EXPLORING THE CONSTRUAL OF GENDER IN PAKISTANI FICTION IN ENGLISH: A FEMINIST CRITICAL DISCOURSE ANALYSIS

By

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NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

July, 2024

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A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY
In **English (Linguistics)**

To

FACULTY OF ARTS & HUMANITIES

NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

Faheem Arshad, 2024

NATIONAL UNIVERSITY OF MODERN LANGUAGES   **FACULTY OF ARTS & HUMANITIES**

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Thesis Title: Exploring the Construal of Gender in Pakistani Fiction in English: A Feminist Critical Discourse Analysis

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Candidate of **Doctor of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Exploring the Construal of Gender in Pakistani Fiction in English: A Feminist Critical Discourse Analysis** submitted by me in partial fulfillment of PhD degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Thesis Title: Exploring the Construal of Gender in Pakistani Fiction in English: A Feminist Critical Discourse Analysis

This thesis explores the construal of gender in selected Pakistani fiction written in English, positing that gender is discursively constructed and that fictional texts serve as significant sites for such constructions. Notably, while extensive research exists on gender representation through content analysis, there is a notable gap in analytical works focusing on Pakistani fiction in English from a feminist discourse analytical perspective. However, till the completion of the write up of this thesis, many works on Pakistani fiction in English, informed by feminist theories and approaches have started to emerge in the academic arena. This thesis aims to fill that gap by presenting a feminist critical discourse analysis of how gender is constituted through various gendered discourses in fictional texts. The research utilizes primary data comprising gendered discourses extracted from selected texts, analyzed using a range of linguistic tools, particularly aspects of van Leeuwen's Social Actor Network (2008). Key theoretical frameworks include Discourse, Post-structuralism, and Feminism. By employing van Leeuwen's model, the study explores the construction of gender within these discourses and identifies linguistic traces of gendered discourses using Sunderland's interpretive framework (2004). The analysis addresses two primary concerns: (a) identifying explicit and subtle language use in diverse gender-related discourses, and (b) examining the consistency of these gendered discourses with contemporary understandings of gender. The study critically examines the portrayal of 'gendered beings or subject positioning' of women and men in fictional representations, often rooted in traditional stereotypes of femininity and masculinity. While demonstrating that these representations are entrenched in socio-cultural practices that frequently render women powerless and silent, the thesis also highlights alternative discourses that challenge stereotypical gender constructions.

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ACKNOWLEDGEMENT

DEDICATION

This thesis is dedicated to all those who strive for gender equality and advocate for the rights and dignity of all individuals regardless of gender identity. To the countless individuals who have bravely shared their stories, fought against discrimination, and paved the way for progress in the realm of gender equality, this thesis stands as a tribute to your resilience, courage, and unwavering commitment to justice.

To my loved ones, whose unwavering support, encouragement, and understanding have sustained me throughout this journey, I dedicate this work to you. Your belief in me has been a source of strength and inspiration, and I am profoundly grateful for your presence in my life.

May this thesis serve as a humble contribution to the ongoing dialogue on gender, fostering greater understanding, empathy, and inclusivity in our society. Let us continue to work together towards a world where all individuals are afforded equal opportunities, respect, and dignity, irrespective of gender.

CHAPTER 1

INTRODUCTION

Literary stories teach us the patterns for turning our own lives into stories of a particular kind, and a variation of literary stories enlarges the imaginative realm of the self. Because a text only makes sense through the reader's interpretation, it is in the act of reading that the reconfiguration of life by narrative becomes possible (Rosenthal, 2003).

In recent times, South Asian countries have achieved incremental growth in the economic spheres and tangible demographic transformations have taken place in this part of the world, compelling fictional writers to focus on these emerging social trends (Tickell, 2016). These changes have infused impetus and provided sufficient material to the creative writers for diverting their attention to diverse and multifaceted issues. In this backdrop, there is an emergence of a "new kind of social experience", which is being seen in "its global reach and its complex internal and regional politics" and such complex and multidimensional perspectives require "special critical attention" (Peck & Tickell, 2017).

In this thesis, the exploratory focus on the works of Pakistani fictional writers in English is aimed at creating an opportunity to shed critical light on the indigenous voices of Pakistani fictional writers by investigating their uptakes regarding gender and language interface. Pakistani fiction in English has gained prominence in recent decades, offering a diverse and rich corpus of works that explore various aspects of Pakistani society. Authors such as Kamila Shamsie, Mohsin Hamid, and Bapsi Sidhwa have received international acclaim for their novels that delve into the complexities of identity, politics, and culture in Pakistan. These works provide a valuable lens to examine gender construal in a context that is marked by both traditional values and modern aspirations.

Kamila Shamsie's novels, for instance, often feature strong female protagonists who navigate the challenges of living in a patriarchal society while striving for independence and self-fulfillment. In *Burnt Shadows* (2009), Shamsie portrays the struggles of women

across different generations and cultural contexts, highlighting the persistence of gender inequalities (Shamsie, 2009). Mohsin Hamid's works, such as *Moth Smoke* (2000) and *Exit West* (2017), offer nuanced portrayals of male and female characters, examining how societal expectations and personal ambitions intersect in complex ways (Hamid, 2000, 2017). Bapsi Sidhwa's novels, including *The Bride* (1983) and *Cracking India* (2010), uncover the workings of rigid gender norms and repressive social practices that disempower women in Pakistani society. Sidhwa's characters often face the harsh realities of gender-based violence and discrimination, while also demonstrating resilience and agency in challenging these norms (Sidhwa, 1983, 2010).

By analyzing selected Pakistani fictional texts, this study seeks to uncover the multifaceted ways in which gender is constructed and contested in Pakistani fiction in English. As it has been noted by Tickell (1998) that the South Asian writers are making giant strides in the global arena and inviting incredible accolades for their fascinating insights and literary contributions, integrating well into the international literary canons, the current study also endeavors to focus on the indigenous writings. In order to explore the construal of gender in Pakistani fiction in English the study has adopted a feminist discourse analytical perspective. In other words, it is the exploration of gender representation in gendered discourses permeating Pakistani fictional texts written in English from a feminist analytical perspective.

1.1 Background

Gender construal, the way gender identities and roles are perceived and constructed within a society is a critical area of study in contemporary literary and cultural analysis. In Pakistani fiction written in English, gender construal provides insight into the cultural, social, and political dynamics that shape the lives and identities of individuals. This study explores how gender is constructed, challenged, and negotiated in Pakistani fiction, highlighting the unique perspectives and narratives that emerge from this context.

The representation of gender in literature is not merely a reflection of societal norms but also a powerful tool that shapes and contests these norms. Literary texts offer a space for exploring and questioning gender roles, identities, and relations. The discourse on gender in literature encompasses a wide range of issues, including the portrayal of women

as caregivers, the objectification of women based on their beauty, and the differential treatment of men and women in both public and private spheres. The feminist movement has played a significant role in highlighting the importance of gender representation in literature. Simone de Beauvoir's seminal work, *The Second Sex* (1949), paved the way for feminist literary criticism by examining how women have been historically portrayed as "the Other." De Beauvoir argued that women have been marginalized and objectified, reduced to their physical appearances and reproductive roles, which has perpetuated their subordination in society (Dietz, 1992). Her work laid the foundation for subsequent feminist theorists who have explored the ways in which literature both reflects and shapes societal attitudes toward gender.

Generally, texts are meant to be read and understood by the reader, but they are also well placed to be analyzed critically for enhanced understanding. Such multifaceted reception and understanding of texts entail two diverse but interrelated methodological questions: (a) What types of passages would be appropriate to extract and focus on? (b) Which discursive and linguistic aspects should be accounted for in the exploration of gender construal? To develop a suitable strategy, the following line of discussion was made to answer these questions.

Language is considered to be one of the foremost elements of any human culture as it does the coding work of value formation and other related multitudes of normative tasks. According to Cameron (2012), we make sense of gender and women through language use. The present study deals with the construction of gender, the ways in which males and females are construed distinctly, and how this distinction is sustained with the help of language to perpetuate male dominance and female subjugation, and to locate alternative ideas that may question or challenge the stereotypical notions about women and men. In other words, this research aims to explore the dichotomous nature of the representation of males and females in multiple discourses: a) traditionally gendered discourses and b) feminist discourses. As noted by Martin and Wodak (2003), "Texts are often sites of struggle in that they show traces of differing discourses and ideologies contending and struggling for dominance." The most fundamental implication of the sociological approach to literature in general and fiction in particular is that fictional works are not divorced from the real life of the writers who produced them and the contexts in which the writers draw

materials to create their work, along with the socio-political background of the fiction's intended audience (Longo, 2016). Hence, there is a direct relationship between writers, fiction, and society (Jadhav & Hall, 2014). The gendered characters that appear in the texts and the discourses related to them reflect society's attitudes and ideas about gender.

Discourse has become an essential analytical tool for studying the relationship between gender and language. Therefore, one popular area of research has been the representation of gender in discourses found everywhere in society, for example, in the media and literature. This thesis follows the same intellectual and investigative tradition by exploring gender construal in fiction, more specifically in Pakistani fiction in English. In the theoretical framework section, as discussed below, discourse is a particular way of seeing the world; thus, different discourses were plausibly spotted (Sunderland, 2004). Discourses can be categorized into those which are 'gendered' in some way, pertaining to women and men, and others which are 'non-gendered' (e.g., a passage related to landscape or setting of the novel). Gendered discourses are further categorized into 'traditionally gendered discourses' (referring for example to stereotypical and conventional portrayal of characters, particularly female characters) or 'feminist discourses' (reflecting progressive and liberal treatment and representation of women).

The analysis of gender construal in literature is supported by various theoretical frameworks. Key feminist theorists such as Judith Butler have explored the construction and performance of gender. Butler's theory of gender performativity suggests that gender is not an inherent identity but rather a series of acts and performances that are regulated by societal norms (Butler, 2004a). This perspective challenges the traditional binary understanding of gender and opens up possibilities for more fluid and dynamic representations of gender in literature (Butler, 2002, 2015).

Theo van Leeuwen's Social Actor Network framework offers a systematic approach to analyzing how gender is constructed in texts. This framework examines the representation of social actors in terms of activation and passivation, genericization and specification, individualization and assimilation, and role allocation (Van Leeuwen, 2008). By applying this framework, this study aims to uncover the underlying biases, stereotypes, and power dynamics present in the Pakistani fiction.

1.2 Gender and Critical Discourse Analysis

In this study, gender is viewed as a discursively constructed social category, and such an understanding of gender has brought about radical changes in the interpretation and understanding of the concept of gender. According to Weatherall (2005), gender is theorized as a social construct produced by language and discourse. The way in which gender is politicized raises issues of power, exploitation, and agency. This study critically examines the construal of gender within Pakistani Fiction in English and to understand the ways in which varied gendered discourses are incorporated to construct gender in the fictional world (Wood, 1996). The study has demonstrated that the complex and multifaceted relationship between language and gender is worth exploring.

Critical Discourse Analysis (CDA) serves as a significant tool for examining power dynamics within discursive contexts, in linguistics studies. As (Fairclough, 2003, 2005, 2013a) posits, CDA allows for the exploration of how language constructs and reinforces social hierarchies, thereby shedding light on the mechanisms through which power operates in society. CDA has emerged as a pivotal methodological tool in understanding the intricate relationship between language, power dynamics, and feminist discourse. Moreover, CDA plays a crucial role in uncovering the intricate interplay between language, power, and feminism, offering insights into the ways in which discourse shapes and reflects gender constructions in society. By interrogating language use and discourse practices, feminist CDA contributes to the broader project of gender equality and social justice, paving the way for transformative change in both academia and beyond. Central to feminist CDA is the concept of intersectionality (Carbado et al., 2013; Crenshaw, 2010; Crenshaw, 2013), which acknowledges the interlocking nature of social categories such as gender, race, class, and sexuality. By recognizing the intersecting axes of identity, CDA illuminates how power operates through multiple dimensions, compounding the marginalization of certain groups while privileging others. This intersectional approach underscores the complexity of power dynamics within discourse, challenging simplistic analyses that overlook the nuances of oppression (Dill & Kohlman, 2012).

By analyzing language use in various discursive practices, such as media representations, workplace communication, and online discourse, feminist CDA unveils

the subtle ways in which power is wielded to marginalize and silence women (Cameron, 2007; M. Lazar, 2005; Lazar, 2007). Moreover, CDA offers avenues for feminist activism by empowering marginalized groups to challenge oppressive discourses and advocate for social change (Van Dijk, 2009, 2013, 2015). Moreover, through media interventions, language awareness campaigns, and other strategies, feminist CDA seeks to disrupt dominant narratives and amplify marginalized voices (Wodak & Meyer, 2015).

This study explores the intersection of CDA with feminism, unraveling power dynamics embedded within language and discourse. Through an in-depth analysis, the study illuminates the ways in which CDA serves as a lens to deconstruct, critique, and challenge oppressive structures, ultimately contributing to feminist scholarship and activism (Fairclough, 2003; Cameron, 2012). Through the application of Feminist CDA this study underscores the centrality of language and explores that how language reinforces and reproduces gender norms, stereotypes, and hierarchies in fictional writings. Through linguistic analysis, the researcher has endeavored to uncover the subtle linguistic cues that reflect and perpetuate patriarchal ideologies. For instance, Van Zoonen (1994) studies on the media representations of women, have revealed that how language constructs them as passive objects or reinforces traditional gender roles. By deconstructing these gendered discourses, feminist CDA exposes the mechanisms through which power is wielded to maintain the status quo.

While language can be wielded as a tool of domination, feminist CDA also acknowledges its potential for resistance and subversion. Through discursive strategies such as counter-narratives, linguistic appropriation, and reclaiming derogatory terms, marginalized groups assert their agency and challenge oppressive discourses (Heller, 2011). By amplifying alternative voices and narratives, feminist CDA disrupts hegemonic power structures, paving the way for social change and transformation.

Beyond academic inquiry, feminist CDA also informs and inspires feminist activism, providing a theoretical framework for challenging injustice and advocating for gender equality. By exposing the ways in which language reinforces systemic inequalities, feminist activists mobilize language as a site of resistance, employing strategies such as media interventions, language awareness campaigns, and advocacy for inclusive policies

(Lawrence et al., 2002). Through these collective efforts, feminist CDA contributes to broader social movements aimed at dismantling oppressive structures and fostering a more equitable society.

Critical Discourse Analysis serves as a powerful analytical tool in uncovering the intricate nexus of feminism, power dynamics, and language. By interrogating the ways in which language reflects and reproduces social hierarchies, feminist CDA exposes the mechanisms through which power operates to perpetuate gender inequalities. Through intersectional analysis and a commitment to social justice, feminist CDA not only deconstructs oppressive discourses but also empowers marginalized voices and catalyzes transformative change. As we navigate the complexities of contemporary society, feminist CDA remains indispensable in our collective pursuit of a more just and equitable world. However, it is essential to acknowledge the challenges and limitations of using CDA in feminist activism, including issues of representation, reflexivity, and the potential for co-optation by hegemonic forces (Kubota & Miller, 2017).

This study critically reviews literary theories and approaches concerning gender and discourse. These include gender, discourse, feminism, post-structuralism, and gendered discourse(s). It is argued that Pakistani fiction writers have employed varied gendered discourses in fiction to represent gender identities, and it is essential to critically analyze and interpret this construal from a feminist discourse analytical perspective.

First, the researcher provided a statement of the problem, followed by the objectives, research questions, and methodology of the current study. Later, the significance of the study shall be discussed and the rationale for selecting four Pakistani fictional writings in English for the present study shall be discussed. The chapter ends with a brief note on the chapter breakdown of this study.

1.3 The Statement of Problem

The exploration of gender representation within fictional narratives serves as a pivotal lens through which societal norms, cultural ideologies, and power dynamics are reflected and perpetuated. However, within the context of Pakistani fiction in English, there exists a noticeable gap in critical discourse analysis concerning the nuanced construction of gender. While previous studies have examined gender biases and varying gender roles

in literary and non-literary texts, there remains a dearth of scholarly inquiry into the distinct discursive strategies employed by Pakistani fiction writers to construct and challenge stereotypical norms of femininity and masculinity. Furthermore, the socio-cultural milieu of Pakistan, with its complex interplay of tradition, modernity, and global influences, presents a rich terrain for investigating how gender is negotiated and represented within fictional narratives. The emergent social trends and demographic transformations in South Asian countries, coupled with the proliferation of Pakistani fiction on global literary platforms, underscore the urgency of interrogating the gendered discourses embedded within these texts. Fiction as a significant genre of literature depicts social reality as experienced by individual writers and the ideological and cultural undercurrents of a particular society are reflected in fiction too (Barrett, 2013).

Thus, the primary problem addressed by this research is the critical examination of how Pakistani fiction writers linguistically construct and challenge gender norms through diverse discursive strategies within their narratives. By adopting a feminist discourse analytical perspective, this study aims to unravel the complex interrelations between language, gender, power relations, and ideology, as manifested in selected works of Pakistani fiction in English.

1.4 Objectives of Study

The objectives of this study are multifaceted, aiming to delve into the intricate construction of gender within Pakistani fiction while considering the broader social, cultural, and ideological contexts that influence these representations. The primary goal is to examine how gender identities, roles, and relations are portrayed within fictional narratives, elucidating the linguistic and discursive techniques employed by Pakistani authors to depict gender dynamics. Through a comprehensive analysis, the study seeks to expand the current understanding of gender representation in Pakistani fiction, moving beyond traditional discussions of gender biases and roles to explore the complexities and nuances of gender identity and experience depicted within these texts in gendered discourses. Central to the research is the endeavor to address critical gaps in scholarship surrounding gender construction in Pakistani fiction. By adopting interpretive and critical discourse analytical perspectives within a qualitative paradigm, the study aims to provide

a rigorous examination of gender representation, uncovering both overt and subtle manifestations of gender construction within fictional narratives. This involves exploring the ways in which language is used to encode and negotiate gender meanings, shedding light on the underlying ideologies and power dynamics at play in textual representations of gender.

Additionally, the study seeks to contribute to theoretical and methodological advancements in the field of English Linguistics by integrating diverse analytical tools in the backdrop of feminist critical discourse analysis for the exploration of gender construction in fiction. By demonstrating the efficacy of this analytical approach in uncovering the complexities of gender representation, the research aims to enrich scholarly understanding of the intersection between language, gender, and fiction. Through interpretive analysis of selected novels by Pakistani authors, the study also endeavors to stimulate further inquiry and debate within the academic community, highlighting the need for continued critical engagement with this important area of study. Overall, the objectives of this study are aligned with the broader aim of advancing knowledge and understanding of gender representation in Pakistani fiction, offering insights into the diverse array of gendered experiences depicted within these texts and contributing to ongoing scholarly discourse on the subject.

1.5 Research Question(s)

This study addresses the following question(s):

RQ. How do Pakistani fiction writers linguistically construct and challenge stereotypical norms and change notions of what it is meant to be feminine and masculine in/through gendered discourses?

Subsidiary Questions

1. How does language politicize social practices for representing gender in Pakistani fiction in English?
2. How power relations are produced and maintained in the fictional discourse through gender discrimination?
3. To what extent transgressions in sociocultural and ideological assumptions are being ratified by the narrative writers in gender representation?

1.6 Methodology

In introduction section, only a brief overview of the methodology adopted in this study to explore the construal of gender is discussed, as it is exhaustively discussed in the methodology section. As stated earlier that in this thesis the researcher seeks to investigate the constitution of gender in Pakistani fiction in English. To put it more specifically, it is the exploration of gender representation in the backdrop of feminist critical discourse analytical paradigm, with an overarching focus on the selected Pakistani fictional texts written in English.

Though the methodological issues have been dealt in detail in the methodology section as well as their theoretical ramifications are noted down in the theoretical framework section at length, but it is appropriate to state here that as it has been stated earlier that discourse is a particular way of seeing the world, so, plausibly, different discourses were identified and further categorized into 'traditionally gendered discourses' (referring for example to stereotypical and conventional portrayal of characters) or 'feminist discourses' (reflecting progressive and liberal treatment and representation of women). The ways gender is represented and gender relations are shown in any written text highlight the significant relationship between language and gender. They demonstrate that ideas about gender are ingrained in the language use to define and talk about it. They also show that how femininity and masculinity is constituted is by no means a straightforward or simple enterprise; rather it draws our attention to the complexities and multiplicity of gendered subjects constituted in multitudinous dominant and alternative discourses.

1.7 Significance of Study

Although other South Asian writers and writings have undergone a great deal of critical studies yet Pakistani writers have been either ignored or attracted less critical attention in the context of diverse and asymmetrical representations and constructions of gender in the realm of English fiction. Sunderland (2006) highlighted in her prominent resource book on language and gender that early language and gender research focused on small data rather than complete texts. So, this research has been undertaken to bring forth an insightful investigation of the interfaces that exist among gender, power relation,

ideology and sociocultural constructions as well as to bring into limelight the contradictions which exist at various levels of representations in the fictional texts.

Moreover, with the application of theories of gender, feminism, discourse in parallel with the approaches and frameworks of post-structuralism, interdiscursivity and CDA, this study seeks to show that although fiction has been a site of critical explorations of gender and has overly been tilted to traditional representation and construction of gender in varied gendered discourses yet it currently lags behind in its exploration of feminist and alternative gendered discourses. The study will not only be contributing in a critical way but it will also set forth a new direction for prospective researchers to take insightful and incisive research projects in the future.

1.8 Delimitation

Gendered discourses and gender representations can emerge and occur in the texts, though with variation, as discussed in detail in the literature review section. It is noted that different discourses can position and signify gendered practices and gender relations, differently. Similarly, a fictional text might draw upon prevalent stereotypes regarding women and men, or it might explicitly or implicitly challenge them. According to Tickell (2016):

> "The material contexts of South-Asian literature in English have also been transformed in the last 25 years as the internet, the digital revolution and developments in publishing technology have all altered the production and consumption of fiction".

Hence, such transformations and changing trends require an increased and rigorous analytical focus on these literary productions, particularly on the Pakistani fiction. In examining the portrayal and construction of gender within Pakistani fiction written in English, the selection of novels plays a pivotal role in capturing the nuances of gender dynamics and societal norms in Pakistan. This thesis focuses on analyzing the construal of gender through the works of four distinguished Pakistani authors. The selected novels are:

1. *Our Lady of Alice Bhatti by* Muhammad Hanif   (Hanif, 2011)

2. *How to Get Filthy Rich in Rising Asia by* Mohsin Hamid (Hamid, 2014)

3. Between Clay and Dust by Musharraf Ali Farooqi   (Farooqi, 2014)

4. Kartography by Kamila Shamsie   (Shamsie, 2011)

The selected novels have been published between 2000 to 2014 and the data is extracted for qualitatively analyzing the construal of gender in/through gendered discourses, informed by feminist theories and discourse analytical approaches. These novels have been selected for their thematic depth, narrative techniques, and their reflection of different facets of Pakistani society. Each novel offers unique insights into the ways gender is constructed, challenged, and negotiated within the Pakistani cultural milieu, thereby providing a robust data for analyzing gender construal in fiction.

This research focuses on Pakistani fiction in English for analyzing gender construal in gendered discourses by carrying out a feminist critical discourse analysis. The researcher endeavored to contribute a theoretical framework with the help of theoretical and methodological fusion of two distinct frameworks of Sunderland (2004) and Van Leeuwen (2008), for identification and analysis of gendered discourses and gender construal, respectively. Researcher has identified gendered discourses by using Sunderland (2004) interpretive identification technique along with using some aspects of van Leeuwen (2008) social actor network model for exploring the gender construal in the selected fictional works for a Feminist Critical Discourse Analysis. This blending of discourse analysis with linguistic analysis makes this research an insightful study for exploring gender construal in Pakistani fiction in English.

This study also highlights the significance and role of fictional writings in establishing dominant gendered discourses through interdiscursive study of the selected novels. It also identifies and analyses a number of gendered discourses that shape up the power relations and ideologies and how they are influenced by gendered discourses. Furthermore, it looks into the discursive practices of fictional writings at discourse level to uncover and understand how certain discourses in fiction are represented to inform our understanding of gendered selves. This interdiscursive approach also highlights the importance to conduct research on discourse practices of fictional narratives to identify how gender is construed in fiction through language use. The central thrust of discursive

study is to employ diverse approach for the purpose of exploring the gender construal to create space for distinct disciplines.

Present study is done in collaboration with other disciplines such as discourse, gender and feminist studies. Since CDA scholars have given less attention and consideration to fictional narratives, therefore, researcher considers it imperative to draw on a number of theories and approaches more lined up with gender and discourse studies along with linguistics, to focus on Pakistani fiction in English.

1.9 Organization of Study

This thesis is divided into seven chapters. Chapter one is the introduction chapter, which provides an overview of the research area of language and gender, outlining its historical development and significance in discourse studies. It then presents the central research questions and objectives of the thesis, highlighting the gap in existing literature, through statement of the problem. The chapter also briefly presents the methodology that has been employed to carry out the study, drawing on frameworks of gender and feminist studies. Lastly, delimitation of the study is stated.

Second chapter deals with the literature review, wherein; the three domains of interface between gender and language are critically reviewed. Those three dimensions are divided into three different categories, namely: Gender and Text Books, Gender and Literary Texts and Gender and Media. Through critical review of these three trajectories, not only the background of the current study is produced but also the connection is developed among various constructs relevant to the study.

The third chapter of theoretical framework explores in depth the theoretical foundations of this thesis. Drawing on relevant literature, it examines the socio-cultural construction of gender and its ideological impact on language in use. The chapter also delves into various theoretical perspectives, including social constructionism, gender performativity, post-structuralism, discourse, Critical Discourse Analysis and feminism to provide a comprehensive understanding of the complex interplay between discourse and gender.

Chapter four outlines the research methodology employed in the study, detailing the procedures for data collection, analysis, and interpretation. It discusses the selection

criteria for texts, interpretative identification of gendered discourses and research design. It also highlights the choice of research methods, such as discursive construction of gender in/through gendered discourses and qualitative approach used for analysis. Key terms of relevant methods are also explained in the chapter.

Chapter five and six examine and analyze the gender construal across multiple gendered discourses in the novels: *Our Lady of Alice Bhatti* and *Between Clay and Dust and How to Get Filthy Rich in Rising Asia* and *Kartography, respectively.* Through linguistic analysis, it is examined that how different gendered discourses reflect and perpetuate gender stereotypes, norms, and power dynamics. The chapters also explore the role of discursive construction of gender in shaping individuals' perceptions of gender identity and their negotiation of social roles and expectations in alternative and competing discourses. These chapters also explore the discursive practices through which gendered power relations are constructed and maintained in gendered discourses. Drawing on some aspects of Van Leeuwen's Social Actor Network (Van Leeuwen, 2008) and interpretative identification of gendered discourses (Sunderland, 2004) in the selected fictional writings, it is explored that how language is employed to enact and reinforce unequal power structures within various social contexts. The chapters also highlight the potential for resistance and contestation within gendered discourses in the construal of gender.

Chapter seven of the thesis examines the implications of linguistic practices for promoting gender equity and inclusivity. It discusses the role of discursive practices in addressing gender discrimination and fostering diversity. The chapter concludes with recommendations for future research and practical interventions aimed at creating more equitable language practices and social structures in fictional narratives.

Finally, the Primary and Secondary sources are mentioned in the works cited section of the thesis.

CHAPTER 2

LITERATURE REVIEW

This review of literature critically combines a selection of scholarly writings that provide a theoretical and methodological background to this study. It also places the work in the space where critical discourse analysis has set a precedent but left a gap. Since, the bulk of study revolves around gender representation and construction in textbooks, media and non-Pakistani English literature, a theoretical framework is needed to situate it within a larger body of research, and the most relevant theoretical framework has been formulated for the study in question.

The introduction of language and gender interface into the realms of research traditions can be traced back to the 1970's, with the publication of three seminal books that contributed enormously in setting the stage for future studies, as noted by Kendall and Tannen (2015) were: Lakoff's *Language and Woman's Place*, Key's *Male/Female Language*, and Thorne and Henley's edited volume *Language and Sex: Difference and Dominance*. They state that these exponential works coincided with the second wave feminist movement; as it was the time, the scholars started questioning both the identification of male norms as all-encompassing human norms, and the biological determination of women's and men's behavior. According to them, the latter term, which was associated with essentialism, was rejected by the scholars. They maintain that the denouncement of the essentialist and deterministic tendency to define biological sex resulted in the emergence of the conceptual understanding of gender as a sociocultural construct. The initial language and gender research was guided by the differential model of women and men's language, focusing and documenting empirical differences between women's and men's speech. Therefore, the pioneering researches focused on differences in men and women, taking accounts of the various features; like use of question tags, hedges and empty adjectives, for the sake of investigating and highlighting the role of language in producing and sustaining social inequalities between women and men. The aim of exposing the role of language in maintaining gender inequality, which was evidently

the main concern of the foundational text 'Language and Women's Place' by (Lakoff, 1976), proved to be a watershed for drawing attention of scholars from different intellectual pursuits and orientations to gender differences in ways of speaking. Crawford (1995) too identified in women's language, a number of linguistic forms; which reflected weakness and mitigation of the force of an utterance; like: weaker expletives, tag questions and mitigated requests. Thus, the cyclic relationship between women's weaker position in relation to men along with the differential gender socialization of women's learning, and their use of weaker and non-forceful style of language was revealed. So, Lakoff can be credited with the launching of gender and discourse studies, as witnessed in the proceeding researches.

Jorgensen and Phillips (2002) maintain that feminist research is premised on the assumption that women as a distinct group are represented differently by means of either being overlooked or oppressed in society. Feminists have two major concerns; firstly, they make women visible and secondly, they criticize all forms of oppressions. Feminists share a common political direction as they criticize and reveal all forms of oppressions which exclude and restrict women in society.

2.1 Feminism and Gender Studies

Feminism has undergone substantial development over the past century, growing its scope from focusing mainly on women's rights and issues to encompassing a broader analysis of gender, sexuality, and power relations. This transition has often been conceptualized as the development of gender studies, marking a critical shift in both theoretical and practical frameworks within academia. It is important to examine the historical and intellectual transformation of feminism into gender studies, by analyzing key developments, theoretical contributions, and the broader implications for understanding gender in present times. But firstly, feminism needs to be critically explained for creating a better understanding and relevance for the current study.

2.1.1 First-wave Feminism

First wave of feminism in the late eighteenth and nineteenth centuries criticized the Western thinking of liberalism and noted that "women were regarded as irrational creatures, were not permitted to vote, own property once married, and had little legal

control over their children or their bodies". This form of feminism rejected the claims of universality held by liberalism on the ground that it was male centered and excluded women. First-wave feminism was chiefly concerned with legal inequalities, predominantly women's suffrage. Its goals were focused on the acquisition of basic civil rights for women, such as the right to vote, own property, and receive an education (Flexner & Fitzpatrick, 1996). Feminists such as Susan B. Anthony, Elizabeth Cady Stanton, and Sojourner Truth played essential roles in promoting these rights and laying the foundation for subsequent feminist activism (Dicker & Piepmeier, 2016).

2.1.2 Second-wave Feminism

Second-wave feminism, starting in the 1960s and continuing through the 1980s, extended the focus to include a broader range of social, cultural, and political issues. This wave dealt with the issues, such as reproductive rights, workplace equality, and the critique of patriarchal structures (Friedan, 1998; Friedan, 2010). The second wave was marked by the publication of seminal works such as Betty Friedan's "The Feminine Mystique" and the establishment of key organizations like the National Organization for Women (NOW) (Freeman, 1973). Second Wave feminists also challenged traditional gender roles and stereotypes, advocating for greater representation of women in media and politics. The slogan "the personal is political" encapsulated the idea that personal experiences, such as domestic violence and sexual harassment, were deeply political issues that required systemic change (Hanisch, 1969). Second wave of feminism intensified in its criticism of the universal standard; developed into various types of feminism and according to the Beasley (1999), all these strands of second wave of feminism were emancipatory in their orientation to integrate women into society from their past marginalization. Second wave feminism focused on the open and precise description of sexuality in varied forms and structures. Second wave feminism celebrated the positive depiction of women in opposition to male norms and practices. Moreover, women centric approach attained momentum and support by the proponents of the second wave. Many readings of that movement centered around and prioritized and acknowledged women's laborious and menial household chores and women friendships. The previously held negligible or valueless women works and engagements in various less influential jobs were given special primacy and focus (Humm, 2014). Besides, celebrating women and noticing their

unrecognized position in the society, second wave feminist critics diverted their attention on the literary representations of women's social suppression and achievements. The fundamental feature of the second wave was the appraisal and foregrounding of women's experience to counteract the negative and disparaging images of women in culture, literature and other related representational sources, whereas, the criticism was focused on revisionist and reformatory agenda to resist the degradation and discrimination of women in literary writings as well. It was a stringent belief held by the second wave feminist critics that literary writings not only reflect but also establish the disparity between women and men.

For example, Naomi Wolf's critique of the beauty myth highlights how societal standards of beauty are used to control and oppress women. In The Beauty Myth (1990), Wolf argues that the pressure to conform to unrealistic beauty standards distracts women from pursuing power and equality, reinforcing gender inequality (Wolf, 1990). John Berger's concept of the male gaze, introduced in Ways of Seeing (1972), further elaborates on how women are often depicted as objects of male desire in visual culture, reinforcing their secondary status in society (Berger, 1972).

First and second waves of feminism, maintains Sunderland (2006), challenged the established social order by promoting women's rights and opportunities and endeavored to transform perceptions regarding women's achievements and expectations. She asserted that due to such feminist interventions, women and men have now equal rights and opportunities in many countries. She further expounds on the contribution of second wave feminists in creating alternative linguistic items, "(for example, Ms., manager to refer to women and men, spokesperson, he or she, s/he), the active use of these in campaigns and language practices of individuals, and contestation of sexist usages." She equated such anti-sexist analyses of the 'sexist language' as alternative discursive intervention. According to Millet (2000), patriarchy is the most prominent and powerful social institution was deeply ingrained in the cognitive and social spheres operating through myriad of economic and cultural structures. Millet's argument rested upon the belief that patriarchy functions as an ideological structure through the creation and sustenance of ideological indoctrination, clinging strongly with the societal common belief systems. *Sexual Politics* provided the

profoundest explanations of women cultural oppressions, which still stands relevant to women issues and society (Millet, 2000).

2.1.3 Third-wave Feminism

Third-wave feminism began in the early 1990s, pursued to address the limitations and condemnations of earlier waves by laying emphasis on diversity and intersectionality. This wave documented the wide-ranging experiences of women based on race, ethnicity, class, and sexuality, and was profoundly influenced by the work of scholars like Kimberlé Crenshaw, who introduced the concept of intersectionality to highlight the interrelated nature of social categorizations (Crenshaw, 2010). Third Wave feminists also focused on issues related to identity and representation. They challenged traditional notions of gender and embraced a more fluid understanding of identity. This wave saw the rise of feminist activism to address issues like body image, sexual violence, and female empowerment (Harris, 2004). The Third Wave also embraced technology and new forms of communication. The internet provided a platform for feminist voices, allowing for the propagation of ideas and the organization of activism on a global scale. This era saw the emergence of feminist blogs, online forums, and social media campaigns that connected feminists worldwide.

2.1.4 Fourth-wave Feminism

Emerging in the late 2000s, fourth-wave feminism is marked by its use of digital technology and social media to activate and advocate for gender equality. This wave focuses on contemporary issues such as sexual harassment, body shaming, and the representation of women in media, with movements like #MeToo gaining global traction (Gill & Orgad, 2018). According to Munro (2013), the fourth wave's stress on inclusivity and intersectionality echoes a continued evolution towards a more comprehensive understanding of gender and sexuality.

The waves of feminism have collectively contributed to significant advancements in gender equality, each addressing unique challenges and expanding the scope of the feminist movement. The First Wave focused on legal rights, particularly suffrage and property rights. The Second Wave broadened the agenda to include social equality, workplace discrimination, and reproductive rights. The Third Wave emphasized diversity

and intersectionality, advocating for the inclusion of marginalized voices. The Fourth Wave leverages digital technology to address contemporary issues like sexual harassment, body shaming, and online misogyny. Understanding the evolution of feminism through these waves provides valuable insights into the movement's achievements and ongoing challenges. As feminism continues to evolve, it remains committed to the pursuit of equality, justice, and empowerment for all individuals, regardless of gender, race, sexuality, or socio-economic status.

2.2 Evolution of Feminism into Gender Studies

The transition from feminism to gender studies signifies an expansion of the analytical framework from a focus on women's issues to a more inclusive study of gender and sexuality. This shift was influenced by several key theoretical developments and the interdisciplinary nature of gender studies. Crenshaw's concept of intersectionality, introduced in the late 1980s, was a critical turning point. Intersectionality examines how various social identities, such as race, gender, class, and sexuality, intersect and create complex systems of oppression and privilege (Crenshaw, 2010; Crenshaw, 2013). This framework challenged the predominantly white, middle-class focus of earlier feminist waves and emphasized the need to consider multiple, overlapping identities in understanding gendered experiences.

2.2.1 Queer Theory

Queer theory, emerging in the early 1990s, further expanded the scope of gender studies by challenging normative definitions of gender and sexuality. Influential works like Judith Butler's "Gender Trouble" (1990) argued that gender is performative, constructed through repeated actions and behaviors rather than inherent biological traits. Queer theory deconstructs binary understandings of gender and sexuality, advocating for a more fluid and inclusive approach (Butler, 2004a, 2015).

2.3 Postcolonial Feminism

Postcolonial feminism critiques the ways in which colonial histories and power dynamics shape gender relations and feminist discourse. These scholars have highlighted the importance of considering global and transnational perspectives in feminist analysis (Mohanty, 2003). Postcolonial feminism underscores the need to deconstruct Western-

centric narratives and incorporate the voices and experiences of women from the Global South. Subaltern studies have also greatly contributed in the realms of gender and discourse studies and enriched the feminist praxis. According to Spivak (1996), the concept of the subaltern highlights the marginalized voices within society, particularly in the colonial and postcolonial studies. However, Spivak argues that within these discourses, the experiences and perspectives of women are often overlooked or silenced, perpetuating gender inequalities. She critiques traditional approaches to subaltern studies for failing to adequately address the specific challenges faced by women within oppressed communities. Spivak also gave the notion of "strategic essentialism", which ignited debate within feminist and postcolonial circles. While some scholars appreciate its utility in mobilizing political movements, others warn against its potential for essentializing identities and erasing the diversity of experiences within marginalized groups (Morton, 2003). Spivak's work challenges scholars and activists to adopt more inclusive and intersectional approaches to subaltern studies, acknowledging the complex interactions between gender, class, race, and other axes of identity (Spivak, 1996). By magnifying the voices of marginalized women and questioning the linguistic structures that disseminate inequality, Spivak's contributions have enriched the discourse on gender within subaltern studies.

One of the most significant contributions of gender studies has been the deconstruction of binary gender norms. By challenging the rigid dichotomy of male and female, gender studies has opened up new possibilities for understanding the diversity of gender identities and expressions. For Connell (2009) this has significant inferences for social policy, education, and public discourse, promoting greater acceptance and inclusion of non-binary and transgender individuals. The incorporation of intersectional analysis into gender studies has led to a more nuanced understanding of how various forms of oppression intersect and interact. This approach has highlighted the importance of considering multiple dimensions of identity in policy-making, advocacy, and research. It has also underscored the need for solidarity and collaboration across different social movements to address complex and interconnected issues (Connell, 2009). The inclusion of global perspectives in gender studies has emphasized the importance of context in understanding gender relations. By examining the impact of globalization, colonialism, and transnationalism, gender studies have provided a more comprehensive and critical analysis

of how gender functions within different cultural and socio-economic contexts. This global approach has also nurtured greater cross-cultural understanding and collaboration in addressing gender inequality (Moghadam, 2005). According to Beasley (1999) "Feminism is a critical theory that refuses what it describes as the masculine bias of mainstream Western thinking on the basis that this bias renders women invisible/marginal to understandings of humanity and distorts understandings of men". She argues that "feminism has been obsessed with debating the problem of how gender identity and women themselves might be implicated in prescriptive and subordinating power relations." She observed that the moot concern of feminism has been revolving around the issues; pertaining to women's status and castigation of biological determinism which implicated women in the subordinated position with respect to male dominant power relations. She maintains that feminism has been overtly engaged with exposing male domination and its implicit workings.

Gender is viewed as a socially constructed category in this work. I have relied on diverse scholarly studies for carrying out this particular review of relevant literature as it became apparent from the very outset of this project that research on Pakistani fiction in English from the perspective of gender construal has been scarce until now. It is significant, however, to consider the centrality that gender as a social category occupies in varied discourses and representations. In order to explore the construal of gender in Pakistani fiction in English, I have opted for the feminist discourse analytical approach in this study as it seems to be an appropriate way to focus on the multiple discourses that contribute in construing gender from varied feminist and alternative perspectives and viewpoints. Pakistani fiction has attracted little critical attention as noted by Ahmed et al. (2012), who lament that "there is a frustrating lack or absence" of critical study on Pakistani fiction, and only a handful of "brief reviews and commentaries" are visible in the scholarly arena on Pakistani fiction. In the similar vein, it has been noted that, although, there is dearth of critical studies on Pakistani fiction in English from the perspective of gender construal, yet, there is no lack of studies on gender representation and construction in media (Newspapers, Magazines etc.), textbooks (ELT books, Academic books) and non-Pakistani English literature in the global arena. There is burgeoning literature and research on gender construction and its relationship with discourse. Below, I intend to critically review

relevant and selective studies on gender and discourse as it will be almost impossible and exhaustive to review all of the scholarship on gender and discourse.

For the sake of convenience and relevance, I have divided this critical review of literature chapter in three distinct categories; subsuming the three dimensions or trajectories, in which gender representation and construction is analyzed: namely; the representation of gender in textbooks, literary texts and media. As, in all these areas, extensive and insightful studies have been taken from diverse perspectives and focuses, which greatly inform my study. I have limited my review to take into account only those studies which have either applied critical discourse analytical approach or feminist perspectives to the study of gender for providing a semblance of support and integration to my own study by exploring the intersections of feminism, Critical Discourse Analysis (CDA), and the construction of gender in media, textbooks and literary texts. It synthesizes existing research to provide a comprehensive understanding of how scholars have applied CDA to analyze the representation of gender in these diverse domains. By examining key theoretical frameworks, methodological approaches, and empirical studies, this chapter elucidates the complexities of gender construction and the critical role of feminist CDA in unpacking the gender dynamics.

2.4 Gender and Textbooks

In this section I have critically reviewed the studies that have been undertaken to analyze gender representation in textbooks. The critical review of gender in textbooks is carried out to take account of diverse methodological strands employed for investigating gender representation in different epistemological sites. As most textbooks include stories and ideas about women and men, hence, by critically reviewing textbooks in terms of gender representation can bring fruitful insights for the present research. It is noted that numerous studies have been carried out to analyze gender representation in textbooks with various perspectives and approaches to account for the diverse representational choices in constructing and representing female and male gender.

In Pakistani context, Yaqoob and Zubair (2012) identified the explicit and implicit ideologies about men and women's roles in society as represented in government and private English medium schools' textbooks. It was found out that the positive and negative

representation of male and female in textbooks is done by attaching a "sense of superiority and inferiority, dominance and subservience, and independence and dependence to male and female sexes respectively". They also investigated the biased representation in terms of professions, social roles, attributes and role models that are allocated and assigned to both females and males in textbooks. Their findings are revealing and enlightening in the sense that the representation of women vis-à-vis men in textbooks is inferior, stereotypical, negative, and marginalized. They also documented the quantitative analysis of the discriminatory and biased instances in terms of the above features to evaluate the inequality and differences in the representation of females and males in textbooks. They concluded that females and males are represented stereotypically in the textbooks as women are given subordinated and domestic roles as compared to men who hold dominating and public roles in the representation.

In another study Hameed (2012), analyzed the gender depiction in English textbooks for children by two prominent publishing companies; Punjab Text Board and Oxford University Press. She asserted that in both linguistic and non-linguistic texts the images and depiction of gender is overwhelmingly prejudiced towards females and androcentric. She also found out that male outnumbered female gender in the texts. Moreover, she also analyzed the pictorial depiction of male and female gender in the prescribed texts with reference to their roles and tasks. Her findings revealed that stereotypical notions abound in the depiction of male and female gender as women are assigned domestic and inferior roles as compared to men. She also compared the depiction of male and female gender in the two sets of textbooks published by Punjab Text Book Board (PTB) and Oxford University Press (OUP). Her comparative analysis revealed that OUP showcased better images of gender in comparison to PTB. She concluded that English textbooks for children perpetuated the stereotypical gender images in Pakistani society.

Rosenthal (2003) by drawing on feminists and cultural studies theories explored the correlation between narrative and gender formation. By taking into account the narrative and linguistic structures, she attempted to reveal the manifold possibilities of unrepresented female identities. The particular study undertook a deconstructive approach to identify distinct feminist perspective which could potentially create alternative gender identities in the selected texts. She also recounted the subversive narrative frames which distorted the

familiar narrative frames. The study undertook to examine the correlation between gender and narrative to show "how authors dismantle stereotypical representations of women as well as underlying gender codes through unruly narratives". By paying close attention to 'different tales of gender', the study sought to bring forth the alternative possibilities for gender performances as opposed to familiar and natural stories of gender. The study was enlightening in the sense that by looking at the narrative strategies informed by feminist theories, the study revealed that the instable notions of gender could be taken into account by carrying out a deconstructive analysis. The study showed that by employing different tales of gender, the authors made different realities possible and the study surmised that "…texts become meaningful only through the act of reading; it is up to us, the readers, to imagine different stories from the texts".

In another study, Samadikhah and Shahrokhi (2015) analyzed and compared the gender representation in Top Notch and Summit Series (both ELT Materials) to investigate the gender representation in textbooks. They analyzed the series in terms of nine major aspects of gender: female and male's characters, female and male's pictorial representations, female and male's titles, activities, and firstness of female and male in the mixed gender dialogues. By drawing on Fairclough's model they found out that gender representation was more balanced in Top Notch series than in Summit Series. The purpose of their study was aimed at providing better understanding of textbooks used in Iranian language institutes, in terms of gender representation.

In a similar study Amerian and Esmaili (2015) attempted to explore the representation of gender in an international ELT series, American Headway Student Textbooks, taught in Iran, by applying Fairclough (2013b) three dimensional model. In that study, eight factors, i.e., "*female and male's characters, female and male's social roles, female and male's domestic roles, female and male's semantic roles, female and male's titles, order of appearance, masculine generic construction, activities females and males engaged in, and finally the pictorial representation of both genders*", were selected to investigate the textbooks (emphasis in original). The findings of the study showed that overt and covert sexism was prevalent in the series. Explicit discrimination against females was displayed vividly whereas implicit sexism was done by presenting females as an instrument for advertising in order to promote selling. The findings were revealing in a

sense that they highlighted the systematic and organized sex bias in the selected textbooks. The study also showed that women were depicted differently from men as they were mostly allotted domestic roles and activities. Moreover, the study revealed that the roles and activities for females and males were stereotypical as men were mostly shown engaged in outdoor activities whereas, women were shown engaged in indoor activities. Therefore, the study concluded that textbooks perpetuated the stereotypes in terms of female and male representation.

In a significant study Esmaeili and Arabmofrad (2015) analyzed the representation of gender in Family and Friends Textbooks by drawing on Van Leeuwen (2008) framework and transitivity model of (Halliday, 1967). The study found out that in terms of inclusion and exclusion female social actors were subject to less visibility as compared to males in the textbooks. Moreover, the transitivity analysis revealed that the textbooks lacked equality between male and female actors, in terms of material, mental, relational and verbal processes. Therefore, gender bias was evident in the representation of gender in the textbooks. They also maintained that though there were instances of the non-stereotypical roles assigned to women, yet, overall, the textbooks show imbalance in terms of men and women active and passive roles, respectively.

Hall (2014) in a research study titled "Gender Representation in Current EFL Textbooks in Iranian Secondary Schools", investigated the gender representation in EFL textbooks (Right Path to English I and II), taught and designed in Iranian Secondary schools. The study undertook to perform quantitative and qualitative analyses for the investigation. Firstly, the study applied a systematic quantitative analysis with reference to gender visibility in text and illustrations and female/male oriented topic presentation in dialogues and reading passages. Secondly, a qualitative analysis was done by taking into account four components of gender-role modeling, namely*: (1) male-centered language including: (a) firstness and (b) masculine generic construction;(c) gender-linked occupation possibilities; (d) distribution of household responsibilities, and (e) distribution of spare time and leisure activities.* The findings revealed that there existed a degree of imbalance in gender representation in these textbooks. It also addressed the implications of gender imbalance depicted in the textbooks for learners' perceptions.

2.5 Gender and Media

Gender and media representations have long been a central point of scholarly inquiry, with researchers employing diverse theoretical frameworks and methodologies to understand the complexities of gender construal in media texts. Critical Discourse Analysis provides a useful framework for interrogating the discursive construction of gender in media texts. By attending to linguistic, visual, and multimodal dimensions of discourse, CDA enables researchers to uncover underlying power dynamics, ideologies, and discursive strategies embedded within media representations of gender (Fairclough, 2003, 2011, 2013a). Studies applying CDA to analyze gender representation in media have revealed pervasive patterns of stereotyping, objectification, and marginalization (Richardson, 2007). For example, Machin and Thornborrow (2003) steered a CDA of magazine advertisements, unearthing how language and imagery are used to construct and perpetuate traditional gender roles and norms.

Recently, Critical Discourse Analysis (CDA) and feminist perspectives have emerged as prominent approaches for examining the ways in which language, imagery, and discourse shape and reflect societal perceptions of gender within media contexts. This part of the literature review sheds light on the key findings from studies applying CDA and feminist analyses to explore gender representations in various forms of media. Feminist scholarship offers critical insights into the ways in which media representations reflect and reinforce gender inequalities and patriarchal ideologies. Drawing on feminist theories of representation, power, and intersectionality, Gill and Gill (2007) highlighted the ways in which media texts perpetuate gender stereotypes, relegate women's voices, and stabilize violence against women For instance, Mulvey (2013), through feminist analyses of film and television, documented the pervasiveness of the male gaze, in which women are objectified and positioned as passive objects of male desire. Feminist scholars have also emphasized the importance of intersectional approaches to understanding gender representation in media, recognizing the ways in which gender crosses with race, class, sexuality, and other identity markers to form media portrayals (Collins & Bilge, 2016).

Empirical research applying CDA and feminist perspectives to analyze gender representation in media has generated valuable insights into the ways in which media texts

construct and negotiate gender identities and norms. For instance, Baker (2014) conducted a CDA of political discourse, revealing how language is used to marginalize and discredit female politicians through gendered stereotypes and double standards. Similarly, Lazar (2005) carried out a feminist CDA of advertising, highlighting the ways in which advertisements construct and reinforce normative ideals of femininity and masculinity, while excluding or marginalizing non-normative gender identities and experiences. M. M. Lazar (2005) focused on the working of politics in representing modern fatherhood. She critically analyzed "the discursive construction of the daddy hood culture in Singapore through a different kind of endorsement provided by the state, starting in the late 1980s, in the form of a national 'Family Life' advertising campaign". Though, she analyses the discursive construction of fatherhood in advertisements, yet her study is compelling in terms of its critical feminist focus on hegemonic construction of fatherhood. She questioned the representation of fatherhood in Singapore parenthood campaigns from a critical feminist perspective, and sought to analyse that either the social practice of representing fatherhood was based on the equal division of labour between men and women as promised and envisaged by the modern culture? or did the representation of fatherhood still sustain the gender difference and inequality in campaign? She analyzed the campaign in terms of two competing discourses namely, "the discourse of egalitarian gender relations and the discourse of conservative gender relations, respectively". She argued that the presence of competing discourses is not only indicative of the contemporary social changes in gender relations, but also "contributes to the remaking of the hegemonic hetero-normative gender order to fit in with the changing times". By drawing on the framework of systemic functional grammar, she applied some aspects of the grammar of Halliday and Matthiessen (2013) and Van Leeuwen (2004), for the analysis of textual and visual structures in the advertisements, respectively. She found out that although more liberal and progressive representation of women and men prevails in the ads yet the construction of fatherhood is entrenched in the hegemonic tendencies.

There have been extensive studies carried out on newspapers to investigate the representation of gender, as newspapers are laden with abundant sources of data for language and gender study. It has been noted by many exploratory works on newspaper, with particular focus on the inter-relationship between gender and language, that sexist and

stereotypical instances permeate gender representation in normative and traditional ways. However, there is a tangible rise in the more progressive and non-sexist representation of women, to advance the interests of women in the contemporary media (Sunderland, 2004).

Siddiqui's phenomenal book *Language, Gender, and Power: The Politics of Representation and Hegemony in South Asia*, undertook to investigate the interrelatedness and impact of power, gender and language. In his interdisciplinary approach, he sought to identify the linkages and confluences of these diverse but extremely relevant aspects of Pakistani society for creating spaces for alternative ways to change the gender perception and prejudices entrenched deeply in social practices, through change in language use (Siddiqui, 2014). To trace the social, cultural and historical interfaces between language use and gender, he suggests that if gender is a social construct, then there are certain social institutions like, 'family, school, religion, and judiciary, etc.', that collectively contribute in this work of socialization. Millet (2000) in this context argued that "Patriarchy's chief institution is the family. It is both a mirror of and a connection with the larger society; a patriarchal unit within a patriarchal whole". Siddiqui (2014) also maintains that it is the society that creates rigid boundaries around the notion of gender and categorizes people into female and male. He maintains that the politics of categorization serves the interest of the powerful. He also argues that these differences and categorizations into female-male are often exaggerated, as reflected in Gray's book *Men are from Mars, Women are from Venus*. He states that categorization of people is not harmful and problematic unless one is considered good and other as bad, as such a labeling accords dominance to the powerful and marginalize the other less powerful groups. In recounting the detailed spheres and social structures which sustain the stereotypical and biased views about women, he highlighted the discriminatory practices in media, education and literature, where female representation is premised against the male-norms. He noted that the attributes, terms, roles, expectations and opportunities are asymmetrical in female-male representation. He also stated that varied forms of discourses perpetuate and construct the stereotypes regarding the gendered notions of a society. While tracing the differential preferences pertaining to females and males, he views economic factor as one of the major reasons for prioritizing men and discriminating women. According to Siddiqui, in South Asian countries, particularly in Pakistan, as, majority of the population lead impoverished lives,

hence, preference is given to sons (males) over daughters (females) due to financial prospects and interests. These economic reasons run deeper into the societal practices, and are greatly reflected in the customs of dowry for girls, mothers in marginalized roles at homes, different financial statuses of females and males. Siddiqui says that the patriarchal outlook of a society can be gauged by studying the language used about women. His findings revealed that the titles, salutations and greetings used for women are far more undervalued and lack prestige than the ones used for men. In another work Bucholtz and Hall (2004) suggested the three divergent but related directions of feminist research on gender and language in the following way:

> Three general analytical stances in the new feminist scholarship on language: the investigation of how cultural paradigm of gender relations are perpetuated through language; the study of women's innovative use of language to subvert this dominant belief system; and the examination of how women construct social identities and communities that are not determined in advance by gender ideologies.

Hence, the application of Critical Discourse Analysis and feminist perspectives has expanded our understanding of gender representation in media, shedding light on the discursive strategies, power dynamics, and ideological underpinnings that shape media portrayals of gender. By critically analyzing media texts through these theoretical lenses, researchers have uncovered the ways in which gender is constructed, negotiated, and contested within media discourses. Hence, research employing CDA and feminist analyses holds the potential to challenge hegemonic gender norms, promote more inclusive representations of gender, and contribute to broader social and cultural transformations.

2.6 Gender and Fiction

Gender representation in fiction has been a significant area of study within English linguistics while drawing upon critical discourse analysis (CDA) and feminist criticism to analyze the ways in which language constructs, reinforces, and challenges gender norms and identities within literary texts. Feminist criticism offers a foundational framework for understanding gender in fiction, emphasizing the ways in which literature reflects and shapes cultural attitudes towards gender (Eagleton, 2011). Critical discourse analysis

provides corresponding tools for analyzing the linguistic and discursive strategies employed in literary texts to construct gender identities and relations (Fairclough, 2003). By integrating these theoretical perspectives, the complex interplay between language, representation, and gender in fiction can be explored.

Talbot (2014) critically analyzed popular light romance stories by focusing on the lexical items for investigating different ways of representing gender differences. In another study titled "*Critical Discourse Analysis of Women Language at the Lexical Level in Sense and Sensibility*", Hua (2013) examined the common sense assumptions about gender that underlie the use of language in *Sense and Sensibility* in British society by applying Critical Discourse analysis. The study not only documented the salience of gender as a social category in the novel but also illustrated the inequalities in the assumptions about women and men embedded in the linguistic practices of the female and male characters. By focusing on the lexical level in the backdrop of CDA, the study revealed that, though, women language in the novel showed similar results as found by other researches, yet, other aspects of British society like, discrimination and prejudices based on social status could also be exposed.

According to Raja (2006) female Pakistani writers of English fiction follow the suit of women fictional writers of Urdu by experimenting and promoting novelty and alternatives in terms of scope, themes, diction, and treatment, etc. The alternative and overt inclination of women to fiction writing has been very succinctly captured by Woolf (2007) in following way:

> Fiction was, as fiction still is, the easiest thing for a woman to write. Nor is it difficult to find the reason. A novel is the least concentrated form of art. A novel can be taken up or put down more easily than a play or a poem. George Eliot left her work to nurse her father. Charlotte Bronte put down her pen to pick the eyes out of the potatoes.

A Feminist Reading of Fitzgerald's Winter Dreams by Zhang and Cui (2014) was an interesting feminist study which aimed to expose misogyny in the short story. The study noted the transformation of a rebellious young girl, Judy, into a modest and "angel in the house", to expose the working of dominant patriarchal ideology. The study showed that

how marriage, circumstances and subordinated position of women worked collectively to suppress and dominate women in a patriarchal society. A selection of research articles in M. Lazar (2005) edited collection, *'Feminist Critical Discourse Analysis: Gender, Power and Ideology in Discourse'*, is enlightening and relevant to the present study in a variety of ways. In this particular theoretical and methodological based collection, Lazar has envisaged a need for using explicit label "feminist" to showcase precisely and rigorously the focus on gender in CDA, and changing the existing conditions of gender relations. While stating the justification and necessity of a feminist CDA, she argued that; although, CDA in its gender focused studies has been concerned overtly with feminist orientations, yet it has been exhaustively dominated by white men, who refrained from acknowledging feminist contributions explicitly. Moreover, the major input of feminist research in CDA has come from diverse women working in a wide range of geographical locations.

Central to CDA and feminist criticism is the examination of power dynamics and ideologies that underpin gender representation in fiction. Literary texts often reflect and reinforce hegemonic ideologies of gender, while also providing spaces for resistance and subversion (Butler, 2004a, 2015). For instance, analyses of dystopian fiction have highlighted the ways in which gender is used to critique and challenge patriarchal structures and norms (Atwood & Martin, 2006). By critically interrogating the linguistic and narrative strategies employed in fiction, the negotiation and contestation between dominant discourses of gender can be explored in literary texts, which can provide insights into the complexities of gender relations and identities.

While literary texts often reproduce dominant ideologies of gender, they also provide spaces for agency, resistance, and subversion (Showalter, 1981). By analyzing the ways in which characters, authors, and readers engage with gendered narratives, Hutcheon (2000) uncovered the moments of resistance and alternative readings within fiction. Studies have also explored how women writers use fiction to challenge and subvert traditional gender roles and expectations, offering alternative visions of femininity and masculinity (Woolf, 2007; Woolf, 2017). By examining the ways in which literary texts negotiate and contest dominant discourses of gender, the potential of literature to challenge, critique, and reimagine gender relations and identities can be ratified and investigated. By applying CDA and feminist criticism, analyses of gender representation in fiction can reveal nuanced

patterns of gender construction and negotiation within literary texts, through empirical investigations. By critically analyzing the linguistic and narrative strategies employed in fiction, researchers can uncover the ways in which gender is constructed, negotiated, and contested within literary discourse.

Intersectional approaches within CDA and feminist criticism highlight the intersecting axes of identity, including race, class, sexuality, and disability, in the analysis of gender in different domains (Carbado et al., 2013). McCall (2005) by applying intersectional analyses to literary texts revealed the complex ways in which multiple dimensions of identity intersect and shape gender representation. For example, studies have explored how race and ethnicity intersect with gender in the portrayal of women characters, highlighting the ways in which stereotypes and tropes vary across different cultural contexts (Hooks, 1981). She also emphasized the importance of solidarity among women, particularly across lines of race, class, and other differences. She advocated for an inclusive feminism that addresses the diverse experiences of women and encourages mutual support and empowerment (Hooks, 2000). By attending to the intersections of gender with other social categories, studies have demonstrated that the interlocking systems of power and oppression embedded within literary discourse can be uncovered and subtle workings of power and ideology can be revealed.

Feminist literary theory provides the theoretical foundation for understanding gender construction in fiction. Scholars such as Judith Butler (Butler, 2004a, 2004b, 2015) and Simone de Beauvoir (Dietz, 1992; Lundgren-Gothlin, 1995; Tidd, 2004) have illuminated how gender is performative and socially constructed, challenging binary notions of masculinity and femininity. To expose patriarchy and its implications for women have been noted down by Walby by focusing on its structural and systemic aspects (Walby, 1989, 2011). She provided a comprehensive analysis of how patriarchal systems operate at multiple levels (household, state, and international) and intersect with other forms of social inequality. In her works, *Theorizing Patriarchy* (1990), *Globalization and Inequalities: Complexity and Contested Modernities* (2009), she has unraveled the subtle and overt functioning of patriarchy. In another seminal work, Rich studies the institution of motherhood and the ways it has been shaped by patriarchal structures. She distinguishes between the experience of motherhood (a personal, often empowering experience) and the

institution of motherhood (a socially constructed role that often oppresses women). Rich advocates for the liberation of motherhood from patriarchal constraints (Rich & Born, 1976).

Drawing from poststructuralist and feminist perspectives, CDA extends this analysis by interrogating the discursive practices that shape gender identities within fictional narratives (Fairclough, 2013a). CDA offers a methodological framework for examining the linguistic and discursive strategies used to construct gender within fictional texts. Scholars have applied CDA to various genres, including novels, short stories, and plays, to uncover the ideological underpinnings of gender representation. By analyzing linguistic features, narrative structures, and character development, researchers identify how gender norms and stereotypes are perpetuated or challenged in fiction (Mills & Mullany, 2011). Empirical studies have identified recurring themes and patterns in the construction of gender in fiction. These include the portrayal of women as passive objects of male desire, the reinforcement of traditional gender roles, and the marginalization of non-binary and transgender identities. Through close textual analysis, feminist scholars have deconstructed these narratives to reveal the ways in which they reflect and reproduce patriarchal ideologies (Van Zoonen, 1994). Intersectional approaches have enriched the analysis of gender construction in fiction by considering how other axes of identity intersect with gender, such as race, class, and sexuality. Scholars have explored how these intersecting identities shape characters' experiences and contribute to the complexity of gender representation. By adopting an intersectional lens, feminist CDA uncovers the interlocking systems of oppression embedded within fictional narratives (Carbado et al., 2013; Crenshaw, 2010).

While synthesis of feminist theories and CDA offers valuable insights into gender construction in fiction, it is not without its challenges and limitations. Methodological issues, such as the subjectivity of interpretation and the need for intercoder reliability, pose challenges to conducting rigorous textual analysis. Additionally, the diversity of fictional texts and the multiplicity of interpretations necessitate reflexivity and critical self-awareness in research practices (Richardson, 2007, 2008, 2015).

Foregoing the above, it can be surmised that the application of critical discourse analysis and feminist criticism has enriched our understanding of gender representation in fiction within the field of English linguistics. By critically analyzing the linguistic and narrative strategies employed in literary texts, researchers uncovered the ways in which gender is constructed, negotiated, and contested within literary discourse. Moving forward, further research employing CDA and feminist analyses holds the potential to challenge hegemonic gender norms, promote more inclusive representations of gender, and contribute to broader social and cultural transformations within literature and beyond.

2.7 Concluding Remarks

From the above review of literature, it can be stated that most researches in investigating the language-gender relationship has focused much on: gender relationship, gender discrimination, and feminist studies of gender representation in non-fictional and fictional works with more attention to quantitative analyses. In most cases, the marginalization, silence and discrimination of women have been the compelling interests and orientations of the studies. Therefore, with an understanding of discourse as a particular view of the world, the present study seeks to explore the construal of gender in fiction by focusing on gendered discourses and carrying out linguistic analysis of such discourses with a qualitative approach. Moreover, the Pakistani fiction in English lacks an exhaustive and comprehensive qualitative analysis of gender construal. Hence, this study aims to fill that gap.

CHAPTER 3

THEORETICAL FRAMEWORK

In this chapter the framework for analysis of different discourses in the selected texts is presented for the current research. At the outset, it is important to mention that the purpose of this study is to understand the ways in which particular type of text; fiction, presents particular construal of gender in myriad of discourses. Different researchers may interpret the texts differently, in their own way, but in the present research the construal of gender in multiple discourses made available by interpretive discourses have been investigated by analyzing gendered discourses in the backdrop of feminist critical discourse analysis. Furthermore, the possibility and occurrence of dominant and competing discourses in the selected novels can be understood as intertextuality. The interrelationship of discourses with other contesting and supporting discourses is instrumental in construing gender in these interpretive discourses specifically and fiction in general. The research carried out to analyze the interface between gender and discourse, employing critical discourse analysis is not an alien enterprise for language and gender research. Many researchers have been engaged in taking up the social category of gender in fictional and non-fictional writings across the globe with diverse theoretical and methodological standpoints. For example, Sunderland (2004) adopted critical discourse analysis for analyzing gender in children's literature. She used interpretive framework for identifying multiple discourses by focusing on linguistic traces of specific extracts. She maintains that the interpretive discourses present in selected extracts are not representative of a whole book, but they can be viewed as telling cases for particular research ends. She also attaches great significance with the value and need of researcher's subjectivity, inference and experience of the world for recognizing and identifying interpretive discourses in the selected extracts from texts. Although, discourse analysis in linguistics is usually carried out on non-fictional texts, fictional texts being more the province of stylistics. Weatherall et al. (2010) also claimed that it is relatively unusual for critical discourse analysis to treat a work of fiction as a suitable epistemological site. In this Chapter the researcher

undertakes to critically review the related literature as it not only provided a starting point for this thesis, but it also contextualized my own study within it. It is done by outlining the work that has already been done to date on investigating gender construction and representation in different contexts and backdrops by taking into account the scholarly research studies pertaining to gender and discourse, by employing Critical Discourse Analysis and using the critical lens of feminism.

This interpretive recognition as well as identification of multiple discourses in the fictional texts can be equated with interdiscursivity too. So, for the purpose of exploring the construal of gender in Pakistani fiction in English, a number of traditional and feminist discourses have been identified. As there can be no fixed boundaries of discourses and there cannot be a single interpretive dimension to identify and analyse a discourse, the analysis in this particular study is likely to involve a multidisciplinary approach, crossing between, inter alia, the field of linguistics, feminism, social theory, discourse theory, and critical discourse analysis. This is because of the interdiscursive and inter-textual nature of the data and because multidisciplinary approach permits us to provide a holistic and persuasive interpretation.

This study draws upon concepts from the discipline mentioned above, with an emphasis on critical discourse analysis and feminism, bringing the diverse strands together into a framework which could be defined as a feminist critical discourse analytical framework. Lazar (2007) edited collection *Feminist Critical Discourse Analysis* is the first book to explicitly bring together the aims and goals of this theoretical approach. This particular framework can be applied to texts whether written or spoken or visual. From a critical feminist perspective, the construal of gender as a social practice raises some questions for consideration. Are the representations of males and females in keeping with the social changes and promise an equal status for men and women in different domains of life? Or do the representations continue to sustain, through subtle and apparently innocuous ways, gender discrimination and inequality?

The metaphor of toolkit is generally associated with a theoretical framework and can best describe it in various research pursuits and paradigms. This association of the metaphor of toolkit with theoretical framework makes it understandable and logical to

expound and illustrate the tools or notions, which the researcher chooses to work with. This metaphor can be extended further by equating it with a chef, who is cooking a special delight, on a special occasion, for a dignitary. The chef may rely on the use of a collection of things (like spices, water, fire, vegetables, meat, fruit, etc.), depending on which one is adequate and useful to be employed to the particular delicacy in hand. The chef might exchange one tool (recipe material in the sense of tools) for another, depending on the stage of cooking s/he is at, until the task of cooking is completed. In the similar vein, the discourse analyst has to make use of a stock of conceptual tools to finish the task.

Part of the purpose of this chapter is to list an inventory of tools in the toolbox and to describe their utility and suitability. The chef's cooking is tangible and real; mine is theoretical and abstract, but both require adequacy and criticality for their purpose and must have the ability to withstand the scrutiny and assessment of others. Let us then, start, by focusing on the term "gender", as this is an integral construct and needs extrapolation.

3.1 Gender

The early language and gender studies, stated Sunderland, were predominantly premised on the principle of 'gender differences', i.e., looking for differences in the talk of female and male speakers' (*Gendered Discourses* 16). She suggested that the guiding motivation to focus on gender differences was due to the fact that gender was often simply mapped onto sex (16). According to Talbot (2014), fiction and reality blend together in a peculiar way as the relationship between both is not a 'straightforward one'. Sunderland (2006) suggests that it is that peculiarity that must be the focus of any work "on language and fiction with a concern with gender". She holds that representations are the outcome of choices and representational language of the text needs to be studied systematically. She also suggests that these choices not only represent but also construct something and it is this construction work of fiction that is the focus of this thesis, and that something is *gender*. The edited collection on gender identity and discourse analysis by Sunderland and Litosseliti (2002) undertook to focus on the discoursal shaping of gendered identities and relations rather than gender differences. Coates (2015) maintains that the impetus to view gender as a 'social and cultural construction' was attained in the early 1990.

According to Lazar (2007), from the feminist perspective, gender is viewed as an ideological structure that categorizes people into men and women, whereby hierarchical relation of domination and subordination is established and sustained. Language is not merely a system of representation rather it has now been viewed as discourse. Therefore, language has the potential to constitute social identities and social relations (Weatherall et al., 2010). So, gender is not just reflected in language but the category of gender is itself constituted by the language used to refer to it. While extrapolating on the notion of gender, McConnell-Ginet and Eckert (2003) claimed that gender can be looked at as a system of meaning, i.e. mean to construe the notions of female and male. They further argue that language is the intrinsic means through which our established notions about being female and male could be maintained or contested and new meanings could be constructed or resisted. They also maintain that by looking at gender as an accomplishment rather than as a given, the process of construction of gender can be uncovered and investigated. They view gender as a socially constructed category and a mean, which is premised on the notion that gender order is sustained by society on the basis of male-female differentiation. According to Sunderland and Litosseliti (2002) "gender can be mediated through both 'dominant' and 'subversive'/alternative discourses of, inter alia, femininity". They viewed gender as a social category which is highly fluid. This shift in the understanding of gender has led the language and gender researchers to focus on 'plurality and diversity of female and male language users, and on gender as performative–something that is 'done' in context, rather than a fixed attribute (Butler, 2015). This view of gender and identity provides an alternative theoretical conception of gender.

Fiction plays a significant role in constituting gender rather than simply reflecting or representing it. Being women and men is strictly presented as stable and distinct social categories. On the contrary, performative notion of gender rejects the stability of gender as a social category, as stated by, gender is viewed as an identity somewhat constituted in time through repeated acts (Butler, 2015). To put it simply, in this study, this study shall explore in detail the discoursal constitution of gender, constituted in/through different gendered discourses.

3.2 Gender as an Ideological Construct

Enactment and renewal of gender ideology in institutions and social practices, according to Lazar (2007), is what makes gender ideology a structural phenomenon as it divides people into women and men, where men are privileged over women. Weeden (2010) stressed that, "asymmetrical gender relations cannot merely be explained by individuals" intentions, even though it is often individuals who act as agents of oppression". This leads to the assertion that gender relations are not symmetrically structured in different institutions, and gender as a hegemonic ideology reflected in countless social practices is open to contestation.

On this similar strain, this thesis focuses on varied discourses which are structured and embedded in the selected novels, and takes into account multiple discourses present in the novels for the exploration of gender to find out the construal of female and male gender against the backdrops of social practices carried out throughout the texts.

3.3 Language and Gender Relationship

The two sets of question, how gender is done and how it is represented, are interrelated, because construal and representations are a resource people draw on in constructing their own identities and ways of doing things. Representations, maintain Cameron and Kulick (2003), "draw, though often selectively, on people's lived experience and their ordinary talk about it". Rosenthal (2016) argues that modernists attach autonomy with identity whereas post-modernists reject this view and consider identity as a discursive construct and focus on the analysis of systems of power. Tshimanga (2016) notes that, within the feminist perspective, the predominant understanding of the notion of gender is that of an ideological structure, dividing people into two categories of women and men, ascribing hierarchical relation of domination and subordination, respectively. Author maintains that, even though, people may deviate from the 'archetypes of masculinity and femininity, intrinsic to a community, at individual levels, yet, these deviations take place against the ideological structure of gender that upholds men as a social group, and represses women as another. Author surmises that gender ideology is hegemonic in the sense that it "often does not appear as domination at all; instead, it seems largely consensual and acceptable to most in a community". Insignificant and precarious relation of dominance

achieves consent and sustainability through discursive means and these discursive means are accomplished in the ways ideological assumptions are constantly re-enacted and circulated through discourse as commonsensical and natural. The various ways that gender representation is discursively enacted in certain discourse; particularly, the traditionally gendered discourses are examined in this study in regard to a wide range of social practices embedded in gendered discourses: in this case; traditionally gendered discourses and feminist discourses, discursively constituted in selected novels.

The presence of multitude of gendered discourses in the characters and narrators voice(s), in the selected extracts from the novels, provides the researcher an insightful and fruitful epistemological site, for exploring the construal of gender with the feministic critical discourse analytical perspective. Although the prevailing gender ideology is hegemonic and is routinely exercised in numerous social practices, it is also contestable.

According to Eckert and McConnell-Ginet (2013), gender is so deeply ingrained in our institutions, beliefs, actions, and desires that it appears to be completely natural. They stress that multifarious gendered performances are available to individuals but society imposes restrictions on who can perform which personae with dispensation, whereby, enjoining the link between sex and gender by matching up the ways of behaving with biological sex assignments. They also have very succinctly pointed out the essentialist orientation for establishing and maintaining the differential notions regarding the dual categories of male and female in following way:

> The eagerness of some scientists to establish a biological basis for gender difference, and the public's eagerness to take these findings up, points to the fact that we put a good deal of work into emphasizing, producing, and enforcing the dichotomous categories of male and female. In the process, differences or similarities that blur the edges of these categories, or that might even constitute other potential categories, are backgrounded, or erased, including the enormous range of differences among females and among males (Eckert & McConnell-Ginet, 2013).

Biological sex differences, asserted by Eckert and McConnell-Ginet (2013), are created and reinforced by gender through the process of creating a dichotomy by effacing

similarities, whereas, differences are exaggerated and extended in the service of constructing gender. Being a girl or a boy is not a constant state but an ongoing accomplishment, something that is jointly achieved by both the individual so categorized and those who interact with it in various domains of life. Gender is constructed by discourse in text and talk by speaker and writers. In any direct or indirect talk about males and females as individuals or social beings, gender can be constructed in the words. Representation can be of something or someone, and representation is usually used when the subject is 'other' rather than self. Representation occurs (and can be seen) in spoken, written n and visual texts in the form of discoursal 'traces'. Representation may be achieved through gender and sexual stereotyping. Feminists have similarly often emphasized the gulf between representation and reality in terms of gendered language use, in both academic and popular texts.

To expound on the notion of gender, the discussion on the dual theorization about self and identity, by Benwell and Stokoe (2010) is relevant here. They maintain that identity theories are dichotomized into 'essentialist' and 'constructionist' lines. The essentialist prong, 'locate identity 'inside' persons, as a product of minds, cognition, the psyche, or socialization practices', thereby, according, naturalness, stability, and fixity to the category of identity, whereas, on the contrary, the constructionists' prong, treat 'identity', as a socially constructed category; entrenched in any given historical and cultural context. On the similar vein, the concept of gender is treated in this study in the backdrop of social constructionist perspective rather than as an internal, cognitive, behavioral and essential category. In postmodern tradition, identity is treated as fluid, fragmentary and contingent social construct, which can be constituted in discourse. Discursive approaches to identity have reconciled the moot dualism: characterizing identity research; by expounding the processes with which people retain a fixed notion of themselves and others, while simultaneously showing that identity is dependent on the local and interactional contexts.

According to Tanaka (2007), in the dominance theory the concept of 'power' is a significant element to discuss gender differences, whereas, the difference theory merely treats women and men in the backdrop of different sub-cultures. She observes that Community of Practice approach incorporates other factors; like, age, status, class,

ethnicity, besides biological gender of the interlocutors, in the communicative process. Moreover, she notes that in this particular approach, the 'emphasis is placed on the 'practice' that men and women undertake to project and create their identities.' She is also wary of the provocation that inherits the assumption of male/female dichotomy; which need attention for more investigations. Furthermore, she also calls for the researchers to take into account, the need for observing speakers within their particular speech communities, and desisting from accepting gender manifestations in language as universal. Thereby, she stressed the need for studying the interface between language and gender in the culturally specific backgrounds and eschewing from allocating or allotting universal standards in totalizing terms.

Following post-structuralism and discursive psychology, Sunderland (2004) endorses the understanding of gender as a process, "something people orient to and do" in their spoken or written discourse. Gender can also be viewed as "an idea or set of ideas, articulated in and as discourse". She expounds this approach by raising the question that "do particular linguistic practices contribute to the production of people as women and men?". Sunderland further maintains that "any human experience can be gendered" and "when women and men, boys and girls are represented and/or expected to behave in particular gendered ways, post-structuralism and CDA see gendered discourses as positioning women and men in different ways, i.e., as constitutive". According to the author, the most banal occurrence of gender is seen with the concept of identity. This common occurrence of the gender with identity entails that "how gender identity – femininity and masculinity – is represented in spoken and written texts through different discourses". Therefore, as discourse analysts, this leads us to the question that how gender identities emerge from discourse. With this similar research orientation, the present study aims to investigate and explore the construal of gender in the selected texts.

3.4 Post Structuralism

Second wave Feminism and poststructuralism share certain apparent features. Humm (2015) noted that both poststructuralism and second wave feminism emerged in the 1960's and 1970's to challenge the bases of language. She argues that the critics like Roland Barthes, Jacques Lacan, Jacques Derrida and Michel Foucault radically challenged

the view "that literature actually says what it means". Such a view of language and literature entails that can language eschew from deferral of meaning of texts, absences or marginalities? Similarly, feminism pays special focus on women's exclusion, absence and suppression in social institutions and texts. She highlights the contribution of poststructuralism for creating awareness of the ways in which women and men can be rendered absent or included in representations, respectively, depending upon the speaker and initiator of the language of representation. According to the author, poststructuralists have questioned the naturalistic and fixed claims regarding literary styles and, conversely, stressed that literary conventions and styles are products of specific historical and cultural contexts freely chosen by authors.

Feminist discursive psychology is poststructuralist in the sense that "it investigates language as a complex and dynamic system that produces meaning about social categories such as gender" (Weatherall, 2012). Weatherall also maintained that the study of women's and men's representation in language and the study of the way they use language are both aspect of one process- the social construction of gender. Weatherall also elaborated that the social constructionist perspective is linked closely with post structuralist ideas which entails that gender is not a fixed social category or s static phenomenon rather it is socially, culturally and locally specific. She argued that language is a significant site where (gender) identity is reflected and expressed. Similarly, post-structuralism is skeptical towards essentialist notions and grand narratives, rejects uniformity and stability of meaning, and views subjectivity as a discursive construct (Baxter & Baxter, 2003).

3.5 Discourse

According to Fairclough (1995), "a discourse is a way of signifying a particular domain of social practice from a particular perspective". For Blommaert (2015), discourse contains all forms of meaningful semiotic human activity immersed in social, historical and cultural patterns. Discourse is conceived by CDA, as a social phenomenon and seeks, consequently, to reform the social-theoretical foundations for practicing discourse analysis besides situating discourse in society. He states that discourse accords meaningfulness to our social, political and cultural environment. Therefore, discourse is a site of meaningful social differences, of conflict and struggle. This conception of discourse entails that

discourse has the potential to transform or shape our social, cultural and political spheres. Discourse can be used to refer to "the ways in which social and political relations are embedded in the ways of thinking and talking about the world" (Weatherall, 2012). At a preliminary level discourse is viewed by Jorgensen and Phillips (2002) "as a way of looking, reflecting and understanding the world". It is asserted by different discourse constructionists that our ways of talking and understanding the world are not neutral rather they play an active role; in creating and transforming the world that is reflected, the identities that are created, and the social relations which are represented. In general terms, 'varied patterns of people's utterances in diverse domains of social life', is seen by Jorgensen and Phillips (2002) as discourse: explicit examples being medical discourse and political discourse. They argue that discourse analysis assumes an interdisciplinary approach by seeking to explore these diverse patterns in varied social domains in specific contexts. Discourse and discourse analysis have accentuated multiple perspectives, culminating in the emergence of varied definitions and myriad of discourse analyses. Jorgensen and Phillips (2002) noted three varied definitions of the notion of discourse as suggested by Fairclough (2013b): firstly the abstract sense; in which discourse is seen as language use or language as a social practice. Secondly, discourse is referred to as a kind of language used within a specific domain, such as political or scientific discourse. Thirdly, discourse is described in concrete sense, when discourse is understood as a count noun referring to a way of speaking which ascribes meaning to experiences from a specific perspective. It is this last sense that leads us to the understanding of discourse as a distinguishable entity having multiple occurrences and perspectives such as, for example, a feminist discourse, a liberal discourse, a conservative discourse, or a medical discourse (Jorgensen & Phillips, 2002).

In the Foucauldian perspective, Blommaert (2008) explicates on the notion of discourse in the following way: "Discourse to me comprises all forms of meaningful semiotic human activity seen in connection with social, cultural, and historical patterns and developments of use". Discourse is one of the possible names we can give to it, and I follow Michel Foucault in doing so. Discourse is viewed "as a general mode of semiosis, i.e., meaningful symbolic behavior", as well as, discourse is perceived to be as language in action that requires focus on both language and action. If discourse is a meaningful semiotic

human activity imbued with social, cultural, historical and political ramifications, then, discourse is a social phenomenon as it is self-evidently related with human beings and used in routine human lives. But, as human lives are complex network of activities mediated by myriad of social and historical features, discourse becomes a site of meaningful social differences, conflict and struggle. Such a view of discourse entails that it accords meaningfulness to our social, political and cultural environment. But this meaning construction does not happen in vacuum or space and involves social differences and variation at the structural and usage levels of discourse. Therefore, discourse invites attention of critical linguists for investigating these differences and variations for better and informed understanding of the workings and functioning of discourse(s) in diverse domains and areas of interest.

Van Leeuwen (2008) maintains that all texts, all representations of the world and what is going on in it, however abstract, should be interpreted as representations of social practices. As discourses are social cognitions, socially specific ways of knowing social practices, they can be, and are, used as resources for representing social practices in text. This means that it is possible to reconstruct discourses from the texts that draw on them. For Blommaert (2008), voice is the main object of critique in the meaning making and meaning construction of discourse(s). He asserts that, "voice stands for the way in which people manage to make themselves understood or fail to do so". Furthermore, he states that, 'in doing so, they have to draw upon and deploy discursive means which they have at their disposal, and they have to use them in contexts that are specified as to conditions of use. Consequently, if these conditions are not met, people 'don't make sense' -- they fail to make themselves understood --and the actual reasons for this are manifold'. Since, voice induces capacity or incapacity to people by employing specific discursive strategies in particular contexts for establishing or breaking down relationships, numerous issues may emerge that require special attention for the sake of investigation. Inequality, discrimination, exclusion, oppression, exploitation, and contestation etc. can be labeled as some of the issues pertaining to voice and effects of power. Interestingly, the analysis of voice can be equated with the analysis of power effects.

Gee (2014) defined discourse as:

The range of things that count as "appropriately" "sayable" and "meaning-able," in terms of (oral or written) words, symbols, images, and things, at a given time and place, or within a given institution, set of institutions, or society, in regard to a given topic or theme (e.g., schools, women's health, smoking, children, prisons, etc.).

Gee (2014) also provides a comprehensive definition and understanding of discourse by locating it in all forms of oral and written; meaning-making phenomenon, produced in specific context and time, placed in particular institutions of society, pertaining to a particular topic or theme. This way, he has presented quite a broad conception of discourse with a larger scope and extension to coverall all possible human activity. He also maintains that discourses are tools of inquiry which guide to ask certain types of questions, while faced with a piece of oral or written language. For Cameron and Kulick (2003), discourse is potentially an ambiguous term used differently by two main groups of scholars: linguists and critical theorists. According to them, linguists view discourse as a contextualized and specified meaning making and meaning producing phenomenon. On the contrary, critical theorists regard discourses as "sets of propositions in circulation about a particular phenomenon, which constitute what people take to be the reality of that phenomenon". They narrated the example of IQ and personality type for extrapolating on the notion of discourses in Foucauldian perspective in following way:

The practice of administering certain kinds of tests to people, and then treating them for purposes of education and employment according to how they score on those tests, brings into existence such objects as 'IQ' and 'personality type', as well as categories of people defined on the basis of their IQ or personality, such as 'the gifted' or 'extroverts'.

3.5.1 Discourse and Foucault

Discourse in Foucauldian perspective and Critical discourse analysis is viewed in similar strain, in the sense that, both begin with explicit political intent. For example Parker (2014) asserts that language is structured to mirror power relations and inequalities in society. Sunderland (2004) argued that discourse is defined variously in different domains and diverse intellectual persuasions have accorded assorted meanings to the notion of

discourse. She termed the discourses which are defined in linguistics' terms as descriptive discourses as discourse in descriptive sense is assumed to be "a broad stretch of written or spoken language" or "a more specific situation based interaction". Discourse is also defined as "a way of seeing the world", where power and domination are two significant notions. Language users however also use discourses, 'drawing on', 'invoking', 'producing', 'reproducing' and even 'inserting themselves' within discourses. Text and discourse according to Sunderland are synonymously used, where text is merely an output of written and spoken language and is narrower than discourse, whereas discourses are often verbally qualified; that is, they are accompanied by a descriptor and such descriptions can be beneficial as they help understanding the different discourses. Discourse can assume many forms and can be produced in many places. Since spoken and written discourses can be encountered besides discourses that can be seen in and around political speeches, print media, and naturally occurring talk. The author also states that multiple discourses "…are produced simultaneously (by one individual, or more, in interaction), as they characteristically are, discourses can be seen as jostling together, but also as competing and often as contradictory". Baxter (2008) also echoes the same perspective regarding the presence of multiple discourses in following way: "…discourses always represent and constitute different political interests; these are constantly vying with each other for status and power".

Steinert (1983) elaborates that socially constructed identity of the individual is one critical site of struggle to determine dominant social meanings. Discourses have been explicated by Baxter and Baxter (2003) as; "…forms of 'knowledge' –powerful sets of assumptions, expectations, explanations –governing mainstream social and cultural practices. They are systematic ways of making sense of the world by determining power relations within all texts, including spoken interaction." Authors also highlight the inextricable interconnectedness between discourses and notions of power in both CDA and FPDA perspectives. They also maintain that power is not always a negative, suppressive force but quite often as something that constitutes and revitalizes all discursive and social relations. Furthermore, it is asserted that within any domain of knowledge, mostly plural and competing discourses exist and never just one discourse. While referring to the FPDA approach incorporating ethnographic approaches, they acknowledge the identification of

countless discourses within varied social contexts in order to unveil the interconnected yet competing ways in which these discourses structure speaker's experiences of power relations. They also take into account the contribution of conversational analysis noting its focus on analysing naturally occurring conversation, or talk-in-interaction, within diverse everyday settings. According to Benwell (2006), discourse has the potential to define and constitute our relationships, as, whatever we accomplish, dispute, ascribe, resist, manage and negotiate, is inscribed in discourse. Baxter (2008) also acknowledges the tendency in CDA and FPDA to pay attention to microanalysis of text and talk. She argues that CDA has been interested in carrying out larger social analyses and critiques of discourses in public and institutional domains and, as CDA has opted for the methods of textual micro-analysis, it has preferred formal, monologic talk or the written texts over the everyday and interactive talk for analyses. But she observes the increasing interest of CDA analysts to turn their attention to naturally occurring and talk-in-interaction to study the actual uttered or written in particular situations and settings.

Mills (2003) defines discourse in the Foucauldian perspective as "…a set of sanctioned statements which have some institutionalized force". She maintains that whatever an individual act or think is conspicuously influenced and constrained by an institutional force. This view of discourse, then, entails that boundaries of a discourse are ambiguous and fuzzy to be marked with certainty as it is difficult to mark the beginning and ending of a discourse. However, she asserted that discourses are 'those groupings of statements which have similar force –that is, they are grouped together because of some institutional pressure, because of a similarity of provenance or context, or because they act in a similar way.' To clarify her viewpoint, she cited the example of the discourse of middle-class femininity in the nineteenth century. She stated that the discourse of middle-class femininity comprised of the set of heterogeneous statements (i.e., those utterances, texts, gestures, behavior which were accepted as describing the essence of Victorian womanhood: humility, sympathy, selflessness) and which in fact constituted the parameters within which middle-class women could work out their own sense of identity. There were other discourses which challenged this knowledge (for example, the discourses of feminism), but this discourse of femininity was the type of knowledge that was sanctioned by many of the institutions within the Victorian era–the Church, the education

system and so on, which acted together to produce the boundaries of the possible forms of middle-class womanhood. She argues that it is this concern with the constituents of discourses which has received most critical attention and which perhaps has proved most useful to cultural and critical theorists.

The socially constitutive conception of discourse in post-structuralist paradigm, according to Lazar (2007) has been a useful notion for CDA and gender and language studies. For feminist CDA, discourse is seen as one significant element of social practices and discursive practices and discursive representations are given utmost attention for analysis. In this regard, Fairclough (1995) ideas of 'dialectical relationship between discourse and social practices' is a useful notion for feminist CDA to study the relationship between gender and language use. By dialectical relationship means that discourse is both constitutive and constituted by social practices. The constitutiveness of discourse contributes to the reproduction and sustenance of the social order as well as the site of resistance and transformation of that order.

3.6 Critical Discourse Analysis (CDA)

Origin of CDA can be traced back to the critical linguists of 1970's, who took up the issues such as the use of language in social institutions and relations between language, ideology and power, with a critical and emancipatory goal by employing linguistic analysis. Political discourse, media, advertisement, ideology, racism, and institutional discourse etc. have been the major areas of inquiry for CDA (Blommaert, 2008). CDA as a method of analysis is analytical; as it systematically examines a specific object to unveil the covert and implicit principles, it is discourse oriented, as it focuses on language in use and emphasizes the socially constitutive and constructive sense of language, moreover, it assumes criticality by investigating the social effects of the workings of meanings that shape up and position a particular subjectivity (Janks & Locke, 2008). According to them, CDA pays attention to the ways in which power relations produced by texts are sustained, challenged or negotiated through texts. CDA analyses seek to demystify and make visible often the opaque and subtle relationship between discourse, domination and resistance produced and reproduced by text and talk (Van Dijk, 2015). Jorgensen and Phillips (2002) argue that "critical discourse analysis (often abbreviated to CDA) provides theories and

methods for the empirical study of the relations between discourse and social and cultural developments in different social domains". According to Fairclough (1995), CDA seeks to reveal the covert ways of language which function to enact and reproduce the social relations of power and domination. In the CDA perspective, Sunderland maintains that discourse is not only understood as constitutive but also socially constituted and shaped by material and social structures. Therefore, CDA assumes a transformatory outlook to foresee new discursive forms of women, and the latency of discourse to reform women's oppressive and curtailed lives. CDA, maintained by Sunderland (2004), attaches great importance to human interests, values and understandings which are extra-textual and subjective insights and views them as valuable features in analysis. Hence, she opines that the analyst working in the CDA paradigm must give credence to her own enlightened insights about expansive discursive and social practices besides the available discursive traces in her data. Sunderland also surmised that CDA has been lacking in gender and language research.

While juxtaposing CDA and FPDA for commonalities, Baxter and Baxter (2003) claim that both CDA and FPDA intrinsically associate discourses with notions of power, not always in negative or suppressive terms but quite often as something that constitutes and reinvigorates all discursive and social relations. Baxter while highlighting the divergent orientations and uptakes in CA, Post-structural discourse analysis and CDA, claim that CDA has given more attention to analyze the formal and monologic talk like political speeches and TV radio announcements by employing methods of textual micro-analysis to carry out large scale critiques of discourses in public or institutional settings, overlooked the day to day and interactive talk in real time situations. But it also affirms that the recent surge in CDA of micro level analysis of talk in interaction reflects the significance of real time interactions. According to Wodak (2015), CDA has developed an interdisciplinary approach to critically analyze those individuals, groups or institutions which are oppressive, hegemonic, and claim of legitimacy. Baxter (2008) is of the view that interdisciplinarity of CDA ensues by combining the micro and macro levels of analysis, and CDA seeks to uncover the ideological workings of language by adopting an explicit political stance dedicated to reveal the asymmetrical hierarchies and the suppression of specific groups at societal level. She confirms that by employing such an

interdisciplinary approach CDA aims to identify the workings of oppressive discourses which establish and sustain hierarchies. Jorgensen and Phillips (2002), while highlighting the difference of understanding the notion of discourse in CDA and poststructuralist discourse theories, asserted that in CDA, discourse is seen as constitutive as well as constituted. According to them, Fairclough (1995) views discourse as "an important form of social practice which both reproduces and changes knowledge, identities and social relations including power relations, and at the same time is also shaped by other social practices and structures". Hence, discourse is in a dialectical relationship with other social dimensions. The author understands social structure as social relations both in society as a whole and in specific institutions, and as consisting of both discursive and non-discursive elements. The author also diverges from poststructuralist discourse theory by developing a theoretical model and methodological tools for empirical research in everyday social interaction. Critical discourse analysis is premised on the critical social research task designed to redress the social issues like injustice and inequality in society. Fairclough differs from other critical discourse analysts in his understanding of discourse; as he stands close to post structuralist understanding of discourse by attaching a dynamic role with discourse in social and cultural change (Jorgensen & Phillips, 2002).

According to Blommaert (2008), CDA views discourse as socially constitutive and socially conditioned. Moreover, discourse operates as an instrument of power, and power as a notion has assumed an incremental significance in contemporary societies. As power often works implicitly and subtly. Hence, CDA aims to uncover and reveal its workings and forms. The interface between discourse and social structure has been the special focus of CDA. He states that a social structure pertains to discourse patterns (in the form of power relations and ideological effects) and CDA analysts treat these relations problematic and of primary concern, which are needed to be approached critically. While noting the transformatory aim of CDA, he also states that "It is not enough to uncover the social dimensions of language use", rather, besides exposing these dimensions, the critical analyses should be aimed at empowering the powerless, giving voice to voiceless, exposing power abuse and motivating people to redress social evils. In this regard, Toolan (2006) stresses on a prescriptive orientation for CDA and maintains that, "CDA should make proposals for change and suggest corrections to particular discourses". Motivated by the

interest to focus on the interface between discourse and social structure, CDA has been profoundly concerned with specific topics and areas of analysis, as noted comprehensively by Blommaert (2008) such as: Political discourse, ideology, the discourse of economics, advertisement and promotional culture, media language, gender, institutional discourse and education with special focus on literacy. CDA is a textually-oriented discourse analysis and differs from other types of discourse analysis on former's analytical claims about discourse and social life embedded in close analyses of texts by employing instruments and concepts from linguistic theories like systemic functional linguistics (Lazar, 2007).

Blommaert (2015) maintains that for the methodological point of view, systemic-functional linguistics and social-semiotic linguistics of Michael Halliday has been influential in providing rigorous and explicit linguistic categories for analyzing the relations between discourse and social meaning. Cameron (2007) asserts that there is paucity of work on the study of language and gender research in CDA.

3.7 Feminist Critical Discourse Analysis (FCDA)

Both Critical Discourse Analysis (CDA) and many feminist studies share the common critical perspective that unequal social arrangements maintained through language need to be investigated with the aims of social transformation and emancipation (Lazar, 2007). She stresses that Feminist CDA can provide an integrated approach to understand the complex workings of power and ideology in discourse, which sustain a gendered social order. While claiming the justification and necessity of a feminist CDA, she asserts that; although, CDA in its gender focused studies has been overly concerned with feminist orientations, yet it has been exhaustively dominated by white men working in developed countries, and who refrained from acknowledging feminist contributions explicitly. Moreover, the major input of feminist research in CDA has come from diverse women working in a wide range of geographical locations. Therefore, within CDA, a distinct and explicit feminist perspective is needed to be incorporated at the theoretical and analytical levels, for revealing the subtle and constricting nature of gender, prevailing in almost all social practices (Lazar, 2007). Feminist CDA is interdisciplinary in its methods and approaches for analysis, due to the intricate and multifaceted interfaces between gender, power, ideology and discourse (Lazar, 2007). Feminist CDA seeks to reveal the

subtle and intricate ideological workings and power relations by analyzing not only the explicit instances of meanings expressed through written and spoken language but also focusing on implicit, covert and less obvious instances. Lazar (2007) maintains that "An important goal for feminist CDA is to undertake contingent analyses of the oppression of women. She further argues that focus of analysis in feminist CDA is on:

> "…how gender ideology and gendered relations of power are reproduced, negotiated and contested in representations of social practices, in social relationships between people, and in people's social and personal identities in texts and talk" (Lazar, 2007).

There is a need of using explicit label feminist" to showcase precisely and rigorously the focus on gender in CDA, and changing the existing conditions of gender relations (Lazar, 2007). CDA has assumed a central and orthodox position by producing hundreds of articles, numerous researches and books, yet, feminist voice and visibility has not been achieved. Kitzinger and Wilkinson (2013) maintained that feminists and discourse analysts share multiple common concerns. Furthermore, while highlighting the commonalities in CDA and feminism, most critics note that both have emancipatory goals. Since, many CDA analysts draw upon and include feminist works, therefore, feminist CDA can be useful for analyzing gender in the fiction. The primary focus of feminist critical discourse analysts is critiquing those discourses which uphold a patriarchal social order, thereby, privileging men as a social group over women and excluding women. Another aim of FCDA is to reveal that social practices are gendered, thus, they need to be critiqued. Feminist CDA is immensely enriched by recognition of two important insights of "difference" and "diversity" among women and men. By carrying out analyses of historical and cultural notions pertaining to gender along with the discursive workings of power in contemporary societies, feminist CDA can broaden the scope of critical analyses by focusing on the oppression of women.

Two forms of power are noted by M. Lazar (2005): one is the overt form of power and the other is the more subtle and covert form; first form is manifested in conspicuous exclusionary practices like physical violence against women and male chauvinistic verbal harassment and degradation of women, whereas the later form operates in apparently

insipid and discursive manner. In the backdrop of feminist perspective, she maintains that although power is all pervasive yet it affects different gendered subjects differently. Feminist CDA is a comparativist rather than universalizing perspective, where discursive aspects of the forms of oppression and interests which divide as well as unite groups of women are given special focus of attention. Such a comparativist approach or orientation entails the focus on diverse contexts, and attention to commonalities and differences within similar contexts to reveal different levels and forms of discrimination (Lazar, 2007). Focus of analysis in feminist CDA as stated by M. Lazar (2005), is on "how gender ideology and gendered relations of power are reproduced, negotiated and contested in representations of social practices, in social relationships between people, and in people's social and personal identities in texts and talk". The two distinct but relevant perspectives of ethnomethodology and post-modern notions that view gender as "doing gender" and "performing" gender, respectively are used within feminist CDA for analyses. Feminist CDA is interdisciplinary in its methods and approaches for analyses due to the intricate and multifaceted interfaces between gender, power, ideology and discourse (M. Lazar, 2005). Feminist CDA undertakes to reveal the subtle and intricate ideological workings and power relations by analyzing not only the explicit instances of meanings expressed through written and spoken language but also focusing on implicit, covert and less obvious instances. The approach and tools for undertaking principled analysis of talk and text vary in feminist critical discourse analysis. The analytical frameworks and categories used in FCDA come from pragmatics, semantics, systemic-functional grammar, narrative structures and conversation analysis.

Levels and foci of analysis in feminist CDA are also wide-ranging, including choices in lexis, clauses/sentences/utterances, conversational turns, structures of argument and genre, and interactions between discourses. The latter is also known as interdiscursive analysis and is concerned with the identification of, and more importantly the interaction between, different discourses (and also genres) within particular texts and talk. This study aims at carrying out an interdiscursive analysis to explore the construal of gender in gendered discourses.

3.8 Study of Gendered Discourses

Discourses can be identified through lexical and grammatical traces in the texts, i.e. by focusing on the choices, absences and repetition in particular discourses of texts (Sunderland, 2010). Some of the gendered discourses have been critically described by Sunderland in her canonical book *Gendered Discourses*. She has documented some of the gendered discourses critically identified and analysed in various domains covering wide ranging epistemological sites, including written and spoken texts. According to Sunderland (2004), one of the most dominating and prevalent gendered discourse is the Gender Differences discourse. She states that whether differences are acknowledged or undermined, they have been the predominant focus of various works regarding gender and discourse. The existence and continuation of the gender differences discourse stems from the fact that women and men are assumed to be different from each other and these differences are needed to be accounted for to have proper study of gendered discourses (Sunderland, 2004). In language and gender studies, identification and recognition of gendered discourses is a significant intellectual and interpretive pursuit as numerous gendered discourses have been identified to date and infinite gendered discourses can be identified by discoursal "cues" or "traces" by different social groups or people (Sunderland, 2004). She could be credited for bringing forth documented gendered discourses and presenting strategically the ways and means to explore the new ones. Discourse is a way of seeing the world and gendered discourses have been identified in varied domains and within different disciplines.

In this study, the selected novels are treated as discourses within which diverse ideologies are embedded to engender different realities as their effects. In this aspect, Sunderland's theorization of the gendered discourses holds significance for this study to demonstrate how the selected fictional writers deal with and problematize gender in their works. Fiction is an important site for gender and language study given the importance of narratives in everyday social life. Gender construction in the selected texts is located within particular gendered discourses. The multiple gendered discourses, which operate within an "order of discourse", in the field of gender relations, are categorized as: the dominant discourse of traditional gendered discourses and the competing discourse of progressive/feminist gendered discourses. In order to discuss the analytical procedure,

adopted for discourse identification, I refer to Sunderland. She suggested that 'it is possible to provisionally 'recognize' a discourse, and then 'confirm' the identification with a study of what seem to be its linguistic traces or intertextual links' (Sunderland, 2006). Close linguistic analysis can contribute more progressively and substantively in the identification of gendered discourses as compared to identification of gendered discourses in terms of themes.

The Gender differences discourse is the most ubiquitous and can be termed as an overarching discourse, working as a coverall for multiple subordinate discourses (Sunderland, 2006). Most of the gendered discourses are interdiscursively associated and related with one another in a varying degree of affiliation or difference with one another. But there lie inherent contradictions in discourses, and either these contradictions have conservative or emancipatory force in discourses, is the primary focus of this study. Gendered discourses are fluid, entailing the multiplicity and diversity of discourses, gendered differently at different times. Marshall (1991) identified and analyzed recurrent themes and constructions of motherhood in parentcraft texts and labeled those themes and constructions as 'accounts', which have been termed as discourses by Sunderland.

Lazar (2007) noted that conservative/traditional discourse maintains gender polarity whereas egalitarian/progressive discourse envisages gender parity in all aspects of public and private life. Sunderland (2006) has highlighted some of the constraints and issues in the application of CDA on fiction. Firstly, the absence of a single 'point of view' and multiple voices assumed by different characters in the narration as different characters may focalize at different instances in the story, therefore, making it cumbersome for the analyst to take stock of the varied and multiple focalizations permeating a fictional work. But I have dealt with this issue of multiplicity of voices by identifying multiple discourses, to be analyzed in the backdrop of a useful analytical and theoretical tool of intertextuality. Secondly, she drags attention to the prevalence of satire, irony and humour in a fictional text as it is almost banal in fiction to incorporate these literary features in fiction. Therefore, it becomes hard to understand and interpret any work of fiction by ignoring these features. Due to the rapid development in the fields of gender and discourse, different approaches theorize and view the relationship between the two concepts variedly.

The presence of multiple gendered discourses in the selected novels bears out that gender is not a static or inflexible category rather it is socially and culturally constructed by competing, dominant, alternative and contradictory discourses. In the backdrop of post-structural and CDA perspectives, gender can be represented or constructed in varied discourses and in particular gendered ways in talk and text. Particular gendered ways entail that; women and men, girls and boys, may be represented or constructed in individualized or normative and traditional or progressive ways. CDA and post-structuralism, view gendered discourses as 'subject positioning' women and men, individuals or groups in active or passive sense of subject as opposed to be mere object (Wetherell & Potter, 1988). According to Mills (2002), the oppressive practices to subjugate women are not straightforward or uni-dimensional by noting that feminist analysis may focus upon multiple discourses rather than a single discourse to take account of the varied discursive and institutional structures which suppress women.

Sunderland in her phenomenal work *Gendered Discourses* has attempted to bring together the two prongs of language and gender study-language use and gender representation by investigating the construction of gender in children's books, newspapers and magazines. The two discourses, which operate within an 'order of discourse', in the field of gender relations are; the dominant discourse of traditionally gendered discourse(s) and the alternative/competing discourse of feminist discourse(s). Conservative/traditional discourse maintains gender polarity whereas egalitarian/alternative discourse envisages gender parity in all aspects of public and private life (Lazar, 2007). Any written or spoken text involving people must be gendered in some way, argued by Sunderland and Litosseliti (2002), irrespective of the presence of single sex, mixed sex and regardless of whether it uses 'gender-neutral' terms such as people, or gender specific terms.

CHAPTER 4

RESEARCH METHODOLOGY

This chapter deals with the research methodology adopted in this thesis by relating the significance of a discursive framework for analysis with the present research followed by relevant methodological features incorporated in this study. Firstly, I introduce the gendered discourses, secondly their interpretive identification. Then, the research design is discussed in detail. Reflexivity as an integral notion in a qualitative paradigm is discussed in detail. Afterwards, data selection and text selection for a feminist critical discourse analysis is discussed. Finally, the key terms of Leeuwen's Social Actor Network (Van Leeuwen, 2008) employed in the present research are briefly defined and discussed.

Fictional texts may be analyzed at the macro-level with the help of corpus linguistics or micro-level analysis can be done by selecting particular extracts (Sunderland, 2010). If gender is socially and discursively constructed rather than given, then it is revealing to explore the ways in which varied gendered discourses construct female and male as gendered subjects. Discourse analysis undertakes to interpret language in varied ways and incorporates different methods to seek interpretation and answers to the research questions. Gee (2014) noted that in any form of research that involves interpreting language, different methods are used owing to varied theories about language and interpretation, along with the important questions that research seeks to answer. He stressed that as methods of a research are guided by the theories, there is no hard and strict list of rules to be followed and employed in research. On the contrary, he asserted that, "research adopts and adapts specific tools of inquiry and strategies for implementing them" (Gee, 2014). He further stated that those tools and strategies ultimately reside in a "community of practice" formed by those engaged in such research. Such tools and strategies are continually and flexibly adapted to specific issues, problems, and contexts of study. They are continually transformed as they are applied in practice.

A key feature of this study is to examine gender construal across a wide variety of interpretively identified gendered discourses. Rather than initiating with a particular gender

perspective, each novel has been closely read and examined for the recognition of multiple discourses, and, later on, for interpretive identification of myriad of gendered discourses in the selected extracts. By applying the interpretive mode in the identification of gendered discourses in the selected texts, the researcher has been able to find out traces of certain dominant and alternative/competing discourses in the novels; which represent social actors (in this case characters) in traditional or feminist discourses.

The present study examines the construal of gender in Pakistani fiction in English. I looked firstly, at those discourses which are gendered, then, I looked at varied discourses which represented gender discursively. In order to see what sort of 'gendered identities' are being constructed in the selected novels I formulate an integrated approach and methodology. Initially, multiple interpretive gendered discourses are identified in the selected novels. This is done by following feminist critical discourse analysis for investigating the discursive construction of gender in the extracts, followed by drawing on some parts of the socio-semantic model of social actors by Van Leeuwen (2008), to analyse the representational choices that have been made from those available (though not equally available to all), thereby representing the world in a particular way (Van Leeuwen, 2008). To look at what is being said in terms of presence and what is made explicit and what left ambiguous, I have found it helpful to draw on parts of van Leeuwen's (2008) network for analysing representations of social actors. Of interest for gender relations and identities in a text is who is included and who excluded, when, in what contexts, and linguistically how– in this case, the 'who' being the various characters.

4.1 A Discursive Framework for Analysis

The framework for analysis of the texts discussed in this study draws on a combination of theoretical welds, and is consistent with the approach to language and gender discussed previously in the review of related literature. The methodology draws on an integrated and discursive approach, involving; the intrinsic orientation of discourse, the representational choices for construing gender by characters and narrators; the inter-connectedness of text and context; and the view of discourse as a social practice in reflecting and construing social reality (gender ideology and gendered discourses). This study takes on board the view that representation of gender is construed from a range of

available linguistic resources and representational choices, reflected and constructed in/through certain gendered discourses, and that such representational choices construct particular version of social reality: in this case gender. I have taken a discourse analytic approach in my analysis and discussion of the data, revolving around a wider cultural and ideological reading of the context in which the texts occur. Such an approach aims to examine both the text organization, i.e., the representational choices realized linguistically (Van Leeuwen, 2008), and the text content, i.e., the culturally charged gendered discourses and emerging salient themes. While the former involves looking at the ways characters and narrators use linguistic resources to construe themselves or others in diverse discourses: namely; traditional or alternative, the later entails identifying and exploring diverse discourses constructed by the characters and narrators in particular contexts and situations. The two are mutually reinforced, and given the view of gender as an in-context negotiation of gendered discourses, and both are significant for exploring the construal of gender.

The rationale to account for the dual/competing discourses of traditionally gendered and feminist discourses is particularly illuminating as a means of describing, interpreting and qualitatively analyzing the continuously competing and fluctuating ways in which gendered subjects, within diverse discursive contexts, may variously be positioned as powerless or powerful by varied gendered discourses. It will also demonstrate that interpretive identification of gendered discourses from selected texts is a useful methodological strategy to go beyond restrictive modes of analysis for taking account of diverse and contradictory voices emerging in research data.

This study shows that how characters and narrators draw on (and, conspicuously, do not draw on) a number of gendered discourses. These include both feminist and traditional discourses (the latter may for some actors be the 'default' discourse of gender). Some more specific discourses have also been identified: which I have interpretatively called 'Male as aggressors vs. females as victims' discourse, 'Female body and male gaze' discourse and 'Women using innuendos and slangs' discourse etc. Though the last of these interpretively identified discourse may not be having a familiar currency in the discourse analysis literature, I propose that they are indeed valid gendered discourses, in that, by definition for us, but also, intuitively, more widely, they are 'recognisable and identifiable ways of seeing the world'. As such, in Fairclough's terms, they "structure knowledge and

social practice" (Fairclough, 2011), and are thus relevant to the on-going gendering of social actors.

This study also has specific inferences for gender identity in fictional discourses, in that any discursive representation of gender available for 'identity work' will be mediated by essentially subtle workings of gendered discourses. It also has implications for fictional writers and readers of fiction– including for example; for the former, the critical linguistic and social awareness in relation to fictional texts and textual representations of gender, for later, alternative and divergent readings for better understanding, the discursive construction of gender. The study suggests the issue to be wider than whether and how characters and narrators discursively construct their gender in multitudinous of dominant and contesting discourses in the fictional texts. It also highlights an exigency for identification of ways in which any widening of the current range of possibilities for women and for men as represented in the fictional texts can be endorsed and thus facilitated by the characters and narrators through their discourse(s).

Sanguinely, since texts represent a wider range of gendered discourses than previously inhabited; the feminist critical discourse analysts may have plentiful discursive instances of the presence of feminist discourses to be celebrated about and to critically analyse the competing discourses; endorsing alternative and divergent views regarding gender, and to challenge and contesting representation of traditionally gendered discourses in the fictional texts. This meant I now also have been faced with three related methodological questions: (I) What sort of discourses would be appropriate to focus on? (II) Should there be any possibility of extracting conspicuous feminist gendered discourses contained in the selected novels? and (III) if not, what was the alternative? Consequently, I reached answers to these questions by adopting the following line of discussion.

4.1.1 Gendered Discourses

Practically speaking, discourses can be categorized into those which are 'gendered' in some way, being about people. Gendered discourses may be 'traditionally gendered discourses" (referring for example to females and males represented in traditional/stereotypical ways) or 'feminist discourses' (referring for example to women and men represented in alternative and progressive ways). Gendered discourses can

logically occur whether or not a text alone has any gender significance. For example, characters or narrators can talk around a text on 'the law-and-order situation' in which the verbs are all passivated or activated, may include comments and remarks about the relative factors of deteriorating law and order situation, people who are affected by crimes, and perpetrators of those crimes, in relation to how those practices are characteristically gendered. A text on law and order might accordingly be discursively constructed in a way which draws on existing stereotypes about women and men, or which explicitly or implicitly challenges them. So, while tracing out the gendered discourses I employed a two pronged approach/strategy to identify gendered discourses: namely, descriptive and interpretive (Sunderland, 2004).

To extract the enlightening and useful discourses from the selected novels, at the outset, I opted for those extracts which explicitly imbricate gendered discourses- discourses in which gender was evidently present. Then, I recognized that gendered discourses in relation to a particular situation, issue, or story line can also be competing with one another. Such contesting gendered discourses seemed to exhibit the most viable potential to be regarded as suitable sites for my study. Therefore, it was possible and appropriate to select certain extracts with a view to explore the discursive construction and representation of gender for desired research design and ends. Having identified appropriate gendered discourses as research data, I approached those gendered discourses with feminist post-structural analytical perspective to investigate the gender construal which might appear to sustain traditional gender representation, or might appear to alter or challenge the gender representation for ascertaining feministic tendencies in the selected extracts.

All these make available to the researcher, particular representations of gender identities in the gendered discourses. The findings were enlightening in the sense that by noting down the prevalence of multitudinous of gendered discourses in the selected texts, the researcher sought to investigate the construal of gender in competing discourses: namely; the traditional gendered discourses and the feminist discourses for evaluating the discursive construction of gender in Pakistani fiction in English. Though this study draws on insights from CDA and some parts of Van Leeuwen's framework of social actors (Van Leeuwen, 2008), the critical representation of gender has been critically investigated from a feminist analytical perspective. Therefore, the feminist analytical perspective was

revealing to study the subtle and implicit workings of power and ideology in the discursive construction of gender in the selected texts.

While analyzing the construal of gender, the researcher would specifically concentrate on the gendered discourses and would look for the linguistic traces and warrants for identifying gendered discourses. Side by side, by drawing on some parts of Leeuwen's framework (Van Leeuwen, 2008) of social actors with a feminist post-structural perspective, the study would critically analyze the selected texts to explore the discursive construction of gender in Pakistani fiction in English.

4.1.2 Identification of Gendered Discourses

The identification of gendered discourses in the selected texts would allow me to grasp the range of possible ways gender is construed in the Pakistani fiction in English. Concomitantly, by drawing on some parts of Leeuwen's framework of social actors for exploring the construal of gender would help me to analyze the extracts from feminist post-structural analytical perspective. First, there is an attempt to analyze the data to reveal how women or relatively powerless groups in society are disadvantaged by discourse. Thus, traditional discourses are assessed as discursive constructions which perpetuate inequality, discrimination and suppression of women by undermining their potentialities and rights of equality. The object of the analysis is to reveal how gendered discourses construe women and men in varied ways. It is worth mentioning that I do not intend to make any claim that fictional writers are deliberately using language that way; or that these writers hold any antagonism towards women. Indeed, their personal beliefs are not the primary consideration of this study: the focus of the analysis is on the ways that language as social structure operates across a range of discourse dimensions in favour of dominant and powerful groups. Secondly, I endeavor not to simply examine the representational choices of the characters and narrators in certain discourses, but also consider the implications of the contexts in which they are used. Characters and narrators use language and discursively construct certain discourses in the backdrop of certain contexts; this signals in many ways that their words at the level of discourse have significance and particular effects. In this sense, the analysis seeks to establish a link between the social effects of discourse and the wider social structures and practices from which those discourses emerge and which they seek to retain or challenge.

Finally, the analysis emphasizes that the overall inferential impact of the discourses in the selected extracts – and their subsequent social and gendered import –emerge from the interrelationship of their organizations across various discourse dimensions. Critical discourse analysts seek to identify ways in which discourse (re)produces inequalities and dominance in the broader web of discourse, texts, contexts, non-discursive practices and wider social structures. To address and deal with the issue of the manifestation of different ways of deploying gendered discourses in the novel, I draw upon Sunderland's thorough and principled approach of interpretive identification of gendered discourses from any text (Sunderland, 2004). This flexible but informed uptake for the identification of varied gendered discourses stems from the necessity that numerous characters populate a work of fiction, particularly the novel. Additionally, a fictional narrative is quite often replete with contradictions and competing discourses due to the existence of an inherent conflict within and among different characters, in the course of plot and story development (Sunderland, 2004). Following Sunderland (2004), the identification of gendered discourses in selected novels is done by noting down the linguistic traces of varied traditional and feminist discourses. Interpretive discourses can be identified by analysts' orientation and standpoints as well as by tracing the interrelatedness of one discourse with other discourses (Sunderland, 2004).

4.1.3 Interpretive Identification of Gendered Discourses

Sunderland proposed following three major patterns in identification of gendered discourses:

a) Adjective + discourse (Equally applicable to descriptive and interpretive discourses)

b) A discourse of + abstract noun pattern

c) A specially created adjectival phrase followed by discourse

The researcher has followed the "specially created adjectival phrase followed by discourse" to identify the traditionally gendered and feminist discourses as telling instances from the selected novels for a detailed feminist critical discourse analysis.

Sunderland (2004) highlighted some of the constraints and issues in the application of CDA on fiction, particularly restricting her framework to analyze children's literature (both fiction and non-fiction), but her insights could be applied to adult fiction as well. Moreover, it is significant to point out that only the related intricacies have been detailed here. Firstly, there is the absence of a single 'point of view' and multiple voices assumed by different characters in the narration, as different characters may focalize at different instances in the story, thus, making it cumbersome for the analyst to account for the varied and fluctuating focalizations. Secondly, she drags attention to the occurrences of satire, irony and humour in a fictional text, as it is almost commonplace in fiction to incorporate these literary features in the fictional narrative. Therefore, it becomes hard to understand and interpret any piece of fiction by ignoring these features. To address this issue, following Sunderland's interpretative analytical framework, the present study has dealt with this issue of multiplicity of voices by identifying multiple discourses, to be analyzed in the backdrop of feminist post-structural analytical perspective, using the interpretive model of discourse identification.

In CDA, the analysts view discourse as a manifestation of wider structural and ideological forces which construct gender in a particular way. This means that certain categories like power and ideology are of key significance and analytical relevance in CDA.

4.2 Research Design

Considering the research questions and the discursive approach of this study outlined above, certain significant decisions were made in relation to the design and improvisation of this project. The research was carried out within a qualitative research framework, rather than a quantitative one. To put it simply, the present study was not conducted to systematically count the occurrences of particular language features in the corpus of the data that the researcher noted in the extracts from selected novels rather the pivotal goal was aimed at an attempt to understand and analyze how gender is construed in varied discourses, identified from the novels. In the pursuit of these findings, the present study was carried out in two major strands: 1) identifying specific gendered discourses in particular extracts; and 2) a subsequent feminist analysis of the identified gendered

discourses by drawing on some parts of Van Leeuwen's framework of social actor network (Van Leeuwen, 2008) for exploring the linguistic realization of gender through certain representational choices in the identified gendered discourses.

Thus, the selected novels were used as a site for investigating how gender is construed because of their importance as a source of identity information for women and men. The identified gendered discourses provided the source for how gender is represented and construed in fiction. The two sets: namely, 'traditional' and 'feminist' identified gendered discourses enabled a fuller and more nuanced understanding of the construal of gender embedded in particular discourses incorporated in selected fictional writings.

However, it is worth noting that it is not merely a case of setting out what I have found, that is, simply recording facts, rather, the selected gendered discourses have been analyzed according to a specific theoretical framework (mentioned below in chapter 4). Moreover, my own relationship and the way I have approached those gendered discourses within this research has also been analyzed in a later section in this chapter (why feminist analysis?).

4.3 Reflexivity

According to Sunderland, within the qualitative research paradigm, it has become accepted that the researcher holds a key position to construction, execution and analysis of any research project (Sunderland, 2006). Rather than disengaging the researcher from the researched, it is rewarding to acknowledge that the researcher molds and defines the research, bringing his/her own frame of reference and life experiences to what is finally produced. A different researcher will do it in different way and produce a different account. Reflexivity is an important analytical tool in Feminist Critical Discourse Analysis, as it works at two levels: first, it takes into account those institutional practices which manifest reflexivity for locating the possibilities for change in the social and personal outlooks and individual practices, second, it urges for critical self-reflexivity on the part of feminists embarked upon achieving reformist transformation of the gendered social structures (Lazar, 2007).

For the sake of employing reflexivity, it is significant to contend that I cannot remain delinked and separate from the research process. This means that right from the

outset; i.e., the selection of the novels, the identification of the gendered discourses, the number of gendered discourses, I select to analyze from those I have collected for the corpus, till the very end, i.e., the way the data is analyzed and the way I choose to design and compose the thesis, making certain choices about what to include or to leave out seem relevant to me. This means, therefore, acknowledging my own position in this research. This extends to the material that I choose to include in, for example; the critical review of literature (and by implication, that which is available to use but which I choose to drop out), as the literature review frames the way in which the thesis should be read. Moreover, it will create the space for the present study. It is my version and interpretation of "relevant" work in the field, set out to contextualize the study and; as such, it is constructed in my terms. It is a version among many other versions or alternatives that could have been written, and I give it a legitimacy and structure, by using recognized academic styles and conventions.

There are numerous ways in which I would have induced the reflexive component within this research thesis. At the very basic level at least, I could simply relate my own interest in discourse and gender study. As a male member of the Pakistani society myself, the issues connected with women and men that are written about and represented in Pakistani fiction in English, in academic textbooks, in conversational exchanges with friends or even as a result of practical activities in daily life (from husband to professional teaching), all hold personal connectedness.

In practical terms, I consider that this justifies and creates space for permitting the reflexive process to be made explicit in the analytical sections of the thesis besides including it as part of this methodology chapter. A reflexive stance will be taken in the chapters where I conduct a feminist critical discourse analysis. The interpretations that I offer in these chapters will undertake the position that I occupy as an analyst and a researcher, but also my position as a reader of fiction, and also my overly appropriate profile as a reader of the selected novels under study (a professional teacher in a public sector university). For the sake of argument, being a male, I might fall into the position of a "resisting reader", someone who questions the feminist readings which are embedded in the selected novels, and resists reading those extracts without challenging those stereotypes, simultaneously, my interpretation might reveal the point that I, too, am

constrained in my analysis by the stereotypes regarding gender, both as an analyst and as a reader.

An important phase of the methodological approach taken in this study has been to identify gendered discourses by incorporating interpretive orientation to assess their viability and relevance for interpretation. By identifying the gendered discourses from the primary data (the selected novels) and categorizing those selected extracts into two sets of gendered discourses has facilitated me to find out whether my feminist approach in analysis is supported by those identified gendered discourses. Moreover, by including an analysis of competing and dominant discourses, I also aim to analyze extracts (gendered discourses) from four texts, which will enable me to debunk and triangulate my findings (Bryman et al., 2008), thereby lending validity to my interpretations as an analyst. I turn now to consider some theoretical points relating to gender, discourse and fiction specifically, as these are the primary issues which need some attention.

In a work of fiction, the language of fiction "refers both to the words of the narrator and those of the characters" (Sunderland, 2006), and in this thesis the researcher is concerned both with what is written and how. Some simple instances might be how gendered discourses construe women and men in gender relations? Mills and Mullany (2011) argue that post structuralist feminists view texts 'as discursive constructs rather than reflections of an individual author's experience'. By drawing on such approach of looking at texts, an analyst can identify gendered discourses and different readings of a single text can be made possible.

Sunderland states that "discourses are interpretively identifiable in part through linguistic traces" (Sunderland, 2010). By linguistic traces, she means those linguistic features which not only form the particular discourse but also useful for exploring the presence and recognition of discourses. Jeffries (2007) argues that "the popular tools that CDA practitioners have used over the years include analysis of nominalization, transitivity, modality, and to some extent the creation of semantic presuppositions". She further states that nominalization and transitivity are seen as ideational in effect as they textually convey certain ways of representation whereas presupposition and modality are interpersonal in their function.

Sunderland (2006) states that by paying close attention to the culturally familiar texts deliberate discourse identification and naming can be done independently by analysts and a systematic and linguistic based approach can bring more understanding in this regard. Gender representation may conform or deviate from "actual human social practices and experiences", but, according to Talbot (2014), fiction and reality blend together in a peculiar way as the relationship between the two is not a 'straightforward one'. It is that peculiarity that invites scrutiny and critical attention to focus on the discursive construction of gender through language in fiction.

Sunderland (2010) argues that representations are the outcome of choices and representational language of the text needs to be studied systematically. She also suggests that these choices not only represent but also construct something and it is this *construal* that is the focus of this thesis. Different critical orientations have been applied to investigate and evaluate fiction from a specific perspective. In this study feminist post-structural approach is employed to explore the construal of gender in Pakistani fiction in English.

Feminist perspective is premised to focus on the covert and overt representational practices in different epistemological sites which operate to privilege men and dis-empower women in multitudinous ways: ranging between private and public spheres. Sunderland (2006) suggests that fictional texts may be analyzed at the macro-level with the help of corpus linguistics or micro-level analysis can be done by selecting extracts. The former can be suitable for extensive quantitative analysis and latter, for an in-depth qualitative analysis. Most commonly, explorations of the relationship between language and gender have overly relied on stylistics, but with the advent of computer assisted mechanisms, corpus linguistics has been employed for such analyses. Likewise, CDA has also been used as a methodological approach for the study of language and gender.

A work of fiction requires multiple readings as there is no straightforward relationship between the actual reality and the mediated reality represented in a work of fiction. Moreover, the prevalence of diverse perspectives permeating in a single work of fiction invites a profound critical uptake while dealing with a work of fiction. A work of fiction cannot be understood wholesomely unless all its 'characteristics, affordances and constraints' are taken into account, as most fiction is dialogic and interspersed with fantasy

and realism (Sunderland, 2004). Moreover, humour and irony also permeate a work of fiction, thereof, creating multiple literary possibilities for the writer and according complexities to otherwise straightforward understandings of a fictional text. Linguistic analyses are more useful in discerning the complex and subtle nuances of lexical or syntactical patterns which construe varied forms and representations of gender relations (Sunderland, 2010).

As stated earlier, in this thesis, feminist post-structural discourse analytical approach has been adopted for exploring the subtleties and nuances at syntactic level in language-gender relationship, but the insights from stylistics are noteworthy and are drawn broadly. Application of the insights from the language and gender field to Pakistani fiction in English requires a proper understanding of the language-gender relationship itself. Therefore, it is appropriate to take account of the varied language and gender approaches before moving ahead for inquiry and further investigation.

Fairclough (2013a) noted that post-structuralism and post-modern theory associate identity with discourse as identity/subject is constructed in discourse or as an effect of discourse. Fairclough argues that "texts have dialogical or polemical relations between their 'own' discourses and the discourses of others". He asserts that texts mix different discourses to create dialogical and polemical relationship and interdiscursive analysis of texts deals with the identification of those discourses which are drawn upon and articulated in texts. He also maintains that discourses are ways of representing the world and they can be distinguished and identified as texts draw upon different discourses to represent particular aspects of the world (Fairclough, 2003).

In linguistics, stylistics has been involved in carrying out research on fiction, and discourse analysis is primarily concerned with non-fiction (Sunderland, 2006). But she notes that there have been certain exceptions in employing discourse analysis on fiction. for example, she cites the example of Talbot (2003), who analyzed the gender representation in stories, by criticizing asymmetrical social representation. Some of the constraints and issues in the application of CDA on fiction as noted by (Sunderland, 2010), for example; the absence of a single 'point of view', and multiple voices assumed by different characters in the narration as different characters may be focalized at different

instances in the story, thus, making it cumbersome for the analyst to account for the varied and fluctuating focalizations present in the fiction, have been dealt by identifying multiple discourses, to be analyzed in the backdrop of a useful analytical and theoretical tool of intertextuality. Secondly, she also drags attention to the prevalence of satire, irony and humour in a fictional text, as it is almost banal in fiction to incorporate these literary features in fiction. Therefore, it becomes hard to understand and interpret any piece of fiction by ignoring these features. To address this issue, in the current study, gendered discourses have been interpretively identified to explore the construal of gender in Pakistani fiction in English.

Gee (2014) maintains that method and theory are inseparable as any method employed in any research aims to investigate a specific domain, we cannot devise a proper method to study a domain, unless we have a relevant theory regarding that particular domain. He asserts that people with different theories adopt different methods for their research and he argues that research method is comprised of various "tools of inquiry" and varies strategies are used to apply those tools. He further states that discourse analysts vary in employing different methods if and when they have different theories about language and interpretation while interpreting language. He also stresses that "research adopts and adapts specific tools of inquiry and strategies for implementing them". So, it can be argued that research tools and strategies can be adapted and modified to particular issues and contexts of study. Therefore, in this thesis, I have adopted and adapted certain methods of inquiry and tools to improvise the research investigation and study of gender in Pakistani fiction in English. Moreover, research methods in this study are connected well with the theoretical approaches that have provided appropriate backdrop to the present study. Now, in the following section I describe and explain the selected tools and research strategies employed in this study. From a critical feminist perspective, the construal of gender as a social practice raises some questions for consideration. Do the representations of males and females in keeping with the social changes promise an equal status for men and women in different domains of life? Or do the representations continue to sustain, through subtle and apparently innocuous ways, gender discrimination and inequality? They are analyzed here in terms of two apparently competing gendered discourses, namely; the traditionally gendered discourse(s) and the alternative/progressive gendered discourses, respectively. I

shall argue that the presence of the multiple contesting discourses, imbued with contemporary social changes and contestations in gender relations, also contributes to the reenactment and reification of the hegemonic patriarchal gender order to fit in with the changing times.

The words reification and reenactment underscore two significant aspects of the notion of hegemony, for this study. Hegemony sustains dominance through constant reproduction of ideology in and through an assemblage of hackneyed representations and interactions (Stoddart, 2007). Additionally, hegemonic structures are also dynamic, and in order to maintain long term acceptance, mutate and adapt over time to conditions of social change and contestation. This leads us to understand the complex working of hegemony; it is both fragile and resilient.

4.4 Going About Identifying Gendered Discourses

In this study, one of the most pressing analytical and methodological issues was to go about identifying multiple and varied gendered discourses, for the purpose of exploring the construal of gender in the selected texts. Wooffitt (2005) has raised the similar question while analyzing talk-in-interaction. He argued that in the backdrop of critical discourse analytical and Foucauldian discourse analysis, the significance of investigating the influence of discourses in people's talk has been claimed well, but how to set about identifying discourses in talk, has not been measured up? He has noted the contribution of (Parker, 2002); who has advocated the analyses of discourses as a method in critical social psychology and has offered some clues in this regard. Furthermore, he states that a single word, a phrase, or a longer stretch of talk can be indicative of the presence of a discourse. But he notes that such an illustration may inherent some significant problems, if we have to undertake the identification of the presence of a discourse in larger and more complex stretches of talk. He contends that 'there seems to be little consistency in the way that the term discourse is used to identify a patterned feature of verbal data or language use more generally. Some discourses seem to index a wide range of meanings and positions, or identify broad dimensions of language use'.

So, he surmises that, there lies a little consistency in understanding the term discourse with the purpose of identification, as discourse is employed to refer to some

patterned feature of verbal data or language use and some discourses employ a broad range of meanings and positions or discursively make use of language. To clarify consistency with regard to identification of the presence of a general type of discourse he cites the examples of the 'discourses of childhood', and 'the discourse of femininity', from (Burman, 1995) and (Hepworth & Griffin, 1995), respectively. Moreover, he states that in some writings, 'discourses seem to be more closely derived from inspection of specific features of the data being assessed.' Therefore, he maintains that it is unclear to note down and trace out consistency in giving credence to the evidences for the presence of a discourse: either a single word, or a small stretch of talk, or a slightly larger piece of narrative or account, may reflect or undertake the presence of a particular discourse. But he surmises that 'what value is the concept of discourses as an analytic tool if there is no clear method by which to establish the presence of any particular discourse in any specific sequence of talk-in-interaction?' So, it can be argued that he has preferred the use of the notion of discourse in analytical terms if it is improbable to trace out any particular discourse in any specific patterned talk. In the similar analytical strain, I have taken up the notion of discourse in my study.

To extrapolate further on the strategy for the identification of discourses in the selected texts, it is significant to mention that in order to discuss the analytical procedure adopted for discourse identification in this study I refer to Sunderland for more nuanced understanding of discourse identification. Sunderland suggested that "it is possible to provisionally 'recognize' a discourse, and then 'confirm' the identification with a study of what seem to be its linguistic traces or intertextual links" (Sunderland, 2004). She concurs with (Coates, 2015), who in her study, '*Conscious-raising discourse in the talk of teenage girls'*, firstly, identified the discourses by focusing on content, followed by the examination of those discourses for their linguistic characteristics. Mayr (2015) investigated multiple discourses that pervade in dominant institutions to legitimize the interests and existence of dominant institutions with the promotion and construction of certain discourses.

On the similar lines; I initially identified myriad of gendered discourses in the selected texts, followed by examining those discourses for their linguistic construction, using some aspects of Van Leeuwen's social actor network (Van Leeuwen, 2008) to explore the construal of gender in those selected discourses.

4.5 Discourse as an Analytical and Interpretive Concept

Sunderland maintains that discourse identification is a significant task in the realms of discourse analysis, critical discourse analysis, post-structuralism and discursive psychology, and it can be an important analytical tool for the study of gender and discourse (Sunderland, 2004). While accounting for the innumerability of gendered discourses, she argues that:

> "…there is no finite set of discourses; discourses are not bounded and not even visible; they are historical and transient; they are continually produced and reproduced. Individuals and different social groups will see the same discoursal 'cues' or 'traces' and will recognize (or better, 'co-construct') different discourses. Discourse identification is thus always interpretive" (Sunderland, 2004).

4.6 Data Selection

Once I selected the novels, I extracted all those discourses which had references to gender. While culling out passages based on gendered discourses, I included only those passages which dealt with gender in some way: a), traditionally gendered discourses, b) feminist discourses. To say that masculinity and femininity are discursive constructions entail that our perception of gender (being male and female) is mediated by the contexts in which the representations and constructions of gender takes place, which resultantly, becomes the foci of analysis rather than the gender itself. To put it simply, the researcher aimed at identifying certain discourses, interpretively, in selected texts to explore the construal of gender in the feminist analytical perspective.

4.6.1 Text Selection for Feminist Critical Discourse Analysis

At the outset, the identification of discourses in terms of gendered discourses into two sets; traditionally gendered discourses, and feminist discourses illuminated the discoursal and discursive patterns in the selected extracts from the selected texts. These discoursal patterns were maintained in the extracts selected for feminist critical discourse analysis. It is significant to mention that the novels were also selected on the basis of following criteria: 1) realistic contemporary or historical fiction published between 2000 and 2014), 2) featuring either a woman or a man as protagonists, 3) set entirely or partly in Pakistan and authored by a Pakistani writer, and 4) presently in print and circulation.

Pakistani fictional writings in English are widespread and available in many public sites, both to read and to buy. There are many writings from which to choose: some are available in the form of short stories; others are novels published extensively at global level. In order to gain a representative sample, I chose those award-winning novels which have either attracted international attention or gained popularity in the global arena. The selection of these novels was made following a preliminary study of the reviews and articles published in news and literary media and this process was instrumental in confirming the appropriateness of the novels eventually selected. Potter and Wetherell (2002)'s comments aptly describe the data collection within the selection process of the current study. They state as follows:

> "For discourse analysts the success of a study is not in the least dependent on sample size. It is not the case that a larger sample size necessarily indicates a more painstaking or worthwhile piece of research. Indeed, more data can often simply add to the labour involved without adding anything to the analysis".

In other words, too much data can hamper rather than induce value by increasing the workload for little or no gain. If I had attempted to include too many novels, I might not have been able to commit as much attention to detail the varied discourses as was possible because I had limited number of novels and the number of interpretive discourses as extracts, I considered reasonable to study thoroughly. Additionally, as I used a combination of methods, in this case, selecting novels and identifying discourses, there was a limit to what could be achieved within the parameters of the thesis (which includes my own resources as sole researcher on this project) in terms of material chosen for analysis.

The essential chapters, at the heart of the thesis, contain the analysis of data extracted from novels. Each of these chapters is concerned with one of two descriptive discourses which emerged from the data analysis as discourses in which repeating patterns occurred in the way gender was represented and construed. It would have been impossible to analyze or even draw upon the entire corpus of texts collected, but by dividing the analysis into sections; each pertaining to a major discourse or key area, I have drawn on what I consider to be a representative sample of texts.

The two major gendered discourses are:

1. The traditionally gendered discourses;

2. The feminist discourses

Within each section, representative extracts have been selected for a detailed analysis, according to the theoretical framework set out in Chapter 3.

4.6.2 Fiction as a Significant Epistemological Site

The epistemological site is an important notion for any study involving discourse analysis. There could be as many potential sites as possible: for example; magazines, non-fiction writings, children's stories, and so on. But it is important to provide rationale for any epistemological site; in this case, fiction. In this regard, Taylor's remarks, in her discussion of discourse analytical research, quite accurately highlight the justification for data selection. She states that: "for every project, the researcher must establish the justification for the data being used, even if this is done cryptically through reference to a previous study" (Taylor*, 2004). So, it is essential to establish a proper justification for potential sites considered or rejected. It is always substantive to take into account what might constitute and ideal site. Establishing this justification may involve acquainting the reader with the range of potential sites considered (and rejected). Sunderland has very succinctly stated the 'ideal' epistemological sites and data and the subsequent link between data and research questions. She states that "for any study, it is always productive to consider what might constitute an 'ideal' epistemological site and data, i.e., what data from what site could be expected to provide the best answer to a given research question?" (Sunderland, 2010). She also asserted that "the best data would be that which not only enabled the answering of the research question, but also enabled the study to contribute theoretically to the field more widely". Hence, the study of gender must undertake humans and any study of discourse has to involve language in use.

In the present study, fiction is a significant epistemological site, where data are drawn from, and not the data as such, as stated by Taylor: "material only becomes data through certain considered processes, including selection" (Taylor*, 2004). And, of course, some epistemological sites ('womanhood', for example) cannot even be considered as material (though womanhood texts can be). Generally, it is possible to make a distinction between sites in which we might expect gender to be represented in a traditional way, and

those in which we might expect it to be represented non-traditionally. Predictable, for example, is the discourse of 'marriage' in fiction which tend to describe in a highly patterned way who married whom, where, what their occupations are, and the location of the reception and departure of wedding party. Such sites should, however, always also be explored for traces of less traditional gendered discourses. Potentially fruitful epistemological sites for non-traditional gendered practices may include those in which women and men 'transgress' traditional norms: when men become victims or henpecked husbands, for example, or when women become active in the public offices with traditionally masculine roles. In such instances, some nontraditional gendered discourses might be expected to be evident in the texts. Often a rationale for an epistemological site is that it has not been explored before. Fiction can be seen as an important epistemological site for discourse analysis in relation to gender since novels involve lives of many people.

Till now, having clarified and discussed in detail the notion of epistemological site and its interlinked data for a given study has a hierarchical dimension. Fiction provides a good example. Having identified this as the broad epistemological site, and contemporary award-winning novels as the 'sub-epistemological site', I had to select the actual materials or 'data sources' and to decide how many novels to analyze. I also had to identify certain passages from each book – 'telling' or representative cases – as 'samples' for analysis or principled illustration. I drew distinction between material and data, by drawing on the ideas and framework laid down by (Sunderland, 2004), it is possible to see all gendered discourses as materials and the chosen texts as data.

4.7 Gendered Discourses in Pakistani Fiction in English

The data for this study are a principled selection of contemporary Pakistani fiction published between 2001 and 2014. In deciding to study recent novels, I had not seen the texts prior to conducting the study because I was inclined to analyze unfamiliar texts and authors. Moreover, Pakistani fiction has not been studied exhaustively, so working from a critical feminist standpoint, I was hoping to find evidence of feminist discourses, but I had no idea whether this would actually be the case. The point is worth making since one of the criticisms leveled at CDA – which in my search for linguistic traces of feminist (and other gendered) discourses (present and absent) I was drawing on here – is that a particular

text may be chosen for its capacity to allow the analyst to make a particular (ideological) point. I read each novel at least thrice, looking for linguistic traces of gendered discourses. I noted such traces in the voices of the narrators and the characters, in the representation of the latter's' thought or speech. I was widely assuming that the writers' purposes would not be primarily feminist ones, but similarly that writers working in the last fifteen years would be aware of and sensitive to feminist issues and thus might produce linguistic traces of those issues in their works. I considered not only my first 'intuitions' about gendered discourses but also presence in terms of topic, linguistic items and embedded narratives, which might index gendered discourses. Drawing on Sunderland (2004) framework of interpretive discourses, I interpretively identified two sets of gendered discourses in these novels. Evident in most of the novels were traces of more than one such discourse – from more than one of these sets. I was open to the possibility of contradictions and competing discourses, for example, if a discourse evident in the words of one character is contested in the words of another.

4.8 Theo Van Leeuwen's Social Actor Network

As stated earlier, this study blended two strands by drawing upon some aspects of Van Leeuwen's Social Actor Network (Van Leeuwen, 2008) and interpretative identification of gendered discourses using Sunderland's framework (Sunderland, 2004), for the exploration of gender construal in the Pakistani fiction in English. The identification of gendered discourses has been elaborated above and now Van Leeuwen's Social Actor Network and relevant key terms are briefly discussed to connect the diverse strands in the present study. Leeuwen's Social Actor Network framework is a tool used in critical discourse analysis to examine how social actors (individuals or groups) are represented in texts and media. This framework is particularly significant in exploring gender construal because it provides a systematic way to analyze how different genders are portrayed, which can reveal underlying biases, stereotypes, and power dynamics. Following are some key aspects of the framework and its significance in the current study:

4.8.1 Brief Explanation of Relevant Key Aspects of Leeuwen's Social Actor Network (Van Leeuwen, 2008)

a) Activation and Passivation

Different social actors can be represented differently with respect to a specific social action. The difference in representation in terms of a social action can accord different roles to different characters. For example, some actors (characters in this case) may be shown in active and agentive role whereas others may be passive. Activation grants someone as the doer of an action and passivation represents a person as being the recipient of the action. Grammatically, characters can be realized as a doer of an action in material, in material processes, behaver in behavioral processes, senser in mental processes and sayer in verbal processes (Van Leeuwen, 2008). In case of the present study, this analytical term is relevant to study the construal of gender for critically analyzing the different roles and their implications in the course of action.

b) Abstraction and Objectivation

Social actors can be impersonalized by two ways: abstraction and objectivation. In abstraction, social actors are represented by assigning specific qualities to them in the representation. For example, they may be represented by abstract nouns. Through Objectivation social actors are represented "by means of reference to a place or thing closely associated either with their person or with the action in which they are represented as being engaged" (Van Leeuwen, 2008).

Types of objectivation analyzed in the study are:

i)   **Utterance Autonomization:** Social actors are represented in this type of objectivation by means of a reference to their utterances.

ii)   **Instrumentalization:** It is a form of objectivation in which social actors are represented by means of reference to the instrument with which they carry out the action in which they are represented as being engaged (Van Leeuwen, 2008).

iii)   **Somatization:** It is a form of objectivation in which social actors are represented by means of reference to a part of their body, as in expressions such as "a safe pair of hands" (Van Leeuwen, 2008).

c) Physical Identification

Through physical identification social actors are represented in terms of their distinctive characteristics in any given context. This type of representation can be realized by nouns to describe exclusive physical features of a character. For example, a person may be represented in terms of "grey haired" or "sunken cheeks" etc. Such representational choices convey extra details besides the names of persons involved in any exchange of communication (Van Leeuwen, 2008).

d) Relational Identification

Relational identifications demonstrate the possessivated relation among different social actors, i.e., to highlight the relationship and the influence one may cast upon other in that relationship which enjoins them. For example, "Our lady" denotes the relationship between "possessive pronoun 'our' and noun 'lady'. It is interesting to note that such representational choices expose the linkage between the possessing and the possessivated social actors. Relational identification can be described by various nouns such as; "customer", "fellow" or "member" etc, or by a postmodiying phrase with of i.e. "a daughter of a janitor" etc. (Van Leeuwen, 2008).

e) Appraisement

Goodness or evilness of a social actor can be represented by appraisement. Appraisement of a social actor can be positive or negative, depending upon the ways a person is represented and evaluated in the given context. If goodness and pleasantness of a character is represented then s/he is positively apprised and if evilness or ugliness is represented then s/he is negatively apprised (Van Leeuwen, 2008).

CHAPTER 5

FEMINIST CRITICAL DISCOURSE ANALYSIS OF *OUR LADY OF ALICE BHATTI* AND *BETWEEN CLAY AND DUST*

In this chapter, I have endeavored to reveal that the gendered discourses evident in fiction may be of more concern and revealing to the critical analysts than the mere distribution of female and male characters and what they do. I have also attempted to identify gendered discourses in fictional texts to suggest that multivocality is a common feature of these texts and can be a useful epistemological site for a feminist analysis. If fictional texts are gendered in any way, where men and women are being advantaged and disadvantaged respectively in varied gendered discourses, this must be reflected and constructed in varied gendered discourses of the selected novels. Therefore, an examination of such discourses will not only reveal the gender construal but shall also help to understand the gendered discourses that reify and construct gender in myriad of ways.

In the following analysis, a qualitative approach is adopted to investigate and explore the construal of gender in Pakistani fiction in English. The choice of interdiscursive analysis as the focus of the present study is accentuated by the following considerations: firstly, though interdiscursivity is an essential analytical aspect in modern discoursal approaches yet it has lacked proper attention in the study of fictional texts. It is hoped that present study would provide impetus to further researches on gender through this perspective. Secondly, the study of gender from interdiscursive approach would contribute to the growing body of studies on gender at theoretical and practical levels. Lastly, a preliminary review of the related literature revealed that no systematic and investigative analysis of gender in the Pakistani fiction from the perspective of interdiscursivity has ever been carried out at such an exhaustive extent with a qualitative perspective. It is an attempt to establish that study of gender construal from an interdiscursive approach can to a certain degree, add to the study of discursive construction of gender in Pakistani fiction in English. The qualitative analysis of fiction is characteristically applied to certain extracts rather than

the whole works. A qualitative approach requires an in-depth study of the selected extracts, with aims to interpret, explain and describe the data rather than counting the linguistic features or content for frequency checks. The principle of selection is based on two broader discoursal perspectives: traditional gendered discourses and feminist discourses. These extracts have been culled out for carrying out a feminist discourse analytical appraisal of the selected texts.

From a critical feminist perspective, the construal of gender as a social practice raises some questions for consideration. Do the representations of males and females, in keeping with social changes; promise an equal status for men and women in different domains of life? Or do the representations continue to sustain, through subtle and apparently innocuous ways, gender discrimination and inequality? These are analyzed here in terms of two apparently competing gendered discourses, namely the traditional gendered discourse(s) and the alternative/progressive gendered discourses, respectively. It is argued that the presence of the contesting discourses, while imbuing contemporary social changes and contestations in gender relations, also contributes to the reenactment and reification of the hegemonic patriarchal gender order to fit in with the changing times. For this study, the two words reification and reenactment underscore two significant aspects of the notion of hegemony, (Mouffe, 2014). Hegemony sustains dominance through constant reproduction of ideology in and through an assemblage of hackneyed representations and interactions. Additionally, hegemonic structures are also dynamic and in order to maintain long term acceptance, mutate and adapt over time to conditions of social change and contestation. This leads us to understand the complex working of hegemony; it is both vulnerable and resilient.

Gender construal in the selected texts is located within particular gendered discourses. The two set of discourses, which operate within an 'order of discourse' (Fairclough, 2005), in the field of gender relations, are: a) the dominant discourse of traditional gendered discourse and b) the alternative/competing discourse of progressive gendered discourse. Conservative/traditional discourse maintains gender polarity whereas egalitarian/progressive discourse envisages gender parity in all aspects of public and private life (Lazar, 2007). Historically, women have been one of the most repressed and deprived subgroups in society. Incidents of violence and prejudice as well as negative

portrayals of women persist even in technological advanced countries of the world (Duflo, 2012). These realities underpin the prevalence and continuity of those discourses which either restrict or bar women from achieving an equitable status in societies. In her inspirational work on language and children's literature, Sunderland surmises that "the fictional representation of traditional gendered discourses does not preclude traces of different resistant, emancipatory or feminist discourses in the same book […] and such discourses might not have been in circulation at the time in which the book is set (or at least not in any hegemonic or even recognizable sense)". She states that "an author can also 'play with' discourses in a text and intertextually place linguistic traces of them in the mouths and thoughts of characters […]" (Sunderland, 2010). In this enlightening work on the interface between gender and the language of children's fiction, she argues that to determine the extent and validity of the relevance of gender, it is more useful and significant to support content analysis with linguistic analysis. Sunderland maintained that 'fiction is almost always dialogic in nature means that a fictional text affords a range of focalizations. One character may be focalized a lot; another not at all' (Sunderland, 2004). She further states that 'A single episode or instance, in a work of fiction, depicting a progressive and non-traditional view about femininity cannot establish it a feminist work, neither can it be evaluated for its construal or representation of gender in total on the basis of a single chapter. Though, that single episode might be of some interest for the analyst'. Weatherall (2005) argued that feminist post-structuralism maintains that truth about 'being a man' and 'being a woman' cannot be established objectively because "knowledge about gender is produced and reproduced within a patriarchal social order". Social constructionism has mitigated the difference between the two prongs; namely, the study of language used by women and men and the study of language about women and men, as both are considered to be 'aspects of one process-the social construction of gender'. She further extrapolates the similar tendency found in social constructionism and post-structuralism in their treatment of ideas pertaining to gender. She holds that both desist from attaching fixity with the meanings associated with female and male. On the contrary, understanding of gender is viewed as culturally and socially specific. Feminist research has been fruitfully contributing in the domain of language and gender by focusing on the

language use and related reflection and perpetuation of social inequalities and discriminations against women (Weatherall, 2005).

According to Cameron (2012):

> "When a researcher studies women and men speaking she is looking, as it were, at the linguistic construction of gender in the first- and second-person forms (the construction of I and you); when she turns to the representation of gender in, say, advertisements or literary texts she is looking at the same thing in the third person (`she' and `he'). In many cases it is neither possible nor useful to keep these aspects apart, since the `I-you-she/he' is relevant to the analysis of every linguistic act or text".

Gender has now been conceptualized and understood as a social category, whereby, essentialist ideas about gender have been denounced and replaced by social constructionism. As gender is now taken up as a product and effect of discourse rather than an inherent entity (Weatherall, 2005). Green defined realistic fiction as 'Literature that is based on a true story...yet it has a running theme that could technically be true and one day could happen' (Green, 2005). Discourse approach is helpful in revealing the complex and subtle ways to study the representation, construction and contestation of gender identities in/through language (Sunderland & Litosseliti, 2002).

The study of the representation and construction of gender in Pakistani fiction in English revealed that femininity and masculinity are still by and large informed by the discourses and representations that draw on what could be considered as 'stereotypical notions' of/about Pakistani women and men. In their varied guises, patriarchal forces deeply embedded in the social practices determine the ways and means of femininity and masculinity. If gender is seen as a social and cultural product, which is accomplished in and through discourse(s), then, it is revealing to consider how fictional writers represent and construe femininities and masculinities in their writings. Though, writers have actively been engaged in projecting women's cause and issues in the last many years, yet, they have not been successful in changing the dominant ideas and discourses about women. The way femininity is represented in Pakistani fiction in English signifies that how difficult it is to imagine alternative ways to construe gender in existing patriarchal social structures of

society. These constraints stem in part from the position that Pakistani women writers, as opposed to male writers, have taken within the domains of culture and society. Undeniably, the fictional writers are faced with hegemonic patriarchal tendencies and practices for producing certain feminine qualities in their writings for achieving acceptance and credence. Among writers both inside and outside Pakistan, writing about Pakistani society, there has been a penchant to conform to the prevalent patriarchal outlook of the Pakistani society. What follows is the exploration of gender construal in the four selected novels written in English by Pakistani writers. As stated earlier in the methodology section that the analysis is qualitative in nature and it follows a two-pronged strategy; identifying gendered discourses permeating the fictional narratives by drawing upon interpretive framework of Sunderland (Sunderland, 2004), side by side carrying out the feminist post-structural analysis by using some aspects of social actor network by Van Leeuwen (2008), of those traditional and alternative gendered discourses for the sake of exploration of gender construal.

Before qualitatively analyzing the selected texts to study the construal of gender, it is pertinent to briefly state the composition of this chapter. Firstly, the analyses of *Our Lady of Alice Bhatti* and *Between Clay and Dust* shall be carried out, in this chapter, followed by the analyses of *How to Get Filthy Rich in Rising Asia* and *Kartography* in Chapter six. But before the analyses a brief summary of each novel shall be narrated. Then the significant passages will be analyzed in the backdrop of feminist post-structural analytical perspective; to explore the gender construal in gendered discourses, interpretively identified and analyzed from the selected novels. Finally, each analysis of the selected text will end up with concluding remarks.

5.1 Brief Summary of *Our Lady of Alice Bhatti*

In *Our Lady of Alice Bhatti*, Mohammed Hanif depicts Karachi as a city caught up in the conundrum of ethnic clash and deteriorating law and order situation; where a failed romantic gambit can provoke a deadly three-day riot, and sinister secret policemen G-Squad carry out their gruesome extra judicial killings under the cover of police. He also demonstrates that it is a fascinating and vibrant place where resilient characters strive to find joy and humor amidst ghastly culture. It is a fictional narrative unafraid to explore the

contradictions of modern Pakistan with a wry, satirical bent, yet full of earnest love for its captivating protagonist-Alice Bhatti. Alice Joseph Bhatti is the daughter of a Christian sweeper. As a Choohrah — a Christian — Alice Bhatti is destined for lower-caste service work in a Muslim-dominated nation. As a woman, she must deal every day with her culture's dismissive, sexist, and at times menacing attitude toward her gender. "Mostly people call her 'daughter' or 'sister,' writes Hanif, "and then do exactly what they would do with their own sisters or daughters: they treat her like a slave they bought at a clearance sale". The story follows her first few weeks on the job after emerging from a juvenile detention center, seeking a second chance in a society that never gave her a first one. Despite such impediments, Alice proves nevertheless a bold, outspoken young woman, determined to carve out a place for herself and unwilling to bend in the face of adversity. She manages to rise above her squalid surroundings and become a junior nurse at the Sacred Hospital. But not before she spends 14 months at the Borstal Jail for causing grievous bodily harm to a doctor for wrongly accusing her of medical negligence. In her male egoistic society, Alice has seen too many cases of women honour killings. To avoid becoming one she is demure and humble in all her dealings with men. However, when forced for sexual favours at gunpoint she slashes the favour peddling member with a surgical blade than submit to humility.

With that starts her insecurity as the influential family is out looking for revenge. She thinks she will be safe with a police tout and marries Teddy Butt. For the Muslim man though it is difficult to adjust to a head strong woman who dares to maintain her own self in his presence. He expects unquestioning obedience, not questions asked on any tenet he holds dear or has become dear after marriage. In the meantime, at the hospital, a still born child in Alice's watch is miraculously revived when Alice prays at his bedside. News of the miracle spreads and no-hope cases flock to the Sacred for Sister Alice's prayers. An expecting mother at this stage, Alice's maternal instincts are at its height and she wants to adopt the miraculous baby whose mother died during the miracle. Like a lioness she also instinctively feels that her child is not secure near her husband. She takes shelter in her head nurse's home who convinces her to return home. Her husband meanwhile returns home, sees the empty cupboards and realizes that Alice has ditched him. Without talking to her, he seeks to revenge over this falsely believed desertion. Instigated by his reporting

police officer who in turn is friends with the slashed favour peddling family, he decides to throw acid on her. Half a liter of sulphuric acid is thrown on an unsuspecting Alice while she is on duty and as per her father, Joseph Bhatti, half a dozen members of the psychiatric ward and a dozen other denizens of the hospital watching an apparition of the holy mother Mary on top of the Sacred. Alice dies of her injuries and as her father ascends to heaven with the Holy mother seated on a throne of peacock features. The church however refuses to consider Joseph Bhatti's application for her sainthood on grounds that the witnesses are unreliable and Alice Bhatti's questionable past.

The comic and hilarious tone Hanif uses throughout much of the novel may seem incongruous with the sad reality of life in a misogynistic culture for women like Alice, but it's never diminishing. Alice is not defined by these events — she endures them, survives them, and by relying on her deep, inner strength, manages to ultimately transcend tragedy. "Our Lady of Alice Bhatti" pulls no punches, and the entertaining highs make the woeful lows hit even harder.

5.2 Feminist Critical Discourse Analysis of *Our Lady of Alice Bhatti*

Following is the analysis of a set of gendered discourses identified in the novel *Our Lady of Alice Bhatti* in the backdrop of feminist analytical perspective: Firstly, I have presented the analysis of traditionally gendered discourses identified in the novel, afterwards, the feminist discourses have been identified and analyzed. It is pertinent to mention that the set of *"traditionally gendered discourses"* and "*feminist discourses"* have been abbreviated as "TGD" and "FD" for the sake of convenience. Moreover, the discourses have also been numbered. The discourses identified are mentioned with their related names and the recognition process of discourses drew upon the interpretive method of (Sunderland, 2004) as discussed in detail in methodology section. Additionally, the analysis is preceded by a brief context of each gendered discourse. After the detailed analysis of discourses identified in the novel, findings of the analysis are discussed for gathering an organized and overall impression about gender construal with a feminist analytical discourse perspective.

5.2.1 Traditionally Gendered Discourses Identified and Analyzed in *Our Lady of Alice Bhatti*

TGD1

'Woman as trivial and incapacitated being' discourse

"Alice Bhatti looks at a lizard on the wall, desperately willing to move, as if its movement will affect the movement of her stars" (p. 6).

Brief context

Alice appears for an interview as a nurse in the Sacred Heart Hospital in Karachi. She is confused and her perplexity is aggravated by the exasperating reception by the interview panel.

Analysis of TGD1

Alice is represented as a desperate and anxious candidate during her interview for nursing. Here the mental process "***look***" refers to her mental state which conveys her emptiness and trivial stature as she relates herself with ***"a lizard on the wall"***. She has been positioned in relation to a lizard and her destiny is connected with that of the lizard. This hyperbolic parallelism that has been drawn between Alice's aspirations for the prospective job also constructs her as a helpless being compared with a lizard. She attaches the success of her interview with that of the "***movement of her stars"***. Her destiny hinges on the movement of a lizard. So, from the very outset, Alice has been represented as a struggling girl, who is striving to overcome her poverty.

TGD2

'Woman as subservient' discourse (Patriarchal Discourse)

"I am surprised that you are trying to hide basic information. Your full name is Alice Joseph Bhatti. Are you ashamed of your father's name?" (p. 8)

Brief context

Sir Orhto (the head of interview panel) tries to make fun of Alice and confuses him during her interview.

Analysis of TGD2

Alice is ridiculed and berated for concealing her middle name "***Joseph"***. She is criticized for skipping her middle name, which is her father's name. This criticism reflects that she is being castigated for not using a male reference with her name. It also shows that a male

reference is an essential benchmark for a woman to get entry into the social world as she is being labeled as a discreditable entity for not using her middle name. Patriarchy can be associated with this remark as shamefulness is branded with Alice's non-use of male name as reference.

TGD3

'Womanhood berated and disparaged' discourse

"A strange croak comes out of her mouth parched throat, a voice that surprises her, the voice of a baby frog complaining about being too small for this world." (p. 10)

Brief context

Alice, during her interview after being harassed by the interview panel.

Analysis of TGD3

In TGD3, Alice has been assimilated with a frog as her voice is equated with that of a ***"baby frog".*** She has been associated with a baby frog, which is ***"too small for this world".*** Once again, she is represented as a trivial and meaningless entity in this world. This parallelism is drawn to signify her confusion and perplexity. Her complaining voice reflects her dwarfed position in the grand world. She has been ***physically identified*** as a baby frog. This physical identification (Van Leeuwen, 2008), constructs Alice as a diminutive being, who is too small to be acknowledged and recognized in this world.

TGD4

'Womanhood berated and disparaged' discourse

"Her dupatta flares in a gust of wind and the faces of the three people sitting in front of her blur into a crowd, a crowd that is headed for a pre-planned lynching somewhere else but decides to first warm up on a stray-dog" (pp. 10-11.)

Brief context

Alice's reception during her interview.

Analysis of TGD4

Here, Alice is once again physically identified as a stray dog which is being chased by a mob and the mob is going to execute her for pleasure. The interviewers are constructed as a mob that is all set to kill Alice. She is being followed by a group of hunters. Alice is equated with a ***"stray dog".*** She has been constructed in a disparaging and belittling manner in this discourse.

TGD5

'Women-showing-solidarity with women' discourse:

"Senior Sister Hina Alvi chimes in with her betel-nut-soaked voice. Dears, we have to use work-experience girls sometimes." (p. 13)

Brief context

Sister Hina Alvi (the Head nurse), being one of the members of the interview panel intervenes during Alice's interview.

Analysis of TGD5

Sister Hina Alvi is activated in this passage and has been realized in terms of her physical identification in the phrase, "***her betel-nut soaked voice".*** She interrupts the other participants of the interview with her point of view and remarks that they may employ Alice as she has working experience, needed greatly for the job of nurse. Here, Sister Hina Alvi acts as supporting person and shows solidarity with Alice (Hooks, 2000). Here, the phrase, *"work-experience girls"*, implicitly referred to Alice as she already possessed the much-needed work experience for the job.

TGD6

'Male gaze woman body' discourse

"'Postnatal care?' His eyes are level with Alice Bhatti's breasts. 'Inverted nipples. How do you deal with them? Have you any personal experience to share?' Ortho sir rolls his tongue around his gums as if there might be nipples stuck between his teeth." (p. 14)

Brief context

Alice taking her interview for nursing and Ortho sir elicit some information about her nursing experience.

Analysis of TGD6

In TGD6, Ortho sir is engaged in staring at Alice's breasts and here the discourse of male gaze and woman's body is constructed. Moreover, Alice is represented in terms of her breasts, i.e., somatization (Van Leeuwen, 2008). She is subject to lustful male gaze of Ortho Sir, who is constructed as a lascivious male through mentioning of his facial expressions of rolling his tongue around his gums. So, through this discourse, Alice is passivated in terms of her physical identification (Van Leeuwen, 2008), whereas Ortho sir

is activated. Hence, this discourse depicts female subjection and exploitation by male (Jorgensen & Phillips, 2002).

TGD7

'Male gaze woman body' discourse

"Lewd gestures, whispered suggestions, uninvited hands on her bottom are all part of Alice Bhatti's daily existence." (p. 14)

Brief context

Narrator's voice describing Alice's challenges faced in daily life

Analysis of TGD7

The noun phrases used in this passage represent Alice Bhatti's exploited and molested daily life. All these acts of physical contacts by unspecified actors reveal the recurrence of male lust and objectivation (Van Leeuwen, 2008) of Alice. The use of *"Existence"* instead of *life,* to refer to Alice's daily routine also reflects the worthlessness of Alice's life as she is exposed to repetitive acts of harassment. She has to face many challenges in her routine life ranging between *"lewd gestures and uninvited hands on her bottom"*. All these acts render Alice a vulnerable and exploited being (Mills, 2002).

TGD8

'Male as physically strong and powerful' discourse

"With his walrus moustache and sunken eyes he could pass a high-school headmaster, but with three stars on the shoulder of his black cotton shirt, his low-slung police belt and an ancient Beretta in his side holster, nobody is likely to mistake him for anyone except the head of the G Squad trying to finish his shift and go home." (p. 16-17)

Brief Context

Representation of Inspector Malangi, the inspector of Police and head of the notorious G-Squad

Analysis of TGD8

In TGD8, Inspector Malangi has been represented in terms of his unique physical characteristics, i.e., **"physical identification"**. *"Walrus moustache and sunken eyes"*, construct him as a domineering and tough guy having physical vigour and strength. He is also represented in terms of reference to varied objects which he carries with him; i.e., *"three stars on the shoulder", low-slung police belt", and "an ancient Beretta"* all are

instances of "instrumentalization" (Van Leeuwen, 2008). Through the physical identification and instrumentalization, Inspector Malangi is constructed in this discourse as a strong and overpowering male, who is appropriately equipped to assume the role of **"the head of the G Squad"** (Blommaert, 2015; Weatherall, 2012).

TGD9

'Disparaging and belittling women' discourse

"And then you'll have to deal with Auntie Hina Alvi and, trust me, she has more principles than I have pubic hair. She has probably got a cock too. That woman scares me." (p. 19)

Brief context

Malangi talking about Sister Hina Alvi and sharing his belittling remarks with Teddy Butt

Analysis of TGD9

Malangi uses certain despicable and derogatory remarks for Hina Alvi while talking to Teddy Butt. He uses **"Auntie"** which is a 'relational identification' (Van Leeuwen, 2008), in a disparaging manner and while recounting her principles he equates them with his **"pubic hair".** Even she has been referred to in an unfeminine way. In this traditional discourse of male chauvinism, Hina Alvi is not only berated for her misplaced and innumerable **"principles"**, by equating them with Malangi's **"pubic hair",** but she has also been physically transfigured into the masculine gender for being too assertive or showing staunch behavior. She is also deprived of her femininity because of her principles. It shows that assertive and uncompromising women are castigated by men and are abused for their boldness (Weeden, 2010).

TGD10

'Woman as victim and male as aggressor' discourse

"Alice Bhatti has read many stories about women being hacked and burnt or simply disappearing in the corridors of the Sacred, and now Sister Hina Alvi has told her that she should consider everything in this place normal." (p. 52)

Brief context

Alice is being cautioned by Sister Hina Alvi about the adverse and repeated acts of harassment, she might be facing in her line of duty at the Sacred Hospital.

Analysis of TGD10

In TGD10, women are represented in terms of Material processes, i.e. **"hacked, burnt, disappearing".** They are passivated (Van Leeuwen, 2008) and physically identified in this discourse. Alice's fears and apprehensions are conveyed in the backdrop of those cryptic and horrifying stories occurring in the Sacred (Hospital). Through this discourse, the general predicament and treatment of women in Pakistan has been shown in a rhetorical way. The last sentence also ironically conveys the uncongenial and deleterious environment that prevails in the hospitals as Alice is being informed by Sister Hina Alvi that she should take such occurrences as normal (Friedan, 2010; Jeffries, 2007).

TGD11

'Woman as possession' discourse

"'She has been sent for us,' the man with the turquoise handkerchief shouts at Teddy. They all huddle behind her. 'You can't take her away. She'll be sent back. You'll see that she'll come back for us.'"   (p. 52-53)

Brief context

Teddy Butt is attracted to Alice Bhatti and he starts pestering her for marriage. Alice after being asked to perform her nursing duty at the mental ward of the hospital is followed by Teddy.

Analysis of TGD11

In TGD11, a discourse of woman as possession, Alice has been represented as passivated, i.e., **"been sent for us",** whereas, all men are activated, in terms of activation and passivation (Van Leeuwen, 2008). They all crowd together behind her and also claim Alice to be their property or some asset. Moreover, in this discourse, woman is represented in the traditional role of a caretaker, nurturer, and supporter of men (Friedan, 1998; Friedan, 2010).

TGD12

'Woman as nurturing and caring' discourse

"*He feels he can carry her and walk the earth. He feels she has been sent to cure his festering thumb. May be to cure all the other wounds he is likely to suffer in his career. But we need to put some flesh on these bones, he thinks.*" (p. 53)

Brief context

Teddy Butt is infatuated by Alice and visits the hospital for the treatment of his broken thumb.

Analysis of TGD12

In TGD12, Alice is **"passivated"** in this discourse of woman as caring and nurturing and she is depicted as a nurturing being who is sent to cure his all diseases. She is also represented in terms of indeterminate objectivation, (Van Leeuwen, 2008) i.e., "**some bones"**. She is also represented as someone who can bring happiness in Teddy's life. So, in this discourse, Alice is represented as a possession of Teddy and as an object of pleasure and delight for him. She is also dehumanized and objectivated (Friedan, 1998; Friedan, 2010).

TGD13

'Women as tempters' discourse

"...if a man goes nine seconds without thinking about a woman, chances are that he is not really a man. Teddy claimed he saw it on TV." (p. 57)

Brief context

Teddy Butt sharing his crude idea of women's temptation.

Analysis of TGD13

In TGD13, the traditional discourse of female-male difference is constructed from the perspective of Teddy Butt about women and men relationship. Masculinity is determined by man's capacity to think or inhibit thinking about women. Manhood is being constructed in this stereotypical discourse in the backdrop of man's resilience to withstand the temptation of women. A *"real man"* thinks about women (Baker, 2014).

TGD14

'Male gaze and woman body' discourse

"Alice turns towards him and props herself on her elbow. 'Don't be a child.' Her right breast rolls and falls over her left. In all the time that Noor has thought about them, he has never imagined her breasts cuddling themselves, like two abandoned puppies confusing each other for their mother." (p. 57)

Brief context

Alice is talking to Noor, a teenager whose mother is admitted in the hospital. Noor is also an old acquaintance of Alice Bhatti.

Analysis of TGD14

In TGD14, Alice is represented in terms of reference to her female body parts, i.e., **"her right breast…over her left".** In this passage, *objectivation* of Alice is realized by a reference to her breasts, which according to Van Leeuwen (2008), is done through *"somatization"*. In this traditional discourse of *male gaze and woman body* (Mulvey, 2013), Alice is being constructed by referencing to her breasts and they have been equated with **"two abandoned puppies"** derogatorily and humorously.

TGD15

'Male female difference' discourse

"Women talk differently. Boys tell anybody anything; in fact mostly they do things so that they can tell somebody. Even if people don't want to hear. But women want to be asked." (p. 59)

Brief context

Teddy Butt and Inspector Malangi sharing their thoughts about female-male relationship.

Analysis of TGD15

In TGD15, which is the discourse of *female-male difference,* females and males are being categorized on the basis of their differing abilities, i.e., talking privately and publicly, respectively. Moreover, the schism between women and men is reinforced by emphasizing their difference in talk. Men are able to communicate freely without any hazard or obstruction. They can share their experiences and exploits, whereas, women are reticent and they need a stimulus to speak up and unpack their words. So, women and men are categorized into two different genders on the basis of their varied talking capacities, echoing Gray's *Men are from Mars, Women are from Venus* (Gray, 2009).

TGD16

'Positive representation of manhood' discourse

"Like in every other profession, Joseph Bhatti had risen to the top through passion, dedication and natural talent, all of which were very rare in his line of work." (p. 67)

Brief context

Joseph Bhatti is a devoted janitor and he is being described by the narrator.

Analysis of TGD16

In TGD16, Joseph Bhatti, who is the father of Alice and a janitor by profession, has been represented through abstractions, i.e., **"passion, dedication and natural talent"** in this discourse. He has been attributed with those rare qualities which are hard to find in such profession. This positive description is realized through impersonalization (Van Leeuwen, 2008), i.e., abstractions. Interestingly, in this representation, a very menial job is attributed with highly rated qualities in a grotesque manner.

TGD17

'Male gaze and woman body' discourse

"The plates are moved aside, the bread rolled, and eight pairs of eyes follow sister Alice's feet like those of caged animals who have just learnt to respect their new captor." (p. 83)

Brief Context

Alice is passing by the hospital corridor and a group of security guards is assembled on the pathway floor for a meal.

Analysis of TGD17

In TGD17, the security guards are represented in terms of reference to their body parts, i.e., **"eight pairs of eyes".** Their objectivation occurs through 'somatization' (Van Leeuwen, 2008). They are equated with caged animals; that are tamed to follow their master, i.e., **"captor".** Eight pair of eyes is an interesting construction and lexical choice that has been used in this passage in a sense that it renders Alice a vulnerable entity. Moreover, the metaphorical reference of **"caged animals"** used for the security guards emphasizes their lustful and hunting gaze directed at Alice (Mulvey, 2013).

TGD18

'Female-male difference' discourse

"Teddy decides that he is going to tell Alice Bhatti everything, but he will need her full attention. From what Teddy can tell, women are always distracted, trying to do too many things at the same time, always happy to go off on tangents; that's why they make good nurses and politicians but not good chefs or truck drivers. He also realizes that he can't do it without his Mauser." (p. 95-96)

Brief context

Teddy Butt mustering up courage and thinking of proposing Alice for marriage.

Analysis of TGD18

In TGD18, Teddy is struggling to propose Alice for marriage but he makes assumptions about women in general. His presumption that **"women are always distracted"**, underscores a stereotypical and ideological view of women. Women are passivated as well as they are represented here in abstractions (Van Leeuwen, 2008), i.e., **"always distracted"**, which shows that women are fickle and lacking focus. He supports his assumption by saying that women are good at nursing and politics but they are not good chefs or truck drivers. This discourse of *female-male difference* echoes the prevalence of stereotypes and tendency in males to generalize their assumptions while talking about female-male relationship. The last sentence also highlights male's reliance on aggressive means to subdue women. He realizes that he can be convincing and successful in winning over Alice, if he uses his Mauser. This discourse does not only reproduce the female-male difference but also reveals the patriarchal dominance of manhood vis-a-vis womanhood (Walby, 1989, 2011).

TGD19

'Male as rational and insensitive being' discourse

"Teddy is one of those people who are only articulate when they talk about cricket. The rest of the time they rely on a combination of grunts, hand gestures and repeat snippets of what other people have just said to them. He also has very little experience of sharing his feelings." (p. 96)

Brief context

Teddy's lack of communication and articulation is a hurdle in winning Alice's heart.

Analysis of TGD19

In TGD19, Teddy is represented as a typical male who likes to watch cricket and only becomes vocal while talking about cricket. Teddy is categorized through abstraction **"articulate".** He is also impersonalized by 'abstraction' and 'objectivation' (Van Leeuwen, 2008), i.e., "**combination of grunts"** and **"hand gestures".** Interestingly, he is also been constructed as a non-stereotypical male who lacks the art of unpacking his

feelings to anyone. His lack of experience, in sharing his feelings, also depicts him as a typical male and this representation underscores male dominance (M. Lazar, 2005).

TGD20

'Male as aggressor and woman as victim' discourse

"He has been a customer of women and occasionally their tormenter, but never a lover. He believes that being a lover is something that falls somewhere between paying them and slapping them around." (p. 96)

Brief context

Teddy wants to propose Alice but he lacks proper communication skill and is unable to share his tender feelings for her.

Analysis of TGD20

In TGD20, Teddy is categorized with **"functionalization"**, i.e., **"customer"** and **"tormenter"** of women. He has been shown to hold a belief that, love **"falls between paying and slapping"** women. Teddy has been activated in this representation and he has been constructed as a traditional man, who indulges in illicit relations and aggression while treating women. Moreover, this discourse reflects the suppression and exploitation of women by the males. He is shown to have conceded to this belief, as a common sense, that women are either to be molested or harassed. His concept of love is quite raw and gross as he places love for a woman in between molestation and harassment (Van Zoonen, 1994).

TGD21

'Woman showing solidarity to woman' discourse

"'You are not the first one and you wouldn't be the last one to occasionally get something in your face,' Sister Hina Alvi says, throwing her hands up in despair. 'But your duty is to convince them to put it back in their pants and zip up. That's what you are trained to do. You are not taught to go around hacking them.' Sister Hina Alvi slashes the air with her right hand like a mad TV gardener." (p. 112)

Brief context

Hina Alvi reprimanding Alice for wounding Junior as Alice in the wake of Junior's (a landlord's son) physical assault wounded him by slashing a knife.

Analysis of TGD21

Sister Hina Alvi makes Alice realize her unprofessional demeanor. In TGD21, Hina Alvi scolds Alice for her failure to conduct herself properly in awkward situations. She is not only offended but also frustrated at Alice's act of slashing Junior with a knife. She emphasizes the appropriate conduct in the nursing profession and her notion of adequate conduct is mediated by patriarchy, as it imposes stiff and stringent restrictions on being a viable nurse. Meanwhile, besides Hina Alvi's staggering admonishing of Alice, the unforgiving and inhuman treatment of professional nurses in Pakistan is depicted in a rhetorical but realistic manner (Eckert & McConnell-Ginet, 2013). Women are harassed and exploited in hospitals as is claimed by Hina Alvi, **"You are not the first one and you wouldn't be the last one to occasionally get something in your face."** She is not merely scolding Alice but she is also cautioning Alice about the dangers involved in their line of duty as nurses. Sister Hina Alvi is construed in terms of '*a mad TV gardener'*, i.e., 'relational identification' (Van Leeuwen, 2008).

TGD22

'Women as victims and men as aggressors' discourse.

"In our VIP room you had to deal with one man. In the police station there will be room full of them in your face. You'll need a chainsaw." (p. 117).

Brief context

Sister Hina Alvi admonishing Alice for attacking junior with a knife

Analysis of TGD22

In TGD22, Hina Alvi cautions Alice about the ill treatment of women in Police stations. She slams Alice's act of physical assault, though, carried out in her defense, and tries to make her realize that there is no dearth of the molesters of women (Butler, 2004b; Hooks, 2000; Tidd, 2004). This passage reflects that women harassment and exploitation is very common in Pakistan. Men have been represented as aggressors in this traditional discourse.

TGD23

'Female-male difference' discourse

"How can there be anything between these two? Noor knows that Alice likes sucking toffees in her breaks. He also knows that Teddy carries Accu-check in his front pocket to monitor his sugar level and can inject insulin while riding a motorbike. She is trying to bring order

to a world full of sick people, administering IVs at two a.m., holding old women's hands, pretending to be their daughter, reading the Kalima with them as they breathe their last. He rides high on entropy; he pees right under the sign where it says look, a dog is pissing here. *Sometimes when he sees an approaching beggar he puts his hand in his pocket, and as the beggar hovers around in anticipation he takes out a comb and starts to groom his hair. He waxes his body hair every week; she shaves her underarm hair only at Easter and Christmas, when she goes to church and wears a sleeveless dress. She looks left and right at least half a dozen times before crossing the road, sometimes walking half a mile to find a pedestrian bridge or a safe zebra crossing. He rides his motorbike at full speed on the wrong side of the road and expects traffic to part for him, and it usually does. He watches National Geographic Channel in his free time. Alice has never had any free time." (p. 117-118).*

Brief context

Noor commenting on Alice and Teddy's differences after hearing the news of Teddy's proposal to Alice.

Analysis of TGD23

In TGD23, Alice and Teddy have been contrasted with Alice. Noor is skeptical about the possibility of any tender relationship between them. Alice is represented traditionally in this discourse by means of functionalization (Van Leeuwen, 2008), i.e., **"sucking toffees", "bring order", "administering IVs",** etc. In all of her practices, she is represented as a nurturing and caring woman, who is considerate and supportive to other people. In this *female-male difference* discourse, Alice is represented in terms of her traditionally female roles and responsibilities, whereas, Teddy is averse to such tender roles, which traditionally revolve around feminine roles. Teddy is shown to be a reckless and extravagant person who lacks any order in his life. He is represented as a typical male who gets satisfaction in evading social and moral codes. Moreover, in this discourse, the different roles and activities of female and male are emphasized to establish the different trajectories of female-male activities in their routine performances. This discourse highlights that a woman has to conform to the prevailing social order, failing which she might be ostracized (Janks & Locke, 2008). On the contrary, a man can deviate and evade the moral and social codes with impunity. Teddy has been represented in terms of his whimsical activities, i.e.,

functionalization of Teddy. For example; Teddy can **"pee"** right under the sign which prohibits it and he can ride his motorbike without any fear of violating traffic rules. Moreover, he has the luxury to enjoy his leisure time in watching **"National Geographic Channel"**, but Alice doesn't have any free time. So, this discourse of female-male difference reproduces and reflects the different spheres of female and male life, revolving around different roles (Friedan, 1998; Friedan, 2010).

TGD24

'Male gaze and female body' discourse

"Alice's body is one of those miracles of malnourishment, which has resulted in a thin, brittle bone structure with overgrown breasts". (p. 136)

Brief context

Alice visiting tailor for getting her marriage dress stitched.

Analysis of TGD24

In TGD24, Alice has been represented through abstractions, i.e., **"miracles of malnourishment"** and **"thin/brittle bone structure".** She is also construed in terms of reference to her **"overgrown breasts".** In this traditionally gendered discourse, Alice has been impersonalized by means of abstract nouns and concrete nouns, i.e., "abstraction" and "objectivation" (Van Leeuwen, 2008). Her body has been represented in a paradoxical statement as miracles of malnourishment. This reference to her physical body part signifies that a woman is referred more in terms of her physical features and not her cognitive or rational attributes (Crawford, 1995). She has been passivated in this discourse. For the first time in the novel, Alice has been physically described in this traditional discourse.

TGD25

'Male gaze and female body' discourse

"Her ribs can be counted through her shirt, her collarbones stick out like sharpened boomerangs, her ankles look like a display from an anatomy lab; but her breasts have somehow survived lack of proper nourishment, in fact seem to have thrived on the lack of a balanced diet, like Persian cantaloupes that only grow in the desert and die if it rains more than once every season." (p. 138).

Brief context

Alice going out to the tailor shop for her wedding dress.

Analysis of TGD25

In TGD25, Alice has been represented in a very unconventional way. She has been represented through 'objectivation' and 'abstraction' (Van Leeuwen, 2008), i.e., **"her ribs", "her collarbones",** and **"her ankles"** have been referred to and assimilated with uncommon parallelism. For example, her collarbones have been compared with **"sharpened boomerangs"**, her ankles associated with some **"anatomical display"**. All these body parts are underrated for their weakness and unpleasant look, whereas, her **"breasts"** have been fore- grounded for their size. In this discourse, Alice has not only been represented and constructed by the narrator in terms of her body parts, but she has also been construed as a sexually exciting figure in this traditionally gendered discourse (Harris, 2004).

TGD26

'Male gaze and female body' discourse

"Alice is painfully aware of this so-called privilege but has always found it a curse. Because people always stare. She is constantly pulling down the hem of her shirt to deflect their attention." (p. 139).

Brief context

Alice being a nurse has to deal with a lot of people, particularly males in the discharge of her duties in different wards of the Sacred Hospital.

Analysis of TGD26

In TGD26, Alice's frustration and agonizing disarray is reflected by this traditionally gendered '*discourse of male gaze and woman body*' (Harris, 2004; Mulvey, 2013). **"People"** here refers to male folks, who stare and upset Alice. The indeterminate mentioning of **"people"** is used here to reinforce the male practice of staring. Alice tries to reconcile herself to such unwarranted looks by diverting their attention. The subsequent act of **"pulling down the hem of her shirt"** also underpins the attempt of covering her body, which is a common feature of such traditionally gendered discourse, i.e., covering of a woman's body. Additionally, the use of the adverb **"constantly",** undertakes to reflect the recurrence of those instances of staring.

TGD27

'Woman as victim man as aggressor' discourse

"Now she has lived long enough to know that cutting up women is a sport older than cricket but just as popular and equally full of obscure rituals and intricate rules that everyone seems to know except her." (p. 141).

Brief context

Alice continues to face a lot of challenges and turmoil in her routine life.

Analysis of TGD27

In TGD27, the maltreatment and exploitation of women by men is represented from the point of view of Alice. She views males' reception of females as a game played by men. Though, Alice is aware of the dangers and social evils of her society, yet, she is unaware of the rules of that game. Her ignorance about those enigmatic rules renders her more vulnerable to that sport of thrashing woman's body (Crenshaw, 2010). The mentioning of **"cutting up women"** as a **"sport older than cricket"** depicts the antiquity and recurrence of those acts of persecution and violence in a highly cryptic and ritualistic way.

TGD28

'Woman as victim male as aggressor' discourse

"...there was not a single day-not a single day-when she didn't see a woman shot or hacked, strangled or suffocated, poisoned or burnt, hanged or buried alive. Suspicious husband, brother protecting his honour, son protecting his honour, jilted lover avenging his honour, feuding farmers settling their water disputes, moneylenders collecting their interests: most of life's arguments, it seemed, got settled by doing various things to a woman's body. A woman was something you could get loose change in a deal made on a street corner. Rather, but very rarely, there was a woman who settled a score with the competition." (p. 142)

Brief context

Narrator describing the recurrence and intensity of male aggression and women's subjection to myriad of persecutions and atrocities.

Analysis of TGD28

In TGD28, the repetition of **"not a single day-not a single day"** reinforces the recurrence of physical violence. In this discourse of *women as victim and men as aggressors*, women are represented through 'physical identification' (Van Leeuwen, 2008), i.e., **"shot", "hacked", "strangled", "suffocated", "poisoned", "burnt", "hanged" or "buried".** In all these lexical representations, women are passivated in relation to their unidentified male aggressors. In the following lines, the male aggressors are represented through "relational identification", i.e., **"suspicious husband", "brother", "son", "jilted lover", "feuding farmers"** and **"moneylenders"**. Through this representation, women are rendered as victims of varied aggressions by men. All of the above noted physical identifications that are used for women in this discourse reveal the diverse and numerous atrocities that are committed against Pakistani women in and around the false claims of **"honour".** Contrastively, the male aggressors are represented in relational identification which affirms the expansive and gruesome occurrences of male violence committed against women (Friedan, 2010). Moreover, in a general term, woman is represented through objectivation, i.e., **"loose change in a deal".** It shows that women are objects and can be bartered anywhere and everywhere for settling men's scores. Hence, in this traditionally gendered discourse, the varied acts of violence and persecutions against women have been depicted in multiple forms and manifestations, and, the vulnerability and susceptibility of women to such acts is also revealed (Crenshaw, 2010; Crenshaw, 2013).

TGD29

'Woman as submissive being' discourse

 "She tries to maintain a nondescript exterior; she learns the sideways glance instead of looking at people directly. She speaks in practiced, precise sentences so that she is not misunderstood. She chooses her words carefully, and if someone addresses her in Punjabi, she answers in Urdu, because an exchange in her mother tongue might be considered a promise of intimacy." (p. 145).

Brief context

Alice has to reconcile to the multitude of dangers by adopting preemptive measures for avoiding any sort of harassment.

Analysis of TGD29

In TGD29, Alice is activated as agency is accorded to her. This passage reveals the potential challenges faced by Alice and her counter measures to protect herself from those unforeseen threats. She has assumed an ordinary outlook to thwart any misgivings. She has been physically identified, i.e., 'physical identification' (Van Leeuwen, 2008) by **"nondescript exterior"**, and this plain outlook is used as a cover to counteract the wrong signals which might render her vulnerable and expose to varied dangers. For example, she doesn't look directly into people eyes, rather she looks sideways. She uses simple and straightforward sentences to avoid any misperception created by intricate sentences. To avoid giving any impression of familiarity, she observes caution and sticks to a formal variety of language, i.e., Urdu, in her communication with people. This passage does not only implicitly highlight Alice's strategies to conduct her in daily life but also reveals the complex network of challenges that are posed by patriarchal society (Walby, 1989). She doesn't really want to become a victim of unpredicted and uninvited felony. She has evolved these set of strategies for her own protection and safety.

TGD30

'Woman as victim male as aggressor' discourse

"We were looking for a virgin for this special occasion, but then Inspector Malangi reminded us that our bhabi is Yassoo's follower, so we went looking for a Christian virgin. And you know what the pimp said? He said that the last one was taken more than two thousand years ago." (p. 149).

Brief context

G Squad celebrating Teddy's marriage.

Analysis of TGD30

In TGD30, the traditional discourse of compulsory female virginity is constructed by the conversation taking place among the members of G Squad and inspector Malangi. Femininity is being ridiculed and objectified by the male participants here. This discourse shows that how men desire for women's virginity and wish for it. It also reflects that how virginity is a compulsory physical attribute, serves as a tool for pleasure seeking men (Hanisch, 1969). Moreover, in this traditionally gendered discourse the absence of women's virginity is berated as a stigma.

TGD31

'Disparaging and belittling womanhood' discourse

"The only note of discord came when the Christian girl confessed after two drinks that she was actually a Hindu from Nepal. Malangi became sulky and threatened to set police dogs on her, then scolded his colleagues. 'First I get away from one wife and three daughters, that is four women, just to be with my friends. And I end up with yet another woman who, like all other women, lies and cheats. Why didn't I just stay home?'". (149-50).

Brief context

G Squad is celebrating Teddy Butt's marriage with Alice.

Analysis of TGD31

In TGD31, women are impersonalized by means of abstractions, i.e., **"lies"** and **"cheats".** On hearing that the call girl who was hired for the night by the G Squad, lied about her ethnicity, Inspector Malangi gets frustrated and thinks of putting her to dogs. But he generalizes that specific act of lie of the prostitute with womanhood. His generalization reflects the common tendency among men folk to categorize women as liars and cheaters. Women are being disparaged for concealment of truth and branded as all lies and cheats. This instantaneous generalization reflects the general treatment of women in a patriarchal society besides blemishing the womanhood (Beasley, 1999; Walby, 2011).

TGD32

Male-female difference discourse

"He also thinks that it is a nice reminder that the business of life must go on despite marriage, despite a wife, despite a house full of crockery and vague expectations. Despite his new life, he will be able to regular visits to his old life." (p. 151).

Brief context

Teddy Butt tries to reconcile to his new life after marrying Alice Bhatti.

Analysis of TGD32

In TGD32, the male-female difference discourse is being reflected through male's reluctance and refusal after getting into matrimonial bond, constructs Teddy as a conventional husband. He is adamant to transform his ways of life after his marriage. He wants to continue with his pre-marriage propensities and responsibilities. He doesn't seem interested in mending or reorienting his ways after his marriage. He enjoys the leverage of

eschewing from matrimonial demands and expectations due to his manhood and patriarchal orientations. He is constructed as a traditional husband who is bent upon on sticking to his pre-marriage ways and engagements. In this discourse, he is constructed as a true emblem of patriarchal society (Eagleton, 2011; Walby, 2011).

TGD33

'Woman as victim, man as aggressor' discourse

"She tries to manage a conversation with him that'll never take place. 'if he is not a Choohra, it doesn't matter. You have married outside French Colony, it doesn't matter. What does it matter if he is a Yassoo man or a Musla? What does it matter who he is? Welcome home, memsahib. But always remember, wherever you go, you won't be very far from French Colony.'". (p. 154).

Brief context

Alice imagines a conversation with her father to disclose her hasty marriage with Teddy Butt.

Analysis of TGD33

In TGD33, Alice is engaged in an unsolicited conversation with her father; a conversation which doesn't actually take place. She thinks of an exchange of an argument with her father. She is nominated by her titular affiliation, i.e., **"memsahib".** Though, this is not an actual dialogue with her father, yet, it shows that her Christian lineage and birth is her curse. She can't shed her Christian label as it will haunt her like a nightmare. She can't disconnect her link with **"French Colony"**, because she is a Christian. She will always be a persona non grata among the Muslim dominated society. This double bind will always act as a barrier in her life (Hooks, 1981; Morton, 2003).

TGD34

'Women as subservient' discourse

"There is no time to wake her and ask her what she means with this lord business. Is this what she has been dreaming about? A lord? Her Lord? He has never really given religion much thought, but this is his house and if there is going to be a lord around here, it has to be him." (p. 160).

Brief context

Post-marriage life of Teddy Butt and Alice Bhatti.

Analysis of TGD34

In TGD34, Teddy is represented by means of reference to his superior position in relation to Alice. He asserts himself by assuming the position and title of "Lord". He wants to be the master of the house and Alice's life. He wants to be the one who can control and exercise authority in the house. He is not only the owner of the house but also the sanctioning authority over Alice. He subsumes his own self under the omniscient Lord.

TGD35

'Women as subservient' discourse

"Before she went to the Borstal via nursing school, Alice had never really felt like a grown-up; she was always defined by her father, his profession, French Colony, Reverend Philip and his insistence on framing all life's problems in wedding parables." (p. 170).

Brief context

Alice's course of life has never been smooth as she has been subjected to diverse patriarchal suppressions and oppressions.

Analysis of TGD35

In TGD 35, Alice has been represented in 'relational identification' (Van Leeuwen, 2008) with regard to **"her father, "his profession", and "French Colony".** All these relations were undeniable facts of her life and identity. She is hooked to all these bounds. She couldn't liberate and unchain herself from those clutches. Her identity gets constructed with regard to these inevitable connections. She was caught up in the quagmire of subsidiary and constricted roles throughout her life till she was imprisoned into Borstal jail for some months. Paradoxically, she felt free in the Borstal as she was able to conduct herself in her daily affairs without the interruption and interference of her parents and the outside world. Reverend Philips stood for those religious shackles which hindered her liberty and free will. So, in this discourse, her oppressed life is depicted which construes her as a weakling.

TGD36

'Woman as subservient' discourse

"So if the Mother of Alice is never coming back, who will cook, who will do the dishes, who will wash her hair? is all she thinks. And then she picks up the dishes and sits under the tap. She doesn't want her mother to find filthy dishes when she returns from her tryst with Yassoo." (p. 172).

Brief context

Alice's mother works as maid in different homes of the locality. In one of the working places, she was raped and killed by the master of the house.

Analysis of TGD36

In TGD36, Alice's mother has been represented in terms of varied roles which are traditionally associated with a housewife. Her '*functionalization'* (Van Leeuwen, 2008) is realized by referring to her cooking and washing. She has been assigned the activities of cooking and washing dishes and Alice's hair in this discourse of *division of labour.* And Alice has to carry on with those tasks after the death of her mother as the traditional responsibilities of womanhood have been now transferred to Alice and she has to put herself up with life as same as her mother did before her demise (Van Zoonen, 1994).

TGD37

'Women as subservient' discourse

"Alice Bhatti is not used to being addressed by her father. He makes toys for her, little birds from discarded wood usually, but he is not the kind of father who hugs his child or cuddles her to sleep, especially if the child in question is a twelve-year old girl." (p. 175).

Brief context

Following the death of Alice's mother, Alice is left with her father and both are caught up in the struggle of a hard life.

Analysis of TGD37

In TGD37, in the discourse of child-father relationship, the nature of relation between Alice and her father is described in quite traditional way. Alice's father avoids treating Alice tenderly not due to his strictness or inherent firmness rather he does so because of Alice being a girl. It is quite uncommon among fathers in traditional and conservative families in Pakistan, to hug or cuddle their daughters. Though, Alice's father is sensitive and

attentive to her daughter's childish whims, as he makes toys for her, yet, he abstains from hugging or cuddling her (McConnell-Ginet & Eckert, 2003).

TGD38

'Woman as victim, man as aggressor' discourse

"But it is not very likely that when you slip on that staircase you'll also accidently scratch yourself on your left breast with such violence that those who wash your body will see four parallel sharp gashes drawn with human nails. It's also unlikely that during that fall on the staircase you'll somehow manage to spill someone's sperm on your thighs." (p. 175).

Brief context

Alice's mother who works as maid in a house is strangled to death in a rape attempt.

Analysis of TGD38

In TGD38, the use of **"you"** implicitly conveys the recurrent occurrences of sexual assaults over women in the Pakistani society. Alice's mother had been violently molested and got killed in one such incident. She has been objectivated and passivated, i.e., 'activation and passivation' (Van Leeuwen, 2008) in this representation, i.e., she has been referred to in terms of reference to her body parts; **"left breast", "thighs".** This discourse underscores the prevalence of physical violence and repression of housemaids in Pakistan. The physical exploitation of women is represented as an open secret in this discourse of *women as victims and men as aggressors* (Hooks, 2000; Jorgensen & Phillips, 2002).

TGD39

'Female-male difference' discourse

"'Men constantly feel hungry and women constantly feel sad. That's what marriage does to them.'" (p. 182-83).

Brief context

Women and men are represented differently by drawing on their different conducts. Though, both women and men are contingent in their life yet they follow different trajectories of life.

Analysis of TGD39

In TGD39, the difference between women and men is gauged on the basis of their differing attitude and propensities. Both Alice and Teddy realize their differences soon after their marriage. The rupture starts appearing soon afterwards. In this female-male difference

discourse, the writer has opined that men feel hunger and women get sad after entering into the wedlock. Through this discourse, the writer has established the difference between womanhood and manhood (Friedan, 1998; Friedan, 2010).

TGD40

'Female-male difference' discourse

"I am just mildly concerned about you: why would a girl like you marry? Why would a girl like you marry a boy like him? What kind of man shaves his body hair? You might as well have married me." (p. 193).

Brief context

Alice returns to her job and her hasty marriage with Teddy is revealed to Sister Hina Alvi (the head nurse in Sacred Hospital). In this first encounter, Sister Hina Alvi reprimands Alice.

Analysis of TGD40

In TGD40, the female-male difference discourse is visible through Sister Hina Alvi's remarks over Alice's marriage with Teddy. Sister Hina Alvi admonishes Alice for marrying Teddy. In this female-male difference discourse, Hina Alvi objects to Alice's choice of Teddy as a partner. A man is not supposed to be shaving his body hair. Traditionally, a woman can shave her body hair and if a man does so then he is considered to be an effeminate person. In this discourse, manhood is distinguished from womanhood on the basis of the act of shaving. Teddy's shaving of his body hair is seen as a loathsome act. Alice is castigated for marrying Teddy due to latter's act of shaving his body hair.

TGD41

'Women as subservient' discourse

"A married Muslim nurse is not much better than a single Christian nurse. You just become a slave multiplied by two." (p. 194).

Brief context

Hina Alvi tries to warn Alice over her marriage with Teddy.

Analysis of TGD41

In TGD41, Alice is being represented by way of classification, i.e., **"Christian nurse",** (Van Leeuwen, 2008) represented in terms of her ethnicity by Sister Hina Alvi. Marriage is constructed as a bane for women and Alice is doubly vulnerable to be enslaved after

marriage with Teddy. This discourse highlights the repressive and constrictive effects of marriage on Alice. She being a Christian nurse has to face far more serious and deleterious repercussions, after her marriage, than a married Muslim nurse (Crenshaw, 2010; Crenshaw, 2013). Her life is enslaved and shackled by a double disadvantage as her marriage and ethnicity position her in a double bind. So, marriage is seen to be a constricting tool in the hands of men in Pakistani society.

TGD42

'Woman as victim, man as aggressor' discourse

"Thanks, Sister Alvi. I should probably have consulted you before jumping into it. But I myself was surprised. It all happened very suddenly. I have always thought I can live without a man. I always thought a proper job was all the security I needed. But that incident in the VIP room…that made me rethink." (p. 195).

Brief context

Alice after hearing Hina Alvi's cautious remarks about her marriage, tries to provide her justification for marrying Teddy.

Analysis of TGD42

In TGD42, Alice; after being alarmed and made aware of double bind, following her marriage with Teddy, by Sister Hina Alvi, attempts to justify her marriage decision. She decided to marry Teddy not out of any emotional or intimate association but she was forced to marry after experiencing an attempted physical exploitation in the VIP room. That particular incident compelled her to betroth to Teddy. Alice had to marry Teddy for security as security is vested in the hands of the males. So, marriage has traditionally been constructed as an inevitable end for a woman as it accords security and companionship to a woman in a patriarchal society (M. Lazar, 2005; Walby, 1989, 2011).

TGD43

'Woman as nurturing and caring' discourse

"Look, I am not the right person to give anybody marital advice. I have been married thrice. And I am single now. I married the same man twice. Just to be sure. But the result was the same. In fact the second time it was worse. I didn't even feel depressed like I used to the first time. I just felt bored. I did it for the same reason that everybody else does it: that you need someone to snuggle with, wake up next to, bring you yogurt when you have

a bad stomach, that kind of thing. But I never really got any of that. It was I who ended up comforting them and waking next to them and being their doctor." (p. 196).

Brief context

Sister Hina Alvi shares her own marriage experience with Alice. She tries to forestall the ugly marriage experience for Alice as well.

Analysis of TGD43

In TGD43, Sister Hina Alvi while sharing her marriage experiences with Alice, reveal the dominating patriarchal norms related with marriage. For a wife, marriage is merely an act of surrender and subservience to her husband. She has to render her services of a comforter and caretaker and not the other way around. In a patriarchal society, a wife is supposed to be taking care of her husband and submitting to the whims and wishes of her husband (Mills & Mullany, 2011). In this discourse of marriage, Sister Hina Alvi has noted the patriarchal constraints and values acting upon a married woman.

TGD44

'Woman as victim, man as aggressor' discourse

"PT teacher has told his colleagues that during the partition riots somebody cut off his mother's ears to get her earrings and he doesn't want that to happen to his wife." (p. 202).

Brief context

Teddy's father keeps his wife under constant checks and scrutiny. The narrator provides the reasons for his vigilant behavior.

Analysis of TGD44

In TGD44, men are constructed as protectors and guardians of their wives, whereas, women are construed as victims and possessions. Teddy's father has certain apprehensions and fears regarding the past events; therefore, he keeps his wife under perpetual scrutiny.

TGD45

'Woman as possession' discourse

"Teddy concentrates on Alice Bhatti's shapely ankle and reminds himself that it is his wife's ankle. This leg is his wife's leg. He kisses her ankle and then cups her kneecap as if marking her body bit by bit, convincing himself that it belongs to him. 'You smell nice, Mrs. Butt,' he says, nuzzling the back of her knee with his nose." (p. 234).

Brief context

Teddy trying to show his tenderness towards Alice.

Analysis of TGD45

In TGD45, female as male's possession discourse is recognizable. Alice has been represented in terms of body parts, i.e., **"shapely ankle"** and **"kneecap".** She has been represented by means of 'physical identification' (Van Leeuwen, 2008). Alice's body is not merely a source of pleasure and sensual delight for Teddy but it is his possession too. Teddy is activated and Alice is passivated in this representation. Teddy controls and owns Alice's body and reassures himself of his ownership and command. Relational identification also shows that Alice's body is a possession of her husband (Van Zoonen, 1994).

TGD46

'Berating and disparaging womanhood' discourse

"Teddy is not sure if she is mocking him. Women make you weak and impotent because they make perfectly normal men feel they are fools…" (p. 237).

Brief context

Teddy and Alice during one of their amorous interactions.

Analysis of TGD46

Womanhood is associated with weakness and lack of vitality. In this traditional discourse of female as irrational being, Teddy generalized the frailty and weakness of Alice to women folk. Women are ascribed the negative capacity of converting normal men into fools. Teddy, through his generalization, not only berates Alice but also holds women responsible for all follies of men (Mills & Mullany, 2011).

TGD47

'Berating and disparaging womanhood' discourse

"Do you know what a woman in love is like? You probably knew it once but now can't remember. Have you ever seen a mad filly? When a filly goes mad, there is not much you can do. The best rider can try and mount it and it'll still kick up a storm. You can chain it to its bones but it'll still run away in the middle of the night. That is a woman in love for you." (p. 305).

Brief context

Inspector Malangi sharing his thoughts about womanhood with Teddy.

Analysis of TGD47

In TGD47, through the discourse of disparaging womanhood, women are associated with a female horse. In this traditionally gendered discourse, *negative appraisement of womanhood*, i.e., 'appraisement' (Van Leeuwen, 2008), as women are metaphorically labeled as uncontrolled and untamed mare. Women are described as some incorrigible and delinquent entities, having no restraint. In this discourse, women are represented traditionally, in a disparaging and belittling manner. Women are depicted as unfaithful and untamed beings, lacking any social reserve and value (Eagleton, 2011).

TGD48

'Berating and disparaging womanhood' discourse

"They are fakes even when they are dead. These women I tell you, they continue to peddle these fantasies from their coffins. You can't trust them even when their hearts stop beating." (p. 308).

Brief context

Malangi's overstatements about womanhood, after Teddy's misunderstanding about Alice. Teddy mistakenly thinks that Alice has deserted him.

Analysis of TGD48

In TGD48, Inspector Malangi continues with his ranting about women in an acutely despicable manner while talking to Teddy. In this discourse, women are represented as 'abstraction' (Van Leeuwen, 2008), i.e., **"fakes"** and **"dead".** Women have been constructed as untrustworthy and spooky creatures which haunt the livings. In this traditionally gendered discourse, it has been implied that even death is not a sufficient verdict for women. They should be condemned more severely to satisfy a jilted man's ego, either it be justified or not (Weeden, 2010).

5.2.2 Feminist Discourses Identified and Analyzed in *Our Lady of Alice Bhatti*

FD1

'Women using innuendos and slangs' discourse

"Noor knows that Alice is the kind of person who'll return a favour by saying fuck you too. He also knows that her fatal flaw is not her family background, but her total inability to say simple things like 'excuse me' and 'thank you'." (p. 32)

Brief context

Noor has been acquainted with Alice since long as his mother is admitted in the Sacred Hospital. He is very well aware of Alice's idiosyncrasies and temperament.

Analysis of FD1

In FD1, Noor describes his perception about Alice. Alice has been categorized into a **"kind"**, who rely on offensive statements and slangs, i.e., **"saying fuck you too"** traditionally associated with male talk. She has been referred to and "apprised" (Van Leeuwen, 2008), as she is evaluated negatively for her **"fatal flaw"** and **"total inability"** to apologize. She also fails to show gratitude in return of favours given to her. In this discourse, Alice has been constructed as a subversive woman who questions and deviates from expected social standards and stereotypes (Butler, 2004a, 2015). She is being denounced for her lack of proper social skills which are needed to grant entry into the social world. She has been alternatively construed as a misfit and delinquent person in this discourse. She has also been passivated in this discourse.

FD2

'Women's nonchalant attitude towards external world' discourse

"Alice notices that Sister Hina Alvi never offers anyone else one of her paans. She might spend the whole day surrounded by patients and doctors but she is solitary in her pleasures, always glowing with some personal insight, content in a world that makes sense only to her and happy in the knowledge that she doesn't need any validation from anyone." (p. 42)

Brief context

Sister Hina Alvi (the head nurse) is a feisty woman and everyone around her takes her very seriously. Alice shares the same views about her.

Analysis of FD2

In this alternative discourse FD2, *Sister Hina Alvi* has been represented in terms of her unique characteristics, i.e., "**solitary** in her pleasures" and "**glowing** with some personal insight", "**content** in a world that makes her happy". In all these adjectives she is realized linguistically in terms of her distinct traits which qualify her as an independent and free soul. She is constructed as a self-centered and hedonistic woman who lives freely without any external binding or constraint. Hina Alvi prefers a secluded and contended life; indifferent to external affects and interventions. Through this discourse she has been portrayed as an inward-looking woman who rejects outward influences and "**validation".** So, these unique physical identifications (Van Leeuwen, 2008) accord her self-reliance and contentment in her own right. According to Showalter (1981) literary texts often reproduce dominant ideologies of gender, they also provide spaces for agency, resistance, and subversion.

FD3

'Women transforming constraints into opportunities' discourse

 "When Joseph Bhatti sees Alice at her bail hearing in the session court, he sees something of himself in her. Alice Bhatti carries her handcuffs lightly, as if she is wearing glass bangles. She treats the policewomen as if they were her personal bodyguards." (p. 69)

Brief context

Alice had been apprehended by police and taken into custody for injuring a doctor over harassment. She wounded the doctor by hitting him with a paper mat.

Analysis of FD3

In this alternative discourse, FD3, Alice has been represented in terms of reference to her **"handcuffs"** which she is wearing at the time of her trial, i.e., Instrumentalization (Van Leeuwen, 2008). Her handcuffs are assimilated with **"glass bangles"**. It shows that she is poised as an intrepid and carefree woman who has no fears. Alice has been constructed as an iconic figure and an outlaw, who is least concerned about her trial. Alice is constructed

as a heroin of a movie and person of paramount agency and control. Material verbs like **"carries", "wearing"** and **"treats"** accord her agency in this discourse (Showalter, 1981).

FD4

'Women deriding and undermining social structures' discourse

"… she looks at the judge as if to say, how can a man so fat, so ugly, wearing such a dandruff-covered black robe sit in judgment on her?" (p. 69)

Brief context

Alice faces the charges of smashing a doctor's head. She harbors an inner contempt for being prosecuted on the crime she committed in self-defense.

Analysis of FD4

In FD4, Alice is activated by the mental process of **"looks"**, whereas, the judge is passivated. The judge, who conducts Alice's trial, is represented through 'physical identification' (Van Leeuwen, 2008), i.e., **"fat"**, **"ugly"** and **"dandruff-covered black robe"**, in this discourse. This interrogative perspective of Alice renders the judge as a despicable and condemnable person and it also reveals Alice's contemptuous and rebellious nature. So, her display of ingratitude in this discourse; not only establishes Alice's hatred for the judge but also her antagonism towards the legal system of Pakistan, as the judge is the symbol of law and legal system of Pakistan. Hence, it can be said that Alice asserts herself in this discourse by questioning the legality of her trial by degrading the judge and his attire. Moreover, the black robe worn by the judge also symbolically signifies the evilness and partiality of the judicial system of Pakistan.

FD5

'Female resistance and agency' discourse

"Alice does turn around, but only to stare at the judge, then she spits on the floor of the court and rushes out, two fat policewomen trying to keep pace with her." (p. 72)

Brief context

Alice is prosecuted over injuring the doctor and is proved guilty. Her reaction is described after the judgment when she is sentenced for 18 months imprisonment for bashing a doctor.

Analysis of FD5

In FD5, Alice is activated (Van Leeuwen, 2008), in the passage with the use of material and behavioral processes like, **"does turn around"**, **"spits", "rushes out"** and **"stare"**,

respectively. Her staring at the judge and spitting on the floor construct her as a defiant and arrogant woman, who abhors the legal proceeding and judicial system. Her irreverence displayed in this passage is aimed at flouting and undermining the transparency of the judgment. So, she is been constructed alternatively as a rebel and assertive woman in this discourse (Woolf, 2007; Woolf, 2017).

FD6

'Women deriding the social structures and norms' discourse

"Alice pushes her plate aside. She feels she is still in the Bortsal, taking bullshit because she has to, but knowing when to stop. Sign of what? I think it's a sign that there is no place a woman can go and deliver a baby, that there is no place for her even when her water is breaking. It's a sign that human life can be flushed down the toilet. It's a sign that nobody gives a fuck about signs." (p. 73)

Brief context

Alice gets infuriated over the foundling recovered from the drain by her father, Joseph Bhatti. Moreover, she has recently been got free from the prison.

Analysis of FD6

In FD6, Alice is activated as material verb **"push"** and behavioral verb **"feel"** are used to establish her agency. Alice denounces his father's contention that the recovery of a foundling from the drain is a *sign*. Subsequently, she bursts up into a flurry of rebellious canter and curses those patriarchal constraints and malpractices which render women helpless and victim of infanticide and exploitation. She questions the repressive practice of denying women their due and equitable rights in the society. As she has been recently out of prison after completing her sentence in Borstal Jail, her frustration and agony on this discovery is reflected through her use of fuck word for signs as claimed by her father.

FD7

'Women deriding the social structures and norms' discourse

"Have you read her letters to her brother?' Sister Hina Alvi asks her and continues without waiting for an answer. 'Did you know that Fatima was a dentist, a trained dentist? But she sacrificed her whole life for this country. And how do we remember her? As an old spinster. Someone gives you their whole life and what do you call them: mother of the nation. Now if her brother is the father of the nation, how can she be the mother of the nation? They

could have called her sister of the nation, but no. Because then people might have mistaken her for a nurse, one of us." (p. 80)

Brief context

Sister Hina Alvi and Alice were engaged in a conversation about nursing profession. Hina Alvi in a fiery mood attempts to highlight the miseries of nursing profession.

Analysis of FD7

In FD7, Sister Hina Alvi talks about Fatima Jinnah and her acknowledgement by the people. She relates Fatima Jinnah with nursing profession. By drawing a comparison between Fatima Jinnah as sister of the nation and a sister as nurse, she tries to strike a semblance of comparison between the irreverence and ingratitude of the people for both. In this passage, the general treatment of women in Pakistan is abominated for being male oriented and prejudiced towards women in general and the nursing profession in particular. Moreover, the ill treatment of nursing profession is reflected in this discourse through scathing criticism and contempt for societal stereotyping and generalization. By mentioning the historical and nationally acclaimed figure of Fatima Jinnah, Sister Hina Alvi acridly criticizes the patriarchal dominance in the Pakistani society. In this way she reveals the general degradation that is associated with the nursing profession as it has highlights the intersectionality of gender with class (Crenshaw, 2010; Crenshaw, 2013).

FD8

'Women transforming constraints into opportunities' discourse

"Life has taught Alice Bhatti that every little step forward in life is preceded by a ritual humiliation. Every little happiness asks for a down payment. Too many humiliations and a journey that goes in circles means that her fate is permanently in the red. She accepts that role. 'I'll do my best." (p. 82)

Brief context

Alice after getting the nursing job in the Sacred Hospital tries to sail through the misgivings and accepts the challenges in her line of duty. She has undergone lots of tumultuous experiences since the death of her mother.

Analysis of FD8

In FD8, though, Alice is passivated in relation to certain misgivings of life, yet, she has been given the sociological agency. She has been linguistically realized by use of material

processes, i.e., **"accepts"** and **"do"**, which reflects her resoluteness and forbearance in the face of accumulated **"humiliations"**. She sets herself off on a tumultuous and challenging journey which is ridden with mortifications and great costs. In this discourse, Alice is represented as a fighter who accepts the fight against all odds and adversaries. She resolves and asserts herself to withstand all humiliations that may come into her private and professional life and resists the societal norms (Butler, 2015; Showalter, 1981; Woolf, 2017).

FD9

'Women resistance and Agency' discourse

"That little gun doesn't scare me. Your tears don't fool me. You think that a woman, any woman who wears a uniform is just waiting for you to show up and she will take it off. I wish you had just walked in and had the guts to tell me you want me to take this off. We could have had a conversation about that. At the end of which I would have told you what I am telling you now: fuck off and never show me your face again." (p. 103)

Brief context

Teddy Butt in a bid to propose Alice for marriage follows and utters his tender feelings for her.

Analysis of FD9

In FD9, Alice is activated and agency is accorded to her in this representation by her condemnation and forceful statements directed to Teddy. When Teddy proposes her and teases her with his persistent intrusion into her domain, she bursts up and scolds him for his advances. In this discourse, Alice is constructed as an assertive and arrogant woman who rejects the offensive and pretentious posture of Teddy (Woolf, 2007; Woolf, 2017). She admonishes Teddy for bothering her. Once again, with the use of slangs and gross statements, i.e., **"fuck off",** the resistant and powerful features of her personality are revealed to us.

FD10

'Women resistance and agency' discourse

"Alice Bhatti is not interested in understanding the rules, but she also doesn't want to be the kind of girl who attracts the wrong kind of attention and ends up in the wrong place. She doesn't want to be the kind of girl who is groped on buses, poked in service kitchens,

who cannot walk a block without giving people the idea that she should be travelling blindfolded in a car boot." (p. 141).

Brief context

Alice is inwardly a rebellious girl, who is fully aware of the dangers of the outside world.

Analysis of FD10

In FD10, Alice is categorized and represented in relational identification (Van Leeuwen, 2008), i.e., **"kind of girl"** who is cautious and apprehensive of the external and real-life dangers. Though, she is activated in this representation, yet, she is constructed as an awfully resistant and overly cognizant woman in her daily routines and conducts. She hates for being physically inviting in her demeanor. What she is focusing here is the prevalence of acute and recurrent instances and forms of physical assaults that entangle women in a web of lecherous acts of harassment and exploitation in a patriarchal society. Through the focalization of Alice, this discourse constructs a very pathetic state of affairs that a woman is exposed to in the execution of her daily tasks in varied domains of life in Pakistan. So, this discourse exposes the gravity and repeated occurrences of physical assaults, repressions and acts of fondling that hamper and abrupt women's regular performances in public domains (Harris, 2004) . The material verbs **"grope"** and **"poke"** manifest the pervasiveness of the formidable challenges that are faced by women at public places in Pakistan.

5.3 Discussion and Findings

The above section of the current study presented the exploration of the construal of gender by interpretively identifying traditional and feminist discourses in the novel, *Our Lady of Alice Bhatti.* Now, the researcher intends to provide a discussion on the analysis to get an overall impression. At the outset, it was stated that the present study sought to investigate the discoursal construction of gender in Pakistani fiction in English from the feminist critical perspective. Hence, it was found out that multitudes of discourses contribute in the construal of gender in the novel *Our Lady of Alice Bhatti*.

The dominant and recurrent view of women in traditional understanding about gender is 'women as nurturing and caring beings' discourse. Alice and most of the women in the novel are construed as caregivers and nurturers in different gendered discourses

(Baker, 2014). A woman is most commonly perceived as the provider of care to men. Alice had to provide all sorts of comfort and care to the men around her, in the discharge of her duties at home and hospital. With the early death of her mother, she was compelled to take care of her father. In her post marriage life, she had to take care of her husband by providing him food and comfort. The engagement of women in such nurturing and caring roles, testify to the traditional roles assigned to them. Men are mostly engaged in somewhat personalized and independent social and outdoor roles.

Female gender is construed as trivial and subservient being caught up in the quagmire of misgivings in relation to males. In the case of Alice Bhatti, she is reduced into a trifle in her domestic and professional domains. She is either made to look insignificant by assimilating with animals or insects or by subjecting her to myriad of jibes. Sister Hina Alvi is also castigated for her indifference and isolation. She is ridiculed for having certain principles in her life. Inspector Malangi abhors her for her cautious dealings with other men in the hospital. In the novel, women are berated for being unmatched with the men folks. Interestingly, there are instances when women perform their traditional role of support to show their solidarity for other women to counter their denouncement and belittling. Usually, a woman with comparatively higher professional status acts as a supporter to shelter the weak women. Sister Hina Alvi, cautiously informs Alice about the dangers in professional and married life. She tries to warn Alice about constricting patriarchal restraints in the professional and married life. At times, she also intervenes to rescue Alice from various threats and acts of violence but ultimately, Alice becomes a victim of honour killing by her husband, Teddy Butt.

Male gaze and women body also appeared as a refrain in the novel. In this dominant discourse, men are prone to cast their lustful eyes on women body to exploit and harass them. It is noted that in the outside world, women are more vulnerable to such type of exploitation. From lovers to ordinary people who come in contact with women in social domains, women have to endure the lascivious male looks. Women bodies are licentiously put under close visual scrutiny of males (Mulvey, 2013). Alice is construed in terms of her physical features, specifically by reference to her large breasts and feeble body. Her body is fore grounded against her fighting soul. Alice fails to shun the males' looks away from her body. From her lover to other males, who occasionally appear in the story, Alice's body

is presented as a showpiece for their lusty looks. Resultantly, women become the playthings in the outside world dominated by males.

Women are also shown to be the victims of diverse types of excesses committed by males in the name of honour and misperceptions. Females are mercilessly defaced and smashed by aggressive and powerful males (Harris, 2004). In the wake of falsely created misogynist tendencies, women are quite often mutilated and killed by men. Alice had to initially bear the brunt of sexual excesses by a doctor, then hundreds of lustful onlookers in the Sacred Hospital and finally she was despoiled by acid attack.

Women are also thought to be the possession by men. In the novel, Alice is perceived by her husband and society as a commodity for carrying out their respective tasks. Either as bachelor or married, Alice was a possession to be held captive by the men around her. The patients and their attendants never missed any opportunity to reduce Alice as a mere possession. Her husband too viewed her as a possession. Teddy Butt was bent upon owning Alice after marrying her. He saw Alice in the light of his misplaced blame, due to his excessive sense of owning and controlling over Alice's life.

Since the creation of the first woman and man, women have been branded as tempters and enticers in historical and cultural discourses and the same stands true in the case of the novel, *Our Lady of Alice Bhatti.* Women are construed as tempters in the novel. They seem to be alluring men folk in everyday life. From home to outside world, women are portrayed as enticing beings. Interestingly, in most of the instances, men are not only shown to be susceptible to those temptations but they are also enticed to perform some cryptic and unsocial act by women. Women drag them and trap them for some hideous antisocial activities. The alleged temptation of Alice forced Teddy to marry her. Hence, women are represented in a stereotypical way (Gill & Gill, 2007).

In another set of dominant gendered discourse, 'female-male difference discourse'; males are construed in terms of positive, powerful and pivotal social roles as opposed to women, who are in negative, weak and peripheral roles. In most of the instances, women and men are differentiated in terms of those attributes and roles, which empower men and discriminate women. It is through this type of gendered discourse (Wodak, 2015); women

are marginalized, exploited and disempowered. Women are also constructed as irrational and sentimental, whereas, men are construed as rational and practical.

Women are also under strict societal surveillance to conform to patriarchal expectations in the novel. In such gendered discourses, women are construed as weaklings in relation to their male counterparts. Alice is warned by Sister Hina Alvi to simply stay complacent over sexual harassment by Junior. Junior tried to seduce Alice but Alice in her frenzy reaction injured him with a knife. Sister Hina Alvi reprimanded Alice for slashing Junior. Such instances construe women as being more exposed and vulnerable to societal pressures and expectations. A woman is expected to be complacent and silent over exploitation and harassment. The appropriate and docile conduct of Alice was expected in the event of sexual exploitation and Sister Hina Alvi suggested the same to her. It is only because of patriarchal pressure, Hina Alvi cautioned Alice to avoid confrontation over molestation.

Women are also construed in subordinated positions as compared to men. Alice is a nurse and has to deal with countless men in the hospital. From patients to doctors and from her lover to her husband, all males are bent upon subjugating Alice. She is in a lesser role and position with respect to all men around her. She is represented as a subservient woman. In the novel, women in general are construed as weak and dominated by men.

Though the traditional sets of discourses abound and stand as the overarching and overwhelming gendered discourses in the novel, yet, the presence of feminist discourses testifies to the existence of feminist ideas in Pakistani fiction in English (Kitzinger & Wilkinson, 2013). As opposed to the traditional view of women as complacent and polite, there are many instances, when female characters in *Our Lady of Alice Bhatti* are construed as assertive persons by resorting to the use of abusive and slang words. Both Alice and Sister Hina Alvi thwart the excesses of male characters through the use of abusive and slang words. Their use of innuendos and harsh words grant them a transient pathway to resist the male aggression. Sister Hina Alvi's nonchalant and indifferent conduct also construed her as a strict woman. Alice too displayed her resistance through her alternative behavior in the face of sexual and violent male excesses. She too resorted to stringent reaction over sexual assault by Junior. Alice and Hina Alvi also showed a semblance of strong resistance in challenging situations by converting limitations into opportunities.

Alice's denigration of the judge construed her as a resistant woman who is unwilling to accept not only the allegation and punishment but also the judicial system of a patriarchal society.

It is through the multiple discourses of female agency and resistance, females in the novel our construed as strong and unyielding beings in the patriarchal world. The lascivious male looks are countered by the attentive mind of Alice in the following way when Noor casts his eyes on Alice's body:

"He is imagining me naked, Alice thinks. It never ceases to amaze her that men, even those on death watch, all think the same thing. One eye on the dying mother, the other on the paramedic's tits" (p. 86).

In this acrid and generalized criticism on men's propensity to resort to put lustful eyes on female body, Alice criticizes the onlooker who puts a lascivious look on her body. In this alternative discourse the resistant and conscious Alice is construed to expose male lust. The salacious acts of males are humorously castigated by Alice. On another instance, when Alice is physically harassed and forced to succumb to lecherous demand of Junior, her agency and resistance is conveyed in the following way:

"In that instant she can feel Junior's gaze piercing through to her cleavage. She hands him the card in turn he picks up a thousand- rupee note from the table and waves it in front of her. 'Here, you have won.'

Alice doesn't mind accepting little gifts from her patients and their carers, but nobody has ever offered her a thousand-rupee. 'I am not allowed to play cards while on duty,' she says, and turns to go back to her seat. Then she looks back and says, 'But thank you.' She doesn't want to offend them." (p. 87)

Alice rejects Junior's offer to receive any monetary favor in exchange of physical advances. The polite rejection of those uninvited offer construes Alice's resistance to male dominance and exploitation. Moreover, she is shown to be turning down the offer and maintaining her self-respect and professional prestige.

But, sadly enough, a woman's resistance and agency are not without impunity. Sister Hina Alvi had to lead a lonely life as no man could carry on with her alternative idea about marriage and Alice had to lose her life for an uninvited and unfounded blame of

extramarital relationship. She is killed for being a caregiver and a miraculous healer of fatal diseases.

In short, it could be stated that the construal of gender in *Our Lady of Alice Bhatti* is replete with traditional ideas about female and male gender, but there are instances when the feminist ideas are juxtaposed to the dominant gendered discourses to reflect the feminine resistance and struggle in the text. Hence, it could be said that feminist ideas are cropping up in the literary domains and are being incorporated into the literary construction of gender through myriad of gendered discourses.

5.4 Brief summary of *Between Clay and Dust*

Musharraf Ali Farooqi's novel Between Clay and Dust portrays the post-partition era and is set in an unnamed Pakistani city. The nostalgic novel narrates the tale of two individuals who were once renowned in their fields. Ustad Ramzi was a celebrated pahalwan (wrestler), and Gohar Jan once enjoyed the glory of being a remarkable tawaif (Prostitute). The pre-partition era was the age of traditions, customs and rituals in all the professions but shortly after partition things were taking new form, this unpredictable change was not digestible for these elderly protagonists, who are at the twilight of their lives. Hence, they fail to reconcile themselves with the changing times.

Farooqi's grand style of prose writing and plot construction resembles the waves of water in the sea, as a wave creates ripples in the entire water likewise the words of the novel are so well knitted that the violence is created like waves, which brings a charming effect for the readers. The descriptive style of Farooqi does not only infuse brilliance to his writing but also injects the realistic taste to the novel.

Both Ustad Ramzi and Gohar Jan belonged to the professions which promoted the exploitation of human body. Ramzi as a pahalwan glorified the muscle power and strength of men on the other hand he took oath of abstinence. Gohar Jan on the other hand was a dedicated singer and musician who concealed the sale of female body at her Kotha. Ustad Ramzi and Gohar Jan being the experts of their respective fields were meant to train and teach the new generation, but the trends of the modern world were so strange for them and likewise they were strange for the modern world. This situation made these classics

outdated echoes and it was the main crisis faced by them. The feeling of loss was painful but their retribution was even more painful.

Ustad Ramzi holds the title of Ustad-e-Zaman, which he had won 15 years earlier, in 1935. He was the head of the pahalwan clan. Ramzi neglected his declining health and continued his struggle. Tamami, 20 years junior, younger brother of Ramzi was also a wrestler but he never gave respect to the rituals of his elder brother and was a reckless person. Tamami once challenged the rival clan for a match but Ramzi thought that his brother is not yet ready for this fight so he fought instead of Tamami. This match brought a change in the life of Ramzi as he realized his defeat and came to know that Tamami was stronger than him even without knowing the required skills of the discipline. From the day on Tamami started training the wrestlers and Ramzi was sidelined. The pain of Ramzi is enhanced when he came to know that his brother is involved with Gulab Den, a professional promoter. This created a crack in the relation of two brothers and the emotional Ramzi gradually lost everything, his wealth, prestige and proud legacy of wrestling. Even his property came under the purview of the municipality same was the fate of Gohar Jan's home.

Ustad Ramzi used to attend the mehfils (singing) of Gohar Jan and it created a foil to the broken heart of Ustad. Gohar's Kotha also harbored a 23 years old Malka, who was seen as a good source of income for the Kotha by Banday Ali, the by old retainer of Gohar Jan. On the other hand, Gohar Jan perceived her as an infatuated nuance in the music room and contradicted the views of Banday Ali. Gohar Jan always preferred the respectability in Kotha but her views were now worn out in the new trends. This declined the work of Gohar Jan and once her mehfils came to an end. Ustad Ramzi was unaware of this fact so he went to Kotha and demanded to hear the sonorous song at the mehfil of Gohar Jan. She didn't send him but performed in front of her lone audience and this mehfil reunited her with her love music and she also found her lost self, back.

The unlikely friendship of the two protagonists who are travelling in the same boat is beautifully expressed by the writer. Both of them are committed to their arts, are fighting against all the odds and are stick to their sense of self, they are the warriors in the unknown new world who are protecting themselves from the armors. They are living in an old inner

part of the city meanwhile the government is planning to make new plans to fix the shabby place. Same is the case with the lives of protagonists, like their home, the world of Ustad Ramzi and Gohar Jan is also dying. The imagery in the novel presents the very beautiful scenes in the eyes of reader and the strains are presented in such a compelling way that not even a single linguistic element is gone waste.

5.5 Feminist Critical Discourse Analysis of *Between Clay and Dust*

In this section, the feminist critical discourse analysis of the set of traditional and feminist gendered discourses is done to explore the construal of gender in *Between Clay and Dust*. Firstly, the traditionally gendered discourses are analyzed and then the feminist discourses are identified and analyzed. The set of *"traditionally gendered discourses"* and "*feminist discourses"* have been abbreviated as "TGD" and "FD" for the sake of convenience. Moreover, the discourses have also been numbered. The discourses identified are mentioned with their related names and the recognition process of discourses drew upon the interpretive method of (Sunderland, 2004) and some aspects of Social Actor Network model of (Van Leeuwen, 2008), as discussed in detail in methodology section. Additionally, the analysis is preceded by a brief context of each gendered discourse. After the detailed analyses of discourses identified in the novel, findings of the analyses are discussed for gathering an organized and overall impression about gender construal with a feminist analytical discourse perspective.

5.5.1 Traditionally Gendered Discourses Identified and Analyzed in *Between Clay and Dust*

TGD1

'Physical vitality and superiority of male' discourse

"Ustad Ramzi was the head of a pahalwan clan and the custodian of a wrestler's akhara. He was a man of frugal speech and austere habits, and appeared to some a stern man. His imposing stature, a heavyset jaw, and upturned whiskers only reinforced this impression". (p. 12).

Brief context

After narrating the setting of the novel, the central character (Ustad Ramzi) of the story is introduced. Being a renowned Pahalwan (wrestler), he brags about his glorious lineage and accomplishments.

Analysis of TGD1

In TGD1, Ustad Ramzi is construed in terms of reference to his relational identification, (Van Leeuwen, 2008), i.e., **"head"** and **"custodian"** of the creed of wrestlers. He has also been referred to in terms of his physical identification (Van Leeuwen, 2008), i.e., **"man of frugal speech", "austere habits"** and a **"stern man".** He has been represented as a stereotypical male having a strong masculine figure and outlook. In this physical description, he is constructed by reference to his physical features like, **"heavyset jaw",** and **"upturned whiskers".** All these features and physical qualities established his physical vitality and strength besides his unyielding demeanor. In this traditional discourse, Ustad Ramzi has been represented as strong male and all those physical attributes have been assigned to him that are typically associated with masculinity (McConnell-Ginet & Eckert, 2003). Male as norm discourse is evident too in this gendered discourse.

TGD2

'Male's meaningful and purposeful life' discourse

"He was one of those men who do not accept the futility and emptiness of life, but who try continuously to give it meaning…" *(p. 12)*

Brief context

Following the partition of India, the revered sports of wrestling in this part of the world was dying due to disinterested people. In such times, Ustad Ramzi tries to retain his coveting for the sports as a dedicated simpleton.

Analysis of TGD2

Ustad Ramzi has been constructed by being categorized as a resolute and determined person, who wants to lead a meaningful and purposeful life. He has been categorized into a type of person who doesn't yield to uselessness of life. He has been represented as a seeker of truth and meaningfulness in life. He is presented as a fighter who refuses to

surrender in the face of challenges and turmoil of life. We know from the outset that Ustad Ramzi is struggling to maintain his prestige and past glory. In those tumultuous times he has been shown to conduct himself as a resilient person i.e., "positive appraisement" (Van Leeuwen, 2008).

TGD3

'Male as a guardian of community prestige' discourse

"By winning the title, Ustad Ramzi had fulfilled the coveted dream of his clan elders." (p. 12).

Brief context

Ustad Ramzi with his sheer persistence and hard work won the most celebrated award in wrestling.

Analysis of TGD3

In TGD3, Ustad Ramzi has been constructed as the protector and guardian of his glorious legacy. He had been instrumental in retaining the prestige and integrity of his clan elders. He has been traditionally shown to play a pivotal role in realizing the dreams of his elders. In this patriarchal discourse, Ustad Ramzi has been construed traditionally as the retainer and guardian of patriarchal prestige and pride (Friedan, 1998; Friedan, 2010). His accomplishments are linked with the achievements of his clan elders. He has been represented in terms of abstraction **"coveted dream"** and positive appraisement, i.e., (Van Leeuwen, 2008).

TGD4

'Man as a symbol of pride' discourse

"The akhara was a hallowed place for him, where a man made of clay came in contact with his essence." (p. 13).

Brief context

Ustad Ramzi attaches holiness with his art of wrestling and the associated things. He religiously respects his art.

Analysis of TGD4

In TGD4, Ustad Ramzi has been represented as a traditional and dogmatic person. He attaches sacredness with his art. He has been constructed as a sacrosanct that discovers his essence and real self in his zealous reverence for his profession and history. He has been represented traditionally in this patriarchal discourse, as a carrier of past prestige and honour. He is construed in terms of 'relational identification', i.e., **"a man made of clay"** (Van Leeuwen, 2008).

TGD5

'Man as a trustee of sacred legacy' discourse

"Ustad Ramzi did not allow sweepers to enter the cemetery for fear of polluting the sanctity of its grounds…" (p. 14).

Brief context

Ustad Ramzi attaches extreme sacredness with his art and past.

Analysis of TGD5

In TGD5, Ustad Ramzi's ardent and dogmatic approach towards the art of wrestling has been reinforced by his so-called disavowal to allow even the sweepers to enter the cemetery. Ustad Ramzi's stringent prohibition is premised on his presumption that sweepers might pollute the sanctity of cemetery. He has been construed in terms of 'utterance autonomization' i.e., objectivation (Van Leeuwen, 2008).

TGD6

'Man's resilience in crises' discourse

"The caricature of the pahalwan as a dying beast and the implied suggestion that in the eyes and minds of people the pahalwan's art and his world were doomed, were not lost on Ustad Ramzi." (p. 15).

Brief context

Though, the art of wrestling and the prestige of a wrestler had lost its luster, yet Ustad Ramzi was adamantly glued to the past glory.

Analysis of TGD6

Ustad Ramzi has been construed as a dedicated and devoted person, who vouchsafes to cling to his art of wrestling. He abhors the idea of undermining the art of wrestling and its waning prestige. In this discourse, male has been traditionally represented as out rightly associated with past glory and honour. He would not succumb to the prevailing decadence ascribed to the art of wrestling rather he is adamant to hold his spirits high in defending his honour. He has been positively appraised, i.e., 'appraisement' (Van Leeuwen, 2008).

TGD7

'Male resilience and fortitude' discourse

"He had summoned all his fortitude to drive the thoughts of his brother out of his mind. But he did not succeed in quelling his conscience from which fragments of guilt broke out. An unresolved conflict now festered in his mind. He had tried to subdue the commotion in his soul and failed." (p. 179).

Brief context

Ustad Ramzi brooding over the thought of his strained relationship with his brother.

Analysis of TGD7

The internal conflict of Ustad Ramzi is described by his guilty consciousness. He put all his efforts to dispel the sense of guilt from his mind regarding his persistent indifferent attitude towards his brother, yet, he fails to overcome his guilt. He fails to reconcile himself to control his inner disgruntle. He has been construed in terms of 'utterance autonomization' (Van Leeuwen, 2008).

TGD8

'Man's resilience and fortitude' discourse

"He had turned his brother into his personal slave, fighting the shadows of his own fears. His actions did not serve the art he professed to protect; they served only him. Tamami's inability to protect his treatment must have driven him to despair." (p. 180).

Brief context

Ustad Ramzi is preoccupied with the sense of loss and dejection over life's tumults.

Analysis of TGD8

In this discourse, Ustad Ramzi has been construed as a guilty conscious and regretful person, who owing to his overzealous propensities quashed all of his brother's (Tamami) attempts to come up to his expectations, now has multitudes of fears and repentance. His realization has come off late. Ustad Ramzi's puritan inclinations and radical approach to treat his brother has led to the demise of his brother. He has been negatively appraised in this gendered discourse, i.e., "Appraisement" (Van Leeuwen, 2008).

TGD9

'Male as a competitive being' discourse

"Grown accustomed to the taste of celebrity, Tamami coveted the title of Ustad-e-Zaman. He knew that upon Ustad Ramzi's retirement his title would be open to challenge." (p. 36).

Brief context

Tamami was anxious to fight a major bout against the renowned wrestler for becoming a champion. He was desperate for the title.

Analysis of TGD9

In TGD9, Tamami has been construed as a competitive person who was yearning for the title of a champion wrestler. He has been constructed in terms of his desire; material verb "**coveted**" reflects his strong desire for the title of Ustad-e-Zaman, which was the most prestigious title among the sports of wrestling. He has been implicitly construed as overly anxious man to acquire the most celebrated title. Through this traditional discourse, man's

cravings for titles and popular reception have been represented as a different subject through language (Janks & Locke, 2008).

TGD10

'Male as protector of past legacy' discourse

"Tamami had rolled his name and his family honour into the dust." (p. 178).

Brief context

Tamami became addicted and lost his vitality. Ustad Ramzi got annoyed and excommunicated him due to his addiction.

Analysis of TGD10

In TGD10, Tamami has been construed in typical male. In a patriarchal society, a male is thought to be the carrier and protector of family honour. A man's failure to conduct properly in this context is considered to be leading towards loss of prestige and honour. So is the case with Tamami, his inability and incapacity to reconcile himself with that particular expected role puts him in an awkward situation. He is subjected to acrid criticism by his elder brother. He becomes the object of criticism and castigation from Ustad Ramzi. He has been activated in this representation and the material verb **"rolled"** is used to refer to his unbefitting dispositions.

TGD11

'Male's unwavering fortitude' discourse

"The years of middle age had marked Ustad Ramzi's constitution. His hair was turning grey at the temples, the skin was beginning to wrinkles, and the joints of his bones were slowly being drained of their long resilience to pain. But Ustad Ramzi's devotion to his heart remained unabated." (p. 17).

Brief context

From the beginning of the narration, Ustad Ramzi is portrayed as a dedicated, devotional and upright person who is leading a simple and ascetic life. He placed extreme devotion to his art of wrestling. His approach towards is life is based on the ideal standards of commitment and moral purity.

Analysis of TGD11

Ustad Ramzi has been represented in terms of his physical identification. He is being portrayed in terms of reference to his body parts, i.e. "somatization" (Van Leeuwen, 2008). For example, a reference is being used to describe him through his hair, his skin and joints of his bones. Though, his physical attributes and condition indicate that he has lost touch with youthfulness and energy, yet he seems to possess an unrelenting and indefatigable soul and heart to face the hardships of life (Carbado et al., 2013). The sole criteria and characteristics to accord him devotion was his relentless pursuit of his idealized and sacred notions about his art of wrestling.

TGD12

'Male as protector of family prestige' discourse

"Ustad Ramzi's pride would not allow him to ask another to take on his duties." (p. 18).

Brief context

Ustad Ramzi has attached great importance with his responsibilities. He prefers to take up his art of wrestling very seriously and devotionally.

Analysis of TGD12

In TGD12, Ustad Ramzi has been constructed as a man whose incessant smugness clouds his dealings and relationship with other characters. He has been construed in terms of 'utterance autonomization' (Van Leeuwen, 2008). He prefers to undertake all his tasks himself and such propensity seems to be acting as a barricade in developing smooth and congenial relationships with people around him. This discourse reflects that males' pride hinges on the very idea of tasks they perform in their lives. The tasks they do and the pride they take in them is a sign of symbol and prestige and these roles are envied in a society.

TGD13

'Male's lacking tenderness of life' discourse

"Did the essence of his art not lie in creating a delicate harmony between strength and the opposing force? Did it not lie in keeping power bridled? When he had set out Tamami's training routine these had not been his considerations. It had caused the death of two men. He had then aggravated his crime by a false sense of rectitude." (p. 185).

Brief context

Ustad Ramzi supervises Tamami's regimen of exercise strictly. He ensures that Tamami infuses all his strength and concentration into his routine exercise for the upcoming bout with another pahalwan (wrestler). Those series of stiff exercises turned Tamami into a beast.

Analysis of TGD13

In TGD13, the narrative voice implicitly castigates Ustad Ramzi's overzealous pursuit of self-righteousness and puritan idiosyncrasies throughout the course of his life. He had been failed to reconcile himself to the tenderness and softer side of life. His conceited self, overshadowed his decision making and relationship even with his very own brother. All his life had been revolving around the attainment and establishment of family prestige. He overlooked many other aspects of life, ultimately, playing a catalytic role in the demise of his brother and another wrestler. He pushed the natural and reasonable boundaries of regimen, designed for his brother. Moreover, his overarching ambition to retain the glorious legacy of the art of wrestling, led to two unfortunate deaths. He attached too much sacredness with the art of wrestling, hence, brushing aside all tenderness of life. The material verbs **"caused"** and **"aggravated"** are used to represent Ustad Ramzi in activation (Van Leeuwen, 2008), whereas Tamami is passivated in relation to the routine exercises.

TGD14

'Male as superior and authoritative' discourse

"Who gave you permission to go to Imama's akhara and challenge him? Who gave you leave? Everyone became silent. (p. 49).

Brief context

Tamami challenged Imama for a bout with seeking prior permission from Ustad Ramzi. This act of Tamami enrages Ustad Ramzi and he admonishes Tamami for his hasty decision.

Analysis of TGD14

In TGD14, Ustad Ramzi's authoritative and dominating personality is constructed in this discourse. The tone of the sentences establishes his uncompromising overtones in his treatment of Tamami-his younger brother. He has been construed through "activation", (Van Leeuwen, 2008). He undermines and suppresses his younger brother from taking any initiative or independent decision. This discourse of male superiority reflects the typical behavior of men in a patriarchal society. In Pakistani society, elder brothers usually keep the reign of decisions in their hands and exercise their authority over younger ones.

TGD15

'Male as enraging beast' discourse

"Ustad… Tamami looked stupefied by Ustad Ramzi's outburst. 'I was just passing by when…'

'Don't lie to me!'Ustad Ramzi roared." (p. 50).

Brief context

Tamami is admonished by Ustad Ramzi for inviting Imama (another wrestler) for a bout. Ustad Ramzi is unhappy over his rash decision.

Analysis of TGD15

In TGD15, Ustad Ramzi has been construed as a raging beast, whereas, Tamami is unable to understand Ustad Ramzi's anger and wrath. He has been passivated in relation to Ustad

Ramzi. He was unable to counteract Ustad Ramzi. In this discourse, male's potential of wild anger is represented by the behavioral verb **"roared"** (Van Leeuwen, 2008)**.**

TGD16

'Male possessing priggish nature' discourse

"To train him myself for the fight, he said, 'would be the same as to approve his actions. I will not be able to show Imama my face if I did." (p. 51).

Brief context

Ustad Ramzi is offended by Tamami over his rash decision to fight Imama.

Analysis of TGD16

In TGD16, male has been construed in terms of 'utterance autonomization' (Van Leeuwen, 2008) as a priggish being who wants to uphold sanctity of proper conduct. Ustad Ramzi refrains from training his brother for the upcoming fight with Imama due to his priggish nature. Ustad Ramzi's misplaced arrogance stopped him from training his own brother. He thought that by desisting from training Tamami, he could avoid being implicated in the wrongdoing caused by Tamami's challenge of fight to Imama. For Ustad Ramzi, that challenge of bout was an uninvited and an uncalled-for act on the part of Tamami. Hence, he wanted to stay away from this fight. Here, the smugness of males is also reflected.

TGD17

'Male lacking tenderness of life' discourse

"Just then he felt someone's hand on his shoulder, and turned to find Tamami standing by his side. Tamami had tears in his eyes as he quietly embraced Ustad Ramzi. His presence there annoyed Ustad Ramzi.
'Get rid of your tears!' he snapped, breaking away from him.
Tamami withdrew without a word".

Brief context

Tamami is treated rudely by his elder brother, Ustad Ramzi, over his rashness.

Analysis of TGD17

In TGD17, two aspects of manhood are constructed in the representation of Ustad Ramzi and his younger brother, Tamami. Power difference is an important feature to be taken into

account while highlighting the relationship between the two brothers. According to Fairclough (2013a), the discursive practices that shape gender identities within fictional narratives can be interrogated through CDA by drawing upon poststructuralist and feminist perspectives. Ustad Ramzi's adamant and unrelenting nature has been represented in this passage. Tamami visits his brother for redemption, realizing his inadvertent flaws, but Ustad Ramzi turns a blind eye to his attempts of restitution. Tamami has been construed as a helpless, wretched and forsaken person, craving for Ustad Ramzi's solace and comfort. On the contrary, Ustad Ramzi is construed as an indifferent, uncompromising and hardcore persona, bent upon abandoning his own brother. All of Tamami's attempts prove to be falling on deaf ears; hence, he recedes without furthering his claim of innocence. In this discourse, through utterance autonomiation, both males are construed in terms of objectivation (Van Leeuwen, 2008).

TGD18

'Male as guardian of family pride and prestige' discourse

"Ustad Ramzi could not countenance appointing someone unworthy and imperfect to represent his clan." (p. 38).

Brief context

Ustad Ramzi has been overly attached with his art of wrestling. He wanted to maintain the sanctity and purity in his elder's vocation.

Analysis of TGD18

In TGD18, the discourse of 'male as protector and guardian of family pride' is represented. Ustad Ramzi religiously followed his abstinent and self-styled ideas of worthiness needed in the art of wrestling. He could not tolerate to see anyone incapable or unworthy, taking control of the reins of his clan. It was unacceptable and unbearable for Ustad Ramzi. Through the use of "indeterminate" social actors, i.e., **"someone"** and "abstractions", i.e., **"unworthy and imperfect",** the others have been represented as non- entities in this discourse, whereas Utad Ramzi has been construed in terms of "utterance autonomization" (Van Leeuwen, 2008). His excessive idealism is represented too.

TGD19

'Manhood as symbol of pride and prestige' discourse

"Ustad Ramzi felt his vulnerability against the advance of disease and age keenly. He was still the title holder and the head of his clan." (p. 19).

Brief context

Throughout his career, Ustad Ramzi tried hard to cling to the idea of perfection and purity in relation to his art and past. He held his art as the most sacred task of the world and attached great holiness with his creed.

Analysis of TGD19

In TGD19, the fears and apprehensions of Ustad Ramzi are described. Due to his aging and ailing physical condition he was becoming fearful about his position. In this discourse, he has been construed as being utterly preoccupied with the sense of susceptibility to aging and ailment. He has also been construed as the one who is associated with family honour and glory by referred to in **"appraisement"** i.e., **"title holder** and **in terms of** "relational identification" **head of his clan"** (Van Leeuwen, 2008). As being a male, he is the custodian of family legacy. In this patriarchal discourse, it has been reiterated and established that in a patriarchal society, manhood is invested with the authoritarian role and powerful position, enjoying the upper status in the society as compared to females (Walby, 1989).

TGD20

'Women as tempters' discourse

"He vowed to remain celibate to achieve perfection in his art and shut his mind to thoughts of women." (p. 20).

Brief context

Ustad Ramzi has led an ascetic life. He remained away from any physical indulgence and extravagance to retain his purity and family prestige.

Analysis of TGD20

In TGD20, Ustad Ramzi is activated and focalized. In his perspective, women are implicitly constituted as stumbling blocks in the way of a man's pursuit of transcendental goals. Hence, women are juxtaposed in a traditional and stereotypical manner in relation to men (Mills & Mullany, 2011). Ustad Ramzi's ascetic view of life hinges on the very idea of dissociating and delinking from women. He has been represented in terms of **"classification",** i.e., "celibate" (Van Leeuwen, 2008). His avowal to eschew marriage is premised on his self-proclaimed idea that he could only attain excellence in his art of wrestling, if he abstains from entering into a marriage and barring his mind free from the thoughts of women. Ustad Ramzi's far-fetched and exclusionary perception stems from a well-established patriarchal mindset that considers **women as agents of distraction for men.**

TGD21

'Male's physical vitality and cognitive superiority' discourse

"Ustad Ramzi's long reign as title holder had built an aura of infallibility around him and Tamami had grown up in its shadow." (p. 36)

Brief context

Ustad Ramzi's highly idealized life was due to his overarching belief in family pride.

Analysis of TGD21

In TGD21, one of the most prominent and glaring features of Ustad Ramzi's personality, which happens to be his tragic flaw or error of judgment too, has been represented. Owing to his excessive hedonistic views about his pursuits and gratification of his art, he has fallen victim to misplaced priggishness and vanity. His indolent contumely exacerbates his younger brother's sense of inferiority and rebellious attitude towards his own life. In this discourse, a man's traditional position in the Pakistani society has been represented through the character of Ustad Ramzi. He has been construed in terms of "appraisement" (Van Leeuwen, 2008) as *'title holder'* having *'an aura of infallibility around him'* . Moreover, being an elder brother, he occupies a privileged position and enjoys an unparalleled authority in relation to his younger brother (Tamami). As a younger brother, Tamami is overshadowed by Ustad Ramzi.

TGD22

'Woman as tempter and fickle' discourse

"Once a celebrated beauty, she was known for her haughty airs and capricious treatment of her lovers." (p. 21).

Brief context

Gohar Jan was the famous Naika (prostitute) in the vicinity. She was also undergoing the same mental and physical experiences which were faced by Ustad Ramzi. Old age and financial depravity had exposed her to myriad of challenges in life.

Analysis of TGD22

In TGD22, Gohar Jan has been construed as a tempter and fickle nature woman, who have now lost all her luster. Presently, in the twilight of her age, she is represented in terms of her beauty, with certain attributes which are characteristically associated traditionally with women. She has been represented in terms of abstraction (Van Leeuwen, 2008), i.e., ***'celebrated beauty and haughty airs'.*** The reference to her eminent beauty reveals the traditional representation of women in terms of their beauty and effeminate characteristics. The well-established old reception of women in this stereotypical manner draws attention to the recurrence of those patriarchal forces and practices, which determine women on the basis of their beauty. Moreover, Gohar Jan's conceited and whimsical conduct with males' accolades highlight the regimented and discriminatory practices prevalent in the world made and dominated by men. Besides being constituted traditionally with reference to her beauty and stereotypical feminine attributes, she has also been ascribed implicitly the fickle nature, traditionally linked with womanhood (McConnell-Ginet & Eckert, 2003).

TGD23

'Appraisal of women's beauty' discourse

"Gohar Jan's stately and austere beauty had been mellowed somewhat by age. Her hazel green eyes were surrounded by wrinkles, and time had begun to cast her features in its soft, cruel mould." (p. 27).

Brief context

Gohar Jan has been facing tumultuous and hard times to put herself up in life due to reduced number of customers at her Kotha.

Analysis of TGD23

In TGD23, Gohar Jan is constituted in terms of her physical attributes, i.e., 'abstraction' (Van Leeuwen, 2008) through *'stately and austere beauty'.* Here too, she has been represented traditionally by focusing on abstraction. Her waning afterglow has been captured by pointing to her maturing age, i.e., *'mellowed…by age'*. As aging is often been associated with loss of beauty and charm, she has lost her attraction and enticement. Moreover, she has also been represented in terms of her *'hazel green eyes'*, i.e., *'physical identification'* (Van Leeuwen, 2008). Interesting to note is the representation of women by referring to less powerful and fragile physical features; like, eyes, face and hair, whereas, men are referred to in terms of their arms, strong legs and stout body (Crenshaw, 2010; Lundgren-Gothlin, 1995; Mulvey, 2013). So, this way difference between women and men is made more conspicuous and tangible.

TGD24

'Woman's tenderness and emotional vulnerability' discourse

 "It was only after Malka had left that Banday Ali truly understood how hard it had been for Gohar Jan to constantly wear a mask of indifference and curb the least expression of affection and warmth towards Malka to make sure she did not become emotionally attached to her or the kotha in any way. Atonement was never possible for Gohar Jan. But after Malka's departure, the guilt of denying her the love she sought exacted a great emotional cost on her; within a fortnight she seemed to have aged many years." (p. 55-56).

Brief context

Malka, who was one of the girls at Gohar Jan's Kotha, left Kotha and married a visitor. Banday Ali's estimation of Gohar Jan's earlier apathy towards Malka has been revealed in this passage.

Analysis of TGD24

In TGD24, in the perspective of Banday Ali, Gohar Jan maintained her persistent coldness, i.e., "abstraction" (Van Leeuwen, 2008) which is realized as **"mask of indifference"** towards Malka for thwarting any sense of association between herself and Malka. Gohar Jan did so to keep Malka away from the cruel clutches and bondages of Kotha. She gauged the expense of that emotional attachment as deleterious for Malka's future. But, after Malka's marriage Gohar Jan's scruples pushed her into the realms of unforgiving remorse for having been too indifferent and overly placid in her relationship with Malka. Her heart wrenching pangs incessantly kept visiting her for being excessively cold with Malka, after her marriage with a Kotha visitor. In this discourse of woman remorse and guilt, women's double bind and vulnerability in patriarchal society is portrayed through the predicament and mental repression of Gohar Jan. In her earlier and proceeding times, Gohar Jan lands into the desperate and harsh world of patriarchal control and hegemony (Walby, 2011; Weeden, 2010).

TGD25

'Woman's tenderness and emotional vulnerability' discourse

"Gohar Jan had foreseen Malka going away from her life and was reconciled to it when it occurred. With her decision never to attach herself to any one man, Gohar Jan had also prepared herself for a life of solitude. She had assumed that it was not given to her to find satisfaction in a relationship. She found it instead in a discipline that needed a similar degree of tending and self-sacrifice. Now, that satisfaction was being replaced with anxiety." (p. 74).

Brief context

Gohar Jan had been nonchalant with regard to developing any relation with a specific man. She preferred to stay aloof from any such binding and this propensity helped her in dealing with challenges of older life lately.

Analysis of TGD25

In TGD25, Gohar Jan has been construed as a preemptive person. Gohar Jan's inability to face the untoward and challenging times served her best in the need of the hour. She had been advertently preparing herself throughout her life for the secluded life. Therefore,

when the situation arose, she endeavored to gear up herself *'for a life of seclusion'*, construed in terms of 'utterance autonomization' (Van Leeuwen, 2008). She found solace and comfort in wrapping herself into a self-created cocoon around her, but gradually, she got perturbed and confused over her loneliness. All her attempts to replace a loyal and devoted relationship with one man into nurturing Malka, gave way to her forthcoming sense of loneliness. All these mental verbs, i.e., *'foreseen, reconciled and assumed'*, along with the material verbs, *'attach, prepared, found and replaced'*, construe her in terms of activation, (Van Leeuwen, 2008), reflect her desperation and chaotic life (Friedan, 1998; Friedan, 2010; Lundgren-Gothlin, 1995).

TGD26

'Woman's inevitable seclusion' discourse

"...Gohar Jan's impending solitude made her feel vulnerable and uncertain. She thought about the furrowed faces of old tawaifs sitting idly in their dark kothas waiting for their lives to end. She realized that she was now one of them." (p. 75).

Brief context

Gohar Jan had led a colorful life amidst all blemishes and blots associated with her profession. But, with the passage of time she fears the worst times, poised to bring rampage in her later life.

Analysis of TGD26

In TGD26, through all mental verbs, i.e., *'feel, thought and realized'*, Gohar Jan has been construed as a helpless and apprehensive woman, preoccupied with unforgiving circumstances. In this discourse, female's woes and misery are represented through 'activation' (Van Leeuwen, 2008). Gohar Jan is represented as a dejected and lonely woman entangled in the horrifying web of upcoming wretched life, waiting on her. She anticipates her ignoble and spooky old life. She visualizes the crumbling edifice of her long-lived life of cosmetic prestige associated with a tawaif's Kotha, falling to the ground and rolled over by strict societal practices (Eckert & McConnell-Ginet, 2013). A tawaifs (prostitute) is not received with respect in Pakistani society, and she has the ominous premonition of her forthcoming disgruntled and desolate life. By comparing her later years with other prostitutes, Gohar Jan reveals the most pathetic and impoverished conditions of old tawaifs in Pakistan. The **"*furrowed faces*"** of old tawaifs and their **"*idle times"*,** depict

the discredited lives of old prostitutes in the Pakistani society. Through the "physical identification" (Van Leeuwen, 2008)**, "furrowed faces"** older tawaifs have been represented. Gohar Jan's realization is an apt presentation of harsh and bitter realities about the lives of prostitutes in Pakistan. In a patriarchal society like Pakistan, old prostitutes are seen with extreme contempt and scorn.

TGD27

'Constricting social barriers for women' discourse

"But with the boundaries of her world shrunk to the walls of her abode, and left with only a memory of the hustle and bustle of the kotha in days past, Gohar Jan was faced with the futility of her life's endeavour and her life's meaning. She could no longer escape it." (p. 76).

Brief context

Gohar Jan is caught up in the quagmires of isolation and desperation due to her old age and societal transition in the post partition times.

Analysis of TGD27

In TGD27, Gohar Jan in the twilight of her life falls, a victim to loneliness and isolation. It is through this '*relational identification',* and through passivation (Van Leeuwen, 2008) i.e., ***"her world, her life",*** she has been shown to be trapped as a caged animal inside the four walls of Kotha. She has been *passivated* in this representation and it shows her helplessness and deprivation in the face of hard times. Her lodging became a place of her imprisonment in her later years. She is destined to be caught up perpetually in the conundrum of loneliness and isolation. She seems to having been quarantined inside her Kotha. It is the fear of the society to barricade her from coming out as it fears of spilling over to other structures of society (Mills, 2002). She is only left with the lost glitter of past and she has only to cheer about those bygone days of her past. The inevitability of her forsaken life is represented through the immateriality of her inactive life.

TGD28

'Woman as subservient' discourse

"The accident of Ustad Ramzi's presence that evening had revealed to Gohar Jan something about herself. She felt indebted to him for making it possible for her to rediscover her art's purpose." (p. 80).

Brief context

Ustad Ramzi's surprise visit to Gohar Jan's abode brought pleasant outcome for her. She had been undergoing mental stress for being lonely and isolated, and with the arrival of Ustad Ramzi, a renewed zeal in life filled her heart with happiness and delight.

Analysis of TGD28

In TGD28, Gohar Jan has been construed as a subservient and dependent woman. The mental verb, i.e., *'felt'* depict her mental condition, through activation (Van Leeuwen, 2008). What makes this discourse interesting and revealing is the reliance of Gohar Jan on Ustad Ramzi, for her reinvigorated fascination with her old practiced profession of a tawaif. Her dependence shows the subservient life of a woman in a patriarchal society (Walby, 1989).

TGD29

'Women as care givers and nurturers' discourse

"The young men frequented the kothas to learn the bearings of polite society, the older men to socialize, or rekindle the memories of their lost youth." (p. 21).

Brief context

Kotha has been historically perceived to be a place of comely behaviors and temperaments. Over the centuries, in the sub-continent, Kotha had been thronged by men for physical satisfaction and mental comfort.

Analysis of TGD29

In TGD29, women have been implicitly represented as care givers and nurturers. In this traditional depiction of Kotha; which is an abode associated with women, Kotha is narrated to be a place of learning for men folk. Simultaneously, it has been sanctioned by patriarchal forces to provide physical delight and congenial ethos for masculinity. Moreover, Kotha acted as an alternative to heartbroken and jilted lovers. In this discourse, the institutional role of Kotha has been construed and its role has been represented. Though, Kotha had performed that role but it has been constantly disparaged for being a deplorable and condemnable place in Pakistan for corrupting the men folk. Men have been construed in terms of 'activation' (Van Leeuwen, 2008), through the use of verbs, 'frequented', 'to

socialize' and 'to rekindle', whereas women as prostitutes have been implicitly construed as caregivers and nurturers, in terms of 'passivation' (Van Leeuwen, 2008). In this discourse, objectification of women is also implied (Mulvey, 2013).

TGD30

'Women as tempters' discourse

"When people heard the news of Ustad Ramzi's visits to Gohar Jan's kotha, they thought like scores of others, he, too, was lured by Gohar Jan's physical charms." (p. 21-22).

Brief context

Ustad Ramzi found solace and comfort at Gohar Jan's Kotha. Initially, he was reluctant to visit her place but later on it was difficult for him to stop visiting Kotha.

Analysis of TGD30

In TGD30, in the discourse of 'women as tempters' the general perception of society about women is implicitly described, and treatment of women (Friedan, 2010; Walby, 1989) is reflected through the character of Gohar Jan. On knowing that Ustad Ramzi visits Gohar Jan, the people started bickering about Ustad Ramzi and became suspicious about their interaction. Here, Gohar Jan is constituted as a tempting and luring being, with the use of 'physical charms', in terms of 'abstraction' (Van Leeuwen, 2008) This is a general tendency in the Pakistani society to associate temptation and distraction with women. Though, this is particularly referred to Gohar Jan yet, this is a generalized statement and quite relevant to Pakistani society. A woman's physical attraction is seen to be acting as a distraction for men in Pakistani society.

TGD31

'Women as caregivers and nurturers' discourse

"That chance visit to Gohar Jan's kotha made Ustad Ramzi understand how music could quieten the aggressive humours of his soul. He later returned to Gohar Jan's kotha and soon became one of the habitués of her mehfils." (p. 22).

Brief context

Gohar Jan's acquaintance with Ustad Ramzi attracted attention and invited unabated criticism of people around the neighborhood. But Ustad Ramzi couldn't resist the temptation to visit Gohar Jan.

Analysis of TGD31

In TGD31, Gohar Jan and her Kotha is construed as a comfort zone for the diminishing career of Ustad Ramzi. Gohar Jan and her Kotha have soothing effects on Ustad Ramzi. His frequent visits to Kotha, qualifies him as the permanent audience of her mehfils. He has been represented in terms of "appraisement"**,** and 'relational identification' i.e., **"one of the habitués"** and also in terms of 'utterance autonomization', i.e., ***'understand how music could quieten the aggressive humours of his soul'*** (Van Leeuwen, 2008). Moreover, in this discourse, women are ascribed the roles of nurturer and care giver to the violent and feisty males. This discourse echoes the opening lines of *Twelfth Night, "*If music be the food of love, give me in access".

TGD32

'Women as caregivers and nurturers' discourse
"He never realized that his visits to her kotha had now become for him a need; he felt restive without attending her mehfils once every few days." (p. 22).

Brief context

Ustad Ramzi started visiting Gohar Jan's Kotha and became obsessed with her. He was oblivious to his growing desire for Gohar Jan and her mehfils of music.

Analysis of TGD32

In TGD32, Ustad Ramzi has been activated and Gohar Jan is passivated (Van Leeuwen, 2008). In these traditional gendered roles, both are represented through reference to their varied tasks. He is given the agentive and doer role and she is given the receiver role. Additionally, his incapacity to stop himself from going to her mehfils of music also highlights the traditional role of women as caregivers and nurturers.

TGD33

'Exclusion of women' discourse

"Malka had arrived at Gohar Jan's kotha as a foundling. One winter morning-twenty three years earlier-Banday Ali had discovered the baby wrapped in a piece of felt cloth lying at the kotha entrance." (p. 31).

Brief context

Malka was the most favorite girl of Gohar Jan and Gohar Jan always kept Malka at a distance. Gohar Jan deliberately wanted to maintain that distance but eventually Malka left the Kotha and married a visitor. Hence, Gohar Jan lost her forever.

Analysis of TGD33

In TGD33, the bitter and cruel face of the society is depicted in a realistic manner. Malka who was the favorite of Gohar Jan, was found as an abandoned child left at the door step of Kotha. She has been construed in terms of 'abstraction' (Van Leeuwen, 2008) i.e., 'as a foundling'. This is a grim reference to actual practice in Pakistan, where unwanted baby girls are sometimes abandoned or killed. Female infanticide is a common and disparaging practice in many countries, particularly, in third world countries. Such practices reflect the hatred of society towards women (Morton, 2003).

TGD34

'Appraisal of women's beauty' discourse

"She was pretty and her sharp features finely balanced her natural, graceful air but her manner was quiet and aloof." (p. 32).

Brief context

Malka has been depicted as the most charming and different girl. She is loved by Gohar Jan.

Analysis of TGD34

In TGD34, Malka has been construed in terms of reference to her physical features, i.e. *'physical identification'* (Van Leeuwen, 2008). She has been given the attributes of ***'pretty, sharp features.'*** Besides that, she has also been described in terms of her effeminate and stereotypical traits, i.e., ***'her manner was quiet and aloof'.*** She has been construed as a quaint character, possessing majestic qualities and elegant aura in her personality. A woman's beauty is taken as one of the striking features of her personality, and her quietness

is also held a foremost trait. Silencing of women is a recurrent phenomenon in the patriarchal society. Silence is considered to be the most needed trait and this feature is repeatedly associated with women folk in literature, culture and social practices in a patriarchal society (Blommaert, 2015; Walby, 2011).

TGD35

'Woman's tenderness and emotional vulnerability' discourse

"Malka was unable to disguise her growing unease and disquiet. Her nervous movements betrayed her inner anxiety. Things dropped from her hands. When entering or leaving rooms she would bump into doors and walls…" (p. 43).

Brief context

Gohar Jan was anticipating some peculiarities in Malka's behavior. She was worried about Malka's disturbance. Afterwards, it is revealed that she is in love with Hayat.

Analysis of TGD35

In TGD35, Malka has been construed in terms of *'activation',* (Van Leeuwen, 2008) i.e., **'growing unease and disquiet'.** In an inexplicable way, she fell in love with Hayat (a visitor to the Kotha). In the ensuing days, she became perplexed and in an unspeakable way her inherent inclination towards Hayat surfaced and noticeable to everyone around her. Her confusion is described in a quite stereotypical way, i.e., **'things dropped from her hands'** and **'she would bump into doors and walls'** also construe her in terms of 'utterance autonomization' (Van Leeuwen, 2008)**.** As literature is a cultural artifact and underpins the social and cultural aspects of any society. It also represents cultural attitude towards gender (Eagleton, 2011). Similarly, in this construal of Malka, the realistic portrayal of a girl is depicted quite succinctly. A woman in love is thought be confused.

TGD36

'Silencing of women' discourse

"She was in a heightened state of anxiety for more than a week, and when Hayat did not return Malka sank into a state of gloom. Her nerve and energy were sapped; she became introverted and quiet." (p. 44).

Brief context

As narrated earlier, she became engrossed with his thoughts and showed signs of love and attachment with Hayat. With the passage of time, her exasperating and erratic behavior got intensified.

Analysis of TGD36

In TGD36, Malka's fretfulness is depicted over the unexpected and prolonged absence of Hayat. She has been construed through 'abstraction' (Van Leeuwen, 2008) in terms of reference to reticent and silent demeanor in that situation. Moreover, the behavioral verbs **'was and became',** reflect her idiosyncrasies in this passage which construct her as a dejected and depressive woman, who takes refuge in her reserved place. In this discourse women's silencing and reserved nature is represented. In a conventional societal setup, silence and reticence are considered most prominent features in a woman (McConnell-Ginet & Eckert, 2003; Morton, 2003; Tidd, 2004).

TGD37

'Male as competitive being' discourse

"His continuous deference to his brother's authority and belief in his infallible strength had instilled a sense of inferiority and inadequacy in Tamami." (p. 68).

Brief context

Tamami had been grappling with myriad of inner conflicts and external pressures due to Ustad Ramzi's indifference and dissociation with Tamami. The younger brother wanted to quell the impression of insolence before his elder brother, Ustad Ramzi but all in vain.

Analysis of TGD37

In TGD37, Tamami has been construed as a subordinate and inferior person in relation to his elder brother, Ustad Ramzi. He showed utmost reverence for his elder brother and submitted himself to the towering clout of his brother. Tamami has been construed in terms of 'utterance autonomization' (Van Leeuwen, 2008), through the use of "*belief in his infallible strength had instilled a sense of inferiority and inadequacy".* Tamami despondently accepted the relentless prowess of Ustad Ramzi, which turned out to be juxtaposing Tamami as a subordinated being in relation to his brother. In Pakistani society, it is customary to revere the elders and Tamami fulfilled this task wholeheartedly and

zealously. Throughout his life, Tamami observed supreme humility towards his elder brother. But the cost he paid against that veneration to Ustad Ramzi brought about his downfall and an uninvited death. In this discourse, the competitive orientations in males are reflected.

TGD38

'Male as competitive being' discourse

"Tamami's mind was preoccupied. He was the official nominee of his clan and Ustad Ramzi's involvement in his training was an acknowledgement of the fact. It had provided him with a chance to prove his worth to his brother. He also wanted to avenge his defeat." *(p. 86).*

Brief context

Tamami had been striving hard to dispel the impression of a rash and preposterous attitude in the eyes of his brother, Ustad Ramzi. He followed a strict regimen of exercises under his elder brother to get himself prepared and nominated for a bout with another Pahalwan (wrestler). Ultimately, he succeeded in winning the confidence and trust of his brother.

Analysis of TGD38

In TGD38, Tamami is construed in terms of 'relational identification' (Van Leeuwen, 2008) i.e., official nominee of his clan" to be preoccupied with the idea of worth and revenge. He wants to retain and revive his self-esteem by avenging his defeat. He had earlier lost bout to his opponent and in the wake of his defeat he became obsessed with avenging his defeat. Males are constituted as competitive and vindictive in this passage. Tamami is construed positively in this discourse, in terms of 'appraisement' (Van Leeuwen, 2008), in the sense that he has to reclaim his position as males are considered to be the guardian of honour and pride.

TGD39

'Man as a symbol of pride and prestige' discourse

"On Gulab Deen's advice Ustad Ramzi paid for an advertisement in the newspaper and the whole city learned that Ustad Ramzi's younger brother would be defending the title of Ustad-e-Zaman for his clan." (p. 108).

Brief context

Tamami was vying for the most prestigious title in wrestling. He was invested with the task of defending the title of Ustad-e-Zaman.

Analysis of TGD39

In TGD39, 'male as a symbol of pride and prestige' discourse has been reflected through the representation of males as defenders of venerated titles. Tamami has been construed in terms of 'abstraction' (Van Leeuwen, 2008), i.e., '*Ustad-e-Zaman*' and 'relational identification' and 'activation'. The promotional announcement of the impending bout between two male wrestlers is evident of society's reception of males in public domains. Males are considered to be public figures when they embark upon their challenging pursuits, whereas, women are denounced and discouraged for partaking in public and outdoor activities. The honour of the whole people is happily attached with the honour of a single man in a patriarchal society (Walby, 1989).

TGD40

'Constricting social barriers for women' discourse

"Maulvi Hidayatullah had been the imam, she never found his manner towards her at all condescending, or in any way disparaging. He could not have approved of her life; yet whenever he had started a collection, whether it was to put a new roof on the main assembly hall, to extend the left wing, or do other renovations, he never refused her assistance." (p. 98).

Brief context

Gulab Jan had been generously donating and giving charity to the local mosque and Maulvi Hidayatullah was accepting the donations. But he eschewed to disclose Gohar Jan's contributions for various religious projects.

Analysis of TGD40

In TGD40, societal duplicity is depicted through the character of Maulvi Hidayatullah, who happened to be the imam, i.e., 'relational identification' (Van Leeuwen, 2008), of the nearby masjid (mosque). There were neither accolade for Gulab Jan nor any explicit gratitude showered on her by Maulvi Hidayatullah. The charity and donations given by Gulab Jan was accepted by him, though she had been implicitly abhorred for being a prostitute by Hidayatullah. The subtle contempt and disavowal of Gohar Jan by Maulvi

Hidayatullah reflects the general attitude of society towards prostitutes. A woman has to face myriad of restrictions and barricades while climbing the ladder of financial autonomy (Walby, 2011). The imam has been construed in terms of 'activation', whereas Gohar Jan has been 'passivated' (Van Leeuwen, 2008).

5.5.2 Feminist Discourses Identified and Analyzed in *Between Clay and Dust*

FD01

'Women supporting women' discourse

"How could I, Banday Ali? Gohar Jan said slowly, 'How could I impose a destiny on her, or tie her to the Kotha with any bonds? Don't you realize she was given to me in trust?" *(p. 47).*

Brief context

Though Gohar Jan always maintained a distance from Malka yet she loved her the most. As stated earlier, Malka was a foundling and the most charming girl at Gohar Jan's Kotha but she fell in love with Hayat and married him. Gohar Jan's isolation and loneliness became more intense and profound after Malka's departure.

Analysis of FD01

In FD01, one of the favorites of Gohar Jan, Malka is being talked about in the dialogue between Banday Ali, the attendant and servant of Gohar Jan. For interest here is the progressive and liberal view of Gohar Jan about the future life of Malka. This discussion is stimulated after the marriage proposal for Malka by a visitor of Gohar Jan's Kotha. Gohar Jan's stance to avoid any imposition of restriction on Malka's life and future prospects implicitly implies the regimentation and denouncement of freedom in the patriarchal societies. Gohar Jan and Kotha are represented as the carrier and agents of restrictions and bondages for women. Gohar Jan was not ready to succumb to those barriers and social glass ceiling; rather, she gave foremost importance to a life of liberty for Malka. Gohar Jan's acceptance to a life outside Kotha for Malka draws attention to the dormant resistance and contestation teeming inside women associated with profession of prostitution (Woolf, 2007; Woolf, 2017). Gohar Jan has been construed in terms of 'activation' (Van Leeuwen, 2008).

5.6 Discussion and Findings

In the above analysis, multitude of traditional and feminist discourses have been identified and analyzed to explore the construal of gender in *Between Clay and Dust.* From the above analysis it can be said that in the novel, gender construal is predominantly traditional due to the over presence of traditionally gendered discourses.

The most recurrent and dominant discourse in the novel is the patriarchal discourse establishing male as physically powerful and superior as compared to female. Male has been construed as norm through the depiction of Ustad Ramzi and Tamami. Male have been traditionally associated with familial prestige and honour. Both of the male characters are construed as the guardian of past glory and legacy whereas, females have not been given any such role or position. Male's life is given far more meaningful outlook and reception in the society than the female life. The males are endowed with inspirational and proud characteristics as opposed to females, who lead isolated and restricted lives.

Ustad Ramzi holds the pivotal position to safeguard family pride with the sheer dint of resilience and fortitude. The crises he faced transformed him into an extremely steadfast person who doesn't bow before challenges. Moreover, males are construed as possessing far more ulterior motives than the females. They strive more aggressively and intensively to achieve their goals. On the contrary, women in the novel are entangled in the web of social, religious and cultural quagmires and fail to come out triumphantly.

In another arching dominant discourse, where males compete for societal honour and prestige, Ustad Ramzi is construed as the guardian of historical legacy. Males are construed as competitors who try to downplay the opponents. Females are represented as showing solidarity and support to the fellow females. Even brothers compete in the novel as Tamami puts all his efforts to replace his brother, Ustad Ramzi.

Women are also construed as a hindrance in male's pursuit of high aims. Ustad Ramzi is a celibate who merely leads a bachelor's life by viewing womanhood as a stumbling block in great pursuits of his life. Authority, pride and rage are some of the distinctive qualities which are used to construe males in the novel. Ustad Ramzi invigilated his brother's regimen of exercise simply to prepare him as the protector of family prestige. He turns his brother into a raging beast through his excessive sense of pride and

disciplinarian approach. In the novel it has been implied that excessive masculine sense of pride often brings about disastrous results for the individual. Tamami becomes addict and ultimately dies in the attempt to become the champion wrestler. The tragic end of Tamami's life exposed the risks involved in misplaced conception about competition. The most desirous of aims held supreme by men folk often turn them into raging beasts.

As far as the construal of female gender is concerned, females are traditionally construed as tempters and enchantresses. They are represented as caregivers and nurtures. Ustad Ramzi finds solace and comfort at Gohar Jan's Kotha. The reckless and raging soul of Ustad Ramzi finds tenderness at Gohar Jan's place. Additionally, females are represented in terms of their beauty as opposed to males, who are construed in terms of their pragmatic and worldly aims. Gohar Jan and Malka are gauged on the parameters of their beauty as both of these females are praised for their beauty and enchanting features rather than their capacity for rationality and pragmatism.

The tenderness and emotional vulnerability of women is prioritized in their representation. Male's competitiveness is contrasted with females' emotional susceptibility. Women also face numerous challenges in their endeavors to lead their lives happily and satisfactorily. Gohar Jan faced the tumults of isolation and seclusion due to varied patriarchal constraints. Being a prostitute, she was compelled to lead a life of seclusion.

In the representation of Gohar Jan and Malka, the subservient, silenced and isolated lives of women are reflected. In a patriarchal society, women are best received in the silenced and subservient position in relation to their male counterpart.

In the above analysis of gendered discourses in *Between Clay and Dust*, the study hardly found any feminist discourse. The absence of feminist discourses in the novel suggests that the writer has represented gender in stereotypical manner. The representational choices by the author are guided by the traditional ideas about gender. This stereotypical construal of gender demonstrated that in the Pakistani society, the traditional ideas about gender still prevail. The constricted and suppressive social practices force the females to conform to patriarchal assumptions regarding gender (Butler, 2004a, 2015).

CHAPTER 6

FEMINIST CRITICAL DISCOURSE ANALYSIS OF *HOW TO GET FILTHY RICH IN RISING ASIA* AND *KARTOGRAPHY*

6.1 Brief summary of *How to Get Filthy Rich in Rising Asia*

How to Get Filthy Rich in Rising Asia is a novel by Mohsin Hamid which resembles a self-help book featuring the reader (you) as the main character and recipient of number of life lessons needed for an upward movement in society. Each chapter provides certain teachings about life and how your own life plays out against those instructions.

It explains that to become filthy rich in rising Asia, you must move to the city because your hometown has no hope for the future. Your family is impoverished, but your father finally makes enough to move you, your mother, and your siblings to the city. There, you are given an education, which helps form a solid foundation from which you will one day become rich. While a teenager in school, you fall in love with a gorgeous young girl – hereafter known to you as "the pretty girl." You do this despite the narrator's insistence that falling in love will distract you from your life goal of getting rich. You are brokenhearted when the girl decides she is leaving to become a model.

Slowly, your career begins to climb. You avoid idealists and learn from a master. The master is a man who oversees an empire of repackaging out-of-date food and selling it to local businesses. You save up enough money to go into business for yourself. Your business purifies, bottles, and sells water to people who would otherwise be forced to drink polluted city water. Your business takes off quickly, and you rapidly expand into new buildings and new markets. You come afoul of a rival water bottling company by drawing away their business, and your life is threatened. You reach out to a gang and have them settle the dispute. All the while, you watch with longing, as the pretty girl becomes a full-fledged celebrity model. Now in your forties, you marry a girl half your age, have a son, and continue to see ways to grow your business.

Years pass. You end up taking on municipal contracts for the city. As the narrator recommends, you get in bed with government and military officials. The money pours in, and you design and live in a gated, guarded community of gated, guarded mansions. Your son grows and moves to America. Your marriage falls apart as distance grows between you and your wife. Your business slowly begins to decline. Friends and allies turn against you. A relative steals money from the company. Your business falls apart; you suffer two heart attacks; and, you come to live in a hotel. In such a situation, you must focus on the fundamentals, advises the narrator. You do when you reconnect with the pretty girl, now an old woman. You begin a romantic relationship with her that lasts a few years until cancer takes her life. Sometime later, you follow her in death, and she is there to welcome you to Heaven.

Chapter wise summary:

Chapter 1-3, Move to the City – Written in second-person narration by an unnamed narrator, with the reader (referred to hereafter as "you") assuming the role of the main character, the narrator begins by speaking about how self-help books can lead you into a slippery world of more self-help books. Narration goes on to tell you, a young boy that this is one such self-help book about getting rich in rising Asia. The narrator explains that to accomplish this requires starting at the beginning, where you are the child of impoverished parents. Your father is usually away working as a cook in the city. He comes home to visit only three or four times a year.

Chapter 4- 6, **Avoid Idealists** – According to the narrator, ideals only get in the way of making money. You should avoid ideals and idealists. In this chapter, you have gone on to study at secondary school at your father's urging. Here, you must deal with idealists, corruption, and nepotism as the university depends on money from the wealthy and from the state. As a result, some are favored over others. You join a hostel gang for protection, money, and security. You see images of the pretty girl on billboards, for she has made it as a model. You feel a sense of loss because of this. You return home when you learn your mother is sick with cancer. You learn that your mother must be operated on, or die –but the cost will be more than your father's annual salary.

Chapter 7-8, Be Prepared to Use Violence – Being rich, the narrator tells you, requires not being delicate. Being rich will require you to do things you might otherwise find difficult. This includes dealing with violence directed against you, such as when your delivery truck is destroyed in a riot. By now, your water operation is an entire factory building, with separate offices. The loss of the truck is factored into doctored books, approved of by the tax collector whom you have paid off. You are married to the daughter of your accountant. Just turning twenty, she is only half your age and looks on the marriage as a matter of business, not love.

Chapter 9-10, Patronize the Artists of War – The narrator explains to you that we are all information –from our DNA to written words to constellations. Information, the narrator explains, is power. It allows patterns to be determined and predictions to be made. You are now doing business with not only political leaders, but military leaders and military-friendly businesses as well. You are now providing water to entirely self-contained communities for the elite. Paramilitary forces are used to ensure that violence and trouble stays out of good areas. You have your own gated mansion in such a gated community, watched over by guards and CCTV. You have separated from your wife, though you still live together. Your son is growing fast, and you love to be around him.

Chapter 11-12, Focus on the Fundamentals – The narrator explains you do not need to be wealthy for the next advice to be given, which is to focus on the fundamentals by cutting costs down to the bone. You do away with owning a car, negotiate a long-term lease agreement at the hotel, and eat only one meal a day. The limited savings you have can be used for medical purposes and other emergencies. People come to visit you to see how you are –former employees, friends, family members, and so on. You help them how you can, point them in the right direction, and give them advice. Meanwhile, the pretty girl travels out less and less, but enjoys evening walks. You and the pretty girl find one another again at the pharmacy. You get together at a coffee shop and discuss your lives with one another.

6.2 Feminist Critical Discourse Analysis of *How to Get Filthy Rich in Rising Asia*

In this section, the feminist critical discourse analysis of the set of traditional and feminist gendered discourses is done to explore the construal of gender in *How to Get*

Filthy Rich in Rising Asia. Initially, the traditional gendered discourses are analyzed, followed by the analysis of the feminist discourses. The set of *"traditionally gendered discourses"* and *"feminist discourses"* have been abbreviated as "TGD" and "FD" for the sake of economy and convenience. Moreover, the discourses have also been numbered. The discourses identified are mentioned with their related names and the recognition process of discourses drew upon the interpretive method of (Sunderland, 2004) and some aspects of van Leeuwen's (2008) Social Actor Network model, as discussed in detail in methodology section. Besides, the analysis is preceded by a brief context of each gendered discourse for creating a contextual link for better and enhanced understanding. After the detailed analyses of discourses identified in the novel, findings of the analyses are discussed for gathering an organized and overall impression about gender construal with a feminist analytical discourse perspective.

6.2.1 Traditionally Gendered Discourses in *How to Get Filthy Rich in Rising Asia*

TGD1

'Male as prospective and potential savior' discourse

"You think your sister is trying to reassure you. It does not occur to you, young as you are, that it is she who needs reassurance, that she seeks you out not to comfort you, but rather for the comfort that you, her only recently recovered little brother, have in this moment of fragile vulnerability the capacity to offer her." (p. 20).

Brief context

'You' happens to be the central character in the novel *How to Get Filthy Rich in Rising Asia.* From the outset it has been revealed that 'You' is a male born in an impoverished family, struggling to put up with daily life.

Analysis of TGD1

In TGD1, 'You' an unnamed male protagonist of the novel is represented in traditional discourse of male as potential protector of female has been activated and through his thought presentation, 'You' is constructed as a prospective protector of his sister. A woman is faced with multitude of challenges in a patriarchal society, whereas, a male has more leverage as compared to a female to play a significant and productive role in society.

Through this stereotypical notion of manhood and womanhood, this discourse represents the patriarchal outlook of Pakistani society. Interestingly, the use of '*relational identification',* (Van Leeuwen, 2008) i.e., **"little brother", '**You' has been paradoxically accorded a higher position in relation to his grown up sister. His littleness doesn't hinder his empowered and higher position in relation to his sister.

TGD2

'Physical vitality and superiority of male' discourse

"You have always been a sturdy fellow, but you are currently impressively fit. This is partly the consequence of a daily regimen of decline feet-on-cot push-ups, hang-from-stair pull-ups, and weighted brick-in-hand crunches and back extensions taught to you by the former competitive bodybuilder, now middle-aged gunman, who lives next door. And it is partly the consequence of your night job as a DVD delivery boy." (p. 41).

Brief context

'You' hailing from a humble background had to undergo various financial and social challenges, but 'You' manages to conduct himself properly for a smooth sailing despite his depravity.

Analysis of TGD2

In TGD2, 'You' has been represented in terms of reference to his '*physical identification',* (Van Leeuwen, 2008) i.e. **"sturdy fellow"** and **"impressively fit".** The use of the adjectives, construes 'You' in strong physiological terms. In this traditionally gendered discourse, 'You' has been constructed as a strong and muscular male who has acquired physical potency by exposing himself to tough physical routine. The activities associated with 'You' are indicative of the typical masculine descriptions in traditional narratives. The protagonist, 'You' undergoes tough physical regimen under the supervision of an indeterminate male, resulting in the making up of a Herculean sort of strong man, capable and potentially fit to face the untoward challenges and risks of real outside world. No such traits and descriptions are made about female character in the novel. Hence, 'You' has been represented in a stereotypical way in this discourse (Van Zoonen, 1994). Such narratives ratify the female-male difference discourses.

TGD3

'Appraisal of women's beauty' discourse

"Her looks would not traditionally have been considered beautiful. No milky complexion, raven tresses, bountiful bosom, or soft, moon-like face for her. Her skin is darker than average, her hair and eyes lighter, making all three features a strikingly similar shade of brown. This bestows upon her a smoky quality, as though she has been drawn with charcoal. She is also lean, tall, and flat-chested, her breasts the size, as your mother notes dismissively, of two cheap little squashed mangoes."

Brief context

'The pretty girl', who happens to be the heroine of the novel, shares countless commonalities with 'You'. She faces numerous instances of hatred, exploitation and harassment due to her financial depravity and social exclusion. Though, she has been represented in an unorthodox way yet her representation entails the recurrence of traditional way of representing women in terms of their physical charms and beauty.

Analysis of TGD3

In TGD3, 'the pretty girl' is construed by referring to her physical outlooks and features. She lacks all those physical features which are traditionally associated with a charming woman. It is lack of all those traditional feminine features like; White skin color, black hair, voluptuous body, and facial softness, that rejects the pretty girl's reception as a beautiful female. On the contrary, she has been represented in a non-traditional way as she lacks that typical feminine beauty and charm which could otherwise had approved her as beautiful woman. She is *physically identified* (Van Leeuwen, 2008), by adjectives like **"lean, tall, and flat-chested"**. All these adjectives portray her as a less effeminate woman, strikingly criticized and ridiculed for lacking traditional feminine physical features. The remarks of 'You's mother' are implicitly conveying the socio-cultural expectations of womanhood and *the pretty girl* is being disapproved by You's mother for lacking the most desirable physical features considered to be essentially feminine. The pretty girl has also been impersonalized by means of **"smoky quality"** and **"drawn by charcoal",** i.e.,

'abstraction' (Van Leeuwen, 2008). She has also been represented in terms of reference to her body parts, i.e. *"somatization"* (Van Leeuwen, 2008).

TGD4

'Appraisal of women's beauty' discourse

"A boy who wants to fuck a thing like that, your mother says, 'just wants to fuck another boy'." (p. 40).

Brief context

'The pretty girl' lacks the desired physical features in her physique. The mother of 'You' is infuriated to hear that "You' has an inclination towards 'the pretty girl'. She readily disapproves her and intervenes to castigate the pretty girl.

Analysis of TGD4

In TGD4, the mother of 'You' implicitly underscores the significance of possessing sensually viable physical features, working as indispensable characteristics, highly coveted by the patriarchal notion about femininity. The pretty girl is referred to as an impersonal entity, i.e., impersonalized by You's mother, i.e., 'objectivation' (Van Leeuwen, 2008). She labels the pretty girl as **"a thing".** This description and disparaging remark also presuppose the common patriarchal tendency of idealizing voluptuous female, utterly desirable and sought after by promiscuous and lustful males, i.e., women are objectified (Mulvey, 2013).

TGD5

'Male as authoritarian and superior' discourse

"Her father, a notorious drunk and gambler rarely sighted during the day, sends out his wife and daughter to earn back what he has lost the night before or will lose the night to come." (p. 43).

Brief context

The pretty girl and her mother have to undergo many hardships and tumults of life. They work hard to lead their lives as her father is a raucous fellow indulged in excessive drinking and gambling.

Analysis of TGD5

In TGD5, the pretty girl's father is represented in terms of his 'relational identification', (Van Leeuwen, 2008) i.e., **"notorious drunk and gambler".** He has been represented in a stereotypical way, as he is shown to be engaged in gambling, a drunkard fellow, who feasts on the hard-earned money of his wife and daughter. The material verb "**sends out"** significantly draws attention to his ungentlemanly demeanor of relying on the wages of his wife and daughter. The father is construed through 'activation' (Van Leeuwen, 2008), exercises his authority and control over his daughter and wife. In the backdrop of traditional patriarchal setups such practices are quite often evident in financially backward neighborhoods. Though, such practices are abhorred and considered to be an abomination for a father and a husband, yet their existence cannot be denied in a male dominated society.

TGD6

'Women as victims, men as aggressors' discourse

"A day in the life of the pretty girl's father now begins by going to sleep, which he does at dawn, rising at dusk or even later. He seizes what money he can from his wife and daughter and heads out to the bar…" (p. 51).

Brief context

The pretty girl's father acts as hooligan while treating his daughter and wife. He remains intoxicated during day times and goes out to ramble and gamble at night.

Analysis of TGD6

In TGD6, the pretty girl's father is portrayed as an obnoxious father and an irresponsible husband, who enjoys the life of a recalcitrant and an indulgent person. The material verb **"seizes"** shows his dominating and powerful position in relation to his wife and daughter. He has been construed in terms of 'activation' (Van Leeuwen, 2008). Moreover, the use of the verb **"seize"** also describes the castigation of an unruly behavior of the father, for snatching money from the women. It is an act of economic violence against females by the patriarch (Gill & Gill, 2007).

TGD7

'Woman as victim, man as aggressor' discourse

"Penetration and education, the two are intertwined in the lives of many around you. In the life of your sister, for example. She is sobbing when you return home." (p. 27).

Brief context

As stated in the opening of the analysis and brief summary, 'You' hailed from a poor family. He along with his family has to undergo tremendous amount of exploitation and hatred at the hands of the rich. The elder sister of 'You' has to undergo many acts of physical exploitation. In one of such instances, the sister of 'You' experiences harassment in her pre-marriage life at school.

Analysis of TGD7

In TGD7, the sexual violence of underprivileged generally and women in particular is represented. You's sister has undergone the painful experience of sexual harassment and such acts of violence have been described as a common practice in the society, i.e., **"penetration and education… are intertwined"**. Moreover, "**She is sobbing"** i.e., 'activation' (Van Leeuwen, 2008)**,** is subtle depiction of repeated acts of physical harassment and exploitation of women in a patriarchal society (Tidd, 2004) . She has also been represented in terms of concrete noun. It is noteworthy that even places of learning are unsafe and volatile places for girls and women in Pakistani society.

TGD8

'Women as caregivers and nurturers' discourse

"She notices something is wrong with you. She says, "What happened to your ear?"

"Teacher".

"That sisterfucker. Come here."

You sit beside her and she puts her arm around you, stroking your hair. You shut your eyes." (p. 27-28).

Brief context

It has been mentioned earlier that 'You' and his family were subjected to the acts of exploitation and oppression due to their poverty and social backwardness. Such vulnerable position renders the poor helpless in the society. You had been tortured at school by the school master.

Analysis of TGD8

In TGD8, 'You's sister she has been represented as a typical female figure, taking care and comforting him. She has been construed as a caring and nurturing figure, through the use of 'activation' (Van Leeuwen, 2008). In this traditional discourse of women as caregivers and nurturers (Rich & Born, 1976), she has been construed as a comforting and nurturing being to provide comfort to 'You'. A male in times of need and crises resorts to the female care for respite and solace. In this discourse, women's role as caregivers is reflected.

TGD9

'Women as caregivers and nurturers' discourse

"Then she surprises you. She does something you associate with women of girth and substance, not with slender slips of girls like your sister. She sings. She sings in a quiet and powerful voice. She sings a song that mothers in your village sing to their newborns, a song that your mother in fact sang to each of you. It is like a lullaby but more upbeat, meant not to put an infant to sleep but rather to communicate a mother's presence when a task takes her beyond touch or out of sight." (p. 29).

Brief context

The elder sister of 'You' takes up the traditional task of caregiver and nurturer in the novel. Though, she is not mature enough to take on that role yet she has been shown to demonstrate those comforting traits in the novel.

Analysis of TGD9

In TGD9, You's sister provides the most needed comfort and tenderness to him, in the absence of their mother. Singing lullaby is traditionally associated with women, and she does the task in a befitting manner. She is activated in this discourse of maternal care and comfort. She has been physically identified (Van Leeuwen, 2008) as a **"woman of girth**

and substance". Her singing possesses power but this is a power that is lacking any physical or concrete existence. It is the power that can be assumed to perform meager and worthless tasks. She has been elevated to role of mother merely to carry out her task of caregiver and nurturing. Such less privileged tasks are not counted as worthwhile in a regimented society. It is significant to note that 'You' is astonished to see her singing. His astonishment implicitly reflects the silence of women. Moreover, her singing is shown to be in **"quiet and powerful voice",** construed in terms of 'abstraction' (Van Leeuwen, 2008). Both quiet and powerful are juxtaposed to convey the weakness of womanhood and effectiveness of feminine care (Rich & Born, 1976), respectively.

TGD10

'Women supporting women' discourse

"Your sister arrives from the village to comfort her. Neither woman has previously thought of your sister as your mother's favorite, that honor being yours, but it is your sister that your mother turns most naturally at this time, perhaps because she is her eldest, or because they are both women, or because your sister is the only one of her children to herself be a mother…" (p. 72-73).

Brief context

The mother of 'You' falls ill and in that need of the hour she turns towards her daughter for seeking support and care.

Analysis of TGD10

The female characters of You's sister and mother are represented in a stereotypical way. Both of the women are portrayed in the traditional caring and supporting roles. Paradoxically, the male character of 'You' reserves the right of being favorite of the mother, whereas, in the time of need, the sister is expected to nurture her mother. You's sister is construed in terms of 'relational identification' (Van Leeuwen, 2008), i.e., '*her eldest'* and '*only one of her children to herself be a mother'.* The conventional task is assigned to You's sister as she takes care of her mother. She is represented as an indispensable person appropriate to undertake the task of caring and supporting. Moreover, womanhood is constructed as caregivers, which is closely associated with the discourse of women as nursing and caring gender (Hooks, 2000).

TGD11

'Men of public and women of domestic spheres' discourse

"As you and the men of your family carry her white shrouded body on your shoulders to the open, dusty pit of her grave, you are struck by how light she is." (p. 73).

Brief context

After a prolonged illness, the mother of 'You' passes away. Scanty financial resources, dilapidated health of mother and excessive engagement in household chores fomented her death.

Analysis of TGD11

In TGD11, the different domains held by women and men are reflected by describing the funeral procession of 'You's mother'. Her body is being carried over the shoulders of 'You' and some indeterminate males of the family. The males in Pakistani society, which is predominantly a Muslim society, perform the outdoor tasks and particularly the funeral prayers and funeral processions are undertaken by males. Women in Pakistani society are restricted and prohibited to participate in these activities. The last clause of this excerpt, implicitly, highlights the fragile and scrawny physique of You's mother. It basically implies the highly tiring engagements of women in daily household chores and the extremely vulnerable and impoverished conditions of women of the lower class. The inaccessibility of proper medical diagnosis and treatment is also indirectly suggested in her impersonalized representation, i.e., **"how light she is".** The characters of 'You' and unnamed men are construed as active and You's mother is passivated in this traditional discourse of men in public sphere and women in private domains (Walby, 1989, 2011). Moreover, the absence of females in the procession is construed by the use of **"suppression"** (Van Leeuwen, 2008) in the presentation.

TGD12

'Male as strong and rational being' discourse

"At the university, members of your organization urge you not to mourn too much or for more than a prescribed period. They say that to do otherwise is to reject what fate has decreed. Instead, they tell you to focus your energies on the tasks you are assigned, to recognize your comrades as your true family, and to act through the organization to fulfill your destiny as your mother has fulfilled hers." (p. 73).

Brief context

Following the demise of 'You's mother', 'You' gets disappointed and becomes depressed over the loss. He has already entered into university and joined a political student union.

Analysis of TGD12

In TGD12, 'You' has been advised to end his mourning, over the loss of his mother and he is being chided by the colleagues and friends for protracting his grief. In the wake of his mother's death, You's grief was quite natural and reasonable, yet he is being rebuked for interfering in the divine working. It seems that mourning is implicitly being disapproved for having been exceeded well over its usual limit and particularly for a male. In this discourse, masculinity and manhood seem to be adversely affected by the poignant and melancholic demeanor, as done by 'You'. 'You' is directed to become oblivious to that loss and to partake in the chivalrous and rational acts of men, i.e., a) divert attention and pay heed to designated tasks, b) integrate and assimilate with the men- folk for the attainment of superior tasks. Additionally, men's engagements are assumed to be far more rational and reasonable than women's tasks in this representation (Lundgren-Gothlin, 1995). 'You' has been construed in terms of activation and 'utterance autonomization', (Van Leeuwen, 2008), i.e., *'You fulfil your destiny'*.

TGD13

'Male as rational and practical being' discourse

"Your master has spent time in many of the small town in the region that forms the economic hinterland to your metropolis, and his chameleon-like ability to match his surroundings has often worked to his advantage. He would likely be proud of it, if he were the sort of man who was proud of such things. But he is too practical for that." (p. 79).

Brief context

'You' acquires a job besides university education. 'You' becomes an apprentice with an entrepreneur. This job exposes 'You' to entrepreneurship skills which he employs in his bottled water business. The master is a very practical and successful businessman who leaves permanent mark on 'You'.

Analysis of TGD13

In TGD13, the character of You's master is represented in an interesting but enlightening manner. In this discourse of 'man as practical and rational being', his character is construed in the third person narration through the focalization of 'You', in this passage. He has been accorded with those traits which aptly win him the title of a Machiavellian character, who always feels pride in material gains. He has also been impersonalized through the use of 'physical identification', (Van Leeuwen, 2008) i.e., ***"chameleon-like ability"*** to conform to his surroundings. Moreover, he has also been appraised positively for his practical propensities 'Appraisement' (Van Leeuwen, 2008), i.e., "*He would likely be proud of it, if he were the sort of man who was proud of such things. But he is too practical for that.*" In this traditional discourse, male dominance and control of his surroundings and life, is represented. A man's practical propensity to conduct himself in the public domain is reflected in this discourse (Butler, 2004a).

TGD14

'Forced marriages of females' discourse

"*She forces a laugh. "He should be frightened of me".*

The he she refers to is your father's second cousin, a decade her senior, to whom she is now betrothed. His first wife recently died in childbirth after two earlier miscarriages, and no time has been wasted in arranging him another." (P. 28).

Brief context

Due to financial crises, the parents of 'You' think about marrying the elder sister of 'You', as it will lessen their burden. She is not allowed to finish her education.

Analysis of TGD14

In TGD14, the subsidiary position and status of women in Pakistani society is represented through the depiction of marriage settlement between You's sister and her prospective husband. Her marriage has been settled with a man almost a decade older in age than her and a widower. It is not only the mismatched marriage that deserves critical attention but also the haste that is involved in this marriage. Interestingly, the fate the previous wife met

also reveals the viciousness of patriarchal control and dominance over women's lives in Pakistan. Early and forced marriages are a common practice in Pakistan.

TGD15

'Womanhood beguiled and stigmatized' discourse

"You are a girl".

"No. I'm a woman."

"A girl."

"I bleed every month. I'm a woman."

"You're disgusting."

"May be." She smiles. "But a woman." (p. 28-29)

Brief context

'You' and the sister of 'You' had grown up playing together, sharing their miseries and woes of poverty in a grotesque manner. She had been taking care and nurturing 'You' in the quagmires of poverty. Both had spent their time in playing in the unpaved streets and uncongenial settings. Both brother and sister were put to various tests and trials of life. This dialogue occurs between 'You' and his elder sister.

Analysis of TGD15

In TGD15, the physiology of women is depicted as a taboo. The menstruation of a woman is not worthy of discussion among people. The entry of a girl into adolescence is measured by this physiological change, which is a natural phenomenon. But the last line uttered by You's sister is quite ambivalent in this dialogue. Upon You's contempt and discredit of her womanhood, she retorts with a *But,* implicitly, stressing the undeniable fact of a girl's transition into womanhood and an indispensable parameter to gauge her womanhood, i.e., *bleeding every month.* It is extremely uncommon to discuss this feature of femininity among people. Even in enclosed places a woman is not supposed to say any word with reference to menstruation. It is taken as a stigma as well. Another important point is the utterance of ***"I bleed every month. I'm a woman"*** by the sister of 'You' deserves our special attention as womanhood is negatively appraised in this discourse, i.e.,

'appraisement' (Van Leeuwen, 2008). She bleeds every month because she is a woman implies that a woman suffers frequently and intensely in a patriarchal society.

TGD16

'Woman body, male gaze' discourse

"You grip the shawl firmly. In your hands it becomes the rope you will use to ford the river. But before you can do so, and without warning, the spell breaks. You follow your sister's altered gaze and see that a formerly shuttered window is now open. A tall, bald man stands inside, staring at your sister intently. She takes her shawl from you and throws one end over her head, the other across her still-small-breasted chest." (p. 30-31).

Brief context

'You' and his sister play and rejoice in the neighborhood. Both spend their time in the slum area where puking sewage and unpaved streets are the only wonderland for them. Though, the sister of 'You' is not a fully grown woman yet she is subject to uninvited gazes of the males around her.

Analysis of TGD16

In TGD16, the discourse of male gaze and woman body has been represented to depict the patriarchal oeuvre of the Pakistani society. While playing outside in the street, the sister of 'You' becomes the focus of male gaze. An indeterminate but physically identified "tall, bald man" i.e., 'physical identification' (Van Leeuwen, 2008), casts his lascivious eyes on her, who notices the lusty eyes of the onlooker. The response of the sister of 'You' implicitly also draws attention to woman's vulnerable status in the male dominated society. She is reduced to a mere object of male gaze in this discourse. **"*Her small breasted chest*"** construes her in terms of 'somatization' (Van Leeuwen, 2008) clearly signifies her young and tender age. So, even a girl is not spared of the male gaze at such tender age (Mulvey, 2013).

TGD17

'Woman body, male gaze' discourse

"But you are not the pretty girl's only admirer. In fact, legions of boys your age turn to watch her as she walks by, her jaunty strut sticking out in your neighborhood like a bikini in a seminary." (p. 40).

Brief context

The pretty girl works outside and passes through streets in order to reach to her working place. The boys of locality assimilate and watch her going around.

Analysis of TGD17

In TGD17, the pretty girl is construed in terms of reference to her pompous and inviting gait as some object, displayed to be sold. A large number of onlookers gather around to witness and catch sight of the pretty girl. Her pathway is thronged by the anxious boys who want to put their lustful eyes on the pretty girl. She has been passivated in relation to the anxious looks of the young boys. Her swaggering walk has been assimilated with that of an undergarment worn by women. In this description, it is not only the walk of the pretty girl that gives impression of some beauty pageant or some model's cat-walk on the ramp of a fashion show but also the cravings of the young boys to watch her moves, that reiterates and echoes the construal of a woman in terms of 'objectivation' (Van Leeuwen, 2008) i.e., traditional discourse of woman body and male gaze. The admiration and zealous reception of her walk by the young boys is equated with a **"bikini in a seminary".**

TGD18

'Woman body, male gaze' discourse

"Interestingly, your wife comes to find herself unsettled by the attention she receives from many young men at her university, and by her own desire sometimes to respond, always quickly repressed since she has been raised to believe in the inviolability of marriage, and so she starts to dress more modestly, and even to cover her hair when she leaves the house, establishing thereby a barrier between her and the covetousness around her, and a degree of inner calm." (p. 131).

Brief context

'You' has been married for a while and his wife resumes her university education after her marriage. 'You' has now achieved financial stability with his booming bottled water business. He graciously consented for his wife's education.

Analysis of TGD18

In TGD18, the reaction and response of the wife of 'You' is worth critical and analytical evaluation. She is construed in terms of passivation, i.e., (Van Leeuwen, 2008). Males' attention and her perplexing demeanor over this unrelenting male gaze depict the

patriarchal and male chauvinistic tendencies prevailing in the Pakistani society. She is deeply perturbed by the excessive amount of attention she infuses among her fellows and her apparent struggle to reconcile herself with her dormant desire to respond in some way. Though, she feels like responding to that ever-increasing attention, yet, she is thwarted by the patriarchal ideology and matrimonial bond to curb her inherent whims and wishes. She succumbs to the ideological pressure and societal constraints, hence resorts to withstand all those temptations by covering her head and wearing more modest dress. After being entangled by the enigmatic situation, she endeavors to erect a wall of simplicity and modesty around her to counter the frenzy of unwarranted attention of her fellow students. Once again, the discourse of woman body and male gaze reiterates the prevalence of those suppressive practices in a patriarchal society which objectify and harass women (Harris, 2004). She has also been appraised i.e., 'appraisement' (Van Leeuwen, 2008) as '*the covetousness around her, and a degree of inner calm'*.

TGD19

'Women as possession' discourse

"You have also been exposed to a wide range of people, including to women, who in the homes of the rich think nothing of meeting you alone at the door, alone, that is, if you do not count their watchful guards and drivers and other outdoor servants…" (p. 42).

Brief context

Due to financial constraints 'You' started working for low wages in menial jobs from a very young age. Initially, he became a DVD-boy to deliver DVDs at homes. His home delivery not only exposed him to various women of affluent families but it also helped him getting close to the pretty girl. The pretty girl used to watch movies and his job provided him the opportunity to lend DVDs to the pretty girl.

Analysis of TGD19

In this discourse of Patriarchal control and dominance, the indeterminate women who happened to be the customers of 'You', have been construed as some possession, safely protected for the fear of being stolen. Ironically, they have been represented as being misguided and falsely made to believe that they are meeting 'You' in isolation without any vigilant eyes. On the contrary, that is not the case; as they are under continuous surveillance of so many watchdogs. Those guards, drivers and outdoor servants are the representatives

of the patriarchal control and are acting as the repressive apparatuses of patriarchy (Walby, 2011), safeguarding the chastity and loyalty of wives.

TGD20

'Silencing of women' discourse

"She no longer speaks to her husband, rarely speaks to the pretty girl except in occasional shrieks that can be heard up and down their street, and at her job pretends to be mute." (p. 52).

Brief context

Father of the pretty girl was a ruffian who abandoned his family at the mercy of circumstances. The pretty girl and her mother were forced to work lowly to bear the burden of life. The drunkard father of the pretty girl tortured them physically and mentally and even snatched the hard-earned money from both daughter and the wife for gambling in the local bar.

Analysis of TGD20

The mother of pretty girl is represented as an extremely suppressed woman, who has preferred to maintain silence in her outdoor interactions. Her desolated and forsaken predicament is described through reference to her sporadic talk with her daughter and complete breakup of communication with her husband. She has been construed in terms of *'occasional shrieks',* i.e., 'abstraction' (Van Leeuwen, 2008). Her frequent screams construe her as an abject protestor of patriarchal hegemony and repression. Additionally, her complete silence in her duty hours is reflective of her utmost displeasure and disenchantment of the society. She has also been physically identified as **"mute",** i.e., 'physical identification' (Van Leeuwen, 2008)**.** Her dumbness is not real rather it demonstrates a silent complaint against her suppression and exploitation (Woolf, 2007; Woolf, 2017).

TGD21

'Male gaze and woman's body' discourse

"In exchange, the marketing manager demands physical favors. Initially these were kisses and permission to fondle her body. Then oral sex was required. This was followed by anal sex, which she believed, much to his surprise and delight, would allow her to preserve her

virginity. But as the months passed, she came to doubt this logic, and eventually she permitted vaginal sex as well." (p. 52-53).

Brief context

The pretty girl met a marketing manager during her job pursuits. She wanted to uplift her financial status and position. To achieve her dream of becoming an actress, she developed contacts with various people, including the marketing manager. The marketing manager promised to get her a breakthrough in the field of modeling. Ultimately, she landed in the modeling field.

Analysis of TGD21

In TGD21, the discourse of male lust and female exploitation has been construed through pretty girl's physical relation with the manager. In this discourse, the pretty girl is construed as passivated i.e., 'passivation' (Van Leeuwen, 2008), and the manager is activated. She stoops to the manager's licentious advances. In this discourse, sexual advances have been narrated in a procedural and phase wise steps. The manager wants **"physical favors"** in return of his support and help. The pretty girl is exploited by the marketing manager for her financial depravity and fervent attempts to climb up the ladder of economic viability (Crenshaw, 2010; Crenshaw, 2013). She is compelled to allow all those advances because she needs to acquire the most needed economic stability for a sustainable happy life. This discourse presents the stark and bitter reality faced by a struggling girl in a male dominated society.

TGD22

'Early marriages of girls' discourse

"She demonstrated more enthusiasm for education in her few months in a classroom than your brother did in his several years. He has just been found employment as a painter's assistant, and has been taken out of school as a result, but your sister will not be sent there in his stead. Her time for that has passed. Marriage is her future. She has been marked for entry." (p. 31).

Brief context

'You' and his siblings had to undergo a tough ordeal due to their financial and social backwardness. Their parents couldn't afford proper education for them. Despite all these

crises, they were given the early education. But, the course of education of the sister of 'You' was cut short owing to increasing financial burden and ailing mother.

Analysis of TGD22

In TGD22, by comparing the educational performance of You's sister and brother, the discriminatory practices of a patriarchal society have been described. She has been construed in terms of 'relational identification' (Van Leeuwen, 2008), i.e., *'a painter's assistant'*. Though, the sister of 'You' was keen to proceed in education and she showed signs of progress, yet, she was denied that right. She didn't reserve the right and opportunity to be allowed for acquiring education as she had more important liability hovering over her head, i.e., marriage. She is destined to get married and perform her intrinsic role of mother and wife. The roles of mother and wife were the foremost roles which she was supposed to be performing in her coming years. She has been passivated in this construal, **"marked for entry"** i.e., 'passivation' (Van Leeuwen, 2008)**.** This verb phrase suggests that she has been itemized for her integral and inevitable role, just as cattle like a cow or goat is marked for milking or other related purposes by the owner or a livestock dealer. This discourse also reflects the subservient and secondary role of women in a patriarchal society (Walby, 1989).

TGD23

'Objectification of female' discourse
"Whatever the reason, the pretty girl is the object of much desire, anguish, and masturbatory activity." (p. 40).
Brief context
The boys of the locality stare and follow the pretty girl. They are infatuated by her charms. Whenever she gets out in the street to go to her job, most of the boys gather around and try to sneak a look at her.
Analysis of TGD23
In TGD23, in the discourse of female body and male lust, the pretty girl has been construed as an object. She is also passivated in relation to the onlooker boys. Interestingly, the indeterminate reference to inexplicable reasons, i.e., '*whatever the reason'* also highlights the prevalence of all staring male gaze hankering for females. The pretty girl has been

objectivated and passivated in this discourse, i.e., 'passivation' (Van Leeuwen, 2008). She acts as a stimulant to varied lascivious male activities.

TGD24

'Female as subservient' discourse

"The imported glossy magazines she reads offer advice on what to do in this situation, how to please your man when he seems unpleased, and so, greatly daring, as your anniversary approaches, she instructs her waxing lady to remove all of her pubic hair, a bracingly painful experience, purchases with the entirety of her month's pocket money an expensive, lacy set of bra and panties, in violet, her favorite color, and awaits for you on your bed, semi-undressed, in the glow of flickering candles." (p. 125).

Brief context

'You' lost his physical vigour and desire due to his professional stress and older age. He was not only a middle-aged man now but he was caught up in the conundrum of a business competitor's life-threatening warnings too. So, he became more entrapped in his business and life pursuits at the cost of congenial and pleasant family life. His attention was diverted to his business commitments and consequently, his wife became upset over this indifference and reduced attention.

Analysis of TGD24

In TGD24, the wife of 'You' has been represented in terms of objectification. She has been construed with reference to her desperate attempts to please her husband. She is constructed in this traditionally gendered discourse as an obedient wife, who endeavours her utmost to seek the delight of her husband. She does not beautify herself out of her personal whim and wish rather she adorns herself merely to meet the expectations of her husband. What she does is based on her naïve perspective regarding her husband's indifference towards her. She tries to embellish her body by removing all of her body hair. She buys that attractive and enticing bikini only for seeking the attention of her husband. She is passivated i.e., 'passivation' (Van Leeuwen, 2008), in this construal by the use of verb **"awaits".** Whatever she has been doing is only premised on her perception that she has to grab the attention of her husband, and that too is done with great caution. In this traditional gendered discourse, a worrisome wife is represented. Women are portrayed in such discourses as

mere tools of pleasure for men and their position is subservient in relation to males (Spivak, 1996).

TGD25

'Female-male difference' discourse

"She desires to be a comfort, and when her attempts to engage you in conversation fail to elicit an explanation of what is the matter, she takes another tack, proposing that the two of you go to see a movie, or dine at a restaurant, but you are adamant about spending evenings at home, for security reasons, although you do not tell her this last, not wanting to frighten her."

Brief context

As stated in detail in TGD24, 'You' has been receiving life threats from one of his business competitors, hence he starts behaving erratically at home. The wife of 'You' gets perturbed and tries to please him. She is unable to realize the intense situation. To pacify and soothe him, she ingeniously takes certain measures but all in vain.

Analysis of TGD25

In TGD25, through the most ubiquitous discourse of female-male difference, 'You' and his wife have been construed with reference to their distinct tangents of social and cognitive planes, in terms of 'abstraction' (Van Leeuwen, 2008) i.e., *'she desires to be a comfort'.* She gets perplexed over her husband's inexplicable behavior. She misperceives his apathy to be stemming from some vexing situation or predicament. She tries to assume a traditional role of comforter and source of solace for her husband and makes efforts to inquire about the real cause of her husband's troubles, failing which she looks for alternatives. But all her attempts prove futile and 'You' keeps on resisting her proposals. In this discourse, the wife of 'You' has been construed as a stereotypical wife, who wants to enliven her husband, but 'You' reluctantly eschews the disclosure of the real cause of his discomfort and precautionary measures. 'You' retains all his fears and exasperating tumults only to himself.

TGD26

'Women as possession' discourse

"You have heard through neighborhood rumor that she has split from the man she ran away with, and this composition, which creates the sense that she is available, is pleasing to you." (p. 63).

Brief context

As we know from the earlier narrative that the pretty girl has eloped with a man for the sake of a better and financially viable life. After pretty girl's breakup with the same man, 'You' is relieved to hear about her separation.

Analysis of TGD26

In TGD26, women are represented as men's possession. They appear to be highly sought-after trophies by men. The breakup of the pretty girl stirs in 'You' a reinvigorated fondness and yearning for her. The pretty girl is constructed as some commodity to be possessed by 'You' for pleasure. The pretty girl is passivated in relation to 'You' i.e., 'passivation' (Van Leeuwen, 2008), who is activated. In traditional narratives, women are thought to be those valuables which must be owned and held by males (Millet, 2000). Here, the pretty girl is represented by means of "abstraction" (Van Leeuwen, 2008), i.e., **"available".** Her availability epitomizes womanhood as a commoditized entity.

6.2.2 Feminist Discourses Identified and Analyzed in *How to Get Filthy Rich in Rising Asia*

FD01

'Women agency and resistance' discourse

"You nod and find yourself swept up in an embrace. The length of her body presses against yours, embarrassing you, this being a public place, but thrilling you as well. Her touch recalls a moonlit rooftop. When she kisses you on the cheek in plain view of all of these hundreds of people, you wonder if she might still be yours." (p. 84).

Brief context

Both 'You' and 'the pretty girl' lost contact for a very long time due to their different life pursuits. 'You' had an inherent liking for the pretty girl but he could not marry her as both

were trying hard to make their way through the zigzag of life. She moved to another city for her modeling profession, whereas, 'You' got entangled in the web of his various entrepreneurial businesses. After a long time, both encountered each other in a party.

Analysis of FD1

In FD1, the discourse of a liberal and progressive representation of female is construed through the representation of 'the pretty girl' and her frank reception of 'You' at a public gathering. The pretty girl is activated in relation to 'You'. The way she hugs and kisses 'You' shows her openness and indifferent attitude towards the people around. She does not bother or takes notice of the gathering. She candidly embraces 'You' and drags him for an intimate hug. The material verb "kisses", represent her as an activated person, whereby construed in terms of 'activation' (Van Leeuwen, 2008), whereas, 'You' is passivated. Female agency is a significant feature of this liberating discourse. Amidst crowd of people, the pretty girl takes on 'You' and he is reminded of a past amorous time spent on the rooftop with her.

FD2

'Women on a quest of life' discourse

"Are you married?

No. Are you?

She laughs. "No. I'm not sure I'm the type men marry."

I'd marry you.

You're adorable. Maybe I meant I'm not the type men should marry.

Why not?

I change.

Everybody changes.

When I change, I let myself change.

I know. You wanted to leave the neighborhood and now you've done it. You're famous."

(pp. 85-86)

Brief context

'You' and the pretty girl while meeting after a long break, enter into a conversation about their lives. Both of them anxiously want to elicit each other's success or failure stories.

Analysis of FD2

In FD2, the dialogue between 'You' and the pretty girl, the discourse of female-male difference and progressive gendered discourse are construed side by side, with the representation of both characters. The pretty girl is construed as a strong and self- asserting woman, who wants to pursue her own goal. She is construed in terms of activation, i.e., 'activation' (Van Leeuwen, 2008), according agency in this discourse. She makes her own destiny and chooses to stay single, knowing and admitting the fact that she opts for change. This tendency underpins her progressive and liberal approach towards life. On the contrary, 'You' wants to become rich. In Pakistani society, the girls like the sort of the pretty girl, struggle to get the social and public recognition. She is an ambitious woman who wants to lead a life of her own. She is conscious of her every decision and choice. She has been granted an assertive, self-conscious and progressive woman who prefers to stay aloof from any social bondage (Fernald, 2006; Goldman, 2007). She openly admits her capricious attitude.

FD3

'Female agency and control' discourse

"She kisses you afresh on the cheek, placing her hand at the small of your back. You feel the graze of her breasts against your chest, and then she is gone." (p. 86).

Brief context

During their first encounter after a long time, both 'You' and the pretty girl spend a little time together. 'You' finds a different girl in 'the pretty girl' now. She is settled now and leading a professional life after entering into showbiz industry.

Analysis of FD3

In FD3, the pretty girl is activated and assigned an agentive role, i.e., 'activation' (Van Leeuwen, 2008). She is no more at the mercy of financial constraints and when she meets 'You' she takes the lead and proceeds to kiss 'You'. 'You' notices and feels her body touch and the moment he could get himself out of that trance of her presence, she leaves him. Her departure is quite abrupt and unexpected. The moment 'You' is making sense of her physical presence, she is already gone. Her instantaneous exit implies her confidant demeanor as no extended farewell exchanges have been made between 'You' and the pretty girl. She has taken control of the reigns of her future life, whereas 'You' is passivated.

FD4

'Dormant potency of women' discourse

"But when you began to turn to her again, to try to see her, as if for the first time, as an adult and a mother and indeed something wondrous, a warrior, striking in her maturing beauty and her indefatigable determination, and you sought to make conversation with her and to stroke her arm and her cheek and her thigh, you discovered your wife uninterested." *(p. 142).*

Brief context

'You' had been aloof from his wife due to his business-related engagements. The wife of 'You' tried her utmost to attract his attention and love but nothing changed. 'You' was deeply entrenched in his business ventures.

Analysis of FD4

In FD4, the character of You's wife is portrayed in astoundingly different way than the way she has been represented earlier in the novel. Previously, she is represented as a docile, compassionate and devoted wife, but, with the passage of time, she gets indifferent with 'You'. In this passage, the other side of her personality is revealed, which is more resentful, scornful and resistant. She resists You's reclaimed and renewed interest in her by staying unmoved and indifferent to him. She has been referred to in terms of 'abstraction' (Van Leeuwen, 2008), her **"*maturing beauty"***, i.e. attributes of beauty and charm are used for her. The stronger side of her personality, lurking inside her soft maternal outlooks, shocks 'You'. He gets perplexed at the reaction of his wife, and assumes that behind that seemingly silent and obedient wife, there exists a warring woman. 'You's reaction and surprise is natural for two reasons: firstly, he has not expected a mother figure and dedicated person to become so assertive and reserved, secondly, all his attempts to seek her attention fails badly, unexpectedly. Her **"*wondrous and warrior"*** side is construed as a woman with dormant potency, reflecting an alternative and non-traditional conduct. Consequently, 'You' is jolted by her Amazonian demeanor. Through the use of relational identification (Van Leeuwen, 2008), i.e., *'uninterested'*, she has been construed as more agentive than 'You'.

6.3 Discussion and Findings

To create an overall impression about the construal of gender in *How to Get Filthy Rich in Rising Asia,* it is pertinent to elaborate the analyses of interpretively identified traditional and feminist discourses in the novel. The purpose of this discussion is to shed light on the construal of gender in the diverse discourses.

In the novel, males have been construed as saviors and protectors of females. 'You', the protagonist of the novel is represented as the protector of his helpless sister. Interestingly, even in his infancy, 'You' has been portrayed as a potential guardian of an elder sister. Through the relational identification (Van Leeuwen, 2008), 'You' has been given a superior role in relation to his sister. As the story progresses, 'You' performs his role successfully. As a husband, he fulfills his traditional role of breadwinner as well. He provides shelter, comfort and protection to his family. So, males are construed as protector of females.

In other traditional gendered discourses, physical vitality and superiority of males is established through construing males via physical identification. Males possess much needed strength and vigour required to safeguard women against any untoward happening. Females are shown to be weak and docile in various gendered discourses and they are represented in terms of reference to their beauty and charms. Through physical identification, the pretty girl is given enticing characteristics.

Males are construed as authoritative and superior through the representation of the father of the pretty girl. He enjoys dominance and control over his wife and daughter. Irrespective of the fact that he is a drunkard person, he exercised authority through violence or threat of violence. Women are shown to be the victims of sheer aggression of males. The father robs his wife and daughter of their hard-earned money, simply to buy liquor and gamble. Those women cannot stop a man from robbing them of their meager income. Thus, men are construed as aggressors and women as victims in the novel through varied gendered discourses.

There are many traditionally gendered discourses analyzed in the analysis section which represent men as engaged in public dealings as opposed to women who engage mostly in domestic affairs. The different tangents of domains for men and women reflect

that in a patriarchal society, women are viewed as best suited for domestic chores and men more appropriate for performing outdoor activities (Walby, 1989, 2011). This difference ratifies the general perception about female and male roles in the Pakistani society. Most women in the novel are performing the traditional role of caregivers and nurturers with the exception of the pretty girl. But, the alternative role of assigned to the pretty girl also renders her vulnerable and society castigates her vehemently. She leads the life of a model but ends up as a secluded person.

The rationality and cognitive superiority of males is also construed in various gendered discourses (Dietz, 1992). The master of 'You' is represented as a macho man who integrates himself easily in the challenges of professional domains. The master and 'You', both conduct themselves into diverse situations successfully. They float in the seas of nepotism, corruption and tax evasions with ease.

Forced and early marriages of females are also important issues highlighted in the novel. The sister of 'You' was forcefully betrothed to a man almost a decade old than her. In such gendered discourses, women are construed as helpless and meek creatures. The marginalization and suppression of women is reflected through such discourses.

Womanhood is also stigmatized in different gendered discourses. 'You' disparages his sister for her menstruation. Although menstruation is a physiological feminine phenomenon yet it is denounced and seen with contempt. Moreover, an independent and progressive woman is also criticized for her liberal approach towards life (Hooks, 1981).

In the traditional gendered discourses of male gaze and woman body (Harris, 2004), women are objectified and represented in terms of reference to their physical attraction. The sister of 'You' and the pretty girl become the focus of male gaze at many instances in the novel. From neighborhood to professional domains, women are subjected to lecherous looks of males.

Women are also represented as possession in traditional gendered discourses. The wives of rich men, whom 'You' delivers DVDs, are construed as precious possessions. In a patriarchal society like Pakistan, men tend to hold the belief that women are their possessions and the same is reflected in the novel.

The silencing of women is also reflected in myriad of gendered discourses. For instance, the mother of the pretty girl is represented as a suppressed woman who has lost her touch with articulation due to her husband's physical and mental torture. The agony forced her to resort to silence. In a patriarchal society, a woman is deprived of her voice by male control.

As far as the feminist discourses are concerned, there are very few gendered discourses in the novel, which represent women progressively. Only the character of the pretty girl is accorded some features of a liberal and independent woman. In one of the instances, she is construed as indifferent and nonchalant about the vigilant eyes of public while hugging 'You' at a public space. Her act of openness is due to her professional exposure in the arena of fashion industry. Being a model and prospective actress, she ignores the public opinion and reaction. She has been construed as a progressive and liberal woman.

Traditionally, a woman is not construed to be engaged in the quest of her professional life. But the pretty girl is shown to be embarked upon her journey to manage her life on her own by entering into entrepreneurship. She aims to establish a boutique and she is triumphant in opening a shop in a metropolis.

The pretty girl is also construed as an agentive and self-conscious woman who pursues her dreams. She is represented to take up the tasks of professional life with zest and vigour. She wants to lead a happy, satisfied and independent life amidst her poverty and constraints.

In short, the analysis revealed that the traditional gendered discourses abound in the representation of female and male gender. But positively there are certain evidences of feminist discourses in the novel which construe women as progressive and liberal ways.

6.4 Brief Summary of *Kartography*

Kartography is one of those novels that instills a strong longing for more at the end; a narrative that encourages its reader to go right back to the first page on completion and wonder why every reading experience isn't as fulfilling as this. It is one of those works of fiction, where the realism in the fictional world, its characters and their thoughts, strike the right note. That, in essence, is what Kartography manages to do to us. In Kartography, the

story revolves around Raheen and Karim, childhood family friends, destined to fall in love as they mature. Raheen has always regarded Karim, her one-time crib-companion and blood-brother, as her best friend, someone who knows her so well that he can complete her sentences. They have an idealized childhood, sharing a unique bond, a friendship that few people have the reality of experiencing. Their parents, Zafar and Yasmin, and Ali and Maheen, are also best friends, and they jokingly refer to the fact that their marriages are the result of a "fiancé swap" many years before.

Rioting in Pakistan forces Karim's parents to move their family to London, and the best friends are separated. As tensions mount in Karachi, Raheen sets out to discover just what happened between the two sets of parent's years before. Interwoven into Raheen's narrative are flashbacks of early 1970s, when the Bangladesh Liberation War caused political turmoil in Karachi. These flashbacks slowly unfold the secrets Raheen desperately wants to know about her own family. But what is important is how her own family history echoes the histories of two nations- Pakistan and Bangladesh. Shamsie builds anxiety over why Raheen's father abandoned Karim's mother (as fiancée). Raheen's father calls off the engagement because Karim's mother was from Bangladesh, a Muslim but a Bengali speaking one. Karim's mother made Karachi her home at the time of partition, and so she lives with the ghosts of partition. She was labeled a 'Muhajir' (an immigrant Muslim).

In that sense Kartography maps not just Karachi but also maps the tension and turmoil that relationships undergo as a result of national histories. Through the various characters in the play, one begins to understand the position of an 'immigrant', a 'muhajir'. Dislocation is an important theme in the novel. And it is this dislocation that engenders memories of home and belonging. The obsession that Karim has in Kartography is that of mapping. But unknowingly, he maps not just cities and memories but also cultural difference between nations. In this case, territory determines culture in both, Bangladesh and Pakistan.

The memory maps in the novel, along which the character travel, redefines the spatial and social boundaries. This draws our attention to the fact that how mapping challenges the fixed notions of territorial conception of nation and identities. Through the journey of Karim and Raheen's parents, Shamsie makes us look at what happens to the

relationships of people from divergent backgrounds and when they find themselves on different sides of history/politics. In what situations can such relationships endure, and in what situations do they crumble.

In this novel, two families, one from Bangladesh and one from Pakistan; and the history that these nations share also gets reflected in their own situations when it's impossible for the characters to feel themselves living outside history; the interaction of 'Muhajirs' and 'nationals'; and in the process something is gained and something lost. It is almost like a "Clash of Civilization'.

Kartography delicately illustrates the power of fear, deep-rooted racism and, particularly the agony of long-held shame (of being a Bangladeshi Muslim). However if maps are about going away, about creating distances, then they are also about forming connections, maps are then not just taking us away but are also capable of taking us back. And that is exactly what Raheen and Karim do. If Karachi was the disputed land in many ways, this same land also unites them.

6.5 Feminist Critical Discourse Analysis of *Kartography*

This section provides the feminist critical discourse analysis (FCDA) of the set of traditional and feminist gendered discourses to explore the construal of gender in *Kartography* by Kamila Shamsie. Following the previous employed research design, at the outset, the traditional gendered discourses are analyzed, proceeded by the analysis of the feminist discourses. The set of *"traditionally gendered discourses"* and "*feminist discourses"* have been abbreviated as "TGD" and "FD" for the sake of economy and convenience. Moreover, the discourses have also been numbered. The discourses identified are mentioned with their related names and the recognition process of discourses drew upon the interpretive method of Sunderland (2004) and some aspects of Van Leeuwen (2008) Social Actor Network model, as discussed in detail in methodology section. Besides, each single discourse analyzed, is preceded by a brief context for creating a contextual link for better and enhanced understanding for the readers. After the detailed analyses of discourses identified in the novel, findings of the analyses are discussed for gathering an organized and overall impression about gender construal with a feminist analytical discourse perspective.

6.5.1 Traditionally Gendered Discourses Identified and Analyzed in *Kartography*

TGD1

'Female-male difference' discourse

"Oho. Ami clicked her tongue against the roof of her mouth. 'You can afford to think it's wonderful, Maheen, because you have a son, and now you're going to force me to use the dreaded phrase, "what will people say?" Suno, yaar, Karim and Raheen are almost…no, oh Khuda, they are teenagers. To send the two of them alone…buss, now don't give me that look!" (p. 8).

Brief context

Parents of Raheen and Karim are planning to send their kids to an uncle's home in another city. Both families have been closely together for more than two decades.

Analysis of TGD1

In TGD1, one of the most ubiquitous gendered discourses is realized linguistically in the representation of the exchange of ideas between two families. The material process **"clicked"** is used for Raheen's mother. In this traditional discourse of 'female–male difference' the maternal fear is reflected. Raheen's mother is activated i.e., 'activation' (Van Leeuwen, 2008), as she shares her apprehensions with Maheen (Karim's mother). Yasmin (Raheen's mother) cannot afford to send her daughter to a friend's home because she thinks that having a daughter puts some constraints on her. There is an implicit reference to a patriarchal discourse (Walby, 2011) of female's subservient position in the society as she can't afford to send her daughter to a far-off place because she is a girl. On the other hand, Maheen, who is the mother of a son, does not have any such societal pressure or fear. So, being a mother of a daughter puts her under more compulsions and checks as compared to Maheen. Moreover, her fears are reinforced by her mentioning of people's response to her action of sending her teenage daughter to visit their family friends in another city.

TGD2

'Female-male difference' discourse

"Karim adopted the voice of our math teacher. 'The probability of success regarding a plan of action employed by two thirteen-year-olds against our parents is what? (a) one in one thousand; (b) two in three thousand; (c) too small to bother calculating.'" (p. 11).

Brief context

Raheen and Kareem are close friends and spend most of their time together in different activities. They share tender feelings about each other and their companionship is a refrain in the novel.

Analysis of TGD2

Karim has been constructed in terms of reference to his voice and his voice is assimilated with that of his math's teacher. The use of material process **"adopted"** for Karim refers to solidify his adaptation of the manners and ways of the math teacher. In this discourse, Karim is represented in a traditional way as boys are assumed to be associated more with mathematics. They are thought to be good at mathematics. He is shown to be engaged in calculating the probabilities of their proposed visit to the friends of their parents. So, he is represented traditionally and differently from Raheen (Butler, 2015). He has been activated and construed in terms of *"abstraction"* and 'relational identification' (Van Leeuwen, 2008), by a reference to his voice, which resembles with the mathematics teacher.

TGD3

'Knowledgeable male, ignorant female' discourse

"He picked up the atlas, cutting off our view of each other, and then swiveled round in the leather chair so that I couldn't see him at all. 'Bet you don't know how many countries border the Soviet Union'." (p. 37).

Brief context

Karim and Raheen spend most of their time in different gleeful activities. They stick together and perform various activities in the novel. They demonstrate close affinity and inclination from the very beginning of the novel and seem to be inseparable in almost all of their acts throughout their childhood.

Analysis of TGD3

In TGD3, Karim has been shown to be engaged in reading a map. He has been activated and material verb **"picked up** and **swiveled round"** are used for him to convey his active engagement in this discourse of male female difference, i.e., 'activation' (Van Leeuwen, 2008). He asks Raheen about her knowledge of geographical locations by challenging her mental capability with the use of mental process **"don't know"** in his declarative

statement. He implicitly challenged and criticized Raheen's lack of geographical knowledge in this discourse. This discourse of female-male difference, the different interests of Raheen and Karim are established and different pursuits of male and female are constituted in this discourse (Tidd, 2004).

TGD4

'Cognitive superiority of male' discourse

"I suspected the real reason for his new interest in maps was the need to feel superior to me." (p. 37).

Brief context

Karim has a coveting for maps and he wants to be a map reader. His aptitude for maps is the pivotal force in the overall tone and theme of the novel. He is found engrossed in map reading on many instances in the novel. Raheen at times gets offended over Karim's excessive propensity towards map reading.

Analysis of TGD4

In TGD4, through the competitive discourse between female and male, Raheen is activated and Karim is passivated, i.e., 'activation and passivation' (Van Leeuwen, 2008). In this traditional discourse, Raheen is suspicious of Karim's incremental interest in maps and the mental verb **"suspect",** accords a sense of uncertainty to Raheen in her perception of karim. She is skeptical of Karim on the basis of his inherent wish to undermine Raheen's lack of interest. Raheen perceived Karim's interest in maps as an attempt to establish his authority over her and through this mental process Raheen reconciled to accept her failure implicitly. Her lack of interest in maps renders her inferior in relation to Karim. Therefore, in this discourse, an implicit reference is made to women's lack of interest and capacity to read maps. Traditionally, men are believed to be more proficient and efficient in dealing with maps. This discourse of 'male superiority vs. female inferiority' underscores the prevalence of these conventional understanding (Fernald, 2006; Goldman, 2007).

TGD5

'Cognitive privileging of male' discourse

"In the middle of the path he came to a stop and closed his eyes. There was a faint roar of farm equipment in the distance. That's the sound of waves breaking, Karim said, with an extraordinary leap of imagination." (p. 18).

Brief context

Raheen and Karim evolved their discerning capacities to understand the nuances of life together. They learnt their serious lessons and ambivalence of life out of commonplace and mundane experiences.

Analysis of TGD5

In TGD5, by the permeating discourse of "cognitive privileging of males" Karim has been activated and construed as an imaginative and forward looking male. i.e., 'activation' (Van Leeuwen, 2008). He is endowed with the highly improbable cognitive ability of assimilating two dissimilar activities of **"faint roar of farm equipment"** and **"the sound of waves".** The verbal process of **"said"** constitutes Karim as an imaginative boy, who is attentive to his surroundings and can make sense of the world around him in a highly imaginative way. Through the 'utterance autonomization' (Van Leeuwen, 2008), i.e., **"*with an extraordinary leap of imagination"*** Karim has been construed to possess highly improvised imaginative mindset to make sense of the world.

TGD6

'Cognitive privileging of male' discourse

"On our return to the house, Karim picked a chicken claw off the ground. 'This could be a starfish, he said." (p. 18).

Brief context

Raheen and Karim continue to discern and interpret the complexities of world by sifting through seemingly insignificant details.

Analysis of TGD6

In TGD6, Karim is activated and the material process **"picked"** is used to show his action of picking a chicken claw. Then, his imaginative propensity is construed by his verbal

process **"said".** In this traditional discourse of male sensibility and extent of their imaginative mindset is construed again. Karim has been construed in terms of 'activation' (Van Leeuwen, 2008) and accorded cognitive superiority over Maheen while assimilating chicken claw with a star fish.

TGD7

'Male agency and primacy' discourse

"Karim said. I'm not joining the family business. I'm going to be a map-maker". (p. 23)

Brief context

Karim while disclosing his future aims with Raheen hints at following his future course of life as his future trajectory is described.

Analysis of TGD7

In this self-construction, the relational process **"am"** is used to refer to Karim's assertive and confident persona as he is construed as an independent being to choose and pursue his future line of action in terms of 'activation' (Van Leeuwen, 2008). He declares that he is not interested in pursuing his family business rather he intends to become a cartographer. This traditional discourse underscores the absence of any societal constraint on males with regard to their prospective ventures in a patriarchal society (Walby, 1989). A woman faces immeasurable challenges and the glass ceiling to follow her future prospects. A woman is not at such a liberty to experiment with uncommon professional domains.

TGD8

'Appraisal of women's beauty' discourse

"Aunty Laila- beautiful, elegant, coiffed and manicured Aunty Laila- snorted with laughter." (p. 21).

Brief context

Raheen and Karim visited their uncle to another city, where they come into contact with Auntie Laila. She is the wife of her uncle. Raheen makes an estimation of Aunty Laila's personality and outlook, while visiting her home.

Analysis of TGD8

In TGD8, Aunty Laila is construed in terms of reference to her physical attributes. She has been physically described through the adjectives, **"beautiful, elegant"** i.e., 'abstraction' (Van Leeuwen, 2008)**.** Moreover, she has also been passivated in this representation. She is **"coiffed** and **"manicured".** Such representational choices to construe Aunty Laila are traditional way of representing women. All these attributes are commonly used to refer to women. Her typical feminine behavior is construed in terms of her laughing behavioral process, i.e., **"snorted with laughter."** Moreover, women are estimated more often in terms of their beauty as opposed to men, who are judged on their cognitive and rational abilities (Butler, 2004a).

TGD9

'Traditional Marriage' discourse

"The background. Class, sect, ethnic group: that's what a family looks at when considering who they are willing to be related to through marriage." (p. 74).

Brief context

Aunty Runty is another family friend of Raheen and Karim's parents. She is disdainfully received by Raheen as she gives sweeping and unverified statements about other people. Aunty Runty usually gossips about private issues of other people and at times embarrass others.

Analysis of TGD9

In TGD9, Aunty Runty talks about marriage in a conventional way. In this traditional discourse about marriage, Aunty Runty talks about the contingent preferences while arranging marriages in Pakistani families. In this discourse, the specific considerations which are given special emphasis by Aunty Runty are: caste, class, background and ethnicity. In this discourse of marriage, the traditional outlook of Pakistani society towards marriage is expressed through focalizing Aunty Runty. The four factors that illustrated by Aunty Runty are certainly primary and recurrent ideas around the issue of marriage in Pakistan, in terms of 'relational identification' (Van Leeuwen, 2008), of societal groups. So, these factors are the backdrops against which marriages are settled in the Pakistani

society. It also entails the intersection of gender with other related factors (Carbado et al., 2013; Crenshaw, 2010).

TGD10

'Ethnic discrimination of women' discourse

"And Maheen no longer seems to mind that your father didn't want to marry her because she's Bengali. Although, I have to say, I was appalled when I first heard the engagement was broken. I said to your father, she's not even that dark, Zafar. Many people can't even tell where she's from." (p. 74).

Brief context

Raheen and Karim's parents swapped their fiancés in the wake of 1971 war between India and Pakistan. Following the debacle of East Pakistan (presently Bangladesh) their seemingly smooth relationship turned ugly. Prior to this disclosure by Aunty Runty, Raheen was unaware of her father's breakup with Maheen.

Analysis of TGD10

(Sunderland, 2004, 2006, 2010) maintained that gender at times intersects with ethnicity and class. In this passage, Aunty Runty remarked about this significant aspect in her speech. The behavioral process **"appalled"** construes Aunty Runty as being vexed at hearing the breakup of engagement between Zafar and Maheen as she has been activated, i.e., 'activation' (Van Leeuwen, 2008). While disclosing that incident to Raheen, she shows her exasperation and astonishment over the breakup of engagement between Raheen's parents. In this traditional discourse of ethnic discrimination, Raheen's mother is referred to in terms of her physical identification, (Van Leeuwen, 2008) i.e., **"dark".** Moreover, Raheen's mother was rejected by Zafar (Raheen's father), because of her Bengali background.

TGD11

'Women beware women' discourse

"...I felt guilty, because I couldn't stop thinking of how close Karim held Sonia at the airport and how beautiful she looked, even in pain, and now his hands were resting on her shoulders, and when she reached up to rest her hand on his I almost couldn't breathe for jealousy." (p. 208).

Brief context

Raheen, Zia and Sonia went to the airport for receiving Karim. Sonia was another close friend and fellow of Raheen. Raheen was suspicious of Sonia due to her inclination towards Karim. Raheen, Karim, Zia and Sonia returning from the Airport.

Analysis of TGD11

In this discourse of female jealousy, Raheen is activated and she is construed as an invidious and perceptive woman. The mental process, **"felt"**, i.e., 'activation' (Van Leeuwen, 2008), is used to convey Raheen's mental state regarding her attitude towards Sonia and Karim. She takes the physical contact between Sonia and Karim as a sign of closeness and she readily gets jealous of Sonia's charm. In this traditional discourse of feminine jealousy, the discourse of women beware women is constituted through the focalization of Raheen. A woman is represented in conventional discourses as jealous of other women and this is one of the dominant discourses in gendered discourses (Eagleton, 2011).

6.5.2 Feminist Discourses Identified and Analyzed in *Kartography*

FD1

'Privileging of femininity' discourse

"Why don't you think?'

'I'm the brawn'"

"Which was true. At the time, I was about four inches taller than Karim and, just weeks earlier, in front of our whole class, I had lifted him off his feet and deposited in the waste-paper basket during one of his bouts of recalcitrance." (p. 12).

Brief context

Raheen and Karim have been studying together and spending most of their leisure time together. From the very beginning of the narration, we have been told about her inclination and attachment with Karim.

Analysis of FD1

Raheen has been represented in this alternative discourse of female agency and power by in terms of 'physical identification' (Van Leeuwen, 2008), i.e., **"brawn"** and activated in terms of relational processes **"am", "was"** and **"had"** 'activation' (Van Leeuwen, 2008)**,** which construe her as possessing powerful physical attribute as compared to Karim. She declares herself to be stronger than Karim. Her physical supremacy is constituted in this discourse by her claim that **"I was about four inches taller than Karim"**, i.e., objectivation through 'utterance autonomization' (Van Leeuwen, 2008). It also accords her agency and control in this discourse (Showalter, 1981). Moreover, the material verbs used in this discourse accord her physical vitality and an edge over Karim, i.e., **"lifted, deposited".** Karim is passivated in relation to Raheen in this discourse.

FD2

'Woman agency' discourse

"There wasn't a great deal that I did lack. I was intelligent enough, attractive enough, witty enough, cool enough. On sports day I won silver medals and even, occasionally, a gold; in school concerts I got speaking parts rather than being relegated to 'a rock' or 'crowd scene; when teams were picked for anything, anything at all, I was never, ever, the last to be chosen…" (p. 33).

Brief context

Raheen has been shown to possess extraordinary skills and sensibility from the opening of the story. She is highly sensitive, considerate and independent girl who wants to prove her worth and mettle.

Analysis of FD2

Raheen is represented in a very non-traditional way in this discourse. In her speech, she is shown to be engaged in multiple activities, traditionally associated with male protagonists. She is construed in terms of 'abstraction' (Van Leeuwen, 2008), i.e., *'intelligent enough, attractive enough, witty enough, cool enough'*. She is constructed as an active, capable

and confident girl who takes part in sports, speech contests and varied activities. In this discourse, Raheen is construed as an agentive and socially active female who doesn't shy away from participating in social activities. She dissociates herself from being labeled as a **"rock"** or **"crowd scene"**, rather she is construed as an active and agentive female, i.e., 'Physical identification' (Van Leeuwen, 2008). A woman is traditionally shown to play indoor games, whereas, Raheen is construed as a figure of sporting field in this feminist discourse of liberty, agency and progressiveness (Butler, 2004a, 2015).

FD3

'Woman crossing over the constricting barriers' discourse

"*This was all very strange. Surliness was my thing in those days. I could summon it up over an egg. All because of the tyranny of bras, I now believe. I had yet to reconcile myself to a lifetime of being so strapped in at the chest.*" (p. 17).

Brief context

While reaching up to her teenage, Raheen's thoughtful and sensitive nature gets more intensified and recurrent. She is an inquisitive girl who rejects the conventional and received norms of society with regard to women.

Analysis of FD3

In FD3, in the alternative discourse of female agency and resistance, Raheen has been construed by reference to 'abstraction' (Van Leeuwen, 2008), i.e., **"surliness".** She has been accorded agency through 'activation' (Van Leeuwen, 2008), i.e., *could summon it up'.* Her irritancy and defiance of her girlhood is also constructed in her speech. She was reluctant to reconcile herself with the idea that she had to put on bra on her breasts. Her reluctance and refutation to wear bra showed that she possessed a rebellious frame of mind. This alternative discourse of progressive woman represents her resistant and defiant nature (Goldman, 2007; Woolf, 2017).

FD4

'Privileging womanhood over manhood' discourse

"*You are growing into a perceptive young woman, aren't you? He put an arm around me. 'Karim has it mainly when you're around. It's a moonsmile. No light of its own unless there's a sun for it to reflect off*".

Brief context

Uncle Asif is a familial relative of Raheen. During Raheen and Karim's stay at his place, he remarks about Raheen. He is aware of Raheen's interest in Karim.

Analysis of FD4

In FD4, Uncle Asif constructs Raheen as an active and positive persona through the use of verbal process **"remarked",** using the attribute of **"perceptive young woman"** i.e., "activation' (Van Leeuwen, 2008) and implicitly and metaphorically referring to her as a sun in relation to Karim, who is referred to as a moon, 'passivation'. Though, this relationship is normative, yet, it has been described in an alternative discourse of feminine privileging. This normative relationship between female and male is realized linguistically in this discourse in order to reflect the primacy of femininity in relation with masculinity. Raheen has been accorded a central role in this alternative discourse.

FD5

'Privileging of femininity' discourse

I'm no sun. The sun is stationary, and I can't stay still for even five minutes. Karim can be the sun. I'll do the orbiting'." (p. 38).

Brief context

In response to Uncle Asif's remark about her, Raheen counters his argument and refuses to become a nonchalant person as compared with Karim.

Analysis of FD5

In FD5, Raheen resists and counters Uncle Asif's remarks by objecting for being labeled as **"sun"**, using relational process **"am",** i.e., 'activation' (Van Leeuwen, 2008). Raheen's agency and control is represented by her refusal to assume the attribute of sun. She doesn't like the idea of being a sun by abhorring the idea of possessing stillness. In this discourse, Raheen constitutes herself as an active and independent girl who hates the idea of fixity. On the contrary, she alternates her role with that of Karim. She wants to be active in her role by opting for **"orbiting"**, i.e., material process. She rejects her "physical identification" (Van Leeuwen, 2008), i.e., **"sun"** due to its constancy, through the 'utterance autonomization'.

FD6

'Female conscientious, male complacency' discourse

"How would I feel if he had pictures of a girl in his drawer and never talked to me about it? Not good. In fact, I'd probably walk up to him and kick him hard for such an attempt at secrecy. But Karim didn't kick." (p. 30).

Brief context

Raheen hailed from an educated elite family and was an independent and domineering lady. She wanted to become more informed and aware about her perception of life. She embarked upon her journey of self-discovery to seek answers to her true self. Though, her lover for Karim started at a very tender age, but she got the real meaning of her love after a long time.

Analysis of FD6

Raheen is stereotypically constructed as an obsessive girl. Though, she is constituted as an obsessive girl yet she has been accorded agency and control in relation to Karim. She is uncertain of her response in case of Karim's act of concealment or disloyalty towards her. But she has been described in terms of material verbs, i.e., **"walk"** and **"kick"**, and she has been portrayed alternatively as an aggressive and authoritative girl. She is construed as agentive and active and Karim is passivated in this "female conscientious, male complacency" discourse in terms of 'activation' (Van Leeuwen, 2008).

FD7

'Socio-political awareness of women' discourse

"Asif, this isn't a joke. Auntie Laila said, her voice exploding as though it had been held captive somewhere for a long time. 'Karachi's my home, you know. Why did those bloody Muhajirs have to go and form a political group? Once they're united they'll do God knows what. Demanding this, demanding that. Thinking just because they're a majority in Karachi they can trample over everyone else." (p. 40-41).

Brief context

Aunty Laila and Uncle Asif discussing the political situation of Karachi in the presence of Raheen and Karim at their home; Auntie Laila hailed from a farming family and was married to a landlord.

Analysis of FD7

In FD7, though Auntie Laila has been traditionally represented in terms of her physical attributes which are typically associated with representing women, yet, she has certain progressive attributes and features in her personality. The verbal process **"said"** is used to refer to her, but her **"exploding voice"** accords her strong level of agency and control in this discourse, i.e., 'activation' (Van Leeuwen, 2008). She has been construed as politically and socially aware woman. In this passage, she has been activated as an independent and politically conscious woman. She forcefully castigates her husband for stating her point of view. She used bloody for Muhajirs. She has not merely been constituted as a powerful and politically conscious woman but also as a xenophobic woman who abhors Muhajirs for their political demands and activities. She has been construed as a dominating, assertive and politically conscious woman in this discourse. In a traditional patriarchal society, a woman is not supposed to possess political knowledge. Even if she possesses the knowledge, she is not conventionally accepted to utter her disarrayed sentiments in such outspoken manner.

FD8

'Women using innuendos and slangs' discourse

"Isn't ice cream a sign of sexual frustration? Laila said.

Nonsense, 'Yasmin said expansively. 'That's just a rumour started by those polygamous diabetics.'

Bastards, the lot of them! Maheen yelled. (p. 53).

Brief context

In the novel, most of the women hail from elite and educated class. The central female characters of the novel throw parties for one another regularly. They share their different perspectives over various social, political, religious and ethnic issues. Though, apparently they hilariously discuss those aspects yet they are purposefully mentioned in the novel due to their pivotal link with the main plot of the novel.

Analysis of FD8

In FD8, Laila in her verbal process interrogatively seeks answer to her assumption about the link between ice cream and sexual frustration. Yasmin responds by brushing aside Laila's assertion. She rejects Laila's presumption by undermining her stance as a mere

rumour started by polygamous diabetics. It is only through Maheen's implicit but stringent castigation of polygamous men, by the use of behavioral process, **"yelled",** i.e., 'activation' (Van Leeuwen, 2008)**,** it can be said that all these women criticized and contested patriarchy. All three women reject and show their contempt for polygamous men and the label **"bastards"** is used for polygamous men. All three women are activated in this discourse of resistance and rejection of patriarchal ideology, i.e., only males are implicated in the insolent act of polygamy. Moreover, women are construed in this alternative discourse of female agency and control as resistant and progressive beings who strongly and out rightly subvert and downplay the patriarchal constraints and practices of the society (Showalter, 1981). These women are flouting one of the most conspicuous aspects of a patriarchal society. The identified feminist discourse here is significant in the sense that it reflects the pungent denouncement of polygamy, which is a patriarchal practice.

FD9

'Privileging of femininity' discourse

"I've never met anyone who knows how to be cruel to you, Raheen. You charm us all. And not, as you think, because you're the life of the party when you're in that partying mood. It's mainly because you'll always find something of worth in even the most useless among us, in even our most pathetic moments." (p. 118)

Brief context

During Raheen's visit abroad, she comes in contact with a foreigner, Jake. Jake admires Raheen and wants to establish a strong bond with her, but, Raheen is not ready to maintain such relationship with Jake.

Analysis of FD9

In FD9, Jake; the boy-friend of Raheen, remarks about her nonchalant behavior with her friends. The material verb **"charm"** is used for Raheen and she is assigned an active role in this discourse. She has been constituted in this alternative discourse as an agentive girl who has the capacity to charm others, i.e., 'activation' (Van Leeuwen, 2008). According to Jake, she is the life of the party if she is in the mood of partying. Moreover, Raheen has been described as an independent girl who retains her sense of friendship according to her

whims and wishes. She has been accorded agency and control in this alternative discourse. Raheen has been constituted as a self-assertive girl who thwarts from landing into the realms of subservient position even in her relational affairs.

FD10

'Female as independent being' discourse

"Your friends adore you, Raheen, because at the end of the day you'll always forgive them no matter how hideously they've behaved. They adore you because they think you offer up your friendship and ask for nothing in return. But that's not true… you do ask for something. You ask that we never expect you to need us." (p. 119).

Brief context

Raheen showed disinterest to Jake and he politely criticized Raheen for her nonchalant and self-assertive behavior.

Analysis of FD10

In FD10, Raheen has been construed in an alternative way. In this alternative discourse of female agency and control, Raheen has been constituted as an independent and uncompromising girl who doesn't feel inclined to commit herself to any long-term relationship with Jake. Jake sounds like a jilted lover who has been deserted by his girl-friend. His comments about Raheen are revealing in the sense that they bring forth an important facet of Raheen's character, i.e., an independent and self-reliant girl who eschews from clinging to any other male. Though, she is an adorable girl and this adoration is based on her selfless demeanor, yet she is disapproved by Jake for her indifferent propensity towards others. Raheen has been constituted in an alternative way in this discourse and the verbal process **"ask"** and **"expect"** are used to convey her assertive and free nature, i.e., 'activation' (Van Leeuwen, 2008).

FD11

'Socio-political awareness of woman' discourse

"There were mornings when that was a tempting idea, but I found I could no longer say to the world, there's nothing I can do to change this, so why think too hard about it? I still didn't think there was anything I could do to change the situation, but now it felt like an abomination to pretend to live outside it." (p. 317).

Brief context

Raheen shares her attitude towards the socio-political turmoil in the city of Karachi as she too feels the fiasco hampering the social milieu of her city.

Analysis of FD11

In FD11, Raheen has been construed in the 'female's socio-political awareness' discourse, as an informed and a resistant person in the wake of crises and external challenges. She doesn't feel like stooping to the affront posed by the challenging external world. She found out that to live outside reality was like a disgrace for her. The mental verb **'think'** and the behavioral verb **'felt'** used in this discourse testify to her mental state with regard to the city of Karachi, i.e., 'activation' (Van Leeuwen, 2008). So, she has been constituted as an informed and intellectually motivated girl to face the bitter realities of life. She has been represented through physical identification (Van Leeuwen, 2008), i.e., **"an abomination".** She equates herself with a disdainful idea to even think about separating from the surroundings. In traditional settings, women are not thought to be capable for relating with the prevailing socio-political situations. Though they may be affected by political and social transformations, yet, they are not given articulation or connections to link themselves with the external world (Tidd, 2004).

FD12

'Woman a figure of sporting fields' discourse

"Squash courts were my refuge that summer. We played every evening, a motley group of ten or twelve of us, arriving at the courts at four and staying until eight, returning home too exhausted to think of much beyond dinner and a video and sleep." (p. 321).

Brief context

Raheen after spending some time abroad returned to her native country and city of Karachi. She has been grappling with her yearnings for Karim and getting to the truth of their parents' fiancé swapping purpose in the backlash of 1971 Pakistan-India War and emergence of Bangladesh. She spends most of her time in thinking about Karim and playing squash.

Analysis of FD12

In FD12, Raheen has been construed as a progressive girl, as she along with her friends play squash and stay outside home till late hours of night. In all these activities, she has been accorded agency through 'activation' (Van Leeuwen, 2008), as she is represented as an open-minded, liberal and independent girl. In Pakistan, women, particularly, young girls are not supposed to be hanging out alone or without the company of a male at night. But, Raheen had the luxury and liberty to move around at her whim and wish, keeping in view the crises ravaging the city of Karachi, the setting of the novel. She is construed as an independent and woman of the playing court. This could be due to her familial background or owing to her foreign exposure.

FD13

'Women socio-politically involved and conscious' discourse

"Is that true? I asked Ami,

Ask Maheen that. She'll tell you never to compare Muhajirs to Bengalis. Being pummelled makes it easy for us to wring our hands and forget all we're guilty of. We left India in '47- we left our homes, Raheen, think of what that means-saying we cannot live amid this injustice, this political marginalization, this exclusion. And then we came to our new homeland and became a willing part of a system that perpetuated marginalization and intolerance of the Bengalis. No, Karachi is not a repeat of the East Pakistan situation." (p. 319).

Brief context

Raheen asks her mother (Yasmin) about the real cause of her father's breakup of engagement with Maheen. Yasmin retorts by relating that breakup with the tumultuous political scenario of that time.

Analysis of FD13

In FD13, Raheen's mother is constituted in the feminist discourse of female agency as politically conscious woman. She used the first-person pronoun **"we"** in creating her subject position as an inclusive migrant. She castigated the injustice, marginalization and exclusion of the people on ethnic basis. Maheen is not oblivious to the social and political turmoil affecting the masses during East Pakistan crises. Traditionally, a woman was patiently or indirectly conceived to be affected by political upheavals. She was not thought

about performing any role actively. But in this discourse, women are actively involved and aware about their existence in the volatile circumstances. Their activation and inclusion are conveyed with the use of material verbs **"left, live** and **came",** i.e., 'activation' (Van Leeuwen, 2008). The women are also construed as active members of the repressive, oppressive and exclusionary practices in this discourse, according them the role of accomplices (Sunderland & Litosseliti, 2002).

FD14

'Partying women' discourse

"Why are there no parties, why are there no parties? Aunty Runty wept. 'I can't bear all this sitting at home, I can't bear my own imagination." (p. 324).

Brief context

Socio-political feature is the major driving force that act as the main background of this novel, hence, following the deteriorating law and order situation of the city of Karachi, there were no more gatherings of the family friends. Therefore, the women in the novel become worrisome about those isolations.

Analysis of FD14

In FD14, Aunty Runty desperately wishes for parties. She has been constructed as a party-woman, who craves for party gatherings. Women are construed to be engaged in social activities which are traditionally associated with males. She is constructed as a liberal and progressive woman who recalls her leisure time indulgences in the parties through 'utterance autonomization' (Van Leeuwen, 2008). She is going mad at the thought of being deprived of parties. Women are shown to be conscious of their denounced wishes and whims. In traditional settings women are not represented engaged in merry making and fun loving, rather they are shown to be trapped in vicious circle of patriarchal norms and oppressions. Hence, in this discourse, women are more progressively construed.

FD15

'Female-male difference' discourse

"Karim went straight to his mother as she entered the room, and threw his arms around her, which seemed a little bit excessive considering he hadn't been anywhere near the bullets. Another one of his dramatic moments, I thought. I looked at my mother, and wondered if it would help to fling my arms around her. No, she'd see right through me. My

father, on the other hand, would melt if I put my arms around his waist and started crying. How good it would be to put my arms around his waist and start crying. If my mother tried to speak strongly to me after that, he might just tell her I'd suffered enough. The question was: if Zia called me up next week and asked me to go for a drive late at night, just the two of us, would I say yes? Yes. And Ami knew it". (p. 99)

Brief context

Raheen was an outgoing lady and she enjoyed roaming around at night times. In one of such activities, she went outside with Zia in a car. Shockingly for Raheen and Zia, their car was hit by a blind bullet, resulting in tense mental agony for their parents.

Analysis of FD15

In FD15, in the discourse of 'female-male difference' agency is granted to Raheen as she has been focalized. Contrary to Karim's reaction after the bullet incident, who is construed as a more sensitive and awe-struck following the incident of gun firing, Raheen's thought process reveals her as a strong and an adventurous being. She retains her sensibility and controls her emotions on that unpleasant incidence. Rather, she thinks about the future prospects of going out again with Zia for a car ride. Ignoring the dangers and horrifying experiences of her recent tryst with death she hinted at going out again for fun.

FD16

'Male body and female gaze' discourse

"Resistance was never my strong suit, so I tried to look only at his ears. They really were his least attractive feature, and I had to concentrate hard to avoid shifting my attention to the triangle of moles on the nape of his neck, and the FromHereToEternity length of his legs, and the supple fingers…but what was really getting to me were the veins that stood out on his wrist and forearms, even when his hands were relaxed, and one vein in particular that ran all the way from his wrist to his elbow." (p. 162-163).

Brief context

As stated in previous contexts, Raheen coveted for Karim. She yearned for him since their childhood. She was attracted by Karim's various traits. She admitted her adoration for him.

Analysis of FD16

In FD16, Raheen has been activated and her perspective has been given primacy and prominence. In this alternative discourse, Raheen's forward looking and unbridled whims are set forth in her thought presentation. She couldn't resist the temptation and attraction of Karim's body. She puts her coveted eyes on Karim's body. Interestingly, she glances at the insignificant body part of Karim, i.e., ***'his ears'.*** His ears, which happen to be '***his least attractive feature',*** grab her attention. Karim has been physically identified in this passage with reference to his 'ears, moles on the nape of his neck, legs, the supple figure, veins, wrists, forearms, hands and elbows'. Additionally, her desire and craving for Karim are depicted by the phrase ***'what was really getting to me'.*** Karim is passivated in this discourse, as he becomes the object and focus of attention of Raheen. Through this discourse, a woman's perspective and her sensual drives are reflected by highlighting her inclination and desire for male body. In this way, progressive discourse has been constructed to capture a woman's desire and yearnings for a male's body. She casts her eyes on Karim's body and scans his body. In this way a progressive, liberal and feminist discourse (Butler, 2015) gets constructed through 'activation' (Van Leeuwen, 2008).

FD17

'Male body and female gaze' discourse

"Karim and I stepped out of the car at the same time, and Karim stretched, his shirt rising up as he hid so, revealing a raised chicken-pox scar just above the waistband of his jeans and a line of hair leading downwards from his navel. He caught me looking at the scar and glanced at it self-consciously." (p. 165).

Brief context

In one of their outdoor trips, Raheen and Karim spend a happy time together and exchange their views on a number of issues.

Analysis of FD17

In FD17, Raheen is activated and her agentive role has been constructed in this passage as opposed to Karim, who has been passivated, in terms of 'activation and passivation' (Van Leeuwen, 2008). While getting out of the car, his body scar, concealed under his shirt, gets her attention and she indulges in scanning his body from navel. In this progressive discourse, Raheen's craving for Karim's body has been construed by referring to her

sensual looks. In traditional gendered discourses, female body becomes the object of male gaze but in such alternative discourses, it's the other way around. Female desire and agency are the common features of such discourses (Woolf, 2007; Woolf, 2017).

FD18

'Woman's desire and sensual coveting' discourse

"We exchanged glances and burst into laughter, laughing so hard we had to hold on to each other for support. And then we weren't laughing anymore, but his arms were around me, my chin on his shoulder, his neck just centimeters away from my mouth, and I thought, how easy it is, how easy it can be. Where have you been all these years, Karim? Where have I been?" (p. 168).

Brief context

Raheen and Karim in similar outdoor trip gets engaged in long conversation about their lives and future plans.

Analysis of FD18

In FD18, Raheen's coveting for Karim is construed by her desire and yearning for Karim. Raheen has been activated and Karim is passivated in this discourse of feminine desire. A woman's desire is not a usual representational choice for writers. In (Spender, 1985, 1989, 2013) and Virginia Woolf's feminist works (Fernald, 2006; Goldman, 2007), such absences are noted down. In this alternative and progressive discourse of a woman's desire, the feminist ideas are reflected to construe Raheen.

FD19

'Woman's desire and sensual coveting' discourse

"Karim sat beside me, his legs crossed at the ankles. He didn't say anything, or even sit as close as I hoped he would, but my world shimmered at the languor with which he caressed the flower pattern on the teacup, tracing the petals with his index finger, sliding his thumb up and down the stem, just prior to raising the cup to his lips. It was enough to make wish I was porcelain, hollow and filled with hot liquid. I pulled his ear lobe and he smiled and kicked me gently." (p. 169).

Brief context

Raheen describing Karim during one of their outdoor visits. She unveils her desire for him in an open manner. She looks at him in an admiring and wishful way and visualizes her desire for him.

Analysis of FD19

In FD19, Raheen is activated and her coveted focus and attention on Karim is represented. Raheen took keen interest in noticing Karim. She transfigured herself into a cup which Karim was holding in his hand. The feminine desire and craving for masculine body are constituted by the relational process, i.e., **"was"** in her desire to become **"porcelain".** She expressed her whimsical desire to touch his lips by transposing herself by the cup in his hand. Raheen has been construed in a progressive way in this discourse, as the material process **"pulled"** is used to express her physical act, as she has been activated, i.e., 'activation' (Van Leeuwen, 2008). On the contrary, Karim is passivated in relation to Raheen.

FD20

'Woman's desire and sensual coveting' discourse

"He was wrapped in a grey shawl. Large enough for two, I found myself thinking." (p. 199).

Brief context

Raheen thinking about Karim and engaged in presuming her desire for him.

Analysis of FD20

In FD20, Raheen is represented through the mental process, i.e., **"thinking"** i.e**.,** 'activation' (Van Leeuwen, 2008). She has been construed in a progressive way in this discourse of female agency and control. She thought about Karim who was wrapped in a shawl and she wanted to get herself close to Karim. Raheen's desire for Karim is reiterated in this discourse.

FD21

'Woman cherishing sensual desire' discourse

"The memory of his throat beneath my mouth, the sting of aftershave in the cut on my lip…" (p. 323).

Brief context

Raheen after a prolonged span of time strongly misses Karim's absence. Both have been away due to study in foreign lands, separated by thousands of miles.

Analysis of FD21

In FD21, Raheen is constituted as an agentive and craving woman in the discourse of female desire in terms of 'activation' (Van Leeuwen, 2008). She is engaged in recalling her amorous moments with Karim. She still feels for him and her physical desire for him is implicitly constructed in this discourse. In this discourse of female desire and sensual cravings for a male are quite non-stereotypical in the Pakistani society, therefore, Raheen can safely be labeled as a progressive and liberal female, who conducts herself frankly and openly in the most daring and feisty manner.

6.6 Discussion and Findings

To further extrapolate on the above analysis of gendered discourses, following is the holistic view of the traditional and feminist discourses interpretively identified in the novel, *Kartography.* This section is aimed at creating an organized view of the gender construal in the novel.

In Kartography, varied patriarchal and traditional structures of the Pakistani society are challenged and questioned from the perspective of the protagonist, Raheen. Similarly, the multitudes of other characters, particularly, the female characters are presented in less conservative and more liberal ways. It adopts a feminist standpoint to reveal the journey of a girl towards self-realization and actualization out of the quandary of inglorious past events, ethnic contentions, coveted desire for a childhood friend and secrets of their parents. In her work, Kamila Shamsie has touched upon the sensitive issues of women's desires unabashedly to showcase social and political change and ethos. She has produced the fascinating story to unpack the innermost desires and propensities of a young girl, growing to adolescence, a girl who feels entangled into the complex web of personal yearnings for a teenage friend and a crony, Karim, and the conundrum, following the debacle of East Pakistan in 1971.

In the novel, various discourses of female-male difference represented women and men as different creatures, having different aims and scopes in their lives. For example, in

one of such types of gendered discourses, women are represented as weaklings in relation to men. From the outset, Raheen's mother is fearful of sending her daughter to a distant relative. Her apprehensions stem from the inherent fear of a daughter's mother. A girl in a patriarchal society doesn't enjoy the same level of liberty and freedom as a boy does. Secondly, the different interests and approaches towards life are also reflected in such discourses. Karim is more fluent and efficient in map readings whereas Raheen lacks the basic knowledge about maps.

Males are also represented as more thoughtful, rational and pragmatic as compared to females who are more sentimental and emotional. Karim loves to strike imaginative balance between apparently distinct ideas. He has been construed as an imaginative boy who takes giant strides in his imagination. Such cognitive privileging of males as opposed to females ratifies the traditional view of gender, where, men are represented as more pragmatic and rational.

Simultaneously, males are given more liberty to pursue their goals as compared to females. For example, Karim is free to follow his dream of becoming a map maker. A woman is not represented to try her luck in unorthodox domains. Such representation showed that males enjoy the privilege as compared to females.

In traditional gendered discourses, women are judged in terms of their beauty and charm. Auntie Laila, Yasmin and Raheen are praised for their charming looks on various instances in the novel. Similarly, women are privileged in representation only if they are beautiful and sensual.

Discrimination and exclusion of women is also reflected in the novel. Maheen is rejected by Raheen's father because of her ethnicity. As stated elsewhere in the study that gender at times interacts with ethnicity, race and socio-economic standing of an individual. Maheen is denied marriage with Zafar (Raheen's father) due to her Bengali background.

Interestingly, the novel is far better than other three selected novels, in terms of its feminist tendencies and progressive ideas about gender. In all of the above feminist discourses identified and analysed, the female agency and control is more evident in *Kartography* as opposed to other three novels.

Females are represented in more liberal and open way in the novel. Femininity is privileged over masculinity by the writer. Females are shown to be engaged in a number of alternative activities which are not traditionally associated with females. Raheen and her friend Sonia partake in outdoor and male dominated sports. Raheen is construed as a sporting figure in the various feminist discourses. She plays squash and participates in different games in her teenage.

Female characters in the novel are represented to overcome and thwart the restrictive norms of the patriarchal society in various feminist discourses. Raheen defies traditional and regimented social conventions by flouting them. She rides a car at late hours of night with her friends despite deteriorated law and order situation and parents' reproach. She has also been construed as more agentive and progressive woman who moves abroad for education and learning. Traditionally, a woman is considered to be docile and humane as compared to a man. But, Raheen is construed as an aggressive and powerful woman who doesn't even shy away from using physical force against a boy.

Conventionally, a woman is restricted to four walls of the house, but in *Kartography,* women are represented as fully aware and conscious of prevailing socio-political situation in Pakistan. They take interest and deliberate about the widespread ethnic and political crises in the wake of 1971 debacle of East Pakistan and the worsening law and order situation in contemporary Karachi. They have been construed as well informed about their surroundings.

A woman is frequently berated for her emotionality and misplaced sensitivity in traditional construal of gender. But in *Kartography*, Raheen is adored for her independent and progressive ideals. She is a partying girl who is admired for her spirited life. Most of the women in the novel are represented in a liberal way. They enjoy parties, cast jokes and criticize males' foibles and follies.

In conventional and stereotypical construal of gender, a woman is merely an object for male gaze. As opposed to those stereotypical representation and construal, female sensual desire is also realized in various feminist discourses in the novel. She covets and aspires for Karim. Karim becomes the object of her sensual glances. She envisages his body and unpacks her cravings for him.

In short, the analysis revealed that in *Kartography* more feminist ideals permeate the text and the stereotypical notions about female gender are challenged and subverted through alternative construal of female gender.

CHAPTER 7

CONCLUSION

Literature as discussed earlier in the introductory section, offers one of the most articulate ways of reflecting sociocultural milieu of a given society and contemporary peoples. It constructs gender in often diverse but contingent ways to give voice to the marginalized and unearths the contestation and ambivalence that exist between internal and external worlds. The fiction analyzed demonstrated that the construal of gender in Pakistani fiction in English cannot exclusively be labeled as depicting women powerless or marginalized in relation to the male counterparts, rather there is prevalence of alternative voices in them, which contest the traditional notions about gender and womanhood. There are many instances where discourses in texts draw on existing stereotypes about women and men, or which explicitly or implicitly challenge them. The discourses analyzed demonstrate that gender construal is not divorced from sociocultural conceptions and ideas about gender. But simultaneously, there are progressive and alternative notions and perceptions about gender which construe women in positive and assertive positions vis-a-vis men. Such representations are a response and contestation to the traditional and patriarchal structures which marginalize and oppress women through traditions, cultures and values. Such representations are also a response to male-dominated or as suggested by (Spender, 1985, 1989), *Man-made-language* paradigm, which undermine or render women invisible and silent. The prevalence of multiple discourses in literary texts also reflects that there are avenues for positive alternatives and opportunities for women, even in the existing stringent customs and patriarchal structures. Women often assert voice and position, liberating themselves from the cruel and suffocating dominant structures of society.

The selected texts in the present study provided diverse representations of women's progressive and alternative realities along with the relationship between gender and the language practices incorporated in the construal of gender. The feminist discourse analytical criticism revealed that, quite often, women in fiction are given competing and contradictory roles and representation as opposed to oppressive and suppressive roles,

traditionally noted and talked about women. These presentations are emblematic of the fact that, conception of gender as a discoursal construction has tremendous capacity to showcase women resistance, rupture and agency and also perpetuation of prevalent discourses, sustaining stereotypes and traditional gender relations. The study also revealed that the understanding of gender as a social construct is highly revealing for analyzing the subtle workings of power relations and ideological underpinnings for better understanding of discursive formations in literary texts. Mohsin Hamid's *How to Get Filthy Rich in Rising Asia* and Kamila Shamsie's *Kartography*, Muhammad Hanif's *Our Lady of Alice Bhatti* and Musharraf Ali Farooqi's *Between Clay and Dust,* all represent the socio-cultural aspects of the Pakistani society. Quite often, these literary writings criticize and challenge the prevalent patriarchal orders as all four narratives to varying degrees disrupt and challenge the dominant stereotypes and values by representing women, who struggle to free themselves from socially ascribed norms and roles. But they resist within the enclosed and limited sphere of binary opposition of female/male, which are characteristically patriarchal and intrinsically hegemonic discourses and practices. There are females in these novels as characters, who struggle for freedom, voice, agency and recognition and are struggling to achieve self-actualization, equality and acceptance in the society. In all of the novels, there is a suggestion that the liberation and equity for women hinged on their progressive and resisting trajectories. In *Kartography*, it is noted that sometimes freedom for a girl is associated with her sexual freedom as sexuality is an integral constituent of human identity. Raheen is seen to be striving for her self-awareness and actualization through her motivated journey of self-discovery. Men are shown to be bent upon controlling women body and soul, whereas, women are engaged in competing for creating their spaces of self-assertion and recognition. The acceptable woman is created and supported by patriarchal forces as they serve their interests and needs (Walby, 1989, 2011). This control is a result of an essentialist presumption that male's characteristics are set as the norm, while the characteristics of females are deviant and alien. It is through this assumption the oppression and suppression of women is perpetuated and sustained (Tidd, 2004). The persecution and honour killing of Alice in *Our Lady of Alice Bhatti* is significant to highlight the persistent oppression and atrocities meted out to women in Pakistan in the name of honour, familial prestige and restrictive male domination. It suggested that

women's lives are extremely vulnerable, and ubiquitous presence of such suppressions reveal the fault lines and cracks in the seemingly smooth social fabric of the Pakistani society.

The traditionally gendered discourses in *Between Clay and Dust* and *Our Lady of Alice Bhatti* demonstrate that women's struggle is subservient and negligible in relation to men's desires and ventures. Moreover, the subordinate women in these both novels are caught up in the conundrum of values and norms protected and sustained by the patriarchal forces. These forces draw on Islam and the traditional roles ascribed to women as passive, humble and dependent wives. But occasionally, disruptions appear which the rupture the apparent smooth, unquestioned values and practices. Although, there are many linguistic traces which reflect the alternative discourses available for representing women, yet women subordination continues to exist and prevail in Pakistani society. However, in Kartography, the open and frank treatment of women desires, and depiction of women agency, voice, resistance, self-discovery, inquisitiveness and self-awareness testify to the existence of contradictory and alternative provisions possible and achievable by women in Pakistan. The female protagonist is an outgoing, confident and intelligent character, possessing values which can be attributed positively and having high value in society. Though, the patriarchal order strives to dominate in varied forms, yet, the alternative discourses emerge to counteract its domination and control (Showalter, 1981). Raheen embarks upon the journey of self-realization to diminish the overpowering force of historical lapses and misgivings. The discourses employed in the novel suggest that progression towards women's liberty and self-esteem is deeply entrenched in self-awareness and self-actualization (Goldman, 2007). *Kartography* revolved around rewriting and revisiting of history from a female's perspective. The family secrets and socio-political qualms reviewed from Raheen's perspectives as she endeavours and triumphs in her pursuit of inquiry and knowledge. She goes all out to rectify multitudes of misconceptions and misunderstandings pertaining to historical event of 1971 and familial secrets by revealing the truths and actualities behind all those concealments. Raheen breaks the shackles of silence and subjugation with the help of her extrovert and vocal subject positioning, reflected in numerous feminist discourses. Raheen seems to be voicing her emancipated and liberating orientations to withstand the historical and material constraints. Woman's

perspective is the central impetus of the novel that drives the plot and narration in *Kartography*. Either, women disrupt or reconcile with the prevailing patriarchal structures, this study demonstrates that Pakistani women are transforming to recover their voices and statuses and liberate themselves from patriarchy and overt domination of males. Raheen, as the mouthpiece of Kamila Shamsie, articulates her voice in an attempt to assert her individuality. This novel shows that women can rise from their repressive traditional corral to step onto the liberating field of self-actualization and discovery.

In *Our Lady of Alice Bhatti,* through the pivotal character of Alice Joseph Bhatti, Muhammad Hanif connects patriarchy and institutional repressions as two diverse but contingent systems, working against women liberty and independence. He undertakes to draw the similarities between oppressive patriarchal structures and male vindictiveness. Teddy Butt does not only spoil Alice but authenticates the unruly and cruel ways of patriarchy. Through the representation of wicked face of Teddy, Muhammad Hanif has unearthed the blatant and flagrant use of brutality in the name of male honor and pride. But there are many discourses which establish the presence of dissent and rebelliousness among women to advance and safeguard their rights of selfhood and resistance. The stereotypical representation and construal of women as victims and males as aggressors has been reflected to showcase the prevalent constrictive social practices of the Pakistani society. Women in the novel are engaged to counter and challenge these forces in their own ways. Sometimes, they resort to overlook the constraints and sometimes they seem to be rebuking these atrocities. Even these low rated and non-confrontational postures are aimed at resisting and thwarting the male hegemony and dominance. It can be inferred that even the weakest form of resistance can be aimed at reforming the society. With the exception of Kartography, rest of the three novels are male centric. But, there are many instances when the women of these novels engage in assorted attempts to counter inequalities, male aggressions and dominance (Butler, 2004a, 2015). Many women are shown to be preoccupied with inner and societal conflicts, surfacing to suppress and exclude them. Alice Bhatti in *Our Lady of Alice Bhatti* initially fights to overcome her ethnic and impoverished depravity and continues to confront multidimensional social, institutional and regimented challenges in the novel. She fails to resolve her dilemma that either she is punished for being a Christian or for being a woman. Hence, the intersectionality of the

notion of gender is evident throughout her struggle (Crenshaw, 2010; Crenshaw, 2013). Raheen, in *Kartography*, moves between two countries, acquires foreign values but keeps her connections intact with the Pakistani culture. Simultaneously, she does not shed her progressive leanings. Her character suggests that women should not overlook or denounce diverse paradoxes permeating their lives, but they must accept and negotiate their positions (Janks & Locke, 2008). Ultimately, they will be able to win over the repressive patriarchal forces and can bring about any change in their lives. She is trapped in the complex quagmire of past familial couple swapping that keeps her haunting. It is through her persistent search for truth, she is able to reach to the truth. But it is dawned on her that past is relatively easier to dissect than the intricate present. Her present desire for Karim is none the less, far more complicated and ambivalent, than her quest for past. But, interestingly, Raheen is the only female protagonist from the selected novels, who achieves what she desired for. The novel, in the end suggests that Raheen resolves her conflicts and absolves herself for the guilt that was committed by her parents and her people against an ethnic minority. It also shows that love and reason can be joined in the acts of reconciliation and rediscovery of past. Through focusing on progressive discourses, we have been able to recognize her journey of self-actualization on the rugged terrains of the furtive past of her parents and socio-political conundrum during the East Pakistan debacle in 1971. Unlike other female characters of the three novels, she does not succumb to restrictive norms placed on women to inhibit their agency and voice, and remain subservient to the male figures in life.

Gulab Jan in *Between Clay and Dust* is another revealing character that uncovers the hideous and dual face of the patriarchal society (Walby, 1989, 2011). In one of the fascinating episodes, the duality of regimented society is brought forth, when Maulvi Hidayatullah, the local imam of mosque, receives charity from her, but refuses to grant her an honorable status in the society. She being a prostitute is faced with extremely difficult challenges. She is doomed to die in darkness and oblivion due to her non-conformity and irreverent social status. Her stereotypical representation lands her into perpetual isolation and exclusion. All her attempts to escape her disparaging position fail and she gets entangled in the complex web of frustration and exclusion.

But, paradoxically, as a reminiscent of Sadat Hasan Manto, the selection of a prostitute as one of the central characters of the novel, Musharraf Ali Farooqi has tried to highlight the need to illuminate the stark and gloomy facets of a prostitute's life, along with revealing the most humane aspects. They are compelling and fascinating discourses of narrating women's realities, ambitions and constraints. Such alternative discourses in fictional texts are significant enough to articulate the histories of subjugated and abandoned women. Those alternative discourses are the wonderful counterpoints to the exclusion and suppression of women in patriarchal structures and control (Friedan, 1998; Friedan, 2010).

The gendered discourses analyzed in this research convey an alternative perspective in parallel with stereotypical viewpoints about Pakistani women construed in Pakistani fiction in English. They express the Pakistani women voice and present authentic sources about women. These discourses demonstrate a desire by each novelist to re-value the weak and the oppressed. Although, I have been using a coverall term for women in the selected novels as the Pakistani women, I feel it inappropriate to bracket all fictional writers as one unified and homogenous group, due to varied and dissimilar contexts and social backdrops of all these writers (Moghadam, 2005). We cannot assert that the realities and experiences of all women in Pakistan are the same. A girl brought up in the elitist and an affluent family is not similar to the girl born in a slum to an impoverished family. As is the case with Raheen in *Kartography* and the unnamed heroine of *How to Get Filthy Rich in Rising Asia.* Both of these females have different experiences and exposures as well as constraints. Similarly, a prostitute leading a life of seclusion in the twilight of her age cannot confront similar circumstances as that of a Christian nurse, in the discharge of her daily professional commitments. As is the case with the major female characters in the novels *Between Clay and Dust* and *Our Lady of Alice Bhatti.*

Nevertheless, in each of the novel, women are caught up in their never-ending struggles to resist and confront varied patriarchal challenges and factors, hampering their lives in multitudinous ways. Though, the female characters construed in the selected novels are differently positioned in terms of religion, ethnicity, class, backgrounds and different propensities, yet they manifest different degrees and directions to assert, rebel and conduct in their fight against oppression and suppression. Being subjected to suppression does not necessarily mean that a woman is a passive victim of oppression rather these women

endeavour to evolve strategies that would empower them to exercise maximum control over their lives and bodies.

The construal of Pakistani women; in terms of their discomfitures, opportunities and access they have, and inclinations they display, is not an easy task to be taken up as the contemporary Pakistani women are exposed to diverse conflicts and challenges, within their different domains of social, private and political lives, in their respective social domains. To represent them is replete with complications and a challenge in itself. The foremost challenge and complexity, is the social constructedness and situatedness of these women. These representations cannot be divorced and cutoff from inherent inconsistencies, because if they reflect reality, then it is an undeniable fact that the realities of Pakistani women are teeming with contradictions and ambivalence. Pakistani women must locate and identify a space of their own to liberate themselves from the cruel clutches of patriarchy to regain; agency and voice as well as equity and rights in society.

Kamila Shamsie puts forth an alternative juxtaposition of gender relations in *Kartography*. She challenges the established norms and customs and the contingent value system by portraying a liberal family and a conscious female, who strives to create her own space and gives vent to her sensual desires. Traditionally and in patriarchal set ups, women desires and pleasures are, neither discussed nor given spaces to be articulated. But, through such an enterprise, Kamila Shamsie has tried to construct a social organization geared towards shared authority. Such an organization is an essential condition for the disruption of stringent hierarchical power and patriarchal control. This study brought a large collection of gendered discourses, namely; traditionally gendered and feminist discourses, to the attention of the English-speaking public who may not be acquainted with either; the presence of alternative and progressive voices nor the traditional gendered discourses, permeating in Pakistani fiction in English. As, it has been noted earlier that Pakistani fiction has relatively drawn less critical attention as compared to the Indian fiction in English, due to certain reasons, from the perspective of gender construal. All of these novels construct sharply distinct but familiar gendered discourses to construe women entangled in the midst of traditions, religion and patriarchy. In these texts, the multi-vocal construal of gender in multiple gendered discourses by narrators and characters themselves has been analyzed to reach to a better understanding of gender construal in Pakistani fiction in English.

In my view, through this research I have contributed into the larger body of works, studying and analyzing the construal of gender, and particularly gender relations, in fictional writings. Undeniably, in material and real practices, women are still at the bottom of social hierarchy and any subversion or contestation will invite grave losses and sacrifices. But changes are about to come and not yet established. However, to claim that women are liberated in Pakistan and free independent women is the same as claiming that they are completely marginalized and oppressed. Both of the claims are in abject denouncement of reality and sheer illusion. Pakistani women are living in the times which are highly volatile and complex to be summarized in a few words. Nevertheless, women, more than ever, are making their inroads in the socio-economic and socio-political enterprises in both constrictive and liberating ways.

7.1 Contribution of the Thesis to the Field of Feminist Critical Discourse Analysis and Linguistics

There have been plenty of researches in the field of gender representation with the application of CDA and other analytical perspectives. Most notably study of gender in media, textbooks and literary texts has been carried out from different research orientations. It was noted that gender representation and gender construction was usually investigated to reveal the gender discrimination, gender inequality and difference in gender role allocation. In all these studies the predominant focus was limited to expose and unearth the stereotypical representation. In other words, most studies were overly concerned with the exploration of gender biases. To analyze gender construction and gender representation most studies employed Critical Discourse Analysis on non-fiction works.

This study sought to develop a discursive framework of analysis for exploring the gender construal by integrating diverse but related strands of Van Leeuwen's Social Actor Network (Van Leeuwen, 2008), and Discourse Analytical perspective, by using various research methods and tools to analyze the nuances of language use in conforming or deviating from stereotypical notions about gender. Moreover, the interpretive identification of gendered discourses was done by drawing upon (Sunderland, 2004, 2006, 2010) to systematically recognize and name the assorted gendered discourses.

Nevertheless, due to the paucity of discourse studies on the Pakistani fiction in English from the gender perspective, the present study is done to fill the gap for better and informed understanding about the prevailing ideas about gender and their representation in fictional narratives. Moreover, an eclectic framework is employed to study gender construal in the feminist discourse analytical perspective to investigate the impacts of feminist ideas and their permeation in the selected texts.

Furthermore, this study makes several significant contributions to the field of linguistics:

1.   Exploration of Gendered Discourses: The thesis contributes to the understanding of how gender is constructed and represented through language in Pakistani fiction. By analyzing gendered discourses within literary texts, it offers insights into the linguistic mechanisms employed by writers to convey and negotiate gender norms, roles, and identities.

2.   Feminist Discourse Analysis: Through the adoption of a feminist discourse analytical perspective, the thesis extends the application of critical discourse analysis to the examination of gender in fiction. It offers a nuanced framework for investigating the intersection of language, power, and gender within literary narratives, thereby enriching the methodologies available to linguists studying gender representation.

3.   Cultural Contextualization: By focusing specifically on Pakistani fiction in English, the thesis provides a unique lens through which to examine the interplay of language and culture in shaping gender discourse. It highlights the socio-cultural complexities of Pakistani society and their manifestation in fictional narratives, thus contributing to a deeper understanding of the linguistic and cultural dimensions of gender representation.

4.   Critical Engagement with Gender Constructs: Through its critical analysis of gender constructs in fiction, the thesis challenges conventional notions of femininity and masculinity while also interrogating power relations and ideological underpinnings. By examining how language is used to both reinforce and challenge gender norms, it offers valuable insights into the discursive construction of gender identity and social hierarchies.

5.   Theoretical Framework Development: The thesis contributes to theoretical advancements in the study of language and gender by integrating concepts from discourse studies, feminism, post-structuralism, and critical discourse analysis. It synthesizes these theoretical perspectives to develop a robust analytical framework for examining gender representation in fiction, thereby expanding the theoretical toolkit available to linguists.

Overall, the PhD thesis makes a significant contribution to the field of linguistics by offering new insights into the intricate relationship between language, gender, and discourse studies within the context of Pakistani fiction in English. It not only advances theoretical understandings but also provides practical implications for addressing gender inequalities and promoting more inclusive language practices within literary discourse.

7.2 Pedagogical Implications

This study attempted to trace out not only the stereotypical representation of gender in Pakistani fiction in English but also to account for the progressive, liberal, alternative and feminist ideas about gender. Moreover, the present study sought to provide an insight into the gender construal in the fictional narratives, i.e., English novels by Pakistani writers and to offer ways to study gender construal in myriad of gendered discourses pervading a fictional text by interpretively identifying multitudes of gendered discourses.

This study will be beneficial for the future researches to investigate gender construal in/through gendered discourses in fiction. An integrated research approach is helpful for prospective researchers to analyze the fictional texts from divergent perspectives and methods to understand the construal of gender.

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