, May 4). What is socialist feminism? *Feministezine.com*. <https://www.feministezine.com>.
- Engels, F. (1902). *The origin of the family, private property and the state* (E. Untermann, Trans). Chicago: Charles H. Kerr & Co. (Original work published 1884).
- Fausto-Sterling, A. (2000). *Sexing the body: Gender politics and construction of sexuality*. New York: Basic Books.
- Geelong, A. (2011, January). Daughters of shame by Sanghera. *Parents Display a Lack of Class*, 4(8), 11.
- Guillaumin, C. (1996). The practice of power and belief in nature. In D. Leonard & L. Adkins (Eds.), *Sex in question: French materialist feminism* (pp. 73-79). London: Taylor and Francois.
- Hine, C. (2013). The Jasvinder Sanghera Collection. *When women speak*. <https://whenwomenspeak.net/book-review/the-jasvinder-sanghera-collection-shame-daughters-of-shame-shame-travels>
- Jagriti (2018, April 6). Daughters of Shame by Jasvinder Sanghera. *Goodreads.com*. <https://www.goodreads.com/user/show/7637925-jagrati>
- Jaidev (2013). Problematizing feminism. In S. Singh (Ed.), *Feminism and recent fiction in english* (pp. 21-28). New Delhi: Prestige.
- Knight, I. (2009, December). Daughters of shame by Jasvinder Sanghera. *The Sunday Times*, 7-8.
- Kriesteva, J. (1980). *Desire in language: A semiotic approach to literature and art*. New York: Colombia University Press, 134.
- Materialist feminism (n. d.). In *Wikipedia*. https://en.wikipedia.org/wiki/Materialist_feminism#:~:text=Materialist%20feminism%20highlights%20capitalism%20and,as%20bearing%20children%2C%20onto%20women.
- Mohanty, C. T. (2004). Under western eyes: Feminist scholarship and colonial discourses. *The postcolonial studies reader*. New Delhi: Routledge.
- Moi, T. (1985). *Sexual/textual politics: Feminist literary theory*. New York: Routledge.
- Niteeka & Singh, A. (2019). Manju Kapur's custody: A search for new space. *International Journal of Higher Education and Research*, 9 (2), 312-319.
- Panda, I. (2020, September 6). Shame autobiography by Jasvinder Sanghera (Book review). <https://ivypanada.com/essays/shame-autobiography-by-jasvinder-sanghera>

- Peterson, A. (2003, July). Research on men and masculinities: Some implications of recent theory for future work. *Men and Masculinities*, 6 (1), 54-69. doi:10.1177/1097184X02250843.
- Rich, A. (1995). *Of woman born: Motherhood as experience and institution*. Rutgers University Press.
- Ruth, S. (1990). *Issues in feminism: An introduction to women's studies*. Mayfield Publishing Company.
- Rutters, S. (2009, June 5). Daughters of Shame by Jasvinder Sanghera. *Goodreads.com* <https://www.goodreads.com/user/show/2322167-sabrina-rutter>
- Sanghera, J. (2009). *Daughters of shame*. London: Hodder & Stoughton.
- Sheldon, R., Widdoson, P., & Peter, B. (2005). *A readers' guide to contemporary literary theory*. Harlow; Longman.
- Spivak, G. C. (1988). Can the Subaltern Speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 289-294). New York: Macmillan.
- Susan, M. (1995). Feminism. In H. Ted (Ed.), *The Oxford companion to philosophy* (pp. 291-294). Oxford: Oxford UP.
- Tyson, L. (2006). *Critical theory today: A user-friendly guide*. New York: Routledge.
- Vogt-William, C. (2019). You have done our shame: Interrogating shame and honor in diaspora in Jasvinder Sanghera's shame trilogy. *European Journal of English Studies*, 23(3), 340-355. DOI: 10.1080/13825577.2019.1655239