

INGESTION AND PERFORMATIVITY: A STUDY OF AUTOBIOGRAPHICAL CONSCIOUSNESS AND SELF-CONSCIOUSNESS IN SOUTH ASIAN WOMEN'S MEMOIRS

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Abstract

Invoking Mandel's concepts of autobiographical consciousness and self-consciousness and Smith's performativity and practice, this study explores the process of ingestion of content in subjects' memories and their articulation in south Asian women's memoirs. Azar Nafisi's and Malala Yousafzai's memoirs demonstrate the role of female performative subjects in marginalized communities. Mary Evans' "Autobiography as a Research Method" has been used to study the role of autobiographical self-consciousness to establish performativity of the subject. The performativist role of subjecthood is imbued with resistance in fundamentalist societies. Malala abrogates Pashtun Islamic fundamentalism while Nafisi exposes post-revolutionary Iranian suppressive laws and repudiates religious patriarchy. Autobiographical consciousness consists of painful memories and self-consciousness performs its role to articulate them as a daring venture. This research contextualizes the author's role of autobiographical consciousness as content and self-consciousness as agent (subject) in the texts demonstrating sleight of hand.

Keywords: Performativity, Autobiography, Consciousness, South Asian Memoirs, Women's Writings

Introduction

This research expatiates on the performativist role of autobiographical consciousness (outside the text) and self-consciousness (in the text) in memoirs. In composition of autobiography or memoirs, memories construct autobiographical consciousness, and self-consciousness of the author assembles the events of life as true depiction of reality. The study explores the concept of self-consciousness of the author and its role in the composition of events of life as autobiographical conscious is developed in a particular context. Azar Nafisi (2003) in *Reading Lolita in Tehran: A Memoir in Books* demonstrates her self-consciousness built up by the process of selfing. Her skill of description ratifies the events of her life in Tehran before and after Iranian revolution which provides conscious picture of past as memories. In *I am Malala*, Malala Yousafzai (2013) assimilates her memories and recollections through performativity as self-consciousness to contextualize her realities of life. The study is conducted with theoretical lens of Barret J. Mandel's essay and that of Sidonie Smith. The first essay "Full of Life Now" (Mandel 1980) postulates the conceptual frame of self-consciousness operating in the particular context through autobiographical consciousness. The second essay, "Performativity, Autobiographical Practice, Resistance" (Smith 2014) reciprocates the multiplicity of autobiographical performativity. To reinvigorate the consciousness of self/interiority, Sidonie Smith theorizes autobiographical

practice as performativity and resistance. Her autobiographical eclectic approach towards theory of life narrative postulates performativity with consciousness and performativity without consciousness.

Research Methodology

Mary Evans (2013) in 'Autobiography as a Research Method' focuses on the role of subject in and outside the text. In current scenario, the research extends its boundaries to conduct study on the lives of people to reveal hidden aspects of individual's real life. Evans is of the view that "The individuals who are the subjects of auto/biography live in the same way as the researcher, within a world where the boundaries of the public and the private are increasingly fluid" (p. 32). In Iran and Pakistan, the female subjects often conceal realities of their lives due to cultural barriers and politics of the states. A daring venture of self-revelation enhances security risks for the writers if they construct their narrative against the policies of the state. Azar Nafisi and Malala articulate their experience of life and unearth many facts of women's marginalization in their respective areas. The subjects perform "as researchers are now invited to disclose their 'standpoint' and make transparent their own sexuality, ethnicity and value system, so the potential subjects of auto/biography often remain anything other than closed books" (Evans, p. 32). The female subjects of Iranian and Pakistani memoirs meticulously invite the readers to explore socio-cultural predicaments of women's education and emancipation. This research is premised to investigate how Azar Nafisi and Malala Yousafzai ratify autobiographical conscious through the performativity of self-consciousness in their memoirs.

Theoretical Lenses

Barret Mandel (1980) is of the view that "autobiographies are not essentially fabular; they are experimental: an autobiography shares experience as its way of revealing reality" (p. 55). Smith explores the idea of narrating 'I' as "self or interiority is an effect of autobiographical storytelling" (2014, p. 18). She realigns the idea that the autobiographical speaker becomes a performative subject. Azar Nafisi and Malala Yousafzai, being the inhabitants of Eastern culture, show their "sleight of hand" (Mandel, 1980, p. 58) in order to make the readers believe in the content through their performativity of self-consciousness. Both of the memoirs written by Azar Nafisi and Malala Yousafzai are imbued with dominant resistant narrative of self-consciousness. As Mandel postulates theoretical lens of autobiographies or memoirs with reflection of certain elements of fiction. These elements are just to establish arguments on the basis of recollections or memories. On the contrary, memoirs are entirely different from fictions in its composition and readings. The readers' contribution co-creates the meanings of assumptions used by the writers of autobiographies or memoirs. So the second wave of autobiographical criticism accentuates 'autos' it helps us understand the role of self-consciousness in the 'graphia' of memoirs or autobiographies. So *Reading Lolita in Tehran* and *I am Malala* are not devoid of social and political context of history but the authors have consumed their sleight of hand for the articulation of their memories.

Anne Donadey (2008) discusses *Reading Lolita in Tehran* as a favorite text of Americans to expose patriarchal and religious impositions of Iranian society. She explores that "[t]his enthusiastic public reception has been matched by overwhelmingly positive reviews" (p. 05). The popular trend of positive analysis of the western scholars is premised upon extreme positions of post-revolutionary Iranian government and its male dominated system. Christine Grogan (2014) in her article "*Lolita Revisited*" analyzes a sensational entry of *Lolita* in religious Iran to discuss the story of father-daughter incestuous relationship. Nabokov's pro-feminist narrative has been

adopted by Nafisi to challenge forceful imposition of patriarchal rule. So it becomes important that “[i]n taking this for her title, she makes *Lolita* a synecdoche for great Western literature and a model text for exposing solipsists who deny their subjects humanity” (Grogan p. 03). Shazia Sadaf (2017) in “*I am Malala: Human Rights and the Politics of Production, Marketing and Reception of the Post-9/11 Memoir*” explores the content of *I am Malala* as a rubric of adjustability in the west. The writer secures her social status and position as an advocate of girls’ education in Pakistan. She concludes that “this memoir’s conversation with human rights in the current climate of geopolitical tension” (p. 89). The researcher finds a gap of the role of self-consciousness for the performativity of the subjects with life-narratives theory constructing their narratives of adjustability.

The question arises: ‘why do the writers tell their stories?’ Azar Nafisi’s memoir was published in 2003 when she was a professor in United States of America. Her self-consciousness is deeply rooted in the assumption of the past presented through conscious self in her narrative. Assumptions of the writers are recreated through their conscious mind; writing is the performativity of the conscious. Consciousness, the unseen being is available to the reader through writing, as it has been postulated by Mandel. The publication of Malala Yousafzai’s memoir in 2013 substantiates Madel’s view of self-consciousness in a large context of international politics. Her narrative vindicates her contextual existence. Unconditional support of the West, for a girl who was born in traditional Pashtun culture, reifies the concept of ‘molded consciousness’ under specific circumstances. The study also abrogates Gusdorf’s concept of “autobiography as western genre” (1980, p. 29) to marginalize ‘others’ in the realm of life-narratives. He follows Rousseau in white supremacist white patriarchal discourse through historical and autobiographical writings. He associates autobiographies/memoirs with patriarchal discourse as supremacy of men.

Paul John Eakin (2008) theorizes autobiographical performance in *Living Autobiographically: How we create identity in narrative*: certain forces exert their impact on narrating self: “we are products of determinative forces i.e ‘economic, cultural, and political’ that might appear to condition not only our lives but our sense of self, we are nevertheless not without the free agency to perform acts of self- fashioning. ‘Perform’ is the operative word” (p. 75). These circumstantial factors lie in the text of both the memoirs written by Azar Nafisi and Malala Yousafzai. Their narrative endorses the Western views about women’s pathetic conditions in the Muslim world. Eakin postulates the notion of models of individualism available to us with dynamic relations. He establishes a link between dynamic and dialogic relations emphasizing the social structures within which we conduct our lives and the liberty to invent our ‘selves’. Thus, in our narratives we both mirror back the social relationality (external structures) that shape us and we construct ourselves, refashioning our stories by adapting received ideas and values (somatic relationality).

According to Mandel, mind is the only part which is deeply rooted in consciousness. This consciousness of the autobiographer knows the truth of self. So memories or recollections are recreated through this conscious self. This self-consciousness performs ratification of autobiographical text through heterogeneity of ideas. Therefore, Sidonie Smith is of the view that “self is not a documentary history running uninterruptedly from infancy to contemporary life” (p. 20). *Reading Lolita in Tehran* presents scattered memories of Azar Nafisi gathered during her stay in Iran after revolution. Her self-consciousness recalled all the events of her life when she left Iran and settled in United States. At some places of her life, conventions of past are explained through historical characters where the subject was not present. Memoirs also demonstrate the traditions

of the past and authors innocuously assimilate these allusions to present factuality and reality of life. Her classroom activities in different institutes provide sufficient stuff for performativity through her autobiographical consciousness. Some of her students actively participate in discussion on various literary texts to show their interest in studies.

An ample evidence of determinative forces like economic, political and social conditions redefines human consciousness of memories and constructs 'selves' for performativity. Therefore, after leaving hometowns, both of the writers Azar Nafisi and Malala Yousafzai find conducive environment to recall their past for the ratification of their ideas. As expatriate authors from Third World, their memoirs gain popularity throughout the world because of the content of their texts. After September 11, the paradigm shift in writing portrays the Muslim world as hub of extremists, fundamentalists and terrorists. The Western society preferred writings of Muslim women emphatically because of the portrayal of women's suppression and resistance against Islamic fundamentalism.

Analysis of Memoirs

The performativity of self-consciousness reiterates three common aspects in both of the memoirs of Azar Nafisi and Malala Yousafzai. Resistant narrative against ideological and repressive state apparatuses is the first and most striking aspect of these memoirs. Women's education with complete liberty is the second illuminating aspect of these texts. The third aspect is socio-political adjustability of the western views about the Muslim world. Especially the women's texts are more popular in market due to their voices against cultural and political aura of their countries. Susan Stanford Friedman (1980) also pleads the case of women's self-consciousness in "Women's Autobiographical Selves: Theory and Practice" through the notion of cultural representation. The dual impact of culture on women not only shows alienation of women but also provides potential for the development of 'new consciousness' of self. The new conscious-self ensures performativity of autobiographical consciousness. Azar Nafisi and Malala Yousafzai, being alienated in their cultures, ingest historical events and conventions of their relations. Ingestion of their autobiographical consciousness helps recreate the memoirs reflecting performativity of self-consciousness.

Azar Nafisi claims the truthiness of facts and reality in her memoir but her characters appear with different names in the text. The reason, she describes, is the cruel treatment of oppressive state apparatuses. In post-revolutionary Iran, the women were not allowed to go outside the premises of their home without scarfs or *chadors*. Her articulation of women's condition in Iran catches the attention of western discourse. Although certain cruel factors contributed to her performativity as:

Female students were being penalized for running up the stairs when they were late for classes, for laughing in the hallways, for talking to members of the opposite sex. One day Sanaz had barged into class near the end of the session, crying. In between bursts of tears, she explained that she was late because the female guards at the door, finding a blush in her bag, had tried to send her home with a reprimand. (Nafisi, p. 07)

These facts of Iranian repressive state apparatuses reinvigorate western discourse about the Muslim world without caring incommensurable differences of culture and ideology. The women's education was not possible in conducive learning environment with freedom and creativity. Nafisi was charged with violation of state laws and disseminating transgression in society with objectionable writings. Her teaching of western literature in class with freedom of thought annoyed state machinery. This alienation in cultural representation develops the dual consciousness of

women, as described by Friedman. One view of consciousness is that self is culturally defined, 'autobiographical consciousness' in Mandel's words (1980). Another is the self as an icon of performativity, different from cultural prescription termed as self-consciousness. The same picture of Swat valley has been presented by Malala Yousafzai in *I am Malala* but with the difference of culture. The state apparatuses do not operate to stop the girls from education but some of the local norms were against to leave the girls for education without covering their bodies. In Swat, Malala mentioned a religious scholar who was against the education of women. Once he approached Malala's father, Ziaudin's house to stop running school because the arrival of girls in school without *pardah* was against their ideology and culture.

Sidonie Smith (1998) quotes Judith Butler to support her argument of performativity as a form of powerful discourse produces effects through reiteration. This theoretical concept is applicable to both of the memoirs written by Azar Nafisi and Malala Yousafzai. Their discourse of religious scholars as mullahs appear as taboos in modern society. This offensive style permeates in heterogeneity of ideas and cultural representation through recitations of recitations. Nafisi objects to religious scholars' involvement in state affairs because of the censorship working under the guidance of religious scholars in post-revolution Iran. Their limited understanding declares literary scripts as disgusting and seductive simulacra. She inscribes as "[o]ur world under the mullahs' rule was shaped by the colorless lenses of the blind censor. Not just our reality but also our fiction had taken on this curious coloration in a world where the censor was the poet's rival in rearranging and reshaping reality, where we simultaneously invented ourselves and were figments of someone else's imagination" (Nafisi, p. 17). The controlling rubric operates under mullahs' thumb. Malala brings her assumption of past reiterated by her father about mullah's role in society before General Zia's regime and after that:

Before then mullahs had almost been figures of fun – my father said at wedding parties they would just hang around in a corner and leave early – but under Zia they became influential and were called to Islamabad for guidance on sermons. (Yousafzai, p. 21)

Mandel says: "I cannot participate in the creation of something that does not remember it is a pretense, a perspective, an angle" (p. 157). In her class, Nafisi discussed various literary texts to enlighten her students fostering their critical approach towards literature. Here, Nafisi, as a subject, is different from Nafisi in class due to her art of performativity. Like fictional elements, she created various stories about Iranian society and related them with texts under discussion. Her emphasis on relationality of these texts with daily life of Iran gave the narrative a new angle of interpretation. Mandel is of the view that something that does not root in historical events, is pretense by the narrator to present it with a new angle.

Both the memoirs focus on political implication of state organs and social norms that have discarded women from mainstream education and social activities. Therefore, self, as a subject, does not exist outside social, political, and religious matrix for representation of factuality in autobiographies or memoirs. Translucent characteristics of the real world are found in Azar Nafisi's memoir in political, social and religious context of post-revolutionary Iran. So Mandel meticulously describes that "a work of autobiography can be written by drawing heavily from experience and imagination simultaneously" (p. 62). Therefore, "[a]ssumptions too are important about what constitutes style in literature and life...assumptions about the author's own values, moral code, ethics, and assumption about culture, religion and society" (Mandel p. 67). The concept of assumption being a reader, as Mandel observes, inclines us to raise many questions about author's narration. Malala, in the beginning of her autobiography, asserts her father's

expression when she was born. For a girl who was unable to discern any message in the eyes of her father in infancy, it hinged upon her illusion of the past as assumption to construct her narrative. After reading this event of yore, the reader of autobiography assumes her self-consciousness in a particular context. Their attempt to remain subjective endorses the concept of performativity.

Nafisi experiences the same situation in Iran when seven students unexpectedly arrived at her home. She responded enthusiastically to Nabokov's work and particularly to his use of the Russian word *poshlust* (A Russian word encompasses triviality, vulgarity, sexual promiscuity and a lack of spirituality). She quotes him: "It is not only the obviously trashy but mainly the falsely important, the falsely beautiful, the falsely attractive" (p. 123). These qualities, linking the banal and the brutal, do not exclusively adhere to Iranian totalitarian society nor in the 20th century. Iranian government has flourished it happily as in Stalinist Russia, Nazi Germany and now the priestly dictatorships too.

The brave stance of both the women in their memoirs endorses the concept of performative subject as resistant. Azar Nafisi mentions repressive state apparatuses operating to execute the rival forces and humiliation of women with brutal laws. The revolutionary guards of Iran promulgate certain laws in the name of morality squared to suppress women. She quotes two examples in her memoir that present aggression of the state. Sanz is one of the students who approaches Nafisi's house for discussion in the group. Once she did not come to attend the class for the whole week and no message was conveyed about her wellbeing. After one week when she joined the class again she narrated her story of humiliation and mental torture imposed upon her and her friends by revolutionary guards. She along with her six female friends and a boy of the university went on picnic party on the seashore. They plan to stay in the house of his uncle who lived abroad and the house was empty. As they returned from visiting a few sites and stayed in the house for rest, the revolutionary guards armed with guns entered the house by jumping across its walls. The morality squad was also with them to find evidence for immoral activities and use of alcohol. When they faced fiasco in collecting any evidence they took them in the custody and put them in jail. After the night all the six girls were taken into hospital, "where they were given virginity tests by a woman gynecologist, who had her students observe the examinations. Not satisfied with her verdict, the guards took them to a private clinic for a second check" (Nafisi, p. 50). Nafisi constructs her narrative with facts of real life and challenges this maltreatment of state apparatuses against women. Dominance of religious laws threatens people if they object to persecution. This humiliation does not come to an end here. The authorities forced them to sign a paper and hurled insults at them. "The girls were then given a summary trial, forced to sign a document confessing to sins they had not committed and subjected to twenty-five lashes" (p. 51). Sanz wearing a T-shirt at that time was ridiculed by jailer with scurrilous remarks on her dressing. The next morning their parents were called and warned not to leave their children unaccompanied at strange places. A long lecture was also delivered in front of the parents to keep eyes on their children. Staying a night in jail stigmatizes their parents in the society and they face marginalization in their own country. Self-consciousness of the 'conceptual self' retrieves the lost self (experienced self) to reproduce her "movie-in-the-brain" (Eakin, 2008, p. 69).

The performativity of self-consciousness demonstrates resistance through a powerful discourse against the spiritual leader of Iranian revolution. Nafisi unveils aggressive policy of Khomeini against political rivals. She recalls the stories of two boys who were misplaced and killed by revolutionary guards and declared as rebels who were creating disturbance in the state. They were indicted under the charges of anti-state activities. Their crime was to have contacts with

their old class fellows in Europe. They were not allowed even the basic human right of transparent trial. Ayatollah Khomeini's views were followed as he said that "[c]riminals should not be tried. The trial of a criminal is against human rights. Human rights demand that we should have killed them in the first place when it became known that they were criminals" (p. 64). With reference to this speech, the subject contextualizes her presence more comfortable with anti-Iranian discourse in America. Mandel's notion of 'context' becomes more relevant here. Her self-consciousness performs agentive role to build a favorable discourse for her social acceptability.

The similar practice was followed by private militia in Swat in 2009 when insurgents entered the valley and announced ban on music and dance. A girl named Shabana used to sing and dance in programs organized by art council. She was killed by militants at night and her body soaked in blood was found in the bazaar next morning. The militants disseminated papers among the people to warn them about listening music or performing dance. Some of the people raised voice about killing a lady that was not tradition of Pashtun culture. But the leader of militants justified their action with references of Islamic teachings.

Here, Malala, as a resistant performative subject, lambasts on dual standards of Pashtun culture. She expresses her concern over people who were accustomed to listening music and watching dance but endorsed militants' view. The people started talking about her character and indicted her being characterless. In bazaars and squares, many people who considered themselves modern and open-minded, also took part in the campaign of character assassination. She deplores and exposed dual nature of Pashtun cultural standards. She also mentions the killing of hotel owner who provided accommodation to the foreign visitors.

Another very illuminating part of both the texts is about creation of space for women's education. The narrator of *I am Malala* focuses on education of women of backward area that has been deprived of the basic facilities of education and health. She exposes the discouragement of Pashtun culture on the birth of a baby girl. She excoriates her cultural norm for this discrimination of attitude on the birth of girls. Although she praises her father who expressed his deep affection for his daughter contrary to their culture. She vows to continue her education even in commotion of Talibanization. The performativity of narrating 'I' is daring and challenging to the opponent forces. Existence of Malala prior to the text is realistic in the text as far as the purpose of women's education is concerned. Her courageous task to write her diary by a pseudonym, Gul Makai, bears out her strong self-consciousness to ensure her textual existence along with real. The diary that was later presented as documentary on BBC news channel, proves her strenuous efforts of recreation of the lost self. The study of memoirs resuscitates the lost self as the narrated 'I' in the text.

Azar Nafisi's academic memoir also focuses on the education of women in post-revolutionary Iran. Her arrangement of class with seven girls at home exposes extremism of state organs which have constrained women's freedom of learning. Nafisi pledges to continue her teaching exercise at home because she expresses her determination with reference to Virginia Woolf. She declares her house "a space of our own" (p. 78). The performativity of self-consciousness remains convincing in these acquisitions. Iranian authorities strictly banned the study of western literature after revolution. Their intention lies in this statement of Nafisi that western literature "contaminates human mind" (p. 67). Sidonie Smith is of the view that "self is an effect of storytelling ... performativity, the power of discourse, produces effects through reiteration" (p. 64). The discourse of the self-consciousness in these memoirs also reinvigorates

western propaganda against Islamic ideology. The selves as subjects in *Reading Lolita in Tehran* and *I am Malala* are performative under social, political and economic interest of the West.

Malala raises voice for the rights of women, condemns religious fanaticism, she favors the west. Her self-consciousness skillfully endorses western discourse of anti-Islamization. In the name of freedom of speech, Malala Yousafzai endorses her father's views about Salman Rushdie for his blasphemous book. Rushdie's abusive language for the Holy Prophet (SAAW) brought curse on him by the Muslims. The decree of his murder was issued by the religious scholars. He fled to England and sought asylum there. Malala as subject expresses her father's notion about him as she constructs herself as a conformist. She says: "My father also saw the book as offensive to Islam but believes strongly in freedom of speech" (p. 29). Here Smith's concept of "no autonomous individualism's self-expressive" narrative becomes very relevant when Malala gets affected by determinative forces. Malala articulates this discussion of her father's youth in his words which Smith calls "recitations of recitations" (p. 68). This narrative is often fed to create one's space in developed countries. The subject shows her sleight of hand to recreate herself with conformist ideas about the west. The subject, in *Reading Lolita in Tehran*, continues the same exercise. The narrative of Rushdie's killing shows the Muslim community as extremists who do not allow freedom of expression. A deliberate attempt of self-conscious subject secures her position in the west. The narration of Rushdie is performativity of self-consciousness of the subject to be an advocate of freedom of expression

Azar Nafisi pleads the case of Salman Rushdie and impeaches Khomeini for his religious decree against Rushdie. She considers his religious thoughts an intervention in the realm of literature. Her self-consciousness is also influenced by her context as mentioned by Mandel in "Full of Life Now". Mandel is of the view that "the content of autobiography has its application in a particular context. This context means writer's intention to tell the truth" (p. 68). So, Nafisi, in her academic memoir, endorses western discourse about Islam as a religion of extremism and intolerance. Therefore in her discussion with students at home, she recalls it as "[w]hat Ayatollah Khomeini tried to do to our lives, turning us, as you said, into figments of his imagination, he also did to our fiction. Look at Salman Rushdie's case...Many people feel that Rushdie portrayed their religion in a distorted and irreverent manner. I mean, they don't object to his writing fiction but to his being offensive" (p. 34). So self-consciousness of the subject as conformist is performative under a particular context. Nafisi, as the subject too, creates an impression of rebellion against post-revolutionary Iranian government and its extreme religious steps. Her advocacy of Rushdie stamps her as a conformist to abrogate the position of right wings.

Nafisi also highlights anti-American slogans which were painted on the walls after revolution in Iran. She reiterates Iranian hatred for America because appearance of such ideas in the memoir will help secure her position in the United States. Her self-consciousness demonstrates sleight of hand and constructs her interiority through subjecthood: "Soon the walls of the embassy were covered with new slogans: AMERICA CAN'T DO A DAMN THING AGAINST US! THIS IS NOT A STRUGGLE BETWEEN THE U.S. AND IRAN, IT'S A STRUGGLE BETWEEN ISLAM AND BLASPHEMY. THE MORE WE DIE, THE STRONGER WE WILL BECOME. A tent was raised on the sidewalk and filled with propaganda against America" (p. 69). Nafisi's self-consciousness reiterates historical facts through her content in a particular context of western discourse. The study of life-narratives enlightens the researchers to explore the truth of the text in alignment with socio-cultural context. The subjects of both the memoirs actively participate in international politics and construct selves as symbols of resistance to their local cultures.

Conclusion

The study accomplishes that the performativity of the self-consciousness in both the memoirs constitutes autobiographical subject. Azar Nafisi in *Reading Lolita in Tehran* demonstrates her interiority imbued with certain impacts of determinative forces. Her inscription of autobiographical consciousness does not exhibit her subjecthood as mere reflection of facts and information. In her academic memoir, authorial intention to tell the truth about repressive state apparatuses reflects to dismantle the suppression of women. The particular context of Azar Nafisi's autobiographical consciousness simultaneously explores her self-consciousness as a resistant discourse against women's victimization and her adjustability in the West. Her performance to challenge existing governing system of Iran indoctrinates a continuous movement to dismantle spiritual ruling patriarchy. Her self-consciousness better utilizes social relationality to construct resistant narrative. Similarly, Malala Yousafzai, with her co-author Christina Lamb, reiterates her autobiographical consciousness to highlight cultural forces and private militia to stop women's education. She builds a discourse endorsed by co-author to portray local culture as a hub of militancy and persecution of women. The performativity of self-consciousness, as for assumptions of the readers are concerned in Mandel's frame, produces heterogeneity of incommensurable differences of ideology and culture. The performativity of Malala's self-consciousness too gets affected with collaboration of Christina Lamb and socio-political and economic aspects. Her contradictory statements and dexterity of articulation recreate the subject as a victim of merciless patriarchy. The subject disseminates her experience of Pashtun traditional restrictions for women and deeply penetrated religious fundamentalism. The study abrogates western epistemic hegemony of life-narratives associated with western patriarchy. An exercise of the articulation of self-consciousness as a subject of autobiographical consciousness of *other* women dismantles traditional western narrative of autobiographies.

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