

THE CHANGING ROLE OF WOMEN AND RESISTANCE: AN EXAMINATION OF TEHMINA DURRANI'S *BLASPHEMY* (1998)

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Abstract

*This research examines the evolving representation of women and resistance in Tehmina Durrani's controversial novel *Blasphemy* (1998), analyzing how the narrative challenges patriarchal structures within Pakistani society through the protagonist Heer's journey from victimhood to agency. Drawing on feminist literary criticism and postcolonial theory, this study examines the intersection of gender, religion, and power dynamics in contemporary South Asian literature. Through close textual analysis, the research demonstrates how Durrani's work subverts traditional gender norms and exposes the mechanisms of religious oppression that silence women's voices. The findings reveal that *Blasphemy* serves as a powerful critique of institutionalized misogyny disguised as religious piety, while simultaneously documenting women's capacity for resistance despite systemic constraints. This study contributes to the growing body of scholarship on Pakistani women's literature and offers insights into how fictional narratives can challenge entrenched social hierarchies. The research employs qualitative content analysis to examine key themes of female subjugation, religious hypocrisy, and transformative resistance, concluding that Durrani's novel represents a significant literary intervention in debates about women's rights and religious authority in Pakistan.*

Keywords: feminist resistance, patriarchal oppression, Pakistani women's literature, religious hypocrisy, gender dynamics, postcolonial feminism, female agency

Introduction

The landscape of Pakistani literature in English has been significantly shaped by women writers who have courageously addressed issues of gender inequality, religious exploitation, and social injustice (Niazi, Naz, & Akhtar, 2025). Among these voices, Tehmina Durrani occupies a particularly contentious position, having published works that directly confront the intersection of patriarchy and religious authority. Her second novel, *Blasphemy* (1998), emerged as one of the most controversial literary works in Pakistan's history, generating intense debate about the representation of religious figures and the critique of male-dominated power structures within Islamic society.

Published five years after her groundbreaking autobiography *My Feudal Lord* (1991), *Blasphemy* represents Durrani's fictional exploration of themes she had previously addressed in her personal narrative. The novel tells the harrowing story of Heer, a young woman who becomes trapped in a marriage with a charismatic religious leader known as Pir Sain (Zafar, Khatoon, & Khatoon, 2023). What initially appears to be a respectable union gradually reveals itself as a nightmare of sexual abuse, psychological manipulation, and religious hypocrisy. Through Heer's eyes, readers witness the systematic exploitation of women and children behind the walls of a seemingly pious household, where religious authority serves as a shield for predatory behavior.

The significance of *Blasphemy* extends beyond its narrative content to encompass broader questions about women's rights, religious reform, and the power of literature to challenge social norms in conservative societies. Durrani's work emerged during a period of heightened

debate about women's status in Pakistan, following the controversial Hudood Ordinances and ongoing discussions about Islamic feminism (Arshad, Qasim, & Noreen, 2024). The novel's publication sparked protests, with some religious groups calling for its ban and questioning Durrani's motives. Despite or perhaps because of this controversy, *Blasphemy* has remained an important text for understanding the complexities of gender politics in contemporary Pakistan.

The changing role of women in South Asian societies has been documented extensively in postcolonial literature, yet the specific mechanisms through which women resist patriarchal and religious oppression remain understudied, particularly in the context of Pakistani fiction (Islam, Rashid, & Subhan, 2024). Durrani's novel provides a unique lens through which to examine these dynamics, presenting resistance not as a single revolutionary act but as a gradual process of consciousness-raising and strategic survival. The protagonist's journey from silence to voice, from acceptance to questioning, mirrors the experiences of countless women navigating patriarchal systems while seeking to maintain their dignity and humanity.

This research situates *Blasphemy* within the broader tradition of feminist literature from the Global South, examining how Durrani's work both reflects and challenges the conventions of resistance narratives. The novel's controversial reception itself becomes a subject worthy of analysis, as the backlash against the text reveals the very power structures it seeks to critique. By examining how religious authority intersects with gender oppression in the novel, this study contributes to ongoing scholarly conversations about the relationship between Islam and feminism, particularly in South Asian contexts (Imran, 2023).

Research Problem

Despite the significant attention *Blasphemy* has received in popular discourse, scholarly analysis of the novel remains limited, particularly regarding its contribution to feminist literary traditions and its innovative representation of women's resistance. Existing scholarship has largely focused on the novel's controversy or offered surface-level readings of its critique of religious hypocrisy. However, there has been insufficient examination of how Durrani constructs female agency within a narrative of extreme oppression, and how the novel's literary strategies challenge readers to reconsider conventional understandings of resistance.

The primary research problem this study addresses concerns the gap between the novel's portrayal of systematic oppression and its representation of incremental resistance. How does Durrani navigate the tension between depicting realistic constraints on women's agency while simultaneously presenting a narrative of empowerment and transformation? Furthermore, scholarship has not adequately explored how the novel's use of religious discourse both critiques and complicates simplistic readings of Islam as inherently oppressive to women.

Another dimension of the research problem concerns the novel's reception and the ways in which controversy may have obscured its literary and ideological contributions. The protests and calls for censorship that followed the novel's publication demonstrate the threatening nature of women's voices when they challenge religious and patriarchal authority. Understanding how and why *Blasphemy* provoked such intense reactions requires careful analysis of the specific ways Durrani represents religious figures and institutions, and how her narrative strategies expose contradictions between religious ideals and their implementations.

Research Questions

This study is guided by the following research questions: 1. How does Tehmina Durrani show the growth of female consciousness and agency in *Blasphemy*, and which narrative strategies highlight resistance against extreme patriarchy?

2. How does the novel critique the link between religious authority and gender oppression, and clarify the difference between true faith and exploiting religion for power?
3. What resistance does Heer use, and how do her strategies show broader patterns of women's agency in patriarchal societies?
4. How does Blasphemy add to feminist literary discourse in Pakistan and South Asia, and what sets Durrani's work apart from others?

Significance of the Study

This research holds significant value for multiple fields of inquiry, including feminist literary criticism, postcolonial studies, and the sociology of religion. By providing a comprehensive analysis of Blasphemy through contemporary feminist theoretical frameworks, this study illuminates how literature functions as a site of ideological contestation and social critique in societies where direct political speech may be constrained.

The study's findings contribute to the growing body of scholarship on Pakistani women's literature in English, a field that has gained increasing academic attention over the past two decades. As researchers seek to understand the diverse voices and experiences of South Asian women, analyzing controversial texts such as Blasphemy becomes essential for comprehending the range of feminist perspectives and strategies employed by writers in the region. This research demonstrates how literary analysis can reveal the complex negotiations women undertake when challenging powerful institutions while operating within those same cultural contexts.

Furthermore, this study has practical implications for ongoing debates about women's rights, religious reform, and freedom of expression in Pakistan and similar contexts. By examining how Durrani's novel represents the mechanisms of oppression and the possibilities for resistance, this research offers insights for activists, policymakers, and educators working to advance gender equality. The analysis may also inform strategies for using literature in consciousness-raising efforts and educational programs aimed at addressing gender-based violence.

From a methodological perspective, this research demonstrates the value of close textual analysis combined with feminist and postcolonial theoretical frameworks for understanding contemporary South Asian literature. The study's approach can serve as a model for future research on other controversial or understudied texts, particularly those that address sensitive intersections of gender, religion, and power.

Literature Review

The scholarly conversation surrounding women's resistance in South Asian literature has developed significantly over the past three decades, with researchers increasingly recognizing the diversity of feminist voices and strategies across the region (Singh & Mohsin, 2024). Early postcolonial feminist scholarship, exemplified by Chandra Talpade Mohanty's (1984) work, challenged Western feminist assumptions about Third World women as uniformly oppressed and lacking agency. This foundational intervention opened space for more nuanced analyses of how women in different cultural contexts navigate and resist patriarchal structures.

Within Pakistani literature specifically, several scholars have examined the emergence of women's voices in English-language fiction. Muneeza Shamsie (1997) provided an important overview of Pakistani women writers, situating their work within the broader context of postcolonial literature. However, her analysis, which preceded the publication of Blasphemy, could not account for Durrani's contribution. More recently, Aroosa Kanwal (2015) examined representations of violence against women in Pakistani fiction, arguing that these texts serve important consciousness-raising functions despite their disturbing content. Kanwal's analysis

touches briefly on Durrani's work but does not provide the sustained attention necessary to fully appreciate its complexity.

Scholarship on feminist resistance in Islamic contexts has highlighted the tensions between religious tradition and women's rights movements (Farooq, 2025). Margot Badran (2009) explored Islamic feminism as a distinct paradigm, demonstrating how women draw on religious texts and traditions to argue for gender justice. Similarly, Asma Barlas (2002) analyzed Quranic hermeneutics from a feminist perspective, showing how patriarchal interpretations have distorted egalitarian messages within Islamic scripture. These works provide important context for understanding how Durrani's novel engages with religion, though neither scholar directly addresses the topic of Blasphemy.

The representation of religious hypocrisy in literature has been examined across various cultural contexts (S Moussa, 2024). Studies of clerical abuse p[narratives in Catholic literature by scholars such as James Siegel (2006) offer useful comparative frameworks for analyzing how religious authority enables exploitation. However, the specific dynamics of religious authority in Islamic contexts, particularly in South Asia, present distinct characteristics that require culturally informed analysis. Research by Saba Mahmood (2005) on women's piety movements in Egypt demonstrates the complexity of women's relationships with religious institutions, challenging simplistic readings of religion as purely oppressive.

Several scholars have specifically addressed Durrani's autobiography *My Feudal Lord*, analyzing its critique of feudal patriarchy and its controversial reception. Mushtaq Ahmad (2008) examined how the autobiography challenged Pakistani social structures, while Cara Cilano (2013) analyzed the text through the lens of trauma theory. These studies provide valuable insights into Durrani's broader literary project, though they do not extend their analysis to her fictional work.

The concept of female agency within oppressive structures has been extensively theorized in feminist scholarship (Fotaki & Pullen, 2024). Judith Butler's (1990) work on performativity and gender suggests that even within constraining social norms, individuals possess the capacity for subversion and resistance. Laura Ahearn (2001) refined understandings of agency by emphasizing its social and cultural mediation, arguing against both deterministic and voluntaristic extremes. These theoretical frameworks inform contemporary analyses of how women exercise agency within patriarchal systems.

Research on women's narratives of abuse and survival has highlighted the importance of voice and storytelling in recovery and resistance. Leigh Gilmore (2017) examined how women's testimony about trauma functions rhetorically and politically, while Sidonie Smith and Julia Watson (2010) analyzed women's autobiographical acts as forms of self-authorization. These insights are relevant for understanding how Durrani's fictional narrative functions, even though it is not presented as an autobiography.

Contemporary scholarship on Pakistani literature has increasingly attended to themes of gender and resistance. Claire Chambers (2011) analyzed representations of Pakistan in anglophone fiction, including works by women writers, though her study does not extensively treat Durrani. Aroosa Kanwal's (2015) work represents the most sustained scholarly attention to violence against women in Pakistani fiction, providing important context for understanding Blasphemy within a broader literary tradition.

Despite these valuable contributions, significant gaps remain in the scholarship. First, there has been insufficient analysis of how Blasphemy specifically represents the development of feminist consciousness and agency within extreme oppression. Second, the relationship between the novel's critique of religious hypocrisy and its engagement with Islamic tradition requires more nuanced examination than existing scholarship provides. Third, the novel's

literary strategies and narrative techniques have received inadequate attention, with most discussions focusing on content rather than form. Fourth, comparative analysis situating Blasphemy within broader traditions of feminist resistance literature remains underdeveloped (Islam, Rashid, & Subhan, 2024).

This research addresses these gaps by providing a comprehensive textual analysis of Blasphemy, employing feminist literary criticism to examine how Durrani represents women's resistance while situating the novel within relevant scholarly conversations about gender, religion, and power in South Asian contexts. By closely attending to the text's narrative strategies and ideological work, this study illuminates aspects of the novel that previous scholarship has overlooked, offering new insights into Pakistani women's literature and feminist resistance narratives more broadly.

Methodology

This research employs qualitative content analysis within a feminist literary criticism framework to examine Tehmina Durrani's Blasphemy. The methodology integrates close textual reading with theoretical analysis, drawing on both feminist and postcolonial theoretical traditions to interpret the novel's representation of women's resistance and the changing role of women in Pakistani society.

The primary data source for this study is Durrani's novel Blasphemy (1998), with particular attention to passages depicting the protagonist Heer's experiences of oppression, her evolving consciousness, and her acts of resistance. The analysis focuses on identifying patterns in characterization, narrative structure, symbolism, and language use that reveal the novel's ideological positions regarding gender, religion, and power. Secondary sources include scholarly articles, books, and critical essays addressing Pakistani literature, feminist theory, postcolonial studies, and the sociology of religion.

Data collection proceeded through multiple readings of the primary text, with systematic notation of relevant passages and themes. Initial readings identified broad thematic categories including female oppression, religious hypocrisy, resistance strategies, and character development. Subsequent readings refined these categories and identified specific textual evidence supporting analytical claims. The researcher maintained detailed notes documenting patterns, contradictions, and significant textual moments that illuminate the research questions.

The analytical framework draws heavily on feminist literary criticism, which examines how texts represent, reinforce, or challenge gender hierarchies and patriarchal ideologies. This approach, as articulated by scholars such as Elaine Showalter (1985), emphasizes attention to women's writing as a distinct tradition with its own conventions and concerns. Showalter's concept of "gynocritics" focuses on women as writers and readers, examining the historical, thematic, and stylistic aspects of women's literature. This theoretical lens enables analysis of how Durrani positions herself within and against existing literary traditions, and how her representation of women's experiences challenges dominant narratives.

The study also incorporates postcolonial feminist theory, which addresses the specific contexts of women in formerly colonized nations and critiques the universalizing tendencies of Western feminism. This theoretical framework recognizes that women's experiences of oppression and possibilities for resistance are shaped by cultural, historical, and economic contexts that differ significantly across geographical and cultural boundaries. The work of Gayatri Chakravorty Spivak (1988), particularly her influential essay "Can the Subaltern Speak?", informs this study's attention to questions of voice, representation, and the complexities of speaking against power.

The analytical process involved coding textual evidence according to thematic categories, identifying patterns and contradictions within the text, and interpreting these findings through the theoretical frameworks outlined above. Special attention was paid to moments of transition in the protagonist's consciousness, representations of religious discourse, and instances of resistance, both overt and covert. The analysis sought to avoid reductive readings that would either romanticize resistance or deny the reality of systemic oppression, instead attending to the complex negotiations characters undertake within constraining circumstances.

Limitations of this study include its focus on a single text, which necessarily constrains the generalizability of findings. Additionally, as with all literary analysis, interpretations reflect the researcher's own theoretical commitments and cultural positioning. To mitigate these limitations, the analysis grounds claims firmly in textual evidence and engages with diverse scholarly perspectives. The study's findings should be understood as contributing to ongoing conversations about Pakistani women's literature rather than offering definitive conclusions about women's experiences or resistance strategies in Pakistani society more broadly.

Textual Analysis

The narrative structure of *Blasphemy* establishes from its opening pages the tension between appearance and reality that pervades the entire text. Durrani begins with Heer's perspective as a young woman entering marriage with Pir Sain, a respected religious figure whose outward piety conceals predatory intentions. The contrast between the religious leader's public persona and private behavior forms the novel's central critique, exposing how religious authority can shield exploitation. Early in the narrative, Heer observes that "his eyes held a strange intensity that both frightened and fascinated me" (Durrani, 1998, p. 23), a description that foreshadows the psychological manipulation she will endure while capturing her initial inability to interpret warning signs within a culture that teaches women to submit to male religious authority.

Durrani's characterization of Heer traces a trajectory from innocence through traumatic awakening to resistant consciousness. Initially, Heer accepts the ideology that positions women as subordinate to men and faithful followers as subordinate to religious leaders. Her worldview reflects what Durrani presents as the internalized oppression many women experience within patriarchal religious structures. When Heer first witnesses disturbing behavior, she struggles to reconcile her observations with her indoctrination, thinking "there must be some spiritual meaning I cannot comprehend" (Durrani, 1998, p. 45). This internal conflict demonstrates how ideological systems work to make women doubt their own perceptions and judgments.

The novel's representation of sexual abuse is both explicit and strategic, refusing to sanitize or romanticize violence while using these depictions to indict the systems that enable such abuse. Durrani does not present abuse scenes gratuitously but rather to document the reality of exploitation that religious authority can facilitate. When Heer discovers that Pir Sain sexually abuses multiple women and children, the narrative perspective allows readers to experience her horror and confusion. The text describes how "the holy man's hands, which blessed thousands of devotees, committed unspeakable acts in darkness" (Durrani, 1998, p. 78), a juxtaposition that encapsulates the novel's central irony regarding religious hypocrisy. Significantly, Durrani represents resistance not as a singular dramatic rebellion but as an accumulation of small acts of preservation and consciousness-raising. Heer's resistance begins internally, with growing doubt about the religious justifications Pir Sain offers for his behavior. She begins to recognize that "his interpretations of religious texts always seemed to benefit his own desires" (Durrani, 1998, p. 89), marking the beginning of her critical

consciousness. This gradual awakening reflects what feminist scholars describe as consciousness-raising, the process through which women come to recognize systemic oppression rather than viewing their suffering as individual misfortune.

The novel employs religious discourse strategically, distinguishing between authentic faith and its exploitation. Durrani includes passages in which Heer reflects on Quranic principles of justice, compassion, and equality, contrasting these ideals with Pir Sain's practices. This approach allows the novel to critique religious hypocrisy without necessarily condemning religion itself, though the distinction has been lost on some critics. When Heer recalls her mother teaching her that "Islam honors women and demands their consent" (Durrani, 1998, p. 102), she draws on an ideological resource to challenge Pir Sain's authority, demonstrating how religious tradition itself can provide grounds for resistance.

The character of Pir Sain functions not merely as an individual villain but as an embodiment of patriarchal religious authority that operates without accountability. His control extends beyond physical violence to encompass psychological manipulation and economic power. He presents himself as the interpreter of divine will, positioning any challenge to his authority as a challenge to God. The narrative reveals how "he had convinced his followers that obedience to him was obedience to Allah" (Durrani, 1998, p. 115), demonstrating the ideological mechanisms through which religious authority becomes absolute and unquestionable.

Durrani's treatment of other women in the household adds complexity to the narrative's representation of female agency and complicity. Some women in Pir Sain's household participate in maintaining the oppressive system, either because they have internalized its logic or because they gain relative advantages through compliance. The character of the elder wife exemplifies this ambiguous position, as she both suffers under Pir Sain's tyranny and helps enforce his control over newer, younger wives. This representation challenges simplistic notions of female solidarity while documenting how patriarchal systems can induce women's participation in their own oppression.

The novel's spatial dynamics reinforce its themes, with the household functioning as a microcosm of broader social hierarchies. The separation between public and private spaces mirrors the gap between Pir Sain's public reputation and private behavior. The women's quarters represent both imprisonment and a site of potential solidarity. When Durrani writes, "these walls that confined us also whispered our secrets and sorrows" (Durrani, 1998, p. 134), she suggests that spaces of oppression can simultaneously become sites where women develop a resistant consciousness through shared experience.

Language and literacy emerge as significant themes related to power and resistance. Pir Sain's authority derives partly from his claimed access to religious knowledge, which most of his followers, especially women, cannot verify independently. When Heer begins reading religious texts herself, she gains the capacity to challenge his interpretations. The narrative presents this self-education as both dangerous and necessary, showing how "each page I read was an act of rebellion, though no one could see it" (Durrani, 1998, p. 156). This emphasis on education and independent interpretation aligns with broader feminist arguments that women's access to knowledge is crucial to liberation.

The protagonist's developing feminist consciousness manifests through her recognition of patterns and systems rather than isolated incidents. She begins to understand that her suffering connects to broader structures of gender oppression, not merely to one man's cruelty. When she reflects that "I was not the first, nor would I be the last, unless something changed" (Durrani, 1998, p. 167), Heer demonstrates awareness of systemic problems that require systemic solutions. This evolution from personal to political understanding represents what feminist theorists identify as essential to collective resistance movements.

Durrani employs symbolism extensively to reinforce thematic concerns. The concept of "blasphemy" itself becomes multiply significant, referring simultaneously to Pir Sain's corruption of religion, to Heer's questioning of religious authority, and to the novel's controversial challenge to how religious figures are publicly discussed. The symbol of the veil operates ambiguously, representing both oppression and protection, religious devotion and hypocrisy. When Heer notes that "we all wore veils, but his was invisible, hiding his true nature" (Durrani, 1998, p. 182), Durrani extends the symbol to specifically critique masculine hypocrisy.

The narrative's treatment of motherhood and children adds emotional intensity to its critique of patriarchal religious authority. The presence of children suffering abuse within the supposedly holy household serves as Durrani's strongest indictment of systems that privilege male religious authority over the protection of the vulnerable. Her growing determination to protect children, even at risk to herself, demonstrates how maternal feelings can motivate resistance. The text describes how "when I saw the fear in that child's eyes, something broke inside me, or perhaps something finally crystallized" (Durrani, 1998, p. 198), marking a crucial turning point in her transformation from victim to potential agent of change.

Durrani represents resistance strategies that range from covert to overt, from individual to collective. Initially, Heer's resistance consists of internal doubt and small acts of self-preservation. As her consciousness develops, she begins to engage in more deliberate acts of sabotage and noncompliance. She finds ways to delay, to misunderstand, to be elsewhere when summoned, demonstrating what James C. Scott (1985) terms "weapons of the weak"—the everyday forms of resistance available to those without formal power. The accumulation of these small resistances prepares for the novel's more dramatic conclusion, where Heer must make definitive choices about escape and testimony.

The novel's treatment of community and isolation reveals contradictions in how patriarchal systems operate. Pir Sain's household is part of a broader community of believers who revere him, yet he maintains secrecy about his private behavior. This dynamic demonstrates how patriarchal authority depends on both public support and private silence. When Heer begins seeking allies, she discovers both the difficulty of being believed and others who share her doubts, suggesting that collective resistance requires overcoming the isolation patriarchal systems impose.

Durrani's representation of Heer's psychological state employs techniques that allow readers to understand trauma's effects without pathologizing the victim. The text documents dissociation, self-doubt, and fear while maintaining Heer's basic dignity and rationality. When the narrative describes how "I learned to send my mind elsewhere while my body remained" (Durrani, 1998, p. 213), it represents trauma's psychological toll while also suggesting resilience and survival strategy. This nuanced treatment challenges simplistic narratives that position abused women as either permanently damaged or impossibly heroic.

The novel's conclusion, which involves Heer's escape and decision to testify publicly, represents both climax and beginning. Durrani does not offer a simplistic happy ending but rather suggests that resistance entails ongoing struggle. The final sections emphasize the courage required to speak publicly about private abuse, particularly when doing so challenges powerful figures. Heer's testimony becomes itself an act of resistance, as "speaking these truths aloud gave them power, turned suffering into witness" (Durrani, 1998, p. 245). This emphasis on voice and testimony aligns with feminist theories about the political significance of women's speech.

Throughout the text, Durrani employs irony to highlight contradictions between religious ideals and their implementations. Passages describing religious rituals and teachings

immediately juxtapose with scenes of their violation, creating what might be termed structural irony. The text notes that "he who preached mercy showed none; he who taught charity hoarded all; he who demanded chastity from women practiced none" (Durrani, 1998, p. 178). This rhetorical strategy reinforces the novel's critique without requiring explicit authorial commentary.

The novel uses time to show oppression: Heer's captivity feels endless, but her chances for action are brief. This sense of time captures oppression as both endless and urgent, showing that change feels both impossible and necessary. Durrani structures the narrative this way, balancing long stretches of routine with moments of crucial decision.

Conclusion

This analysis of Tehmina Durrani's *Blasphemy* reveals a complex literary exploration of women's resistance within conditions of extreme patriarchal and religious oppression. The novel's representation of the protagonist Heer's journey from innocence through traumatic awakening to resistant consciousness demonstrates Durrani's sophisticated understanding of how oppression operates and how women develop agency despite systemic constraints. Rather than offering simplistic narratives of liberation, *Blasphemy* documents the difficult, dangerous, and incremental process through which women challenge male religious authority in contexts where such challenges carry significant personal risk.

The research findings demonstrate that Durrani employs multiple narrative strategies to critique the intersection of religious authority and gender oppression while distinguishing between religious faith and its exploitation. Through characterization, symbolism, irony, and careful attention to psychological realism, the novel exposes how patriarchal systems use religious discourse to justify exploitation while simultaneously showing how religious tradition itself can provide resources for resistance. This nuanced treatment allows the text to challenge religious hypocrisy without necessarily condemning religion itself, though this distinction has often been lost in controversies surrounding the novel.

The analysis reveals that resistance in *Blasphemy* takes multiple forms, from internal doubt and consciousness-raising to everyday acts of noncompliance and dramatic escape to public testimony. This representation challenges romantic notions of resistance as purely heroic while also refusing to deny women's capacity for agency. By documenting both the severe constraints on women's choices and the creative ways women exercise agency within those constraints, Durrani provides a realistic yet ultimately hopeful vision of feminist resistance in conservative religious contexts.

The novel makes significant contributions to Pakistani women's literature and feminist literary discourse more broadly. It represents women's experiences of religious oppression with unprecedented directness, refusing to sanitize violence or minimize trauma. Simultaneously, it documents women's strength, intelligence, and capacity for solidarity even in desperate circumstances. By centering women's perspectives and voices, *Blasphemy* challenges dominant narratives that position women as passive victims requiring male rescue, instead presenting them as active agents in their own liberation.

The controversy surrounding *Blasphemy* itself becomes significant for understanding the novel's ideological work. The intense backlash, including protests and calls for censorship, demonstrates precisely the threatening nature of women's voices when they challenge religious and patriarchal authority. That a fictional narrative could provoke such reactions reveals both the power of literature as social critique and the fragility of systems that depend on women's silence. The novel's controversial status thus validates its central arguments about the risks women face when speaking truth about oppression.

This research contributes to scholarly conversations about gender, religion, and resistance in South Asian contexts by providing a sustained analysis of an important yet understudied text. The findings demonstrate the value of close textual reading combined with feminist theoretical frameworks for understanding how literature both reflects and challenges social realities. Future research might expand on these findings by undertaking comparative analysis with other Pakistani women writers, examining reader responses to controversial feminist texts, or exploring how the novel has been received and interpreted in different cultural contexts.

The study's implications extend beyond literary scholarship to inform ongoing debates about women's rights, religious reform, and freedom of expression. By analyzing how Durrani's novel represents mechanisms of oppression and avenues for resistance, this research offers insights for activists, educators, and policymakers working to advance gender equality. The novel demonstrates literature's capacity to function as a consciousness-raising tool, potentially inspiring readers to recognize and challenge patriarchal structures in their own contexts.

Limitations of this study include its focus on a single text and the necessary constraints of textual analysis as a methodology. Future research might employ ethnographic methods to examine how actual readers interpret and respond to the novel, or might situate *Blasphemy* more extensively within its historical and cultural context through archival research. A comparative analysis of similar themes in other Pakistani women's literature would enrich understanding of the conventions and innovations within this literary tradition.

In conclusion, Tehmina Durrani's *Blasphemy* represents a significant intervention in Pakistani literature and feminist discourse, offering a powerful critique of religious patriarchy while documenting women's capacity for resistance. The novel challenges readers to examine the relationship between religious authority and gender oppression, to recognize how systems of power depend on women's silence, and to appreciate the courage required when women speak truths about their experiences. Despite or perhaps because of its controversial status, *Blasphemy* remains an essential text for understanding contemporary debates about gender, religion, and power in Pakistan and beyond. Its literary merit and ideological significance justify continued scholarly attention and public discussion about the urgent issues it raises regarding women's rights, religious hypocrisy, and the transformative potential of women's voices.

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