



Narratives of Silence, Resilience, and Resistance: Banu Mushtaq's *Heart Lamp: Selected Stories*

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Abstract

Banu Mushtaq's Heart Lamp: Selected Stories by Banu Mushtaq is a compilation of uncomplicated stories that explore complex situations in modern society. The women in the stories of Banu do not want to be considered as victims of their situations. They represent a form of resistance that is not necessarily vocal, yet it is transformative through their silent yet strong actions. The article, entitled "Narratives of Silence, Resilience, Resistance: Banu Mushtaq's *Heart Lamp: Selected Stories*," exposes the intricacies of silence, resilience, and resistance within the lives of women who are too often unheard, unacknowledged, and invisible. Banu presents the picture of women who are oppressed, but who never cease to fight to find their place in the world; it is not a dramatic uprising, but a chain of minor, but essential rebellions, which undermine the basis of patriarchal power; women who do not wait for someone to help them. They create their lines of resistance instead, and at times within the lines drawn around them, and at times by refusing to recognize the lines at all. By their experiences, Banu criticizes the intersections of patriarchy, caste, and religion that seek to silence and marginalize women. This article examines storytelling as a form of resistance. These chosen narratives are a testimony to the strength of women who, even when society shuts them up, keep fighting back and survive, thus dictating their survival and empowerment stories. It also examines how the stories of Banu, despite being based on specific local cultures, indicate the universal state of gender-based subordination and feminist insistence.

Keywords: narratives, marginalized, patriarchy, resilience, resistance

Introduction

In "The Laugh of the Medusa", Helene Cixous urges women to write themselves and about women, advocating for a new form of writing that reclaims female experiences or bodies from patriarchal control. "Woman must write herself: must write about women and bring women to writing" (Cixous, 875). She states that women have been made to be silent and their voices to be suppressed, and that through writing, they can restore their identities and question the prevailing power structure. Through writing, women are able to produce new discourses and challenge the

mainstream discourse that has historically excluded and marginalized them by sharing their own experiences and perspectives.

Banu Mushtaq's *Heart Lamp: Selected Stories* is a great contribution to feminism as it provides a complex and sophisticated insight into the lives of women who are oppressed in many ways. Banu widens the feminist corpus by centering on the on-ground experiences of marginalized Muslim women in India, especially in the realms of caste and religious frameworks. Her *Heart Lamp* is a unique contribution to the existing debate on gender, oppression, and feminist struggle in literature, and it



brings a lot of insight into how “feminism is not simply about women’s issues but is a broad-based political movement that seeks freedom for all those who are oppressed” (Henry & Piepmeier, 8).

Banu Mushtaq in *Heart Lamp* reclaims narratives about marginalized women in Indian society and uses feminist storytelling to challenge dominant patriarchal narratives. It gives voice to the silenced, explores the enduring resilience, and stubbornly resists the male-favouring society.

Silence as Suppression and Strategy

In Banu's work, silence often serves a dual function: it is both an imposed condition and a strategic retreat. For many of her women protagonists, silence is not merely the absence of speech, but a manifestation of enforced obedience. In "Stone Slabs for Shaista Mahal," Zeenat's existence is characterized by oppressive domesticity. “....No matter which religion one belongs to, it is accepted that the wife is the husband’s most obedient servant, his bonded labourer” (Mushtaq,8). Her silence is cultivated within a patriarchal family structure in which expectations of submission are embedded in religious and social customs.

Similarly, "Black Cobras" examines how religious authority silences Muslim women. When Ashraf asks the mosque custodian for help with her sick child, her words are ignored. After losing her child, Ashraf felt: “...now I don’t have to beg behind Yakub begging: I don’t have to chase this mutawalli, begging: I don’t have to answer inhumane questions” (Mushtaq, 59). Her unanswered pleas represent a society that is deaf to women's suffering. This silence goes beyond words; it denies their presence, their legitimacy, and their agency.

Resilience through Endurance and Solidarity

Resilience in *Heart Lamp* emerges not as heroic defiance but as a cumulative strength to endure. The women in Banu's stories often do not have access to formal power, yet they assert their humanity through their continued survival. In "Fire Rain," the unnamed mother rises daily to feed and nurture her children despite their extreme poverty. “She was a woman of

great self-respect. After she became a widow, she took to tailoring to raise her three children and run family. She did not desire even a drop of water from her maternal house” (Mushtaq, 28). Her routine is a ritual of resilience, an assertion of life in a world that renders her invisible.

Community plays a critical role in building this resilience. In "Black Cobras," the collective outrage of village women following the death of Aashraf's child reflects a communal ethic of care. Jameela scolds the mutawalli loudly, “You will be born with a pig face on Judgement Day. May black cobras coil themselves around you. May you not remember the Kalima on your tongue when you die” (Mushtaq,60). Their resistance is rooted in solidarity, creating a chorus of dissent that momentarily disrupts patriarchal dominance.

Resistance as Reclamation

Resistance in Banu's work often unfolds in subtle and poignant ways that are often overlooked. It is rarely revolutionary in the traditional sense; instead, it appears in actions that reclaim autonomy and dignity. In "Heart Lamp," Mehrun, engulfed by postpartum depression, considers ending her life. Her decision to live, prompted by her child, is a quiet yet powerful act of defiance against despair and societal judgment.

"Black Cobras" offers a more direct portrayal of resistance. The death of a child catalyzed communal rage. Women start throwing stones at the custodian of the mosque and hold him accountable. These are minor actions in the bigger picture of institutional authority, but they are a rupture of the silence that has been so long a bondage to women.

Women's Autonomy and Agency

The theme of independence of women, in the sense of their personal choices as well as the political or social environments that restrict them, is a hallmark of feminist literature. *Heart Lamp* is a novel where Banu explores the theme of women whose lives are restricted by oppressive forces, yet who find the means to define themselves, rediscover their agency, and negotiate complex sociocultural structures and systems that restrict their freedom of action.



In "The Shroud," women who experience violence or loss are depicted as survivors, not passive victims. They suffer but do not lose their self-worth. These are not outright rebellions but personal and daily choices that are a silent but powerful defiance of the forces that attempt to impose themselves on their lives. Banu's exploration of women's autonomy challenges the often-oversimplified portrayal of passive femininity in conventional literature.

This agency, even in an oppressive environment of extreme oppression, is a key feature of feminist stories. This defines the need to appreciate the fact that women can make choices even though the choices might appear to be limited.

Social and Structural Oppression

Feminist writings are often criticized because of the social and structural oppression of women, particularly in patriarchal, religious, and cultural systems. Banu skillfully brings out the interplay of gender, religion, class, and caste in *Heart Lamp* that continues to marginalize women. Her characters are usually placed at the interface of various oppressions, and these interrelated forces weaken and reinforce their existence.

The character of Aashraf in "Black Cobras" embodies the suffering of women caught among patriarchal family structures and indifferent religious authorities. The story of Aashraf is a critique of the fact that religious figures and institutions tend to abandon marginalized women, and they become even more vulnerable. The silence of the mutawalli about Aashraf is not only his failure but institutional failure, which is typical of the structural forces that are at work within the community. The broader theme of oppression in *Heart Lamp* is not limited to the personal experiences; the social systems that keep the women powerless are criticized.

Intersectionality and Representation

"Intersectionality refers to how different forms of oppression- such as gender, race, class, sexuality and disability- intersect and compound experiences of marginalization"(Jeyaraj, 273). Banu *Heart Lamp* perfectly belongs to this tradition, as she focuses on

the lives of Dalit Muslim women, who are oppressed twice by patriarchy and the caste system.

In "Red Lung", Banu portrays the experiences of women within the context of religious rituals steeped in gender or caste hierarchies. The repressive character of religious and caste-based practices is revealed in the context of the experiences of these women, where women are objectified and silenced even in the sacred places. The protagonist rebelling against such rituals brings out the intersectional resistance that is the core of modern feminist stories.

Through the lens of the marginalized Muslim women living in a caste hierarchy society, Banu broadens the discussion of representation in feminist literature, which also takes into consideration the needs and demands of the communities whose voices were previously ignored by mainstream feminism as well as literature.

Redefinition of Feminist Resistance

Images of direct political action, i.e., protesting or taking to the streets against the patriarchal order, are the most common pictures of resistance in feminist literature. Nevertheless, Banu reframes the meaning of resistance in *Heart Lamp* by concentrating on minor daily forms of resistance. In Banu's world, resistance is not always dramatic; it is often deeply personal, nuanced, and collective.

In these tales, the women resist oppression in their daily lives, either by taking control over their bodies, by insisting on dignity in religious institutions, or by acting against the oppressive family units. This kind of resistance seems to echo the feminist idea that resistance may be silent and unnoticed, but it is equally effective. These tales of Banu subvert the traditional idea of resistance and hail the power of silent protest, which is always ignored.

For instance, subtle or collective resistance of women in "Black Cobras" offers a redefinition of feminist resistance, one that is about survival, endurance, or small, powerful gestures that can chip away at oppressive systems over time.



Narrative Style and Subversion of Patriarchy

Finally, Banu's narrative style subverts patriarchy. Feminist writers often seek to challenge traditional storytelling forms that have been historically dominated by male authors or reflect male perspectives. Banu's stories foreground the voices and experiences of women, allowing them to speak for themselves and center their narratives.

In "Be a Woman Once, Oh Lord!", the unnamed girl ends the chapter by charging the Creator:

If you were to build the world again, to create males and females again, do not be like an inexperienced potter.

Come to earth as a woman, Prabhu!

Be a woman once, oh Lord! (Mushtaq, 208)

Banu's work aligns with the feminist literary tradition while also pushing its boundaries. Her narratives do not allow simple representations of victimhood, but rather present women as those who fight, survive, and regain control over their lives.

Furthermore, nonlinear storytelling, fragmented narratives, as well as the use of multiple perspectives in *Heart Lamp* allow for a more fluid or complex understanding of women's lives. These methods resist old, patriarchal narrative forms and make room to allow the experiences of women to be presented in a manner that is not bound by the rules of traditional narration. Banu does not lend herself to easy groupings; her stories break the common forms within the mainstream literature. This subversion of convention is included in the feminist project of decolonizing literature and the establishment of a new space to express female voices.

Conclusion: Illuminating the Margins

In *Heart Lamp*, Banu Mushtaq burns an obstinate and strong flame in a repressive ambiance. She establishes a space where Muslim and Dalit women can be seen, heard, and felt by the use of the issues of silence, resilience, and resistance. Silence demonstrates the confinement of women in their homes, religion, and gender silences. Resilience depicts survival in the form of mutual empathy, patience, solidarity, and humor. The resistance is based on radical self-care, popular uprisings, and

literary satire. Through the use of multilingual realism and denial of neat endings, Banu makes sure that her worlds are living, dirty, and urgent, and the readers are driven towards justice and not merely empathy.

While deeply rooted in social or religious contexts of Karnataka's Muslim and Dalit communities, Banu's stories have universal appeal. The registers of emotions, fear, love, shame, hope, and defiance transcend geographical borders. She incorporates local idioms, multilingual speech, and cultural allusions, which enhance the story and provide international readers a lens into local Indian culture.

Deepa Bhashti has not lost these textures in her translation, and she has not tried to homogenize the English; instead, she has tried to be local in her faithfulness to speech and syntax. Such a decision fits into the spirit of resistance in the text, in order to maintain the integrity of the voice as a display of defiance in language and culture.

The title of *Heart Lamp* is apt. It does not provide a raging torch but rather a low, humming flame that sheds light on lives pushed to the edges of society. By combining silence, resilience, and resistance, Banu creates a fabric of feminist consciousness that is highly personal and at the same time politically charged in her work. Her narratives do not end, and the same can be said about many women who continue to fight against injustice and invisibility. By not trying to make suffering easy to understand or make endurance glorious, these stories are resistant acts of storytelling- literature that listens, witnesses, and eventually refuses to forget.

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