

**Portrayal of Women in Farah Guznavi's
"Getting There", "A Mosquito Net
Confession" and Aristophanes' *Lysistrata*:
A Comparative Study**



Literature

Keywords: "Getting There", "A Mosquito Net Confession", *Lysistrata*, Farah Guznavi, and Aristophanes, Women.

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Abstract

This study aims at comparing Farah Guznavi's two short stories, "Getting There" & "A Mosquito Net Confession" with a Greek classic comedy, *Lysistrata* by Aristophanes. Female protagonists revolt to bring about a change in the male dominated society. The short stories are written in the context of Bangladeshi society depicting the condition of women in every sphere of social setup by a prominent writer, Farah Guznavi. Whereas the classic Greek plays *Lysistrata* was written in the context of ancient Greece. All three have a revolutionary thought which the writers intend to spread in the society with a view to bring about an epoch making change to the condition of women. Researchers find out the common grounds among the three texts. Both researchers have largely depended on qualitative resources like: articles, newspapers, magazines, books and internet sources.

Introduction

From the dateless antiquity women have been considered as the second sex or inferior to men. This attitude of humanity has serious consequences to the society which we have observed throughout the history. Women are the half portion of the humanity. Therefore, neglecting those means to weaken half of the world's population. The writers have been endeavoring to enlighten the society through literature. Literature presents women's worsening condition in the society and gives women a voice to raise against all sorts of inequality.

The selected texts for this study are written by two different writers of two different periods. *Lysistrata* offers readers several examples of different types of women through dialogue and actions. The main character, *Lysistrata*, is very powerful and an excellent, moving speaker. The other women that surround *Lysistrata* are rather the opposite; they don't care to engage in politics once the possibility of sex is revoked and for the most part, many of them seem to fit to fit the mold of a stereotypical woman of the time—housebound and dutiful to her husband. By presenting readers with a strong central female character, Aristophanes is showing both sides of women—the influential and the subservient. While *Lysistrata* is unquestionably the ring-leader of the political movement, there are elements of her character that are more masculine than the other females we encounter, which serves to lend this tale some degree of credibility since male audiences of the time would have found the plot to be completely unbelievable if the main character that affected such change was a typical woman. *Lysistrata* breaks from the traditional role of a female in many ways, but the disturbing part about this separation is that she seems almost *too* masculine and removed from the world of the other women she encounters.

On the other hand, “Getting There” and “The Mosquito Net Confessions” are the depiction of the condition of women in Bangladesh in the context of contemporary society. Both short stories depict the struggle of women against of sorts of odds existing in the society. The protagonists of both the stories are revolting and showing their own character in highly conservative Bengali society. They are realizing the importance of their existence and searching for the real meaning of life thinking out of box. The society and religion have taught them to be obedient and submissive to men. However women have been deprived of their rights because of being submissive. Now, it is high time to change the thinking pattern of women. Farah Guznavi has portrayed her female protagonist as revolutionary characters revolting against the male domination and living their own life. The opening piece, “Getting There” will cause a reader to pause and ponder over a family drama where relationships turn sterile because of the father’s obsession with power and desire to keep everything under his thumb. So, typical of a traditional Bangladeshi family where children, especially girls, must follow the paths set by their elders!

The rites of passage, as many would call the process, can be excruciatingly painful for those going through it, as it is with Laila, the younger daughter. As Laila reminisces about events of the past, a sense of resentment and a feeling of guilt as an estranged daughter become focal points of the story. In spite of all her professional successes, she is a loner who has paid the price of accomplishment through her loneliness and mistrust of others, especially her family members and men. The anger felt by Laila is mirrored in the silent suffering of her elder sister, Shaheen, and yet they have been unable to bridge the gap between themselves. So, while the beginning of the story is just about reaching a destination, the ending, one realizes, is about the promise of a fulfilling relationship through a younger member of Laila's family. Laila's teenage niece makes her recognize the “kindred soul” that wants to follow the same path her aunt took years ago. The context of “Getting There” is thus very familiar, and clearly events of everyday life can turn into a poignant story in the skillful hands of a storyteller like Guznavi.

Literature Review

There are lots of comments of the scholars regarding the selected texts in literature. They have discussed about lots of facts and tried to express their own opinion regarding the study. Some of the studies conducted on the basis of the texts are discussed below - Jacob Silkstone comments that, “explicitly aware of Farah Ghuznavi’s famed pedigree and background as a development consultant for over two decades with the nongovernmental sector, I wondered into what dangerous and domineering depths her short narrative prose might plunge. Contrarily, Ghuznavi ardently and forthrightly etches beyond and beneath the surfaces of South Asia’s most treacherous social issues. Several of the pieces of short fiction in *Fragments of Riversong* are narrated firsthand from the unrehearsed and inimitable perspective of young adults, adolescents, and children who spontaneously unearth experiences of caste, class, inequality, and poverty in the subcontinent of Bangladesh amid its rural and urban spheres”.

Shilpa Kameswaran writes about Farah Guznavi that:

Long ago, I read somewhere that writing short stories is more difficult than writing a novel. While writing about *Fragments of Riversong*, I suddenly recalled the comment because writing a review for a collection of short stories is proving to be quite difficult as well! It certainly is more difficult than writing the review of a novel. When we look at a novel, we can quite easily decide if it is a good novel, or a bad one after considering its characters, language, themes and structure. We can get into a heated discussion with a friend over what worked in it or didn't or what made it a classic tale or a stale one. But what does one do with a collection of short stories where each tale requires individual attention and analysis? *Fragments of Riversong* proved to be a bit of a problem too because while some of the stories are mind-blowing, some worth remembering, there are also a few that seem pretty mediocre and repetitive.

“A critical and creative culmination of Farah Guznavi’s journalistic passage for over a decade,” is how Shilpa Kameswaran in *World Literature Today* describes the author’s collection of short stories. The cover page with its shards of glasses in a background of indigo and black makes one curious about the pieces inside. On close inspection, I detected further that there were also tiny human figures that glued the shards together. The title of the book has a sing-song quality that promises stories of different tastes, and taken in tandem with the picture at the top, the collection Nicholas Smith writes:

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Joseph Stevens writes in an article that Guznavi’s self-taught literary style is devoid of complex literary jargon or unwanted references to popular culture. She lays out the text neatly and cleanly and in swift strokes. Her short fiction in both matter and style resembles the tender stories of legendary Indian novelist Anita Desai. Guznavi is undoubtedly a master of contrasting a character’s circumstances of gender, class, religion, linguistic background, and ethnicity in order to inform her readers of the deepening divides and fractured lives in the developing world. *Fragments of Riversong* is a critical and creative culmination of Farah Guznavi’s journalistic passage for over a decade.

Feminist Studies of the Texts

“Getting There,” taking place during an unsettling car journey from the coastal city of Chittagong to the capital city, Dhaka. As Laila, a young architect, accompanies her nieces, fourteen-year-old Yasmin and six-year-old Aliya, to Dhaka following a family tragedy, Laila reminisces about her stifling childhood and the tensions of being raised amid submissive wives, mothers, and sisters in a patriarchal society. “Old Delhi, New Tricks” is a witty and crisp tale about the encounters of Katy, an Englishwoman, and Shilpa, a Bangladeshi who has been away in England, on holiday together in the Indian capital of New Delhi. The narrator struggles with newfound vegetarianism and the old tongue of Hindi, exerting herself to feel at home amid the local crowd, plainly to realize that not only is she a migrant between the borders of London/Delhi and Dhaka but also a migrant within the borders of her own country and in between its convoluted stratifications.

“The Mosquito Net Confessions” is another striking piece that might remind us about our human frailties when we just tend to presume things about others. The reader might smile wryly at the ludicrous incident with the big bug, or the bumpy van rides in rural Bangladesh that bring two apparently dissimilar young women into close proximity only to make them realize with a jolt that they are not too unlike each other.

Lysistrata, a strong Athenian woman with a great sense of individual responsibility, reveals her plan to take matters into her own hands and end the interminable Peloponnesian War between Athens and Sparta. She has convened a meeting of women from various city states in Greece and, with support from the Spartan Lampito, she explains to the other women her plan: that they are to withhold sexual privileges from their menfolk as a means of forcing them to bring an end to the war.

This study goes for a feminist analysis of the female characters; because most of the violent incidents are against women. Most of the cases women are the victims of the patriarchal attitude of men. They are misjudged and mistreated. They face cruel punishment even after being innocent. The characters like Lysistrata, Desdemona, Porphyria, the Duchess from *The Duchess of Malfi*; all are revolutionary female characters. They are the victims of male dominated society. They had to face most gruesome treatment from the society. There are hundreds of evidences in literature of abusing women. This is why; it is a concern of this study.

As this study goes through *Lysistrata* it finds that the women characters are presented in revolutionary way which people of the contemporary society barely expect to see. Throughout the play, Lysistrata seems to be using women in much the same way that men do in her quest to bring about change. For instance, when the examination of the Spartan and other women occurs at the beginning of the play, all of the women are put under the same sexualized scrutiny that men give women. Lysistrata gazes at the Spartan woman and remarks in one of the more important quotes from *Lysistrata*, “Why darling, you’re simply ravishing! Such a blemishless complexion—so clean, so out-of-doors! And look at that figure—the pink of perfection!” Lysistrata leads this

examination of the breasts and buttocks and for a moment, she sounds much more like a male sizing up a future conquest.

Desdemona is one of the most discussed female characters in English literature. Some modern feminist critics see Desdemona as a hideous embodiment of the downtrodden woman. Whether this is actually the case will be explored later in these notes. Suffice it to say, there is a large body of evidence to support this critical stance. Desdemona herself declares that 'I am obedient' (III.3.89), continuing to obey Othello's orders from the early 'happy' phase of their relationship through to the later stages of his jealous ravings. This particular line portrays the helplessness of the women of the society. A man decides whether a woman lives or dies. The woman has no right to decide for herself. Othello appears to be a patriarchal God to determine the fate of Desdemona. This particular incident shows that, how easy it is to kill a woman. Othello suspects her that, she has betrayed him and he decides to kill her. The vice versa never happens. A woman does not seem to kill her husband for illicit relationship with other women. Even if she kills her husband, the society will not spare her. She will be punished for doing so. But, when an innocent woman is killed unlawfully, the society remains silent. Huges compares men like vampires in her poem 'Daddy' to say- "The vampire who said he was you/ And drank my blood for a year." (Plath)The violent faces of men are like the blood thirsty vampires.

Women have been portrayed by men in literature in different ways for long time. Taslima Nasrin, a feminist writer from Bangladesh, thinks that, literature will see a substantial change if the women begin to write about their body and sexuality rather than writing about only their thoughts. Some women are now trying to break the tradition and they are writing freely. Some women are expressing their thinking by writing but most the women are not aware of their rights. They are deprived. In this society the women are treated as a product or sex slave or a sex machine. They are going to schools, they are working outside but still they are dependent on men.

In terms of decision making women are often considered to be incapable, even if it is a decision about their own life. Women are taught from their childhood that, they have to be nice and submissive to their husbands. There are written religious manual named 'how to be a good' mother and good wife. As if being a wife and rearing children is the sole duty for a woman. Most of the women of this society believe this and obey this. They don't even know that, they are being deprived. Everything they do to please the patriarchal purposes of the society. They don't even know that, they have individual existence, individual wishes and desires in this world. They don't know that, there is no payback for the sacrifices they are making. In this way women are suppressing themselves and remaining as the brainless slaves to the men.

Taslima says, "Women are slaves of men in this society."They don't look like slaves, because of having the designation of wife, sister, and lover. She describes them as hybrid slaves. So, the relation between men and women is not based on love. A master does not love his slave. He feels pity for his slave. In terms of making physical love, women remain passive. As if sexual pleasure is only for men; women are just the tool to satisfy the need of men. Women's feeling

regarding their sexual pleasure is considered to be kept secret. Most of the women in our society consider sex as the shameful act and they are taught not to talk about it. They don't have any sex education and they remain unaware about their body. That's why sex is not a pleasurable act for most of them. Suppressing their physical need, they keep themselves busy to satisfy their husbands. For this reason, the relation does not become a love relation most of the time.

Othello considers Desdemona a property of him. She is nothing but a slave; because she does not have her own choice. Porphyria, Duchess, they all are slaves to their so called lovers and husbands. All their physical and psychological needs are suppressed by the traditional patriarchal ideologies.

Symbol of Feminism in Greek Mythology

Admissibly, we can consider that the Greek Divinities were the first to place the foundation stone of feminism with their total freedom, decision-making, independent movements and their interferences to humans and Gods as alike. They were the first to fall in love and couple with people, breaking down the yokes of their divine blood. For instance, Hera who is at the top of the Goddesses as Zeus's wife, with whom she meets and couples, acts with her own self-will and initiatives because she is independent and could make it on her own.

Although the woman of ancient times seems to be degraded and have limited power exercising her duties at home, nevertheless, she had many profound influences, as no one can dispute Aspasia's bright example - Pericles's wife who impacted and directed much of her husband's political life. Her personality and strong figure will always remain in history because of the high targets and goals that she aspired to and achieved.

Alcestis, it is another unforgettable example of a wife who sacrificed herself for her husband Admittos whom she adored and remains famous in history for her devotion and loyalty to him. Woman's power is huge, she can mobilize all internal and invisible forces as she acts and helps standing behind a man. Once a man feels this power, he is launched to the pantheon of the demigods.

Antigona, a great tragic figure, violated every rule in order to properly bury her brother Polyneikis whose burial was forbidden... She does not listen to the human perishable laws and with her self-immolation follows her conscience without any hesitation, ignoring all rules. Olympias, mother of Alexander the Great, was very influential to her son, she used to send him advising letters when he was campaigning deeply in the East.

Lysistratis, Aristophanes' heroine, showed incontestably when in 2,400 years BC, she devised a plan to make men stop the Peloponnesian war and restore peace again. She revolted all women pretending they could not live or wait any longer having their husbands far away from them.

I consider it to be the perfect excuse working with the Spartiates women to make peace and stop the war with the reason of missing their men. The endmost reason being to restore peace and that was a women's work at this crucial moment in history.

The great lyric poet Sappho (630-570 BC) was one of the first feminists establishing her own School for women, a very impressive fact for her period.

Socrates had been one who saluted and encouraged the first bases of feminism because he believed in the female intellect. Diotima had influenced him a lot as a priestess and wise woman; she taught Socrates the rites of love (Eros), as a desire and motivation of the beauty and true. She had been a Pythagorean, according to Xenophon and Proclus.

Who can ignore Ypatia's intellect, this great mathematician and astronomer woman in the 4th century as the unique scientist of her era, she paid with her own life, although she was born in the right place but not at the right time. All these historical accounts bear witness to the fact, that women have been the symbol of feminism since Greek Mythology.

Women in Asian Literature

Entering the 20th century, as the Women's Liberation Movement was being developed worldwide; Asian women began to awaken and to struggle for the basic privileges of equality between male and female. Around the May 4th Movement, various newspapers and periodicals had published all kinds of articles on women's liberation. A special issue for Ibsen was presented in *The New Youth* and the play *A Doll's House* became popular throughout the whole nation. Going with the tide against the feudal ethical code, the voice of women's liberation, of the equality between the sexes, and of the freedom for both self-chosen courtship and marriage became louder and louder. Breaking away from the outdated traditional modes of thought, women tended to walk out of traditional families, and to step towards a newborn society. They began to receive education from the primary to the college level, and came to take part in social intercourse as well apolitical activities. As all these movements were catching on like fire, a number of audacious female writers appeared in the literary arena. Their works stirred society and rewrote the history of Asian women's literature.

Traditional Women in Bangla Literature

The character Laila represents a revolutionary woman who does not intend to submit herself to the rules of the society to be so called good girl. She wants a life of her own. Laila is certainly a rare character in Bangladeshi writers work. She does not represent the majority of the women in the society. Most of the women in our society are submissive to the rules of the society and they try to be good according to the societal definition by confining themselves in the house. They have accepted sacrifice as their religion and serving as their only duty. We can see such characters drawn in Sharat Chandra Chattapadhyas novels. His creations like "Anuradha", "Bilashi", and "Shoudamini Malo" are the representation of average women in our society. Their

lives are full of struggle and misery. Life is very harsh for them in every situation. This is the common story of the women throughout the history of our country. Begum Rokeya's "Sultana's Dream" is one of the rarest creation depicting revolutionary female actions in Bangla literature.

It depicts a feminist utopia in which women run everything and men are secluded, in a mirror-image of the traditional practice of *purdah*. The women are aided by science fiction-esque 'electrical' technology which enables laborless farming and flying cars; the women scientists have discovered how to trap solar power and control the weather. This results in a sort of gender-based Planet of the Apes where the roles are reversed and the men are locked away in a technologically advanced future.

There, traditional stereotypes such as "Men have bigger brains" and women are "naturally weak" are countered with logic such as "an elephant also has a bigger and heavier brain" and "a lion is stronger than a man" and yet neither of them dominates men. In Lady land crime is eliminated, since men were considered responsible for all of it. The workday is only two hours long, since men used to waste six hours of each day in smoking. The religion is one of love and truth. Purity is held above all, such that the list of sacred relations is extended.

Women in Contemporary Bangla Literature

The ideology of motherhood, *ijjat* and *bhadrata*, on the one hand, is the patriarchal custom, tradition and the laws of marriage and divorce on the other have been instrumental in subordinating Bangladeshi women. These patriarchal mechanisms have created a subaltern space for women across classes. Although women from within their heterogeneous positions in Bangladeshi society experience moments of dialogue with the dominant power, oftentimes they are silenced. Shaukat Osman's "Janani" examines how the body of the subaltern female becomes the ultimate site of gender oppression. It also interrogates the ideology of motherhood which produces and upholds the image of an all-sacrificing woman. The heroines of Taslima Nasreen's "Chaar Kannya" are subalternized by the institutions of marriage and divorce. "Chaar Kannya" represents that a subalternized woman can subvert and challenge Bangladeshi patriarchy through an exploration of the female body on her own terms. Since all the characters of Taslima's stories are middle class women, their subalternization brings to focus that patriarchy subordinates women of all classes. As one of the most important feminist writers, Taslima Nasreen intervenes in the patriarchal episteme through a discourse challenging and opposing that subalternization. Abdullah Al-Mamun's play *Kokilara* in order to explore how the ideology of *ijjat* and *bhadrata* and the institutions of marriage and divorce disempower women irrespective of classes. These characters show how the language of Bengali and its dialects intersect with class and gender within the multiple negotiation and contestations of power in Bangladeshi society. Most importantly, *Kokilara* foregrounds and reiterates the need for collective resistance against patriarchy. Mamun's play suggests that such a resistance can be based on ethical singularity among women of various classes.

Comparative Analysis

The major finding of this study is associated with the dream of the writers to bring about a massive change. The empowerment of women is the only way to change the attitude of the society towards women. Hence, we see the protagonist of all the text are empowered and this power has been achieved through struggle. Therefore, the authors try to say that, women can achieve their rights through struggle.

One can't help but notice that Lysistrata seems to be rather removed from the action. While she is the one that organizes the events, judges, coaxes, and convinces the women of their duty, she remains somehow outside of their stereotyped role. It may not have been possible for her to play to the conception of the typical woman of the time or else the plot may have seemed entirely too ludicrous for audiences of the day. While she obviously goes against societal female norms, she is also harshly critical of other women, especially at the beginning when she states, "Ah! If only they had been invited to a Bacchic reveling, or a feast of Pan or Aphrodite or Genetyllis, why! The streets would have been impassable for the thronging tambourines!" She seems to have no regard for other members of her gender, thinking them to be on the whole a bunch of sex-crazed partiers. Here she presents another dichotomy; on the one hand she seems surprised that none of the women came out to address her political summons, yet on the other hand, she doesn't seem to be the least bit shocked since she holds this view. Lysistrata seems, for these reasons, to be a very conflicted character. While she puts her faith in these female diligence to their sworn duty to help her, she really doesn't have any faith to begin with. In some ways, this leads the reader to question Aristophanes' intentions in writing this play.

Begum Rokeya dreamt of a society where the women will have power equal to men. Sultana's Dream is the representation of this. Once it used to be a dream, now this dream is about to come true. Women are being educated now and they are engaging them in every sectors of the society. Laila is the representation of the present day empowered women in our urbanized society. Laila has been contrasted with the character Shaheen, her sister who is the depiction of typical submissive good girl in our society; Shaheen obeys all the directions and orders of her dominating father. All her life she had been a very sincere girl but she does not get any result. She can't be happy in life. Laila realizes the fact that, being self-sufficient is the only way to overcome all the obstacles towards freedom and happiness. Therefore she goes for that way and becomes successful. This story is not a made-up story. The society is changing now. Women are slowly realizing their conditions and trying to overcoming it. Farah concludes the story with, "we are getting their... We want to believe this."

Unlike Laila, Diya from "A Mosquito Net Confession" does realize her strength. We get to know that from her monologue, "Bring it on." "I can handle whatever's coming. I shut down that crazy woman in the bus. Didn't I?! I survived the monster beetle and the swarms of bugs." "I can deal with leeches and snakes" This is an epiphany of a woman to realize her strength. Strength does not always belong to our bodies, it can come from some other sources too. This is very

important for a woman to understand that, she is not weak at all. The writers triumph is making the women realize this fact.

Both Laila and Diya are strong like Lysistrata. All three of them have the same goal to change the treatment of the society towards women. This is not only needed for the betterment of the women but also for the humanity. Lysistrata stops a war by her wisdom, when the war was destroying the peace and threatening the existence of humanity. Lysistrata used her brain and she has turned out to be the strongest character in the play using her wit not her physical force. Men are considered to be strong. But this strength did not stop the war; it continued the war for long time and had devastating impact on the society. Therefore, empowerment of women is needed for the peace in the society.

All three female protagonists intend to use their brains in order to face critical situations. Lysistrata gathers the women of Sparta and Athens together to solve these social ills and finds success and power in her quest. Lysistrata is the least feminine of the women from either Athens or Sparta, and her masculinity helps her gain respect among the men. Laila goes out of the male dominated family and gives her best effort to establish herself. Diya gathers her thoughts and experiences she got from the trip to Mirsarai and decides to trust her own strength.

Their brains are their most ferocious weapon to fight the odds. Lysistrata becomes a national hero, while Laila becomes a hero in her family. She is the true idol of her niece Yasmin. Yasmin wants to be an architect like her aunt. Lysistrata, Laila and Diya all of them are our leaders to show the right path for the future generation. Both Yasmin and Aliya are the representative of our future generation. The ride she is giving them is a symbolic ride which means to take them to their right destination, to make them realize their real meaning of life. In the same way the entire society is running with her, following her path to the light.

Laila's mother and her sister are obedient female characters in the story. They do everything according to the order of their grumpy father. They do not protest or do not think that it is needed to protest. They have accepted the tyranny as the part of life and interestingly, they do not think they are deprived. This is the scenario of the majority of women in the society. Women do not know that, they are being neglected. Therefore, they prefer their male counterparts to make decisions for them. Laila's mother and her sister Shaheen being so called obedient women are not happy in their life. Laila had a gruesome childhood too being part of that family. But she is the one to realize the truth and making right decision. Her father used to be cruel enough to destroy the artworks she made and in this way he hurt her dreams. But luckily her dreams are not destroyed. She reared them inside her mind with great care. She spread her dreams among her nieces and her future generations.

All three texts have portrayed men as weak and angry creatures. To some extent it might seem to be a little bit exaggeration of the reality. However, literatures exaggerate things to draw the attention of the society. There may be debate on it. People need to talk about it and discuss it. It is not about the superiority or inferiority. It is about humanity.

All three of them suggest the women to be brave and think about their existence with logic. Women can do anything equal to men. Therefore they can be the decision makers and leaders to show the path to the society and family. In this way, the society can get rid of big problems.

Conclusion

Women have been oppressed and repressed by the men throughout the centuries. The concept of women rights is not a very old phenomenon. Women have got their right of voting some fifty years ago. Even in this modern world the incidents of sexual harassment is everyday news. We are seeing the news of women being raped and murdered by men. The psychology behind rape is to prove the women physically weak. A rapist always thinks that, a woman is nothing but a body. The whole patriarchal setup is responsible for that. In a male dominated society men are thought to be superior to women. Therefore all the arrangements are there for the men only. Women are just like the showpiece decorated in the showcase. The authors of the selected texts for this study raise their voice that, women are not just a piece of flesh. Women have the same brain and thinking capacity as men. Hence they can contribute to the society in the same way does a man.

The messages are clear for women in all three texts. The authors want the women of the society to stand on their own feet. It is important to realize that, they are being deprived. Only then, they can understand their strength and fight for their rights. Nobody else will fight for them. The fight is their own. Every woman needs to stand up from their place and raise their voice against oppression. When rules become oppression, then breaking the rules is the right way. Laila and Lysistrata show us the right way. Both of them break the traditional rule and declare war against the patriarchy. They have shown that, they are important part of the society. The society cannot run without them. But still, society is neglecting the women accusing them to be physically weak. All three protagonists show that, they are not weak. They can lead their own life; they can earn money and ensure safety for themselves. Moreover, ensuring self-sufficiency, they can contribute to the society too.

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