

Re-orienting the Psyche through Inclusive Psychosocial Perspectives: A South Asian Literary-Cultural Analysis of Feminist Resistance in Taslima Nasrin's *Split: A Life*

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HOW TO CITE: | ABSTRACT:

Himmat Sharma, Tanu Kashyap, Ashu Vashisht (2026). Re-orienting the Psyche through Inclusive Psychosocial Perspectives: A South Asian Literary-Cultural Analysis of Feminist Resistance in Taslima Nasrin's *Split: A Life*. International Journal of Special Education, 41(2), 1039 - 1049

This paper aims to explore the psychodynamics of feminist resistance in Taslima Nasrin's *Split: A Life*, which addresses a gap in the current scholarship by largely giving preference to socio-political approaches to the text instead of examining inclusive psychic reorientation in the text. Moving away from traditional patriarchy, this research depicts the author's fractured identity as not her weakness rather provides a revolutionary procedure to include her in the norms laid down by the society. This paper uses contemporary theories by Sara Ahmed's Feminist Killjoy and Gayatri Spivak's Epistemic violence that provides a new trajectory to the false happiness created by gentle patriarchy of south Asian society. This paper tries to present inclusive approach in South Asian literature as a world literature by giving it a broad spectrum drawing on Jasbir Puar's homonationalism where bodily autonomy is negotiated within nationalist and patriarchal regimes that disciplines dissenting identities. Employing an interdisciplinary framework that synthesizes feminist theory, psychodynamics, and South Asian culture studies, this paper theorizes autobiographical narration as a site of internalized negotiation with patriarchal power. In the course of textual development, the internalization produces ambivalence, fragmentation, and conflict in the subjectivity which leads to 'Feminist Killjoy' in the society. Simultaneously the textual resistance does not arise as a pre determined oppositional position but rather as a continuous process of self-reorientation that is mediated by memory, affect, and narrative articulation. The study reconceptualizes aspects of feminist autobiographical writing as a critical space by mediating the

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of the Creative Commons Attribution (CC BY) license (http://creativecommons.org/licenses/by/4.0/).	interactions between conscious and unconscious in establishing subjectivity. Keywords: patriarchy, feminist Killjoy, inclusive, psychodynamics, epistemic violence.
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1. Introduction

The interrogation of gender in feminist theory has traditionally been organized around what has sometimes been called the woman question in which women are placed as the major objects of study in the context of socio-cultural problems yet excluding them elsewhere. Kathy E. Ferguson points out with incisive analysis in her book *The Man Question: Visions of Subjectivity in Feminist Criticism* that, “In terms of women question, women are the problem, men and masculinities are the unnamed norm and the gender is silenced as an analytic category” (Ferguson 2023, 2). In relevance to the oriental studies, the communities of the east, their cultures, languages and literature is analysed so as to study different cultures comparatively. The relevance could also be marked out with respect to Post colonial identity where the historical roots of Bangladesh show a close proximity with the Indian context as the history of Bangladesh which began with the partition of India in 1947 and then the liberation of Bangladesh as a nation in 1971 left a deep traumatic influence on the psyche of the people of this nation. The researchers of oriental studies mark *Split: A Life* by Taslima Nasrin as the one which determines the struggles related to socio cultural and linguistic identity. Also, the revolution of Bangladeshi language and its literature determines how language builds a new identity and gives a new perspective to a particular nation. The works written by Taslima Nasrin serve as an important case study for understanding the gender studies and religious aspects in the broad spectrum of Oriental studies.

Taslima Nasrin has deeply challenged South Asian society for inclusion of women rights with respect to the patriarchal structure prevalent in these societies. She has talked about the female body, their freedom and women’s rights moving beyond the traditional patriarchal system. Taslima Nasrin and other Bangladeshi writers

have tried to break the notions of this traditional conception by the west as uncivilized and one that cannot be changed (Said 1978). Their literature proves that the cultures of the east are not subject to any civilization and they are not adamant to any positive change rather have all the capabilities to speak against the evils of the society and collectively struggle for a positive inclusive change by self critiquing.

Taslima Nasrin's memoir, *Split: A Life* (Dwikhandito) reflects south Asian culture, gender issues, religion, censorship and female self representation. The South Asian societies impose certain familial and societal control over the female agency, sexual autonomy, bodily representation and freedom. *Split: A Life* challenges these restrictions and explicitly presents the personal experiences through a vivid and an expressive medium.

The various works by Taslima Nasrin have always been looked at with the perspective of Islamic critic, writer of free speech or from western feminism but the gap lies here that *Split: A Life* has not been studied with South Asian Oriental socio-cultural fabric with psychodynamic lens as the focal point. Taslima Nasrin’s *Split: A Life* has been also been studied under various Islamic traditions but its resonance with Jasbir Puar’s theory of homonationalism or Affect remains unexamined. Regarding the Oriental or south Asian cultural readings, this work highlights the societal metaphors, familial influence, religious implications and the condition of Bangladesh after the effects of partition which has been neglected in the global discourse. Also, there is a type of exclusion or under exploration of Bangladeshi women's autobiographical writings.

2. Epistemic Contexts and Feminist Theoretical Frameworks

Taslima Nasrin has not been out of the scope of criticism on the writings she has created in the

transnational feminist discourse in opposition of religious orthodoxy, gendered violence and politics of exile. *Split: A Life* has been interpreted in numerous ways as an account of undergone trauma and a sort of feminist self-writing, particularly, the testimonial and autobiographical sides of it (Susie Tharu and K. Lalita 1993). These strategies have played a key role in creating the political crisis of the writings of Nasrin, especially when it comes to South Asian feminist interventions in the fields of nationalism and patriarchy. However, they are biased to structural and discursive conceptualization of power and tend to ignore the little known psychic constitution and contradiction in the text which is masculinity. Taslima Nasrin's personal experiences with some men in her early years forced her psyche to expose the behaviour of some men towards the women leading to a vehement expression of rage (Chandini and Meenakshi 2016).

Psychodynamic theory provides a critical approach to the foregrounding of the role of unconscious desires, repression and conflict in the establishment of subjectivity. The literature on the affect theory and trauma has also been useful in casting some light on how subjectivity is produced based on the unresolved tensions, affective residues as well as psychic dissonance (Caruth 1996). Despite the fact that such theoretical frameworks are rich because there is some slight evidence of how these frameworks have been applied to feminist life-writing, particularly in South Asian life-writing. In addition, the female narration within the text is often placed as a mode of resistance on a representative and discourse level without due attention as to how it operates as a psychodynamic process that discloses and rearranges masculine subjectivity purely neglecting inclusion. The psyche and the resistance of socio cultural and literary discourse of South Asian women can be understood by moving beyond the oriental stereotypes of their nation. In Taslima Nasrin's work *Split: A Life*, while analyzing the layers of feminist resistance, it's important to note that how domestic and individual space also becomes the centre of

political agency (Azim, Hoque and Parveen 2025, 102). They argue that the contemporary South Asian narratives reject the binaries such as traditions vs. modern and religious vs. anti-religious and mainly focus on reconstituting the resistant and intellectual autonomy as the domestic praxis. The feelings of feminist resistance inherent in Taslima Nasrin's psyche are not outcomes of extrinsic influence of South Asian narratives and culture rather it's the result of her personal experiences, inner conscious and unconscious drives.

Psychoanalytic close reading is the principal mode of analysis according to which narrative events, language patterns, and instances of emotional intensity are explored in terms of expression of the unconscious conflicts and gendered power relations. This research study includes qualitative interpretive research design based on psychodynamic literary criticism to analyze how masculinity is constructed and destabilized in the novel *Split: A Life*. The methodology is a synthesis of close textual interpretation with psychodynamic interpretation as it allows researching the narrative structures as well as latent unconscious processes which construct gendered subjectivity. This research involves South Asian Feminist theory that analyses how feminism portrayed by Taslima Nasrin is different from western feminism. This story also helps in understanding the concept of 'Nation-state' considering the post colonial theory where identity issues and also the changes which took place after the partition of Bengal. This framework also helps in determining how religious sentiments and nationality collide in north colonial Bangladesh determining the rights of women.

Feminist Literary criticism gives memoir a different perspective from a research point of view. Traditionally women have always received criticism from the male critics where the south Asian society never accepts women writing about their body, sexuality and talking about the aspects considered as taboo in the society. Taslima Nasrin's works have put a revolutionary step by writing in rageful manner depicting the reality. Thus, this theory evaluates the reason behind

such narrative styles and studies the psychodynamics related to these.

In *Split: A Life*, Spivak's idea of 'Epistemic Violence' reflects the plight of South Asian Women whose voice and knowledge production is suppressed in a violent manner and are then categorized as 'subalterns' (Spivak 2010). According to Claudia Brunner, the violence is never associated with the body rather through the medium of these monocultures categorize the knowledge among various cultures as logical or hysterical (Brunner 2021, 195). With this theory, it could be deduced that the work *Split: A Life* is not just personal resistance rather is a counter discourse against the epistemic violence. Though the hypocrisy of South Asian cultural and religious societies which views Nasrin's expressive medium as damage to their peaceful societies. But in accordance with Spivak and Brunner, it reflects how Nasrin reorients her psychic self and the language and breaks the boundaries of the silent subjects considering them as epistemic outcasts.

Jasbir Puar's concept of Homonationalism and Debility also resonates well with Taslima Nasrin's *Split: A Life*. She lays focus on how contemporary nations try to present themselves as progressive by supporting certain rights of the society but on the other hand they suppress the basic rights of the women in the same society. Jasbir Puar has also focussed on 'Debility' which says the government or the political authorities of a certain nation never kill a person directly for raising their voice, rather they make their life so miserable that they are no less than dead while alive or we may say 'slow death' while being alive (Puar 2007). Likewise, *Split: A Life* also portrays Taslima Nasrin's exile, homelessness and the pain of living alone as a part of a social exclusion. She even received death threats; her citizenship was also snatched from her where she was left helpless. All these hardships make an individual debilitated and alienated but Nasrin's psychic energies stood her strong and she kept on fighting despite having nothing. Puar's concept also considers gender, religion and politics as interrelated and hence the concept of intersectionality comes to surface. Taslima

Nasrin is a woman, professionally a doctor and a writer who believed in freedom of expression and belonged to a Muslim community where she even spoke against the religious extremists. This text is a true example of the concept of Debility laid by Jasbir Puar when the secularists, political leaders and patriarchal leaders of the nation tried to suppress her voice making her helpless and an outcast in best possible ways.

3. Epistemic Trauma and the Poetics of the Fractured Self

In *Split: A Life*, Taslima Nasrin re-orientes the fragmented self to internalized psychic regime beyond its socio-institutional sphere. But what is even more deeply intervened in the text is the migration of such dominance inward, which results in the creation of what can be called internal psychic structuring. David Shapiro opines that there are three main perspectives on personality: conflicts, internalized world of personal relationships and deficits. He claims that most of the conflicts faced by human mind are misleading and are hidden under the persona of hostile psychological processes and defense mechanisms (Shapiro 1995). Additionally, each individual possesses an internalized world of unconscious personal relationships, reflecting their mental conditions and early experiences. The 'self' and 'others' emerge as patterns, influencing current relationships and interpersonal problems.

Through Nasrin's autobiographical narration, the author explores how the existence of patriarchy is slowly turned into a psychological state that is internalized where obedience becomes normalized, creating guilt and anxiety in those who resist it. Taslima Nasrin in her metaphorical title 'Split' constitutes the emotional and psychological fragmented exclusion that dominates her life. It shows how Split is not just historical split which occurred between boundaries during partition rather it relates to inner psychological split, which arises due to conditions created by South Asian patriarchal society in the life of Taslima Nasrin.

This book is organized into twenty-four chapters, each of which is titled with suggestive

names such as “Without,” “Within,” “Suppression,” “Licit and Illicit,” “A Forbidden Scent,” “Euphoria,” “Dialectics,” “Go as You Like,” “The Hour of the Headless,” and “Shamelessness,” portray the endlessly troubled and interior emotional life she has led. Her candid portrayal presents a subtle reflection of the South Asian society where she was born and raised which and elaborates the cultural and social standards that formed her fate during the experiences. In this relation, Gayatri Spivak argues that the reasons for ‘Epistemic violence’ correspond with the dominance of the societal institutions which try to eliminate the knowledge, existence and the lived experiences of the marginalized (Spivak 2010). In the text, she even ridicules the social norms and instances propagating exclusion that how renting a house was difficult for her at that time because she was a female. In her society, she was expected to be accompanied by a male relative along her if she needs a rented accommodation. She quotes, “as sad it was that a woman did not have a husband in order to rent a house, some male relative or the other had to live with her” (Nasrin 2018, 101). Here, her mother was with her but her own mother couldn’t fulfil that criterion because she was not a ‘male’. She recounts numerous such instances where a female had to face the ethics of masculinity and either remain silent or revolt against the normal and be the misfit like her. The fact that she does not hide such realities indicates her strong belief in portraying women as equal partners in terms of rights and liberty irrespective of the consequences which strengthens the moral right of gender equity or inclusion. Nasrin highlights the failure of the gendered oppression of the agency of the individual to be less self-governing. She uses writing as a tool to cross the internal and external boundaries of the splits which she faced in her life.

In her autobiographical works, Nasrin tells her story with a sense of candour as she talks of the patriarchal influences she experienced by her father, brother and relatives, and other men within her life and thus she offers a shrewd sense of the gendered structures that permeated her formative environment. The representation of

paternal authority in the text is another way of illustrating the suppressive masculinity as psychologically formed amid crisis-afflicted construction. She explicates, “The only course had been the one available to most women if they wished to escape their father’s house-exchange it for their husbands” (Nasrin 2018, 101). Here, she demonstrates male chauvinism where women are regarded as subordinate and excluded gender and are maltreated (Shah and Nawab 2024) while depicting her relationships with men, including an abusive second husband who dominates her sexually and suppresses emotionally. The father figure in the text has an important role in this psychodynamic formation. In this sense, Nasrin's phrase “Father was afflicted with masculinity” (Nasrin 2018, 56) captures the masculinity of authority not just for a father, but for an authority in general, as a kind of psychological state. The father in the story serves as an external authority on top of the family as well as what Freud termed the superego, which is an internalization of law, prohibition and moral surveillance. As a result, the subject himself can be controlled by the external power of the patriarch, which can be dispensed with, and the subject is controlled internally through fear, shame, and self monitoring.

In one such instance, Taslima Nasrin rightly says,

“Not for one moment could they entertain the thought that even men could be viewed as merely objects of consumption by women, that women could want men just as fiercely, and that without rape there was no way any of them could ever have me without my explicit consent” (Nasrin 2018, 196).

Such projections are a strong way of articulating the destabilization of normative masculine subjectivity. The statement suggests that men are placed as objects of female lust and reveals a basic disruption to the gendered symbolic order, in which masculinity is traditionally ensured in its identification with its subjects and domination. The psychic disorientation of the story could also be resolved through exposing the frailty of the male identity in the face of independent female agency. Her

cognitive and affective structures that embed masculine authority are the internalized world of relationships that has been built through early familial and cultural conditioning and the definition of herself and others. This is particularly true of the early establishment of masculine control that manifests through the memories of childhood in which the unequal gender socialization leads to confusion, repression as well as a latent resistance in Nasrin. These early experiences accumulate onto long-term psychic impressions, which influenced her future interactions with intimacy, marriage and independence. The example of her criticism of marriage as the institution that transforms women into male property is the illustration of how the patriarchal standards are internalized and must be broken down. This psychic organization is further reinforced by the repeated acts of violence, coercion and exile which convert the external persecution into internalized anxiety, fragmentation and vigilance. Since her childhood, she saw her mother all alone despite being married to her father for he was authoritative and strict. She asserts,

“Mother was very alone, she was the only person in her small world. She was only summoned only in case of any accident in the house, or if Father wanted to complain about someone, or if we wished to extract information about one of her children” (Nasrin 2018, 124).

Historical evidence proves that silence has been a prominent tool used by stakeholders of the society promoting inequality. The motif of silence is repeated throughout the text, most notably in the internalization. Here, silence is not the lack of speech; rather it corresponds to the psychic state associated with repression. This repression creates a conflict within oneself between the desire for self and a need to conform. Sigmund Freud believes that the repressed experiences do not disappear instead these remain in the unconscious mind, causing anxiety, disturbance of emotions and psychic fragmentation (Freud 1961). Similarly, the narrative reveals how patriarchal conditioning creates a split consciousness and later emerges along with guilt and fear. Throughout the text,

Nasrin shows us that women are expected to show restraint in their emotions, sexuality, dissent, and emotional independence in order to ensure the continuation of patriarchy. But Taslima Nasrin breaks all the stereotypical silent gestures and considers herself an honest human being who cannot accept inequalities anywhere, whether in her country or in the world. She says she will not be silenced and is breaking the socially structured silences (Riaz 1995). From the first chapter itself, she presents the raw picture of the office environment where a lower rank clerk, Rehman silent's her when she tries to convince her fellow doctor to help a homeless family. She elucidates “Suffice it to say I lost the argument because Rehman had more authority than I did- he was a man” (Nasrin 2018, 8). By this, she emphasizes the gendered subjectivity which appears unconsciously in the psyche of the males in South Asian patriarchal society barring inclusivity.

In observing her mother's isolation and emotional marginalization, Nasrin's experience is revealing of the normalization of female self-erasure within the confines of the patriarchal system. The mother's silence becomes a psychic legacy and femininity with its endurance, sacrifice and suppression. According to Freudian terms, the superego deals with the internalization of external authority, so that the domination of the paternalistic exists even without external coercion.

Meanwhile, Nasrin's narration in the text shows that repression can never be completely effective. Repressed emotions such as anger, fragmentation, defiance, and compulsive self-expression repeatedly return in one form or the other. Writing itself becomes a psychodynamic rupture, in which silenced experiences re-emerge into language. She is a witness to her own confession that, “the wisdom I had paid such a great price for in life flowed from my pen like blood from an open wound whenever I sat down to write” (Nasrin 2018, 213), which means that the repressed psychic traces re-emerge into the narration or through some other behavioural aspect.

The non-linear and fragmented narration is indicative of the functioning of various psychic processes, in which the memory, affect, and experience overlap and interact in ways that resist coherent organization. This discontinuity in narratives is not just stylistic but a sign of more profound psychic workings, which can be aligned with psychoanalytic assertions that apparently are the expressions of the unconscious. The autobiographical organization of the text is thus disruptive, refusing coherent linear narration and is usually linked to a stable subjectivity and rational authority. This autobiographical disruption reflects the psychic fragmentation caused by patriarchal regulation. Moreover, the confessional style of narration turns personal testimony into a psychodynamic act of resistance in which personal experience becomes politically and psychologically disruptive. Confessional writing provides an entry point for suppressed affect, trauma, and internal contradiction to enter discourse, which then produces a challenge to the patriarchal structures which rely on feminine silence.

Mehbooba Sarkar Shama (2025) argues that the poems by Taslima Nasrin present women as 'other' rather than considering them as marginal with respect to social and intellectual aspects where patriarchal and post colonial political structures seize their subjectivity (Shama 2025). While in *Split: A Life* Taslima Nasrin depicts how this othering converts to Epistemic Trauma. The narrator not only bears the pain of patriarchal oppression but is not even allowed to speak about her experiences for what all happened to her. As a result, the knowledge and evidence of this trauma ridden female emerges through systematic rejection which gives rise to fragmented autobiographical consciousness.

The text thus builds up subjectivity through discontinuity, and there is a split in consciousness, which means that the narrator's consciousness is alternating between recollection, reflection and emotional rupture. Here, the patriarchal power seems to be disordered and abnormal, rather than coherent and continuous; it is recurrently shaken by the episodes of overabundance, inconsistency, and

disintegration. Notably, the crisis of masculinity in the text is not symbolized as an external loss of the patriarchal power but as internal loss of the symbolic unity of its coherence. Domination in this sense is symptomatic, as opposed to sovereign. In this way, it places women as necessarily crisis-ridden and introduces a psychic constructions project, which is forced to establish a sense of coherence specifically due to the inner fragmentation.

4. Reclaiming Inclusion and Bodily Autonomy beyond Taboos

In *Split: A Life*, power is not only physical or social, but also based on symbolic systems that shape legitimate authority, language, inclusion and identity. In this context, power is not imposed on people by using force, but is mediated by discursive means by which it regulates who can speak, what can be spoken and what is legitimate in terms of expression. In her autobiographical narration, Nasrin reveals the ambivalences of female bodily articulation in the context of destabilizing the gendered boundaries that outline autonomy and bodily representation. The research conducted by Mangalam does not consider reclaiming bodily autonomy in the context of getting free from violence while it considers reorienting socio economic conditions of a particular culture and relates well with South Asian culture and the struggle faced by Nasrin with respect to identity and literature (Mangalam 2026, 465).

In *Split: A Life* by Taslima Nasrin, she depicts how South Asian Patriarchal society presents women's body as not their own but relates it with the honour of the society. The society's rules and their exclusion go hand in hand with the patriarchy so as to exercise power in the society (Foucault 1977). In the South Asian culture, female sexuality, menstruation and even to talk about their independent ideas is considered as a taboo. In *Split: A Life* Taslima Nasrin has tried to shed off all the taboos through her medium of expression. She has tried to highlight the dual criteria of society where men's independence is celebrated while the views of independent women are considered obscene.

In this sense, language becomes a tool of discipline, inclusivity and resistance that serves to preserve a symbolic consistency that is ultimately guaranteed by a man. The symbolically silenced institutionalization in the narrative also illustrates the workings of prohibition. The socio-political history surrounding the publication of *Split: A Life* brings the analysis to the context of the story. The fact that the text was banned in West Bengal and that later editions carefully leave out the controversial passages highlights the controversial nature of feminist expression and institutional execution of epistemic violence. The blank pages, especially Page No. 53, where the censored information was placed, is a very strong symbolic act, both as the signifier of forced silence and the signified of articulative defiance. These gaps reveal the fears that have enclosed the expression of female experience, and how the external censorship has overlapped the internalized restrictions. The resistant psychodynamics carries significant analytical and practical implications. In the context of feminism, it enables a move beyond a contest with the structures of patriarchy to intervention at the psychic mechanisms which reproduce them. In this context, autobiographical writing becomes a counter-symbolic practice which challenges the authority of the prevailing language and institutional structures bringing inclusion.

5. The "Feminist Killjoy" and Cultural Disorientation

Taslima Nasrin may be considered a classic 'Feminist Killjoy'. Her feministic expression relates well with Sara Ahmed's concept of 'Feminist Killjoy' where a female goes against the set customs of the society's illusionary happiness which further leads to cultural disorientation (Ahmed 2010). Literally 'Killjoy' refers to a state where false happy environment is disrupted while going smoothly even if that happiness includes someone's insult or shame. And if someone tries to raise a voice against that standpoint, that refers to killjoy. Just like Taslima Nasrin's voice against her society, her marriages and religious hypocrisy in the patriarchal South Asian study led the stakeholders to take action against her, impose

bans, censorship and exile. She could have chosen the peaceful method by adapting the norms and ethics of the society but her psychic energies could not stop her to resist and speak against the traditional ways of treating women in South Asian society. Dr. Lena Mattheis reviews that the feminist killjoy is a political subject which exposes the structural injustice done by the stakeholders of the society despite being labelled as a problem (Mattheis 2024). This resonates with the resistant mechanism adopted by Taslima Nasrin in her work *Split: A Life*.

Taslima Nasrin's work depicts how religious and societal organizations try to control women's body and just like Taslima Nasrin, they are called 'rebel' if they try to break the shackles constructed by the power structures of society (Sarkar 2024, 45). The book fair incident in the story is a good example of this symbolic regulation. According to Nasrin, the Director General told her to not attend the book fair as her writing was deemed as obscene and socially disruptive. She says,

"Since I wrote like a man despite being a woman, since my writing was obscene, since what I wrote hardly had any literary merit, it was not surprising that people were marching in protest against me and neither was it surprising that people were marching in protest against me and neither it was surprising that some of them wanted to crush me entirely. (Nasrin 2018, 235)

A woman writer's autonomy is dangerous because it weakens the notion of masculine privilege in intellectual authority, public speaking and critical discourse. Here, the idea of symbolic authority or killjoy can be used to understand how institutional power can be manifested through the use of language, classification, and prohibition, rather than solely physical threat.

Nasrin also attempts to stabilize herself as a liberated woman by at times questioning herself in linear narration. In this context, the axis of resistance is initiated with the assistance of the female narration that serves as a means of psychic destabilization shaking the symbolic order whereby the power is maintained and the narrative of women is destabilized. Her refusal to

stay silent causes a massive social and psychological disorientation. However, the text represents that the struggle for psychic stability also shapes the narrator's construction of liberated female subjectivity craving for inclusivity. This demonstrates that psychodynamics as a strategy is contributing an effort to maintain oneself and disturb gendered power. This reveals the stubbornness of internalized control systems that still controlled the subject internally. In the text, she says:

On the first page of *Nirbashito Bahire Ontore* I had written, I have broken my shackles, I have given push to shove at last Could I have broken all my shackles? Or was it the mere secret wish to shatter them and no more? By talking about breaking shackles I meant not that it should only be words and intended to experience it with my own life. (Nasrin 2018, 195)

In this way, this alternation between affirmation and uncertainty promises a condition of psychic struggle where she tries to disrupt the happy facade of patriarchal community, in which the will to independence is stuck in the remnants of domination.

7. The Psyche in Exile -transnational Space and Re-orientation

The South Asian Nations particularly India, Bangladesh and Pakistan consider the culture of honour very deeply. When Taslima Nasrin tries to raise the voice by going against these taboos, she was evicted out of the society, rather is compelled to live in exile. The socio-political context of the publication of *Split: A Life* brings the analysis to the context of the narrative. Within the trauma-informed setting, it offers a subtle perspective of male aggression as an expression of unresolved internal conflict rather than stable manifestation of power. Avtar Brah in her work *Cartographies of Diaspora* discusses about diaspora and 'diaspora space' where she shifts from the meaning of diaspora as homogenous community to the one difference, contestation and having unequal power relation. While her concept 'diaspora space' relates to Taslima Nasrin's exile where she does not enter any western country directly rather she first moves to

Kolkata and then to India where her space is not reoriented entirely rather she undergoes a messy reorientation because the space where she moved had some historical roots connected to her native land but still there lies a structural rejection and exclusion due to political, fundamental and geopolitical borders (Brah 1996).

Taslima Nasrin's *Split: A Life* depicts her psychological journey from experiencing oppression and adopting resistant selfhood re-orienting her in a position of enforced meekness. The shift of suffering to interiorization and finally to resistance, highlights the importance of inclusion in present societies. In this text, the female narration constitutes an important aspect within the paradigm of resistant psychodynamics where the contradictions of south Asian societies are revealed and dissolved.

8. Conclusion

In a general view, the gender, nation and religious stakeholders are not limited to a particular region rather it could be related worldwide. Traditionally going away from identity issues and patriarchal oppression, Jasbir Puar's framework studies Nasrin's work not as an individual trauma but it is more related to religious, geo-political and socio cultural force which resulted from complicated and dynamic assemblage. This paper has presented an argument that *Split: A Life* is not just a personal testimonial of suffering and struggle than a critical point for interrogating the emergent psychodynamics of male dominated society leading exclusion. This research depicts how oppression and resistance are not static rather are dynamic entities. Thus, Jasbir Puar's concept gave a new direction to the contemporary south Asian society thereby understanding the concept of Nation-state, identity, and bodily autonomy. The repositioning of the text as a space of theoretical production instead of the process of representation proves that gendered power formations are sustained not only through institutional frameworks, but also by psychic processes within, which are shaped by the processes of repression, anxiety and affective contradiction.

In conclusion, it can be seen that *Split: A Life* gives a vivid example of how narrative can serve as a diagnostic and transformative space building a truly inclusive environment, in which the unconscious aspects of power may be seen and challenged by the systemic exclusions. The personal, cultural, and political bridging in

writings by Nasrin transforms personal trauma into the collective and proves that the process of resistance to dominance is not merely a social but a profoundly psychic action. Ali Riaz argues about Taslima Nasrin, “The Western media identified Nasrin as the “Female Rushdie” or the “Rushdie of the East” (Riaz 1995, 22).

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9. Author Declaration

Declaration of Originality

The authors confirm that this manuscript presents original work. It has not been published previously and is not currently under consideration for publication elsewhere. All sources, ideas, and contributions from other scholars have been appropriately acknowledged and cited.

Conflict of Interest Statement

The authors declare that they have no conflicts of interest, whether financial or non-financial, that could have influenced the research, its analysis, or the presentation of its findings.