

**PSYCO-SOCIO STUDY OF MANIZA NAQVI'S *I'LL FIND MY WAY*
AND DANIYAL MUEENUDDIN'S *IN OTHER ROOMS, OTHER
WONDERS***

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ABSTRACT

Thesis Title: Psycho-Socio Study of Maniza Naqvi's I'll Find My Way and Daniyal Mueenuddin's In Other Rooms, Other Wonders

Language has a vital role in controlling minds, thoughts and actions. For ages, man remained producer of literary texts that made language phallogentric. Post-feminists revolt against the misrepresentation of femininity by male writers. French feminists, particularly Helene Cixous, addresses the issues regarding psycho-sexual development of a woman in a patriarchal set-up. The purpose of the study is to investigate women's psychological suppression in a male dominated society where language is strictly based upon oppositions in the Pakistani short fiction in English. It is also intended to explore, through the textual analysis of the selected short stories, the role societal norms play in suppressing women's thoughts and creativity. Along with indicating patriarchal injustice towards women, the study also purports to explore the ways to get out of linguistic and societal oppression by inventing a new form of writing known as 'woman speaks'. The researcher has studied symbolic norms, figurative use of language (paradoxes, similes, metaphors, oxymoron, etc.) and imagery to interpret linguistic stereotypes in a patriarchal society. It is an exploratory research and textual analysis is applied for the analysis of selected stories. It has been analyzed in the Pakistani short fiction in English that genders have been represented in numerous ways. Writers, in fact, mostly produce phallogentric texts to privilege men in society. On the other hand, feminist writers portray women in a new state of mind, urging them to speak themselves. Some writers write about women who are being silenced by patriarchy and how they can transform the history by presenting characters in short stories from subservient and submissive to independent and self-determining. Whereas, some writers are working hard to rebuild patriarchal notions by incorporating binary opposites in their writings.

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DEDICATION

TO

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Who supported me throughout this Research. Father, you are my inspiration.

Thanks for standing beside me!

CHAPTER 1

INTRODUCTION

Psyche is a place where one's thoughts come from. It is the totality of human mind, conscious and unconscious. Psychology deals with the objective study of psyche along with its influence upon thought, behaviour and personality. Father of psychoanalysis, Sigmund Freud, believes that psyche is composed of id, ego and super-ego. It is an immaterial part of one's self that actuates cause of a life. He believes that our behavior and personality are derived from the constant and unique interaction of conflicting psychological forces that operate at three levels of consciousness, or awareness. These psychological forces are not restricted to thought and behaviour, rather also deal with another important domain of life that is 'language'.

Language has a vital role in controlling minds, thoughts and actions. Language constructs human psyche and also leads it psycho dynamically. Indeed the father of modern linguistics, Ferdinand de Saussure (1857-1913), saw language as a type of social behaviour. During the early and mid-20th century, several linguists and anthropologists, most notably Eric Sapir, proposed that language is not merely an interface but also plays a formative role in shaping thought itself and it is not acceptable that one can adjust to reality without the use of language (209).

Language is the foremost mean of communication and communication almost always takes place within some social context. Hence, social context is a major factor that drives our language. Language pervades social life. It is a principal vehicle for the

transmission of cultural knowledge, and primary means by which we gain access to the contents of others' minds. Post-structuralists claim that desire, gender subjectivity, sexuality and psyche are culturally fabricated.

Literature is composition of thoughts that are expressed through medium of language. Literature produced in any society is in fact the imprint of the social norms, traditional practices and beliefs of that society. Along with this depiction, it also constructs one's psyche towards life and everyday matters. It constructs an 'approach' towards life through the language it carries. Whereas language is the chief vehicle for the transmission of cultural knowledge and is considered a primary mean by which we gain access to the contents of others' minds.

For ages men remained both the producer and receptor of language, feminists argue that women have to create their own language as the present language is dominated by male language. It encourages the emergence of an innovative textual body which is capable not only of disrupting the conventions of classic realism on the formal plane but also of rescuing women from a cultural history of systematic marginalization in thematic terms.

Post-structuralists claim that gender, subjectivity, sexuality and psyche are culturally fabricated that are operated and controlled through language. In order to understand why the 'feminine writing' has merged, there is a need to analyse patriarchal discourse first. 'Man' remained the producer of language in literature for ages and has been supported by religion, conventional norms and patriarchy to do so. A number of well-known philosophers, linguists and psychiatrists have associated language with the 'Law of Father' to make patriarchal language intrinsic with hegemonic powers.

Post-modern feminists argue that there is a need to deconstruct patriarchal language and trace out the ways it works in maintaining 'male supremacy'. For this, a movement coined by Helene Cixous as *Ecriture Feminine* was launched by 'French Feminists' with a core agenda of coining a new way of writing, to present a 'woman' by the 'woman'. To disclose the discrepancies of patriarchal discourse, feminists argue that women have to create their own language because the existent language is not free from prejudice against femininity. It encourages the emergence of an innovative textual body that is capable not

only of disrupting the conventions of classic realism on the formal plane but also of rescuing women from a cultural history of systematic marginalization in thematic terms.

The study has analysed the Pakistani short fiction in English through the lens of Helene Cixous' theory, to trace out how phallogocentric structure works to govern over all aspects of life. For this two anthologies have been chosen namely; Maniza Naqvis's *I'll Find My Way* and Daniyal Mueenuddin's *In Other Rooms, Other Wonders*. *I'll Find My Way* is a collection of short stories written by multiple writers and is compiled by Maniza Naqvi for a story-writing competition arranged by Oxford University Press Pakistan. Maniza Naqvi is a famous writer of Pakistani Fiction in English. The selected texts from the anthology are divided into four major parts namely; "The bravest place on Earth", "Paved and unpaved ways", "The meaning of me" and "Because this is what matters". The recurrent themes in the anthology are post-colonialism, class conflict, cultural anxieties, but the most dominant theme is women sufferings and plight in Pakistani society which comes under the umbrella of 'feminism'. The stories deal with women's psychological suppression through medium of language. There are also traces of social injustice and discrimination towards women through culture and traditional practices.

Daniyal Mueenuddin is a Pakistani-American author who writes in English. The selected anthology of his short stories has been translated into sixteen languages. *In Other Rooms, Other Wonders* was the winner of *Commonwealth Writers' Prize* (Best First Book, Europe and South Asia in 2010). The collection was also one of three finalists for the *Pulitzer Prize* (2010), and was a finalist for the *Los Angeles Times First Fiction Award* (2010), and the *Ondaatje Prize* (2010). The selected short stories cover multiple aspects of women exploitation in male dominant society. The women in these stories are frequently portrayed as 'sex object' by men around them.

It has also been studied that what role a 'feminine language' could play through the notion of 'woman speaks' in the selected text. For this a number of aspects have been analysed to understand the need for the emergence of 'women's writing' namely; binary opposites, sexist use of language, socio-linguistic oppression and objectification of women. Afterwards, the selected short stories have been analysed to explore the ways to get out of

linguistic and societal oppression through medium of language as Cixous says that, “Women must bring to the surface what masculine history has repressed in them” (374).

Along with the linguistic structures and sexist language, the study has also focused upon the ways selected short stories are exhibiting the cultural practices and norms of the patriarchal Pakistani society which control all aspects of life. It reveals that how these ‘practices’ justify the idea of ‘male dominance’ by restricting the genders to specific roles. For this a number of social forces work together to generate an overall ‘patriarchal society’.

1.1 Statement of the Problem

Post-structural feminists respond to the unfair presentation of ‘woman’ in patriarchal discourse claiming that dominant terms are linked with one particular sex to reproduce phallographic culture constantly. Helene Cixous addresses this issue in her theory *Feminine Ecriture* to trace out the impact of language on psycho-sexual development of an individual. The study aims to indicate the patriarchal injustice towards woman in phallographic writings and to explore ways to get out of this suppression through the way of ‘woman speaks’. Study of the impact of customs and traditions upon language, is also the focus of study. It is an attempt to explore how linguistic oppression affects psyche and constructs ‘gender roles’ in a patriarchal society. The study purports to inspect women’s psychological suppression in a male dominant society where language is strictly based upon oppositions represented in the Pakistani Short Fiction in English simultaneously analyzing norms and traditional practices through textual analysis.

1.2 Objectives of the Study

1. To investigate women’s psychological suppression in a male dominant society where language is strictly based upon oppositions represented in the Pakistani short fiction in English.
2. To analyze norms and traditional practices which suppress women psychologically and make them silent in patriarchal set-up, through textual analysis of selected short stories.
3. To explore the ways to get out of linguistic and societal oppression by way of ‘Woman Speaks’.

1.3 Research Questions

1. How does language work through binary opposites to suppress the women psychologically in the Pakistani short fiction in English?
2. What role do norms and traditional practices, along with the language, play to suppress women in a patriarchal society?
3. How can women escape from linguistic and societal oppression by way of “Woman Speaks”?

1.4 Research Methodology and Theoretical Framework

The Theoretical framework of the present research work is taken from French Feminism. French feminism, under the umbrella of Psychoanalytic feminism, explains women’s oppression as embedded within psychic structures. Helen Cixous, Luce Irigaray and Julia Kristeva are the key theorists of French Feminism. Among them, Helen Cixous has been chosen as the theorist for this study. Helene Cixous argues that patriarchal thinking believes that women are born to be passive while men are born to be active because for them it is natural for the sexes to be different in this way. This patriarchal thinking is the cause of women’s psychological suppression.

The way to get beyond patriarchy is by means of language. In her essays *Sorties*, quoted by Catherine Belsey and Jane Moore in *The Feminist Reader*, she aggrandizes her notions of the association between woman's desire and woman's language (235). It is necessary to develop non-patriarchal ways of thinking and speaking which is called ‘woman speaks’. Cixous claims that unconscious is an auto genetic space outside of culture. Her theory of *Ecriture Feminine* favors an escape from frame of cultural, religious, sexual and linguistic oppression. She rejects binary oppositions in language on the base that it empowers only men and places women subordinate to men.

On this ground, the researcher has chosen Pakistani short Fiction in English to analyse it respectively. The research is qualitative in nature and is done through content analysis to analyse the selected short stories as per the lens of Helene Cixous. The

researcher has investigated the data to explore the ways gender leads to a social system that is dominated by males, which in turn influences the individual psycho-sexual development.

Moreover, the study has investigated the procedures and ways through which women thought and voice is suppressed under patriarchal influence. It has also focused on the ways to get out of linguistic oppression by way of 'Woman Speaks'. The researcher has studied symbolic norms, figurative use of language (paradoxes, similes, metaphors, oxymoron, etc.) and imagery as well to interpret linguistic stereotypes in a patriarchal society. It is a descriptive research and for this textual analysis is applied for the analysis of selected stories.

1.5 Delimitation

The researcher has selected twenty short stories from two anthologies produced by the Pakistani writers namely; Maniza Naqvi's *I'll Find My Way* (2014) and Daniyal Mueenuddin's *In Other Rooms, Other Wonders* (2010). The research work is limited to the psycho-socio aspects of selected narratives and it has been carried out through Helene Cixous theory of *Ecriture Feminine*. The selected stories are: *A shift in Space* by Amna Memon, *Many Trapped Worlds* by Asad Alvi, *The Fair Way* by Asfa Shakeel, *The Perfect Choice* by Hina Mohsin, *A Weak Man* by Kanwal Rubab Ijaz, *Madam Zubaida* by Mahwesh Durrani, *Features of Myself* by Ayesha Afridi, *Bhaagi* by Nazli Rafat Jamal, *My First Lesson* by Samreen Razi, *Taming the Wild* by Taha Kher, 'No' Is a Choice' by Zahra Ali Asghar, *Role Model* by Zainab Hussain, *An Offering for the Gods* by Farhat Jamal, *Taking Charge* by Khadijah Ahmad Malik, *The Plight of Afghan Women* by Maryam Mustafa, *A Woman's Heart* by Naima Memon, *Running Water* by Nauman Munir Aszal and *Saleema, Provide, Provide, In Other Rooms, Other Wonders* by Daniyal Mueenuddin.

1.6 Rationale

The current research is done upon two works: Maniza Naqvi's *I'll Find My Way* (2014) and Daniyal Mueenuddin's *In Other Rooms, Other Wonders* (2010). Both of the chosen works are contemporaneous and deal with psycho-socio factors responsible for gender construction which are embedded in the Pakistani short fiction in English.

1.7 Significance of the Study

This research deals with the psychoanalytic feminism exploring how social norms, along with the patriarchal language, are responsible for social construction that leads woman to feel inferior. It unfolds the reasons behind initiation of ‘woman’s writing’ by highlighting the gender prejudice basis of patriarchal language. For this, the researcher has selected twenty short stories from two anthologies of the Pakistani short fiction in English namely; Maniza Naqvi’s *I’ll Find My Way* (2014) and Daniyal Mueenuddin’s *In Other Rooms, Other Wonders* (2010). Both of the selected anthologies are from the Pakistani contemporary short fiction in English. These stories have been analysed through the lens of ‘*Écriture Feminine*’.

Findings of this study are probably going to assist the scholars of literature as well as learners interested in studying the patriarchal, feminist and psycho-socio aspects of writing in the Pakistani short fiction in English. The study is innovative in nature as the selected short stories have not been researched from the chosen perspective before. It also provides an in-depth understanding of the contemporary social issues along with the literary trends embedded in the Pakistani short fiction in English. It not only inspects literary trends but also linguistic aspects of discourse in the Pakistani short fiction in English. It will also be helpful in understanding the emergence of ‘woman writing’ as a new genre in Pakistani short fiction in English. Moreover, the study has explored a number of literary trends in the Pakistani short fiction in English that open new ways for the future researcher to conduct the research.

CHAPTER 2

LITERATURE REVIEW

Review of the related literature is one of the initial steps of conducting a research. It not only provides a vast understanding of chosen study but also makes possible the ‘critical analysis’ of the desired topic to take place. It clarifies the researcher what has already been done upon chosen study and what more needs to be done. It also assures that desired study is not a repetition of ideas, rather, innovative and advanced in respective area of study. It enhances the knowledge of a researcher regarding gaps present in the current knowledge and makes it understandable that where the desired study fits to add to an existing frame of knowledge.

As the current research is descriptive in nature, it needs to review the related literature thematically in order to explore relevant ideas, philosophies and concepts. To conduct psycho-socio study of chosen stories, it is necessary first to understand psychoanalytic interpretations and social factors that affect knowledge along with construction of meanings. For this, researcher has reviewed the role of language, phallogocentrism, link between language and society, social constructionism and violence that takes place through language. As this study has analyzed the impact of psycho-socio factors upon woman, the researcher has also reviewed different feminist movements that work for women psychological liberation.

2.1 Linguistic Violence against Woman

Numerous writers have defined violence in various ways. Hannah Arendt claims that “violence is nothing more than the most flagrant manifestation of power” (Arendt 35). This definition gives an idea that violence comes out of domains of power. Also, writers have connected violence to more than direct physical harm. For instance, within the domains of philosophy, Newton Garver has classified violence in overt and covert forms along with the personal and institutional forms. According to this categorization of violence by Garver, linguistic violence would fall under covert institutional violence because, language itself is an institution and its damages are more psychological than physical (817-823).

Many critics negate the concept of linguistic violence. For instance, Thomas Platt negates Garver’s classification of violence because the ‘moral dubiousness’ of the numerous practices is free from being classified as ‘violence’. In a more particular way he says that, “as the range of things denoted by a term expands, its descriptive force contracts” (Platt 188). Platt’s these objections bring down the moral perspective of those applying violence to a minimalistic ethic. He argued that violence is not the most common cause of immoral attitudes.

The contemporary tendency to extend the notion of violence assumes that it is the necessary condition for justifiably designating an action or practice as immoral. This assumption in turn seems to arise from our marked tendency to adopt an entirely negative...’minimalistic ethic’. Such a morality equates immoral behavior with harmful behavior, thus reducing one’s moral obligations to a single obligation; the duty of non-maleficence. (Platt 189)

Platt also argues that such a vast expansion of the term violence will only increase the occurrences of violence. He thinks that such practices will only give rise to ‘counter-violence’ from the one who faces ‘such’ violence and this all will increase existence of ‘real-violence’ in the world instead of minimizing it (189-190).

Our topic under discussion is that how does speakers do linguistic violence through language? How does language harm or hurt anyone? Stephanie Ross claims that “words can hurt, and one way they do is by conveying denigrating or demeaning attitudes” (195). There is a need of making distinction between hurt and harm. When effects of violence are more physical than psychological it falls under the category of hurt not harm. To explain this, Ross employs arguments by Joel Feinberg in which he classifies hurt as a specie of harm where sufferers are essentially cognizant of hurts that, “One can be oppressed unknowingly but offense requires the awareness and acknowledgment of its victim” (197). For instance, assault is a hurt while robbery is a harm.

Thus language can spread the harm of a scheme of oppression, irrespective of the conscious awareness of hurt of its offense by the individuals. This gives rise to the question whether such linguistic violence is an inevitable outcome of the institution of language or whether it can be rejected through conscious upshot.

There is a need first to look at use of language that how it is used. There are numerous ways to practice linguistic violence. For instance, the concept of linguistic alienation, traced back to Karl Marx and carried out further by Ferruccio Rossi-Landi, discovers the analogies between linguistics and economics. It is a reality that words can be advertised and for this language works as a capital with high rate of return being gained by elite powers that govern the sources of linguistic production. This all result in linguistic alienation for the masses when portions of language are treated as private property by specific groups discussed above (346-372).

2.1.1 The Violence of Sexist Language

We often hear someone saying that words *matter not*. But it is not more than a defense against abusive and offensive language. Xiaolan Lei points out that “sexist language is language that expresses bias in favor of one sex and thus treats the other sex in a discriminatory manner. In most cases, the bias is in favor of men and against women” (87). It is also described by a sociologist Sherryl Kleinman in her essay *Why Sexist Language Matters* that unfortunately we are inhabitants of a society that regularizes and overlooks the sexist language in such a way that it almost becomes ‘invisible’ to us (300).

The invisible violence done by sexist language occurs in numerous ways stretches from elusive forms such as jokes to critical forms; for instance, autocratic and oppressive language. This continuum consists of several offensive forms; such as abusive, racist, or sexist discourses. The development of different groups in a society (who drive towards isolation) indicated by David Burgest are justified based on racist language against them (44).

During second half of the 20th century, feminist researchers comprehended that along with other tools language is also a medium of oppression against women through which they are suppressed psychologically. For this, in 1970 they worked upon role of linguistic codes in transmitting sexist and biased values in language. One of them is Lakoff who made a comprehensive research on language of men and women and investigated it all empirically. She raised many questions regarding vocabulary of women, excessive use of adjectives by them, incomplete sentences and use of more ‘superficial’ words.

There are two key paradigms to be followed in studying impact of language on gender —of *dominance* and *difference*. Dale Spender (1980), Don Zimmerman (1975) and Pamela Fishman (1980) worked upon *dominance* and concluded that in mixed sex discussion, women interrupt less than men. For this they conducted a study at University of California in 1975 and experimented with 31 conversations between both sexes in which men interrupt forty-six times and woman only two times. On the other hand, Deborah Tannen (1984) worked upon *difference* and in her book *You Just Don't Understand* (1990) discussed that language of male and female differs in six series of contrasts: status vs support; independence vs intimacy; advice vs understanding; information vs feelings; orders vs proposals and conflict vs suggestions. In all these series, first group represent men's language and second women's.

According to Deborah Tannen, men in their conversation seek status while, women support or sustenance. She argues that men take complaint as a challenge to reach solutions, “When my mother tells my father she doesn't feel well, he invariably offers to take her to the doctor. Invariably, she is disappointed with his reaction. Like many men, he is focused on what he can do, whereas she wants sympathy” (Tannen 180). She further claims that men make use of more imperatives in their conversations, while, women more suggestions.

Our focus is to trace out violence of sexist language, specifically against women. Deborah Tannen, for instance, detects that “there are numerous languages in which female form is ‘marked’, but in patriarchal language males are the marked gender” (116). If we analyze sexism in words, it appears that thoughts, beliefs and characteristics of men are standardized over all human race. This practice is responsible for making women invisible from conventional use of language. This all affects woman’s linguistic status and makes their position subordinate one. For example, in English ‘he’, ‘his’ and ‘him’ are used to refer to both man and woman. Also in universal sayings, male pronoun is used to refer to all human beings e.g. *All men are mortals*. Similarly, there are number of ranks and job titles that contain noun ‘man’ but spread over to both sexes, e.g. chairman, councilman, newsman, salesman, postman, etc.

Proverbs also reflect condensation of a language. There are a number of proverbs in English language which reflects prejudice against women, e.g. “*Maidens should laugh softly that men hear them not*” (theprint.in). Similarly in other languages woman has been treated in the same way; for instance, in Maltese language there are proverbs that mirror partiality towards woman; for instance, “*A woman has even cheated the devil*”, “*A woman’s tongue cracks bones*” and “*He who follows his wife’s advice will never see the face of god*” (cogweb.ucla.edu). These proverbs are proof of the fact that women are victim of evil-intentioned jokes. This discrimination is visible not only in English language but number of other languages inherit it. For instance, in Afghan folklore there is a saying that, “*If you see an old man, sit down and take a lesson: if you see an old woman, throw a stone*” (Nilsen, 173).

Several movements are launched to overcome super-masculine phenomenon in language. One of them is *Women’s Liberation Movement* that is actively working in Western countries to alleviate language from sexism. But there are two main hurdles in doing so: first is how to eradicate the sex biased words in a language; and second is to overcome the sexist language by bringing end to its use. ‘Mr.’ is a title for an adult man, whereas ‘Miss’ and ‘Mrs.’ are titles for an adult single and adult married woman respectively. But later, title ‘Ms’ was introduced for woman where there is no need to reveal marital status.

2.2 Social Constructionism of Reality

To understand the term social construction one must go in the history of its application. Social construction has been employed in numerous disciplines and sub-disciplines such as: history, sociology, psychology, anthropology, and sociolinguistics, along with multiple approaches within these disciplines. In 1966 Peter L. Berger and Thomas Luckman published their book titled *The Social Construction of Reality* in which they introduced the term ‘social construction’ in scenario of social sciences. Their work was an outcome of the influence by work of Alfred Schutz. The idea they give is that people interacting in a social set-up generate a psychic depiction of their mutual actions and these actions ultimately develop a habitual role played by individuals of these groups. When other members who are admitted into that specific society come across these roles, these interactions are said to be institutionalized. In this process knowledge and people’s conceptions about reality become fabricated in the institutional fabric of society. Therefore, knowledge is said to be socially constructed (18).

Theories of Max Weber, Karl Marx and Max Scheler are mostly centralized upon scientific and theoretical knowledge but this constitutes a minute part of social knowledge regarding minor groups. Whereas, larger part of knowledge in the society is gained through rough customs, institutions, shared values, norms, traditions, habitualization, common beliefs, myths and other standards of a society.

[...] theoretical knowledge is only a small and by no means the most important part of what passed for knowledge in a society...the primary knowledge about the institutional order is knowledge...is the sum total of ‘what everybody knows’ about a social world, an assemblage of maxims, morals, proverbial nuggets of wisdom, values and beliefs, myths, and so forth. (Berger 65)

Key focus of social constructionism is to uncover the ways through which individuals and groups contribute in shaping their perceived social reality. It considers the ways through which social phenomenon are fashioned, institutionalized, and ultimately become part of custom and social practices.

Philosophers and sociologists have been considering the idea of reality for eras and agree to the point that reality is not same or permanent for everyone. It varies from person to person or community to community. The way we behave, deal and react, is shaped by our life experiences, beliefs and interactions with others. It not only develops our perceptions but also makes others to perceive us on the basis of that presentation. In other words, our beliefs and backgrounds develops our perception of reality. Reality depends upon social acceptability because where there is no social acceptance, there will be no reality of that specific idea.

2.2.1 Identity and Reality

A sociologist Harold Garfinkel created a theory named *Ethnomethodology* to investigate the ways of making sense of routine activities and everyday situations. It is a quite possible that one may understand a situation differently than other as per one's different background. This is because background develops basic assumptions about everyday life (121).

The real world is facilitated by the social circumstances that construct meaningful accounts. These meaningful accounts give sense of "naturalness" to few accounts but not all. Social construction proposes that things are moderately shaped and fashioned by complex ways where we are placed in relation to each other and items we refer and see materially, allegorically and in imaginary realm.

This shared knowledge which is socially dispersed, is further classified in semantic fields. The auto distribution and mutual dependencies of these shared knowledge segments give rise to the structure of social stock of knowledge.

The social distribution of knowledge thus begins with the simple fact that I do not know everything known to fellowmen, and vice versa, and culminates in exceedingly complex and esoteric systems of expertise. Knowledge of how the socially available stock of knowledge is distributed, at least in outline, is an important element of that same stock of knowledge. (Berger and Luckman 46)

As discussed earlier, reality changes on various patterns. For example, a rich man purchases expensive food for his pet but for poor man, this purchase is a waste of money. In other words, it is an interpretation which triggers an action. If we analyze this interpretation, we conclude that reality is more subjective and least objective. It further suggests that actions are outcomes of subjective observation of situation.

2.3 Phallogocentrism and Feminist Deconstructive Philosophy

The term Phallogocentrism is coined by French philosopher Jacques Derrida who is famous for introducing philosophy of ‘Deconstruction’ that constitutes integral part of postmodernism. Giving concept of language being phallogocentric, Derrida discussed the meaning of older term phallogocentrism (concentrating on the masculine point of view) and logocentrism (considering language in assigning meaning) by identifying priority of speech over writing. Main outcome of his theory, which he discussed in his work titled *Aporias*, is analysis of authenticity of knowledge and truth on the basis of being ‘aporetic’ or ‘aporias’. He classifies the first one as unreliable knowledge for contradictory factual base, whereas, classifies the second one as more reliable and determinate knowledge based on ‘true’ facts and ideas. His claim regarding the subjugation of language at the hand of patriarchy is that logocentrism itself has been genderized as per “masculinist” agenda. That is the reason that Derrida has deliberately amalgamated the terms ‘phallogocentrism’ and ‘logocentrism’ (Derrida 13).

Deconstruction did affect the domains of other fields as well, including politics, theology, philosophy, feminism, cultural studies, etc. This study is focused upon impact of deconstructionism upon feminism. Feminists have remained affianced in discussion of utility of deconstruction in studying oppression against woman through language. For this feminists took Derridean deconstruction to study dualism in language that made it full of binaries in form of masculine/feminine, strong/weak, self/other, etc. These post-structuralist feminists argue that phallogocentrism pursues only univocal truths.

Annette Kolodny in her work *Some Notes on Defining a Feminist Literary Criticism* (1975) offered a brief study of various types of feminist criticism with a particular focus upon study of women's writing as an independent and different category. She highlighted the fact that style and diction of women's writing primarily differs from the writings produced by male writers. Kolodny raised her voice against the misconceptions that affect women's writing, e.g. 'woman is an imperfect man' or 'it is inappropriate for a woman to be a philosopher or a critic', etc. She argued that other worst allegation against woman is about her nature where she is titled as too much emotional than man, hence flimsy to think clearly. This is evident in Aristotle's theories where he projected that woman is 'woman' for some lack of qualities. These all presuppositions about women's writing are false as criticism is biased and prejudiced if one will exclude feminist critics from criticism (75-92).

Feminist Deconstructive Philosophy is predisposed by Derrida's pivotal works *Of Grammatology* (1976) and *Writing and Difference* (1978). Deconstructive argument holds a remark against the dichotomous thought of conventional dualities of particular thoughts where one term is privileged or honored over the other. This privileged term is very much connected with phallus and logos. Derrida argues in *Of Grammatology* (1976) that first term is honored for being original, reliable, primary, central, and superior over the other which is considered as marginal, secondary, inferior and derivative (39). These binary oppositions are traced back to the work of Aristotle. Derrida does not accept these oppositions as natural but a "violent hierarchy. One of the two terms govern the other (axiologically, logically, etc.), or has the upper hand" (Derrida 41).

For a feminist struggle, deconstruction provides a lens for analyzing and challenging binary oppositions. Deconstruction does not accept these oppositions stable rather this theory claims that in literary custom there is no universal or privileged meaning. Derrida never pursues to reverse the role of binaries to favor female over masculine rather to obliterate the boundaries between the oppositions. Derrida explains that, "To deconstruct the opposition, first, is to overturn the hierarchy at a given moment" (Derrida 41). Psychoanalytic feminists deal with Freud's and Lacan's theories about nature of sexes. Freudian feminists deal with the construction of male supremacy over female in patriarchal

society. Whereas, French feminists use Derridean deconstruction to critique the Lacanian theory to study the linking between gender identity and language.

Helene Cixous in her essay *Sorties* (1975) claims that system of binary opposition is hierarchical as male part of this opposition is privileged. She argues that language classifies woman as passive while men more active since it is natural for both genders to be different in this way as Foster quotes Cixous that,

Elsewhere, Freud starts from what he calls the anatomical difference between the sexes. And we know how that is represented in his eyes: by the difference between having/not having the phallus...Starting from what will take shape as the transcendental signifier with Lacan. (207)

Both Catherine Clement and Helene Cixous argue in *The Newly Born Woman* (1975) that woman has been colonized by phallogocentric thinking which suppresses her to consider herself inferior to man (130). Derrida maintains that knowledge is produced based on meanings we associate with terms. For this he insists that Western metaphysics is phallogocentric. While using the term *woman* Derrida refers to the multiple meanings associated with feminine or woman, but not real one. He claims that woman does not possess rearranged fixed essence.

Language is defined as a “system of signs” by Ferdinand de Saussure in *Course in General Linguistics* (1916), where he announces that signs are arbitrary and these are defined by differences from other signs, “in language there are only differences without positive terms” (Saussure 120). Derrida follows same philosophy and considers that language is sum total of these *differances*. Feminists take this difference as a way of thinking sexual difference that accept the differences but deny false hierarchies.

2.4 Language and Society

Language is not only a medium of communication but a social phenomenon as well. The study of language and society – sociolinguistics – comprehends the way language is ruled by numerous factors e.g. class, race, gender etc. Prior to the second half of 20th century linguists were more concerned with the impact of social factors such as; profession,

class, race or gender upon language. It was after the research of Ferdinand de Saussure (1857-1913) when he determines language as a social behavior, sociolinguistics came into existence.

In simple terms sociolinguistics is the study of relationship between society and language. It deals with the influence and interaction between language structure and social context. Sociolinguists attempt to discover various discourse behaviors based on different socio-cultural phenomenon. Wardhaugh states, “A major topic in sociolinguistics is the connection, if any, between the structures, vocabulary, and ways of using particular languages and the social roles of the men and women who speak these languages” (Wardhaugh 309).

Sociolinguistics operates at two levels: microscopic sociolinguistics that deals with perspective of language and macroscopic sociolinguistics that focuses upon society and other relevant social factors that affect the relationship of language and society. As discussed in previous section, De Saussure claims that language is sum of number of different symbols to define the objective world, it plays an active role in shaping cultural heritage as it assigns meaning to coined realities (127). Hence, from cultural and historical legacy, language echoes the formation of cultural traditions, evolution of civilization, norms and customs of a society.

2.4.1 Sociolinguistic Oppression against Woman

“Our individual speech does not ... free us in any simple way from the ideological constraints of our culture since it is through that forms that articulate those constraints that we speak in the first place” (Cora Kaplan 72).

Men have always been placed on the higher rank of supremacy in sphere of language in order to propagate the ideology of ‘male supremacy’ and ‘female subordination’. Many linguists such as McConnell-Ginet, Leonard Bloomfield and many other have studied the role of different social forces that create gender differences based on language. They claim, “In different contexts, men and women have differences to a degree in phonology, vocabulary and grammar, and syntax options” (qtd. by Jinyu Eckert 92). They further argue that high social position privilege men in speech over women that

oppresses woman's thinking patterns. This ultimately creates 'gender' that is determined by linguistic category unlike the 'sex' that means biological difference. Hence, categorization based upon gender works through the web of patriarchy which suppresses feminine and empowers masculine (92-96).

2.4.2 Social Roots of Gender Differences in Language

The term 'gender' has its origin in biological classification of being male or female and refers to the social roles arise because of this classification. In the past few decades, connection between language and gender has been carried by scholars particularly feminists because of their insecurity regarding discrimination against women based on language. Robin Lakoff (1970), an American linguist, took initial steps in studying the influence of language upon gender and inspired other feminist scholars to follow the pattern in the respective study.

A general assumption by researchers regarding the use of language is that both sexes use it differently. This is the result of upbringing of a child in a society from infancy to maturity called socialization. From early life, infants are told about their specific gender roles and first mark is different names for boys and girls. Further parental approval or disapproval to their roles reinforces their specific gender roles under the cover of titles: good boy, bad boy, good girl, bad girl, etc. In other words traits of two genders are told them in early childhood. Both genders are made to realize about differences between them not only the physical one but mental differences as well. Boys are associated with logic and reason and girls with emotions and sensitivity. Boys are strictly prohibited from crying in unpleasant situations as it is trait of girls where they are allowed for display of emotion. Similarly, fear is attributed to girls, while, boys are guided to overcome nervousness and fear.

There are also different activities for both the genders to pass their leisure time. For this both are given with different toys. For instance, boys are provided with cars and weapons that are symbol of strength; and girls are provided with dolls that symbolizes domestic setup and nourishment. If any of them will not conform with the roles assigned to them he or she will be taunted for non-conformity. Raymond Hickey pointed out that,

“Boys are taunted for being sissy and girls can be referred to as tomboyish. There would seem to be another asymmetry here, though this time of a different kind” (Hickey 24).

This conformity seems strange to adults and they criticize their parents for this. However, the most extreme conformity has already been developed in their selves and unconsciously they are bound to it. This is how both the genders pass through the process of socialization. The most powerful tool of this process is language that draws a margin between both genders and suggests specific ‘roles’ to them.

It is not true that gender differences in a language are random and accidental; rather they have deep social roots. Gender differences in a language reflect history of existence of these differences in social norms and traditions. It also reflects different status of men and women with their respective distinctive roles, obligations and rights. Sociolinguists claim that gender differences in a language reflect the unequal status of men and women where power is associated with males. Man was considered the stronger part of nature where he was responsible for outdoor activities whereas, woman was accountable for indoor and domestic activities that reflects the traditional concept, ‘men outside, women inside’. Trudgill holds an idea that, “women pay more attention on social status than men because women are economically dependent upon men in the past. They were slaved in a subordinate position and only played a decorative role in a society...Even in the contemporary society the primitive social psychology still exists” (Trudgill 179).

A person’s thinking pattern, actions, sacred beliefs, values, behavior and ideology are influenced by socio-cultural factors. Society expects different gender roles from males and females. In conventional terms, women’s language is expected to be more refine and polite than men’s. If a man will make use of arrogant and firm vocabulary, it will be considered natural and acceptable as per standards of society. These differences are learnt by a child soon in early phase of life. Unlike boys, girls are expected to be more focused to pay attention on correct grammar and standard pronunciation. This is how gender roles identity and cultural loop correlate with one another.

2.5 Feminist Writings on Psychoanalysis

Feminism is a diverse, challenging and often contrasting collection of social theories, political movements and moral standards that are concerned with social, political, economic and psychological experiences by women where they are victim of inequalities. As defined by Estelle Freedman, “Feminism is a belief that although women and men are inherently of equal worth, most societies privilege men as a group. Thus, social movements are necessary to achieve political equality between women and men, with the understanding that gender always intersects with other social hierarchies” (Freedman 87). Miti Pandey (2003) describes the role of feminism in literature in these words,

Feminism in literature refers to a mode that approaches a text with foremost concern for the nature of female experience in it. The functional experience of characters, the rational, intuitional or imaginative capacity of an author, the experience implicit in language of structure that interrogates the cultural prescriptions, that subordinates and trivialize women and treat them as inferior as the primary concerns of female fiction writers from feminist perspective. (Pandey 1)

Feminist criticism has two main properties: first to raise voice against misrepresentation of women in writings by male authors that are unacceptable and illogical; second to comprehend nature of inequality and attention on analyzing gender equality and elevation of women’s right. This movement is divided into three waves. First wave, which extends from 19th century to early 20th century, deals with education, employment, marriage laws and right to vote for women. Second wave (1960-1980) is pioneered by Betty Friedan and has key concerns regarding physical abuse within domain of marriage, unequal salaries, and rules of patriarchal society and social inequality of women. Third wave challenges the definition of feminine given by essentialists of second wave feminists and addresses the problems of psychological and linguistic oppression against women which remained unaddressed in previous waves.

There are a number of categories of feminism that deal with specific agendas: Liberalism promotes equality of genders and challenges legal structures; Cultural feminism emphasizes social and economic problems of women; Radical feminist challenges

capitalist and patriarchal society and advocates for separatism; and psychoanalytic feminism deals with psychological oppression against women. As this study focuses upon psycho-socio problems of women, review will be of psychoanalytic feminism.

2.5.1. The Origins of Psychoanalytic Feminism: Critique upon Sigmund Freud and Jacques Lacan

Psychology claims that actions are deep rooted in a psyche. Same is the claim of psychoanalytic feminists that women's actions are outcome of their psyche. Sigmund Freud introduced three sexual stages of infancy in the time when children were titled sexless. He labelled these stages as: oral, anal, and phallic. Freud argues in his essay *Infantile Sexualities*, quoted by Rosemarie in her book *Feminist Thought: A Comprehensive Introduction*, that during phallic stage, "child discovers the pleasure potential of the genitals either resolves or fails to resolve the so-called Oedipus and castration complexes" (140). Despite much valuable research in discovering unknown natural phenomenon of psyche, Freud was criticized by feminists who argued, "he presented women's social position and powerlessness relative to men had little to do with female biology and much to do with the social construction of femininity" (Beauvoir 291). Freud recognizes women as 'castrated' and men to live under fear of castration.

Lacan obscures this theoretical framework more by considering all speaking beings deprived of phallus, which is not a biological organ rather a signifier which identifies towards a system of signifiers. Lacan introduces connection between law of father and language. In *The Significance of the Phallus*, Lacan clearly criticizes and mocks at the view about existence of two libidos and satirizes it as "equality of natural rights" (Lacan 577). Hence, the ideas of Sigmund Freud and Jacques Lacan were re-explained by psychoanalytic feminists, however, their approaches vary to the large extend.

Keren Horney, Nancy Chodorow, Simone de Beauvoir, Julia Kristeva, Luce Irigaray, Helene Cioux and Juliet Mitchell put their efforts to give new interpretations to the ideas given by Freud and Lacan. The idea of their study includes: construction of femininity; female sexuality; mother-daughter relation during pre-Oedipal period; unjust model of symbolic order; feminine creativity and feminine writings.

Karen Horney claims against Freudian model that feelings of inferiority arouses in a woman as a result of social subordination and it has nothing to do with Freud's idea of 'castration fear' (Horney 189). Nancy Chodorow critically reviews Freud's theory claiming that gender identities are not subjected to bodily distinctions between both sexes, rather outcome of cultural construction of family dynamics (6-7).

Moving the discussion towards pre-Oedipal period, Chodorow emphasizes that mother's role is different for boys and girls within family unit where families are categorized by an 'uneven structure of parenting' which classifies women to do 'mothering' and man do not. "The mother-infant relationship creates a dynamic of identification in which only girls adopt the personality characteristically associated with mothering" (Chodorow 12). She views women's role of mothering to be historical as well as cross-cultural and ascribes it as basic cause of gender division and source of male dominance over women. Chodorow quotes Tompsette & Shrier that,

During the pre-Oedipal stage of development an infant relies on their mother to meet their physical and emotional needs. An infant is totally dependent on their mother and during this stage of development they fail to perceive themselves as differentiated from their primary caregiver. The attachment style formed with the mother is the basis for the human capacity to relate to and love in later life. (13)

Chodorow views mother's response different towards infants, Tong accepts this view that "depending on the child's sex, boys and girls have different object relational experiences" (Chodorow 21). Because of these different pre-Oedipal experiences, boys and girls develop divergent gendered identities. "...girls develop a greater rational potential, in comparison to boys during this period of development" (Chodorow 55). Chodorow cites the study of an anthropologist Jayaratane that demonstrates that little girls identify themselves with their mothers by age of five and adopt mothers' role of domesticity within setup of family unit. In contrast, sons are experienced by mothers in a divergent way as mothers attempt to end the interdependency earlier than case of daughters in order to make their son understand their 'otherness' and 'masculinity' in contrast to their mothers' female selves. She quotes from Lynne Segal "... boy's relational and empathic capacity to their mother is curtailed and they experience the 'relational modes' of the pre-Oedipal period of

development to be more threatening to their sense of self” (112). This all results in perception by boys to be more fully individuated than girls.

French feminist and psychoanalyst, Julia Kristeva, examines pre-Oedipal stage of development along with pre-linguistic relational modes between infant and mother in formation of gender identities. In *Women's Time* (1979), Kristeva identifies Lacan's psychoanalytic perspective with a psychoanalytic viewpoint, “the unconscious is structured like language” (171). In creation of female identity, Kristeva stresses upon the role of language in construction of femininity and understanding sexual differences. She believes that gender formation arises at an initial pre-Oedipal stage of development. She maintains that maternal semiotic chore informs an unconscious aspect of psyche, whereby an interplay and disruption with established meaning structures of the symbolic order occur. The process is fluid, dynamic and meaning shifts in contiguous and substitutive patterns of signifier (195-198).

In addition, Kristeva's theory of *Semiotics* in language has unlocked what Lacan and Freud had not theoretically considered in any practical way i.e. ‘the significance of the maternal function’. Kristeva's theory aims to release women from unjust model of ‘symbolic order’ which promotes to obey ‘Law of Father’ and formulates male Oedipus complex. In other words, as Tong claims, “Kristeva's theory deconstructs the symbolic order, the cultural construction of sexual difference by highlighting the formation of language during the pre-oedipal stage of development” (Tong 1989). Kristeva finds out that language is outcome of symbolic and semiotic chora that is linear, cognizant and masculine domain where meaning is constructed as per ‘patriarchal’ aspects that ultimately empower men.

Like Horney, Simone de Beauvoir condemns Freud's idea of existence of only masculine libido in her work *The Second Sex*, where he dedicated first chapter “*The psychoanalytic Point of View*” to address the discourse of Psychoanalysis. She argues women envy men not for biological superiority rather social powers and privileges given to men are the reason. Moreover, she reasons that psychoanalysis is characterized as “sexual monism” (Beauvoir 52). She claims that psychoanalysis by Freud is done by one lens only which ignores women libido and discusses it in terms of male libido which is

ridiculous and unfair and calls it “embarrassing flexibility on a basis of rigid concepts” (Beauvoir 38). Femininity for her is not a myth or perplexity that detains women’s subjectivity rather she portrays feminine existence that develops, along with sexual differences, through sequence of phenomenological descriptions and tries to find out that how women have been cast as ‘other’ in the theatre of masculine subjectivity.

Another French feminist Luce Irigaray alleged Freud’s writings for undermining women subjectivity in her book *The Sex Which is Not One* and *Speculum of the Other Woman*. She finds psychoanalysis problematic one as it limits sexual variances to sexual oneness in a phallogentric civilization. She wonders upon Freud’s description of pre-genital phase, in which he compares boy and girl on an entirely male model. In her book *Speculum of the Other Woman*, she mocks Freud’s reduction of little girl to a little boy to undermine her subjectivity that for Freud: “...the little girl is therefore a little man...” (Irigaray 25).

Concentrating on Lacan’s concept of signifier, Irigaray attempts to discover a new language and imagines new forms. She creates a reflexive relation to language. She refutes Lacanian idea of law of father and the phallic signifier ridiculing the association of woman-mother with body and man-father with language and law. To explore a language for feminine sexuality and subjectivity, she claims we must go “back through the dominant discourse” (Irigaray 110).

Juliet Mitchell, another critic of psychoanalysis, directs the feminists in her book *Psychoanalysis and Feminism* how to use Freudian study as portrayal of patriarchy. She writes that “Psychoanalysis does not describe what a woman is, far less what she should be; it can only try to comprehend how psychological femininity comes about” (Mitchell 338). As per Mitchell, Freud is not favoring or supporting patriarchal system or phallogentrism, rather he just took a myth from Greek mythology and describes family unit and evolution of little girl to woman and boy to man on basis of it. In *Feminine Sexuality*, Mitchell claims, “To Freud, if psychoanalysis is phallogentric, it is because the human social order that it perceives refracted through the individual human subject is patrocentric” (Mitchell 23).

It is a fact that history of patriarchy existed much earlier than Freud's writings. Hence, it is not a reasonable claim that Freudian writings establish patriarchy. Where Irigaray claims that psychoanalysis rejects women subjectivity, Mitchell makes it clear that goal of feminism is to defeat the oppression of patriarchy against women.

Another prominent name among the feminist critics of psychoanalysis is Helene Cixous who challenges notion of feminine imaginary which is non-signifying or outside of language. She also rejects the binary opposites given by Saussure and revises the Freudian model that states "woman as lack" and redefines her as "woman as excess" through image of Dora, the hysteric, who proves herself to be a threat to society by speaking her body. She claims that, "The origins of the metaphor is the unconscious" (27). She works upon 'feminine writing' to provide an escape to women from clutches of social, cultural, sexual and linguistic oppression. She further argues that language is constructed on oppositions that reproduces a patriarchal set-up which locates feminine as subordinate to masculine. On the basis of this criticism she is also known as a critic of 'logocentrism' and 'phallogocentrism'.

2.6 Pakistani Feminist Fiction

If we trace back foundations of feminism in Pakistani Literature, it has its foundation back in feminist movements in sub-continent prior to the independence.

2.6.1 Feminism in Pre-Independence Context

Traditionally right from ancient days, Indian society was male dominant. Women in India were victim of male prejudice both in life and work of literature. Following the footprints of contemporary worldwide feminist movements, feminists in India initiate movements to defend political, economic and social rights of Indian women. Feminists in India fought against the cultural unfair fabrication against woman within patriarchal society. Kumari Jayawardena defines feminism while working on feminist movements in sub-continent as "embracing movements of equality within the current system and significant struggles that have attempted to change the system" (40).

Feminism in India is divided into three phases: first phase started in middle of the 19th century during colonial period when “male European Colonists began to speak against the social evils of Sati” (Gangoli 37). Beginning of 20th century initiates the second phase of feminism that ends with independence of Pakistan in 1947. Third phase that starts during second half of 20th century also known as post-independence period with focus on women empowerment in political and social reforms. While admiring efforts of feminists in sub-continent Tariq Rehman says that critics in India have documented the feminist movements in the best way (Rehman 121).

In India, women’s issue started to be discussed with communication of report about women’s status and their imprisonment under a system of prejudiced hierarchies to feminists and social activists. “The feminist researchers and activists were inspired by Western debates conducted over violence against women but due to historical, cultural and social differences from Western society, debates in favour of Indian women had to be conducted actively and certain western ideas had to be rejected” (Gangoli 81).

An interesting fact regarding feminist movements in India is that men also played a vital role in initiating those movements as pointed out by Gangoli, “Unlike the Western feminist movements, India’s movement was initiated by men, and later joined by women. The efforts of these men included abolishing Sati, which was a widow’s death by burning on her husband’s funeral pyre” (Gangoli 101).

2.6.2. The Foundation of Feminism in Pakistani Fiction in English

Foundations of feminism in Pakistani fiction in English dated back to the educational movement initiated by Sir Syed Ahmed Khan through which he tried to enlighten the masses regarding the role of Muslim women in society in the Independence Movement. Women’s social and cultural role was already discussed in detail in Urdu and Hindi literature but feminist issues find place in English Literature produced in Indo-Pak sub-continent during first half of 20th century with growing influence of English language during British Raj. Viewed by Shamsie, “The rise of Pakistani novel began with unrealized potential of the Shahnawaz while even before this, Ali had entered in the field of fiction

with his *Twilight in Delhi* which earns him the title of *Father of Pakistani Fiction in English*” (Shamsie 41).

Since independence in 1947, Pakistani Fiction in English writers are playing vital role in highlighting feminist issues namely; Ahmed Ali, Mumtaz Shahnawaz, Bapsi Sidhwa, Zulfikar Ghose, Sara Sulehri and Zaibunissa Hamidullah. Whereas, in recent times, fiction writers such as Mohsin Hamid, Talat Abbasi, Muhammed Hanif, Kamla Shamsie, Muniza Naqvi, Qaisra Shahraz and Uzma Aslam have directly or indirectly discussed feminist issues in their compositions.

Ahmed Ali portrayed socio-political status both of men and women during British Raj in sub-continent in his novel *Twilight in Delhi* (1940). All female characters like: Begum Nihal, Begum Waheed, Babban Jan, Bilquees and Zohra are portrayed as unaffected by surrounding political changes and are more engaged in domestic chores and issues. In this way Ali tries to lament at loss of glory of Delhi city by comparing it with decline of female characters in their life spheres.

Mumtaz Shahnawaz laid down foundations of feminist fiction by composing *The Heart Divided* (1957) in which she has presented women in socio-political framework and discovered the secret potentials of women through which she can play an active and dynamic role in advancement of any Nation. She has portrayed the women in socio-political context and explored their hidden qualities with which they can play a vital role in progress and development of any Nation. This novel primarily discusses the efforts of Muslim women in Independence movement and portrays their active and brave participation. “Her narrative is permeated by a strong consciousness of herself as an educated Muslim woman and political activist, welding both the personal and the public” (Shamsie 40).

Bapsi Sidhwa and Sara Sulehri continued feminist representation in their works *The Bride* (2006), *Ice-Candy Man* (1988) and *Meatless Days* (1989) respectively. Similarly, Zulfikar Ghose represents feminism in a new way in his novel *The Murder of Aziz Khan* (1998) in which women are portrayed as victim of men’s follies. Qaisra Shehraz raise voice against treating woman inhumanly in her work *The Holy Woman* (2002). Female

protagonists in this novel serve as medium of consciousness-raising among the female constitutes of the society.

As in twentieth century, British and American feminists like Virginia Woolf and Charlotte Perkins Gilman, adopted genre of short stories to question the patriarchal injustices against women, Pakistani authors follow their footprints and compose short stories to discuss feminist perspectives. Pioneer among them in Pakistani literature in English is Zaibunissa who composed anthology of short stories *The Young Wife and Other Stories* (1958) that depicted miserable condition of women in third world countries who have option either to die or conform their oppressors.

The collection of short stories in *Cactus Town and Other Short Stories* (2002) by Aamir Hussein portray the oppressive social and political conditions in which Pakistani women live and move. Anthologies *Neither Night Nor Day* (2008) by Rakhshanda Jalil, , *And The World Changed* (2008) by Muneeza Shamsie, *In Other Rooms Other Wonders* (2009) by Daniyaal Mueenuddin, and *I'll Find My Way* (2014) by Maniza Naqvi bring revolution in the feministic study of Pakistani short fiction in English. Women have been portrayed by Pakistani writers under the imposing role of religious, social, and economic parameters.

Review of the related literature brings on surface that patriarchal institutions propagate their ideology through medium of language. Similarly, gender construction works through various channels and the language is the most active and dominant one. Social construction is a process that takes place gradually and leaves its imprint permanently. Feminists raised their voice against phallogocentric language and initiated a movement of coining a new language that must be free from male prejudice. Different feminist movements work as per numerous feminine agendas and one of them 'French Feminism' particularly deals with subordination through language. This way numerous feminists criticize phallogocentric approach in texts and devise to go for feminine writings.

Pakistani literature in English, that is continuation of pre-Independence literature, has foundation of feminism in early texts produced in first half of 20th century. Pre-Independence texts have mostly dealt with socio-political status of women. Pakistani English literature produced in last quarter of 20th century and after beginning of 21st century, is more about the psychological and social issues with women and highlights patriarchal injustices towards them. It is also about cultural hegemony over gender roles and power relations.

CHAPTER 3

RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK

3.1 Research Methodology

Research methodology is a systematic way of analyzing and interpreting the chosen research study. Kothari argues that research methodology is not about research method only but also explains the logic behind the selected method or technique and reason of rejecting other methods. Jacques Barzun and Hennery Graff defines research methodology in these words, “it includes experimentation, observation, logical arguments from accepted postulates and a combination of these three in varying proportions” (29). This study has analyzed the Pakistani short fiction in English from psycho-socio perspective. In this way, research is qualitative in nature where, stories are analyzed to trace out psycho-socio factors responsible for women psychological suppression a long with social constructionism.

3.1.1 Qualitative Research

Qualitative research is done where instead of dealing with variables, research is exploratory in nature. As per Creswell, it explores a problem to understand central phenomenon. He further quotes that, “Qualitative research is best suited to address a research problem in which you do not know the variables and need to explore. In qualitative

research... a central phenomenon is the key concept, idea, or process studied in qualitative research” (16).

The study is done by analyzing the data for description and for this, the researcher goes for thematic analysis of the selected stories. Also, qualitative research deals with key concepts, ideas, processes or central phenomenon and hence, it is the classification of this study as well where multiple themes and ideas have been studied to find out the social and psychological traces in selected stories, responsible for social construction and linguistic suppression. This study aims to analyze the impact of psychological and social factors on status of women in selected short stories. The study also has focused upon binary oppositions in language to analyze the effect of linguistic oppression on women of patriarchal society.

3.1.2 Descriptive Research

Descriptive research describes a situation, object, process and person to discover new meanings for categorization of the information. Fox and Bayat defines descriptive research as, “ a design aimed at casting light on current issues or problems through process of data collection that enables them to describe the situation more completely than was without employing this method” (45). Descriptive methodology is used to conduct psychosocio study of selected short stories. As textual analysis is the most suitable one for analysis of written text, the researcher has chosen the same for analysis of selected short fiction.

Sharlene Nagy and Levy suggests that, “Content analysis has traditionally been conducted quantitatively; however now there is a rich tradition of qualitative content analysis as well as mixed approaches” (948). This research also focuses to describe the different psychic structures that work together with social aspects to victimize women. It seeks to describe the situations in the selected stories that highlights the issues like social construction, sexist language, linguistic violence, gender differences etc.

3.1.3 Analytical Approach

An analytical approach works through the analysis of constituents of the desired study. It first divides the problem into the components and then goes for formal analysis. It is suitable in determining and solving difficult social problems. It works through first breaking down a problem into smaller portions and then resolving it. In desired study, the psycho-socio study of selected short stories is done by breaking down into further aspects that combine together to formulate psychological and social interpretations to see that how sexist language affects psychology, effects of social norms upon language, binary opposites and gender discrimination, the fruits of feminine writings, social construction, bisexuality in language etc. Afterwards through these constituents formal analysis has been done.

3.1.4 Textual Analysis

Text of the selected stories is analyzed as per the theory of Helene Cixous to trace out psychological, linguistic and societal factors that affect the woman position and psyche. It is an attempt to explore how linguistic oppression affects psyche and sexuality in patriarchal society. The study purports to inspect women's psychological suppression in a male dominant society where language is strictly based upon oppositions represented in Pakistani short fiction in English simultaneously analyzing norms and traditional practices through textual analysis.

Moreover, it has investigated the procedures and ways through which women thought and voice is suppressed under patriarchal influence. It has also focused on the ways to get out of linguistic oppression by way of 'woman speaks'. The researcher has gone for study of symbolic norms, figurative use of language (paradoxes, similes, metaphors, oxymoron, etc.) and imagery as well to interpret linguistic stereotypes in patriarchal society. It is a descriptive research and for this textual analysis is applied for the analysis of selected stories.

3.2 Theoretical Framework of the Study

The study aims to understand women's psychological suppression in a male dominant society where language is strictly based upon binary oppositions. It also inspected the norms and traditional practices of a patriarchal society through textual analysis of the selected short stories. It intends to suggest the way to get out of linguistic and societal oppression by the way of 'woman speaks'. Theoretical framework of the present research work is French Feminism that operates under the umbrella of psychoanalytic feminism. It explains woman oppression as embedded within psychic structures. Helen Cixous, Luce Irigaray and Julia Kristeva are the key theorists. Among them Helen Cixous has been chosen as theorist of this frame work.

3.3 French Feminism

Psychoanalytic feminism has two domains that are, Freudian and Lacanian. Anglo-American feminist criticism takes Freudian school of thought to discuss gender identities in patriarchal society where woman is associated with mothering and domestic chores. On the other hand, the Lacanian feminist critics who investigate the connection between gender identities and language are titled as French feminists.

The origin of French feminism is May 1968 which was revolted by students and social workers of that time. The events of that year effected deeply the feminist movements. French feminists are influenced by post-structuralists: Lacan, Derrida and Foucault. Key theorists of French feminism are: Helene Cixous, Julia Kristeva and Luce Irigaray. "French feminism acquired a reputation for being more theoretical than its British or American counterparts, and its *exoticism* attracted the attention of many social and literary theorists and critics, particularly in literature departments in American universities" (Allwood 2).

French feminism attacks the dichotomous disparagement of woman in relation to man by rejecting the binary structures. It claims that woman is presented as inverted mirror image of the Same in the existing Symbolic order as Lacan views;

The oppression of woman stems not from a denial of equal access to the positive terms of binary, but rather from the symbolic division of the entire social and subjective fields into a violently oppositional systematics of Sameness that makes any sort of real differences between man and woman—especially the fundamental differences between man and woman—altogether impossible. (Lacan 231)

Two main aspects of contemporary French feminist theory are: the material or social trend, and psychoanalytic or linguistic trend. The earlier deals with the patriarchal social establishments and material and economic situations. Whereas concerns of psychoanalytic/linguistic trend are psychic constructions and patriarchal colonization of the fantasy and of culture. In this reference, it is closely linked with agendas of the movement *Psych et Po* (1970's to 1980's) and was further advanced by Cioux, Irigaray and Kristeva.

This theory rejects the notion of association of bodily essence of gender to the nature of sexual difference, rather, it emphasizes that difference between men and women is socio-symbolic internalization that generates 'identity'. French feminist theory also suggests the tactics to get beyond patriarchy. It motivates the philosophical dimensions of women issues and believes in equal prospect and access to justice for women. It studies the impact of patriarchal norms on psychological experiences and creativity of women.

Language and subject are also key concerns of psychoanalytic feminism where the theorists study the isolated words or general syntactical structures to explore the contextual meanings. Same words or speech spoken by man and woman in their individual capacities give rise to different meanings because the language, quoted from *French Feminist Thought* by Toril Moi, is “man-made, or a male plot against women, posits an origin to language, a kind of non-linguistic transcendental signifier for which it is impossible to find any kind of theoretical support” (157). It suggests to coin feminine language as pointed out by Annie Leclerc the aim of coining feminine language is “to invent a language that is not oppressive, a language that does not leave speechless but the loosens the tongue” (179).

3.4 Helene Cixous

Helene Cixous was born in 1937 in Oran, Algeria. She is a well-known post-structuralist feminist theorist, short story writer, philosopher, essayist, playwright and librettist. In her teens, she read German Romantic literature, English literature and Algerian myths. She moved to France in her late teens and got the degree of aggregation in English in 1959 and degree of Doctorate in 1968. She is founder of University of Paris VIII-Vincennes and taught at University of Paris, Yale University, the University of Bordeaux and Dartmouth College.

Cixous' first published work of criticism was *The Exile of James Joyce* (1968) where she examines relation between linguistic and mental structures. Cixous got fame as a feminist critic from her work *The Laugh of the Medusa* (1975) in which she introduces the *Ecriture feminine* (feminine writing) as an attempt for woman to move outside the traps of patriarchal linguistic framework. In this way, she suggests the woman to maintain their own strong self-narratives, identity and power. In the same year, she published her another feminist work *The Newly Born Woman* in which she discusses, through mouth speak of two authors, women writings and makes the psychoanalytic analysis of language to discover women's subordinate position in society.

In coming sections, key concerns of Cixous' feminist theory will be discussed.

3.4.1 Cixous' Notion about Patriarchal Discourse and Gender Construction

Cixous argues that patriarchal discourse not only subordinates woman but also exploits and abuses her through the medium of sexist language that follows grammar of men to value and devalue genders, "their language conceals an invincible adversary, because it's the language of men and their grammar" (15). Language that portrays women as intuitive, dreamy and sensitive, is targeted by Cixous. She claims that this unfair representation of 'women' through phallogentric language is a tool to propagate patriarchal agenda as "It has been one with the phallogentric tradition. It is indeed the same self-admiring, self-stimulating, self-congratulatory phallogentrism" (7). Moreover, she points out that man's language excludes the presence of 'femininity' and this makes her 'absence' natural, "Men say that there are two unrepresentable things: death and the feminine sex" (13).

Cixous also points out that man also misrepresents 'woman' in his writing to such a dangerous extent that it makes her an enemy to other woman, "Men have committed the greatest crime against women. Insidiously, violently, they have led them to hate women, to be their own enemies, to mobilize their inner strength against themselves, to be the executants of their virile needs" (5). This makes woman readers to feel ashamed of themselves and prey to inferiority as well. Along with this undermining woman's self, phallogocentrism also privileges man "because logocentrism finds origins in the phallus...life and creative power are constructed as male" (Cixous 118). This is how patriarchal language, as per Cixous, constructs gender to be perceived by masses according to their masculine agenda.

3.4.2 Cixous' Theory of *Écriture Feminine*

Helene Cixous is considered as one of the strong representatives of post-structuralist movement. She wants to make masses understand why women tolerate social injustices which subordinates their interest to those of men (Weeden 12). Furthermore, she engrossed the ways in which texts construct meanings and study their political and social implications, both by considering past and present to understand the meanings (Weeden 66). In order to deal with feminist issues she discusses both the language and representation of genders through philosophical implications, "The woman who's still impressed by the commotion of the phallic stance, who still leads a loyal master to beat the drum: that's the woman of yesterday" (Cixous 20).

Feminists were of the view that patriarchal language has excluded women identity, hence, by speaking their selves through literature, women can change the existing power relations that work through language. Cixous defends this goal saying that, "...woman must bring to surface what masculine history has repressed in them" (Warhol 374). Cixous claims that to break down the deadlock of masculine writing, it is compulsory to introduce feminist expression in literature. She counters Freud's theory "Though masculine sexuality gravitates around the penis[...] woman does not bring the same regionalization which serves the couple had/genitals and which is inscribed only within boundaries. Her libido is cosmic[...]" (Crowder 142). She also argues that topic of female sexuality has been repressed by men and therefore must be focus of female discourse.

In her theory *L'écriture féminine*—feminine writing— Cixous goes against the conventional and patriarchal style of writing labelling it biased and prejudiced. This term was coined by Cixous herself. She argues that binary opposites like, sun/moon, white/black, presence/absence, speech/silence, active/passive etc. trace back the root of binary pair of man/woman. She debates that these binaries repeat a patriarchal order which locates the feminine as subordinate to masculine. She motivates the women to overthrow binary oppositions by coining their own writing and bring their existence into the text, and eventually writing a new history claiming that, “Write yourself. Your body must be heard” (Cixous 262).

Cixous does not relate feminine and masculine domains of language with human framework rather she considers both masculinity and femininity as linguistic construction.

Great care must be taken in working on feminine writing not to get trapped by name: to be signed with a woman’s name does not necessarily make a piece of writing feminine. It could quite well be masculine writing, and, conversely, the fact that piece of writing is signed with a man’s name does not in itself exclude femininity. It’s rare but you can sometimes find femininity in writings signed by men: it does happen. (Cixous 286)

She is also the critic of concept of phallogocentrism which is self-admiring and self-stimulating order of maintaining entire history of writing. The term phallogocentrism is in fact combination of phallus and logocentrism where later reinforces the role of logos i.e. speech and logical language. Whereas, men’s way of expressing their selves is titled as ‘logical language’. Hence, it results with marginalizing every other language including women’s language and privileges patriarchal norms being influenced by male gender. In response to this all, Cixous suggests women to be dominant in literary fields.

When women, historically limited to being sexual objects for men have been prevented from expressing their sexuality in itself or for themselves. If they can do this and if they can speak about it in the new languages it calls for, they will establish a point of view from which phallogocentric concepts and controls can be seen through and taken apart. (Jones 248)

In her work *Sorties* published in 1975, she establishes a connection between woman's desire and woman's language. She links 'Feminine Writing' with pre-oedipal phase which categorizes her both as a feminine and non-essentialist. Pre-oedipal is a phase when an infant is not familiar with oppositional binaries and is in the state of innocence being unaware of prevailing norms of culture. Cixous is a critic of essentialism for its dichotomy of absence/presence. To refute against this approach, she ridicules the standards of orthodox in her work *The Laugh of the Medusa* in order to redeem women from chains of patriarchy. For her, patriarchy presents the cultural and historical context in relation to the power relations.

Lacan's theory states that male ego grows from pre-oedipal (non-linguistic) Imaginary phase to Symbolic through fear of castration which is sexual as well as linguistic. Cixous criticizes that Lacan labels Imaginary phase as feminine (by connecting it with body of mother) and Symbolic as masculine (by associating it with Law of Father). She rejects the idea that feminine imaginary is non-signifying by claiming that it exists in pre-oedipal phase by saying that, "when I begin to write, it always starts from something unexplained, mysterious and concrete" (47).

She also revises Freudian model which describes 'woman as lack' by her counter argument of 'woman as excess', through the hysteric figure 'Dora', who threatens the patriarchal society by speaking her body. Hence, her theory of feminine writing indeed provides a way for woman to get out of cultural, linguistic, sexual and religious suppression.

3.4.3 Cixous' Notion of Bisexuality in a Language

Cixous states in her essay *Castration* that,

To sign with a woman's name doesn't necessarily makes a piece of writing feminine...and conversely, the fact that a piece of writing signed with a man's name doesn't in itself exclude femininity. It's rare but you can sometime find femininity in writings signed by men: it does happen. (Cixous 39)

She writes about the concept ‘the Other bisexuality’ and challenges the classical opposition between masculine and feminine. Cixous breaks the classical concepts of bisexuality that defines masculine and feminine under the symbol of castration fear, and opposes this idea by introducing ‘the Other bisexuality’. This new idea surpasses the boundaries of binary opposites (of masculinity and femininity) and eliminates the distinctions between them.

She declares writing as a ‘bisexual practice’ that inhibits ‘in betweenness’. Moreover, she claims that as women are more close to their pre-oedipal stage of bisexuality, hence, their writing is bisexual one contrary to their male counterpart, “woman, benefitting from this vatic bisexuality that doesn’t annul differences but stirs them up, pursues them, increases their number” (Cixous 149). For her, bisexuality goes beyond the existence of dualism. She privileges woman in acquiring such bisexuality as per the evidences from the history about quick adaptation of changing forms of subjectivity by woman.

She further suggests that by bringing end to the conventional system of opposition, bisexual writing will allow sexuality to be represented by both male and female.

3.4.4 Cixous’ Opinion about Binary Opposites in a Language

For Cixous, language does not classify sexual differences rather sexual inequalities as it is based on oppositions (presence/absence, strong/weak, male/female) that reinforces patriarchal order to privilege masculine by placing feminine subordinate to it. This is how she defines bisexuality not as combination of sexualities but shift of terms ‘masculinity’ and ‘femininity’. That is why she is also known as critic of the ideas such as logocentrism and phallogocentrism.

In her essay *The Laugh of Medusa* Cixous reinterprets Freud’s theory of *Castration Complex* and Lacanian *Symbolic Order*. Medusa, as per Greek mythology, was cursed by gods and transformed into a monstrous figure by goddess Minerva in a way that her head was bearing snakes instead of hair and gaze so evil that it could turn anyone into stone. She was killed by Perseus in an encounter. Cixous interprets this myth as a masculine attempt

to silence feminine voice and to deprive women of language, ultimately deconstructing Freud's and Lacan's above mentioned theories.

She tries to break the Lacanian symbolic order of binary opposites in language by classifying it biased and unjust. In her essay, she motivates women to write outside the directions of binary opposition of *Symbolic Order* to explore their unconscious which is hidden under the burden of patriarchal binary opposites. She writes in *The Laugh of the Medusa* that, "Woman must write herself: must write about women and bring them to writing. Woman must put herself into the text—as into the world and into history – by her own movement" (3).

Her theory of feminine writing rejects the female writings that lack feminine discourse. She claims that such writings conceal the feminine creativity and no way different from male writing "obscuring women or reproducing the classic representations of women (as sensitive – intuitive – dreamy etc.)" (878). Cixous seeks to deconstruct the singular or linear writing that structures male language and favors the plurality of female language which is united with womb world of mother that is not bound by time or any specific syntax.

3.4.5 The Idea of 'Other' in relation to the concept of 'Self'

For centuries, woman has been misrepresented as 'other' in contrast with 'selfhood' of man. Many renowned philosophers and theologians add to this misrepresentation. For instance, Aristotle says that woman is woman for lack of some qualities and attributes and therefore carrier of some defects, while St. Thomas labelled woman as 'imperfect man' (Beauvoir 16). Like other tools, patriarchy has been controlling woman through language in which she is linguistically marginalized and has no voice of her own.

Cixous was influenced by Simone de Beauvoir's composition *The Second Sex* in which she discusses the positioning of woman as 'Other' in relation to 'Self' of man colonized by patriarchy. Following Beauvoir, Cixous tries to unshackle woman from chains of phallogentric language by asking them to strongly represent that role of 'Other' everywhere especially in writing. She states in her work *The Laugh of Medusa* that, "the Other, that part of you that leaves a space between yourself and urges you to inscribe in

language your woman style” (Cixous 26). This way, Cixous suggests, will enable woman to appear as a source of power and energy and no longer passive anymore.

She believes in non-essential writings and asks women to ‘think differently’ about their histories, not only in terms of origin but in terms of language. She draws attention towards coining a new history instead of repeating the past. She says that women should invent a new history by representing the role of ‘Other’ that must be outside the narratives of power, inequality and oppression against women.

3.4.6 Cixous’ Idea of Jouissance

Lacan discussed jouissance in his seminar *The Ethics of Psychoanalysis* and highlighted the opposition between jouissance and pleasure principle claiming that, “there is a jouissance beyond the pleasure principle” (Lacan 184). He is of the view that when jouissance compels the subject to violate the prohibitions imposed upon him, he goes beyond the pleasure principle and gains pain instead of pleasure which ultimately works upon ‘painful principle’. Along with this he also relates jouissance with castration complex.

Cixous redefines the term jouissance with feminist perspective, “a phenomenon that confounds, defies and exceeds the phallic order” (Bristow 96). Cixous states that jouissance works in the empire of female imagination, beyond the influence of patriarchal sphere, and is source of pleasure, “beyond male hegemony and outside the established structures in the form of norms, laws, and grammar” (Bristow 98). She takes it to displace Law of Father and gives women a freedom of feminine expressions. She takes jouissance a way to get pleasure, which a woman can seek, yonder the male supremacy and outside the suppression of norms, culture, laws, grammar, etc. “explosion, diffusion, effervescence, abundance...takes pleasure in being limitless” (160). Cixous upholds the idea of jouissance as a source of a woman’s creativity and suppression of it thwarts women from exploring their own fully empowered voice.

As per the chosen theoretical framework, selected stories has been analyzed to trace out: the element of patriarchal influence on women psyche and speech, existing power relations in society that give rise to the gender discrimination, interpretation of ‘pleasure’ for individual, effect of social construction upon attitudes of individuals, how ‘woman

speaks' is a way to get out of linguistic oppression etc. Keeping in consideration the above mentioned theoretical context, data analysis is carried out to explore the idea of gender construction through language. For this, the study of symbolic norms, figurative use of language (paradoxes, similes, metaphors, oxymoron, etc.) and imagery is done to interpret linguistic stereotypes in patriarchal society.

The selected stories are viewed to figure out 'patriarchal language' that has excluded women identity and suggests that by speaking their selves through literature, women can change the existing power relations that work through language. Cixous, quoted by Warhol, defends this goal saying that, "[...] woman must bring to surface what masculine history has repressed in them" (374). For this, chosen stories are analyzed that how numerous women writers have experimented with language by breaking down the typical stereotypes and played with binaries in a language.

CHAPTER 4

TEXTUAL ANALYSIS

In this chapter, the researcher has analyzed the selected short stories to trace out psycho-socio elements that affect the whole society. Data has been analyzed thematically to inspect women's psychological suppression in a male dominant society, where language is strictly based upon oppositions. It has also figured out metaphors and images to inspect norms and traditional practices quoted in the text to find out women psychological suppression.

It has also viewed in detail the way language works in constructing gender in the Pakistani short fiction in English. It has also analyzed the process of socialization that plays a major role in constructing gender and how binary opposites are supporting male hegemony in patriarchal discourse. Along with patriarchal dominance, it has also been analyzed that how feminine writing is making its way in the Pakistani short fiction in English.

4.1 Gender Construction through Language

The major focus of sociolinguistics is to analyze the connections, if any, between various aspects of language, such as the structures, terminologies, application of vocabulary, etc. In order to study the gender identities which specifies the social roles and identities. It studies the use of a common language by men and women to see if this usage is different for both genders. Wardhaugh states the same in *An Introduction to*

Sociolinguistics that, “A major topic in sociolinguistics is the connection, if any, between the structures, vocabulary, and ways of using particular languages and the social roles of the men and women who speak these languages” (309). If any difference exists in their languages, it will give a way to the assumption that language is ‘sexist’ in nature. Language plays a major role in developing social roles and same builds gender categorization.

Fatima, in story *The Fair Way* by Asifa Shakeel’, built her own destiny by putting up with her father’s injustices and refusing her dreams to be washed away in the storms that ensued in her home time and again. Eleven years old Fatima is presented in a rural set up where she dreams about a progressive future when her mother tells her about the life of children living in cities. She asks her mother, “We go to school too, Ammi. If we work hard, can we live like that too?” (Shakeel 15). She asks this question in order to give answer to her queries but, to her surprise mother relates better future with her brother’s hard work and neglects Fatima’s use of ‘we’, “Yes, your brothers will work hard, and they will get jobs, and we will live life like that too” (Shakeel 15). We see, mother believes in the performance of her sons and expects good from them. She is working upon psychic structures she has learnt from society that it is a boy who could work hard to earn a better future. This is the reason that mother’s expectations about a ‘bright future’ are solely from her sons.

We observe that when Fatima’s mother talks about education of her sons only while Fatima doesn’t like the exclusive mentioning of her brothers only, “She hadn’t missed the emphasis on the word *brothers*” (15). Mother’s language clearly draws the distinction between gender of Fatima and her brother. It may suggest that mother wants to make Fatima conforming to norms of the society because “In her village girls didn’t go to school after they reached the age of ten or so [...] Fatima was one of only five girls in the entire village that planned to have an education” (Shakeel 16). Hence, she may tries to make her daughter ready for a domestic set-up where Fatima will assist her mother in domestic chores. It is to be remembered that Fatima has sharp intelligence in contrast to her brother’s dumbness.

Apart from this, father’s abusive language towards her mother suggests that father is meant to dominate her mother because latter never revolts against the injustices, “[...]”

curse words her father let loose” (17). Instead of arguing, her mother apologizes in response to curses from husband, “His crude words now mixed in with her mother’s rambling apologizes as her father stalked over to her” (17). Therefore, mother wants to transfer same conformity to Fatima by talking about her brothers as future makers of their family.

In another story *A Shift in Space*, Amna Memon has portrayed the character of Akbar as the one with sharp intelligence, whereas Marriam is presented nervous and hesitant. For Marriam, words like ‘hesitated’, ‘threatened’, ‘jolted’ are employed and Akbar’s character is explained with words ‘arrogance’, ‘belligerence of youth’, ‘young school boy’ etc. Marriam is daughter of a maid who used to work at Akbar’s home. After death of her mother she spends day at Akbar’s home where one day she was harassed by Akbar. After fleeing from harassment of Akbar and despite being independent lady, Marriam still feels uncomfortable by Akbar’s presence, “the same eyes that had threatened her when she was a girl” (Memon 7). This is shown in their respective dialogues when Marriam asks about her dictionary addressing Asiyah, “Akbar has my dictionary, but I couldn’t find it in his room” (Memon 5).

Marriam is not confident enough to address him directly but Akbar responds without calling her by name but in an imperative way, “Tell her to look for it again” (5). Akbar’s dialogues have commanding attributes, whereas Marriam talks indirectly. Such vocabulary not only defines gender roles but constructs gender identities as well. In doing so, Memon is not presenting a feminist *overview* but reinforcing the patriarchal gender representation.

A general assumption by researchers regarding the use of language is that both sexes use it differently. This is the result of process of a growing child in a society from infancy to maturity called socialization. From early life infants are told about their specific gender roles and first mark is the different names for boys and girls. As discussed earlier, in story *The Fair Way*, Fatima is growing up in a society where she is told about the difference between her status and of her brothers. She knows that girls are forbidden from school. Her brothers preferred to ditch school and play in the fields but “she knew her parents had gone

out on a limb by letting her continue school this far; they repeatedly told her so, along with their entreaties to not cut the branch out from under them” (Shakeel 16).

Furthermore, the parental approval or disapproval to their roles reinforces their specific gender roles under cover of titles: good boy, bad boy, good girl, bad girl, etc. In other words, traits of two genders are told them in early childhood. Both genders are made realized about differences between them not only the physical one but mental differences as well. As Marriam and Akbar are told about their differences in the story *A Shift in Space*, “They tacitly agreed to not address each other directly in front of their parents” (Memon 5).

In a patriarchal society it is a common practice that boys are associated with logic and reason and girls with emotions and sensitivity. Both genders are supposed to be restricted to their specific roles. Boys are strictly prohibited from crying in unpleasant situations as it is a trait of girls where they are allowed for display of emotion. Similarly, fear is attributed to girls, while boys are guided to overcome nervousness and fear. That is why with the passage of time, Marriam still fears by reminding incident of harassment by Akbar. Despite of being far away from that place where she has experienced the worst incident of her life, she cannot forget the dread she had passed through. Raymond Hickey pointed out that, “Boys are taunted for being sissy and girls can be referred to as tomboyish. There would seem to be another asymmetry here, though this time of a different kind” (24). This may be the reason that Marriam remains unable to get rid of that fear.

Similarly, in the story *An Offering for the Gods*, Farhat Jamal reveals impact of gender construction on the character of Masooma who is told by her husband and mother that girls should be the most compromising one in their marital life. Masooma’s mother asks her to be obedient to her husband in any case, “Her mother was convinced that it was the girl’s responsibility to fulfil a man’s need, and she alone should be held responsible for the consequences” (Jamal 318). Whereas, Adil, who is not as good as his mother portrays him saying, “My son is such a good boy. So obedient. He could have married a white girl easily, but instead he let me choose his bride for him” (Jamal 315). We see, both Masooma and Adil have accepted their parents’ choice for marriage but it is only Adil who is appreciated

for this. Both are from upper class and well educated but it is Masooma who is supposed to sacrifice for her husband's happiness.

Masooma is quite hesitant in building physical relation with her husband but, Adil doesn't accept this delay and rebukes her along with giving punishment to stand in a corner, "Go and stand in the corner and do not move until I tell you" (315). Adil is indeed suspicious of Masooma's virginity because when Masooma talks about her fears about pain, "He looked pleased. So she WAS a virgin" (317). This is how chastity of woman is prerequisite to be an 'acceptable' girl for marriage in the Pakistani society as Adil says, "In our society virginity is not an exception, but a prerequisite. What is the big deal? If I had married an American girl [...] but they are not virgins, and therefore unacceptable" (317).

Analysis of above stories reveal that construction of gender works through language. Language, as per Derrida, is the most powerful tool to control minds, and it is seen in the Pakistani short fiction in English that feminine is construction of language.

4.1.1 Sexist Language

Sexist language is root of violence, specifically against women. Deborah Tannen, for instance, detects that, "there are numerous languages in which female form is 'marked', but in patriarchal language males are the marked gender" (116). Helene Cixous points out about the effects of language that warns women regarding it in her Essay *The Laugh of Medusa*, "Beware, my friend, of the signifier that would take you back to the authority of a signified! Beware of diagnoses that would reduce your generative powers" (21). Sexist language directs oppression towards targeted gender.

For instance, in the story *An Offering for the Gods*, Farhat Jamal portrays the character of Masooma as a victim of sexist language by her husband Adil. He calls her in a way that labels her fool and the most disobedient woman when she refuses to fulfil his demands of building a physical relation all of a sudden, "Then be my wife. How long do you expect me to wait? [...] Do you realize how humiliating this is?" (Jamal, 314). Through such language he tries to make her feel ashamed by not confronting with the standards of a good wife.

Same was the language of mother when she taught Masooma to be an obedient wife. She guides her by use of biased language in which she makes girls responsible for their unhappy marriages. Masooma's mother guides her to be a 'good wife' in any situation because it is a girl who is solely responsible for successful married life, "obedience to one's parents, one's husband, and total surrender to the will of God [...]" (Jamal 318). Farhat Jamal instead of giving a way out of such linguistic suppression, portrays Masooma as a conforming one who surrenders herself to the norms and traditions that operates through biased language. This suggests that Masooma fails to hear voice of her inner self that was rebelling against such construction of norms. Whereas, repetitive use of sexist language by mother and husband, forces her for compliance with the 'orders' imposed upon her.

Masooma continuously faces series of orders from Adil to initiate their physical relationship without any delay. Here the content of the gender stereotypes is displayed through language of Masooma's mother and husband, who reinforces the idea that she should display warmth in her traits for Adil's demands. Through such lexical choices, power patterns and status is given to 'man' which results with societal irregularities. It also portrays Masooma as submissive being who ultimately submits to her husband's demands. Moreover, she is portrayed as weak and fragile who couldn't raise voice for justice as Adil shouts at her when she doesn't act per his command of removing clothes, "Will you scream for help, or cry in ecstasy?" (314). As a result she feels scared of him. This is how language and terminologies affect psyche and develop gender roles. Ultimately she gives acceptance to her husband's commands.

Moreover, many languages are rooted with structures that entitle man as prototypical and feminine terms are derived from the corresponding male forms. To remove or lessen this gender inequality, there is a need to adopt gender fair linguistic expressions. The selected stories deal with the same linguistic expression. In story *Taking Charge*, Khadijah Ahmad Malik gives language to a cruel husband and brutal father, who labels his wife as a useless woman or less valuable than himself. "Aye you useless woman! What a burden you are on my shoulders" (Malik, 350). Similarly, rebuking his wife he says, "You don't tell me what to do! He shouted back" (352). Here adjective 'useless' is an attempt on part of a man to declare his woman as an unserviceable human being who is

unable to do anything good. Whereas, on reading the story it is revealed that he himself is useless who does nothing and is living on his wife's earnings. But to keep things in his control, along with physical violence, he works through oppressive language that entitles his woman a fragile being.

Words play a major role in initiating psychological suppression. Through this suppression woman's psychic patterns start working in way the suppressor wants them to work. By selecting different terms, people can affect attributions of the listener to be consistent with stereotypical beliefs against them. As in this story, the victimized woman starts considering herself weaker and passive in response to her husband's reminders about her uselessness, "I can't get over it even after seventeen years. It was pain [...] I felt powerless." (350). Despite the fact she is the sole bread earner of her family, she starts considering herself weak and powerless. This is because her husband makes such use of language that let her feel ashamed of herself despite of being faultless.

All the time she is the victim of her husband's sexist language that categorizes her as weaker, and himself the dominant one. This works in disappearing women in mental representations; that is why when the girl (their daughter) flees from home she says, "What could I have done. There was nothing in my power" (353). This is how she repeats her mother's dialogue because, like mother, her stereotypical beliefs are also working that makes her consider herself incapable of doing anything daring.

Sexist language also works through jokes, mocking at the targeted subject, cursing and abusing. David Bugest points out that, as sexist language is subject to humiliate the targeted subject, it brings psychological harms to the sufferer. For instance, in the story *The Fair Way*, father's abusive language is the cause of fear in Fatima's mother who is the target of her husband's brutal behavior and abuse which is a routine matter for the later as it is mentioned in the story that, "It was followed by a string of curse words her father let loose" (Shakeel 17). Also, "Her father was still cursing but his expressions had changed from shock to anger" (17).

Sexist language doesn't have a temporary impact upon one's psyche; rather its effects are long lasting. The result of such language comes out in the form of harms on

one's psyche, "Fatima observed in silence as the creamy, white liquid splashed everywhere, her eyes flitting to her mother's horrified fear" (17). This is how fear is generated through abusive language that plays the role of suppression in another way. Abuse attacks one's psyche in such a dangerous way that the sufferer will not remain unaffected to it. Along with psychological abuse, Fatima's father also commits physical violence against his wife, "Her father hitting her mother was not something new" (17).

In some cases, this harm will make the sufferer feel inferior. It also has the evidence that abusive language is used to subjugate the targeted subject. The same works in the above mentioned story when Fatima's mother in response to her husband's curses starts apologizing, "His crude words now mixed in with her mother's rambling apologies [...]" (Shakeel 17). This highlights that Fatima's mother despite of being the victim of her husband's brutality, starts considering herself the accuser and instead of speaking for justice, starts apologizing. That is what Cixous demands to stop in writing. She suggests woman writers that, "[...], it is time for her to dislocate this 'within', to explode it, turn it around, and seize it, [...]" (15).

In another story *Taming the Wild* by Taha Kehar, the effects of abusive language are visible. The story is about a man named 'Prince' and his wife Jugnu who have a daughter Chunni. They are from poor class where Jugnu is the sole bread winner of the family. She works from day to night but her husband wastes her income to fulfill his addiction of drugs. Jugnu wants to rear her daughter in a proper way and works hard to pay off her school fee but what makes her worried is Prince's abusive language and ill mannerism is front of Chunni. This is because she knows that father's savage nature will affect Chunni's creativity.

Jugnu is victim of her husband's psychological as well as physical violence. On one side Prince calls Jugnu in an improper way in front of their daughter, "You good-for-nothing whore! Prince screamed, how dare you ask me where I have been?" (Kehar 248). On the other hand he hits her whenever wants. Such an offensive language along with physical abuse results with a permanent fear in mind of Jugnu. One night he hits her and "Since that night, Jugnu had lived in mortal fear of her husband" (Kehar 248). That is why Jugnu's Begum Sahib comes to know Jugnu's husband's ill treatment even though she

herself tells nothing to Begum Sahib because, “[...] the scars on Jugnu’s face spoke a language of its own and revealed a haunting tale of abuse and torture” (249). This is how she is an open book of her husband’s ill-treatment towards her.

Prince makes the use of offensive language not only with his wife but daughter is also target of this aggression. In this way, he never distinguishes between his wife and daughter to spit his anger. One day he came back home and slapped his little daughter calling her “Lousy little girl” and as a result Chunni “shook with fear” (Kehar 252). Hence, no matter that the sufferer is adult or child, outcomes of abusive language, that works under the domain of sexist language, are full of horror, fear and fright. Therefore, offensive language is not a matter of momentary dread but permanent horror. This rejects the notion that words are just words and have nothing to do with psyche.

4.1.2 Socio-linguistic Oppression

Language of any society is closely linked with its social attitudes. Hence, socio-linguistics is a contemporary field of studying impacts of social norms, practices, traditions and context upon a language. In other words, it analyses the effect of society upon language. Socio-linguistic oppression further classifies the oppression of societal norms that work through language. It examines the societal discrimination that operates through biased language. This oppression can be against any race, community or gender. As this study is focused upon gender discrimination, researcher’s analyses will be about socio-linguistic oppression against women. This oppression works through various channels such as binary opposites in a language, specific jargons and comparisons.

For Cixous, language does not classify sexual differences, rather sexual inequalities as it is based on oppositions (presence/absence, strong/weak, male/female) that reinforces patriarchal order to privilege masculine by placing feminine subordinate to it. This is how social discrimination works through language.

Analysis of the story *Provide, Provide* by Daniyaal Mueenudeen brings on surface that how oppression of societal norms control women in society through traps of different jargons. This is a story about a man named Jaglani, right hand man and manager of an influential landlord K. K. Harouni, who falls in love of his servant lady Zainab in village

of Duniapur. Jaglani is already married and has two sons from his first wife. He consummates his love with Zainab and asks her to stay with him over a night. On routine basis, Zainab is supposed to go back to her home at sun set and attend the 'dera' in morning to perform her duties.

Time passes and Zainab works at Jaglani's home quietly. One day Jaglani insisted her to stay with him for whole night upon which she says that, "[...] if you dropped me they would call me whore out as loud as I walked down the street" (Mueenudeen 63). On Jaglani's further insist, she says, "Then I would be your whore" (Mueenudeen 63). This makes a sense clear that villagers will say nothing about Jaglani, but blame Zainab for whole fault because she is 'woman'. They will call her 'whore' which shows the discrimination that works through language. It shows that there is no denouncement for man for extra marital affair, but it is a woman who will be blamed for the whole folly. This social attitude is linked with language that is visible in the above quoted dialogues of Zainab. Later it is proved that Zainab gets blamed for everything not only by her first husband but Jaglani also curses her before his death.

Zainab's first husband Aslam cursed her when Jaglani asked him to divorce her. He says that, "Take her and be damned with her" (Mueenudeen 67). Similarly, when Zainab visited Jaglani to see him on his death bed, he refused to see her saying "Tell her to go away [...] I don't want to see her" (Mueenudeen 85). This is because he thinks that Zainab's presence will bring shame upon him and blames her for his current situation. He speaks in brutal way because he wants to show conformity to the social norms of devaluing a wife. Ultimately, she got rejected by her first husband and afterwards second did the same.

Now if we step out of rural set up and move towards an urban set up, we see the same control of norms over woman that is visible in everyday language. *The Perfect Choice* by Hina Mohsin, is a story of a girl named Leena, who belongs to an educated family. Leena has been raised in a family where she is allowed for every sort of development in life but strictly forbidden to go ahead of boundaries marked by the family. She is the student of computer engineering and got admission in college of her choice as well. But she is told

by family to follow traditions first and then go for any other thing acceptable by culture. She says that, “When I was a child, I had been taught to put tradition first” (Mohsin 61).

This is not the case only but also their education, if allowed, is called out a medium to transfer traditions to coming generations, “It was common in most families from where I lived to have their daughters study in good private institutions, grow up learning the best manners, and one day marry so they could start of this tradition all over again with the next generation” (Mohsin 61). This shows that in educated families portrayed in the Pakistani short fiction in English, girls are told that primary function of their studies must be to transfer the culture and traditions to their coming generations in more subtle ways.

We see that Leena may enjoy the liberty which is typically forbidden in a patriarchal family. She can go to the college of her choice along with the discipline of interest. Family knows that college offers co-education. Hence, she was told “[...] to choose proper friends, profession, husband, and so on” (Mohsin 61). This all social training makes her hesitant to other gender. She is topper of class but despite this achievement she becomes nervous when comes across other gender. This is evident in the story when during a class assignment she is paired with a guy named Rayan for mutual task. She becomes nervous upon his presence around her: “I gulped and felt a sudden jolt in my heart” (Mohsin 62). Then after completion of an in-class assignment she says, “I aced that class and, to my relief, I did not have to partner up with him again” (Mohsin 62).

Leena is reared to choose culturally accepted paths. That is why if Leena’s behavior toward Rayan is observed, it comes to one’s understanding that this is the result of social construction to which she has passed through her life since childhood. She actually fears of breaking family’s norms. Although she is a well groomed girl but she feels that it is her duty to have compliance with social teachings and wants not be called rebel of traditions. That is why she doesn’t want to sit next to Rayan for whom she has secret love. Although she does so against her own wish.

At another place we see, when her friend Shizza asks about her relationship with their mutual friend Tarek, she says that, “I had never disappointed my parents and I didn’t expect to do it now” (Mohsin 63). This proves that whatever she is going through or

whatever her wishes are, she is all the time prepared to sacrifice everything for family because she has been raised so. This is visible in Leena's language as well that she takes it mandatory to obey the norms. These norms and rules of society have been learnt by her. Her own element of liking or disliking has no value for her. What she wants to do is to make her family satisfied with her position. She learnt that she is a girl and she needs to be very compromising and conforming to the teachings of elders, no matter what her dream or wishes are.

Madam Zubaida is a wonderful story composed by Mahwesh Durrani about a lady Zubaida who challenges the norms of patriarchal society. She is running an only girl's school in Charsadda and girls from adjoining area of Mardan, Bannu, Kohat and Sawat attend that school. When she was a child she became the victim of a child marriage abuse, "I was fourteen years old when I learned that I was getting married" (Durrani 81). She did not protest against this marriage because she was so happy to have new clothes and jewelry. Shocking fact about this marriage was age of her husband who was almost fifty years older than her. Moreover, he already had two wives and seven children. When she visits her parent's home, she refused to go back, "I was scared of my husband, but my mother tried to convince me to go back" (Durrani 82). Her mother knows that sending back her daughter is not right but she is also a puppet to patriarchal customs.

Evidence of manipulating religious teachings to justify social injustice is also seen in this story. She says that, "I only read the Quran as in our families educated girls are considered to be pagan [...]" (Durrani 83-84). We see that this is contrary to Islamic teachings that make education compulsory for girls but in order to suppress women, society manipulates religion. It is used to rouse fear among girls in the name of religion. Word 'pagan' is employed to make girls feel damned if they will revolt against the traditions. In another way, religion is partially used to shape customs and traditions.

Similarly, Shumaila who is student of Madam Zubaida as well as narrator of the story, also faces a forced marriage from her parents. She thinks that it is not right for her to get married at such a young age of sixteen. She complains about it to Madam Zubaida, "Madam, last year I was engaged and now, during my matric exams next month, my father wants me to get married" (Durrani 81). Here the problem is not of marriage only but

Shumaila's education as well that is out of her father's acceptance. She says that, "My father is already against my studies. If I tell him that I don't want to get married, he will be very angry" (81). Here Shumail's language is full of burden of compliance to social rules. She fears her father's anger and talks about the same with Madam Zubaida.

4.1.3 Objectifying the Feminine

Another injustice done with the portrayal of feminine in literature is that mostly writers have objectified the female gender. Instead of presenting her in exploratory way to discover her identity and dignity, writers have treated her more like a commodity. Directly or indirectly the society gets affected with the influence of arts. Ultimately, this objectification affects the behavior of an individual. Similarly, some writers have done this injustice to women in the Pakistani short fiction in English.

Objectification is discussed by feminists in two different ways. First group calls objectification as disgraceful and cause of gender inequalities that reinforces the ideas generated by Sigmund Freud in her psychoanalysis. However, the other group of feminists takes this objectification as an important idea in their theory and source of women empowerment. Cixous also believes in expression of female sexuality in literature and considers it essential to challenge the stereotypical masculinize writings. This is discussed in idea of 'jouissance' in the same chapter.

The researcher has analyzed the selected stories to trace out the women objectification. On analysis of the story by Daniyaal Mueenudeen titled *Provide, Provide*, we see the character of Zainab who is a servant woman in village of Duniyapur. Throughout the story she has been discussed through her bodily formation. No matter she is cooking food in kitchen or massaging legs of her lord Jaglani, emphasis is upon her figure and bodily description, "[...] while she massaged his legs and feet, patiently, her hands red with henna. Her head scarf would slip down to her shoulders, and he admired her thick black hair, braided and coiled" (Mueenuddin 60). There is a least description of her thoughts, inner self and identity. She is portrayed as a maid servant who attempts to attract her master through sex tricks. This is a way to objectify a woman to commodities her in an unfair way.

The writer talks more about her waist, legs, knees, lips, cheeks and other bodily organs. He discusses how she lays on bed and present herself to Jaglani, “She had the way of falling on the bed, with her face buried in the pillow, on her knees” (Mueenudin 61). There is no other description of her ‘Self’ or her emotions and sentiments. Whenever there is a reference to Zainab, readers get prepared for description of her body as an object of Jaglani’s sexual desires. Whenever he visits her, she is supposed to fulfil his every demand he makes to her, “I need you to be here in the house whenever I’m here” (Mueenuddin, 65). She responds to his every demand in an obedient way and provides herself to him whenever he asks for that. Her presence in the story is not more than an object who is consumed and thrown away in the end of the story.

Also we see that Jaglani claims to have a strong love for Zainab. But this is evident in the story that this love is love for body and he never tries to understand the ‘Real Self’ of Zainab and ignores the idea as if that body has a soul also. He has a strong physical bonding with her, “He became familiar with the smallest aspect of her body” (Mueenuddin, 70). But when Zainab talks about her thirst for having a baby and claims that she builds a relationship with Jaglani to have a baby, he doesn’t understand or even tries to understand her. Afterwards, he starts regretting upon choosing Zainab as his wife “Secretly, and most bitterly, he blamed himself for having been so weak as to love a woman who had never loved him” (Mueenuddin, 79). With the end of physical relationship with Zainab, Jaglani’s all love goes into waste and he cares for her no more till his death.

Another evidence of Zainab’s objectification is that she is compared by the writer with different objects. When Jaglani plans to get married with Zainab, there becomes a debate among the managers that what will be the outcomes of this anti-social marriage. They talk about the strength and capabilities of Jaglani praising his strong character. Discussing Zainab they mock her and call her a “hatchet” and ignores her identity. They compared her with an object and talk no more about her.

The story *Saleema* written by Daniyal Mueenuddin, is about the life of a protagonist named ‘Saleema’ who is from poor class and struggles hard in house of K.K. Harouni where she is the only maid servant among the numerous male servants: Hassan the cook, Samundar Khan the driver, Rafiq the valet and numerous other drivers and gardeners.

Although she has a distinct personality with her own specific personality traits but she has been portrayed as a sex object in the story as she first engaged in physical relationship with Hassan, the cook, for petty things, “She slept with him, held him. The stark fact of her body shown to him, given to him, [...]” (Mueenuddin 50). And also, “she became a stained creature who threw herself at Hassan, for the little things he gave her” (Mueenuddin 50). Her past is also incorporated just to highlight that she has physical relationships with boys around her since her early youth period.

Afterwards she builds a sexual relationship with Rafiq. This relationship is explained through bodily description of Saleema. Mueenuddin describes her only in one way that how she lays on ‘chorpoye’ in front of Rafiq and he uses her body to fulfil his desires; how she presents herself to number of men around her “She has been taken by so many men [...])” (Mueenuddin 39). She is explained solely through her sexual relationships with men around her. The writer has portrayed her more like an object and less human who is at disposal of men around her. She has no identity of her own, what is highlighted about her in story is description of her body, for instance, how “Rafiq kissed her neck, not like a man kissing a woman, but inexpertly, as if he were kissing a baby” (Mueenuddin 34).

Whereas, if we analyze the story from the lens of psychoanalytical feminism it could be seen that she is a victim of male sexual desires since her childhood. She hates her husband because he remained unable to fulfil her wish of escape from life of suppression and sexual abuse. She lives in house full of men around her and built physical relation with Hassan and Rafik not for sexual pleasure but for her unconscious need to be ‘respectable’. She wants to enjoy a status of ‘respectable woman’ which is all going on in her unconscious. Her every action, directly or in directly, is concerned with her this wish of being ‘respectable woman’ in a patriarchal society. As it is quoted in story that when she went back to village to give birth to her baby conceived from Rafik she wants to explain her mother that she has become respectable, “ She wanted to explain that she had become a respectable woman, but knew that her mother would never understand” (Mueenuddin 43).

The analysis of another story *Many Trapped Worlds* reveals that Asad Alvi reinforces the idea that objectification of women exists in Pakistani Short Fiction in

English. Mostly, this objectification is done by male writers. In above mentioned story, Khaled is an admirer of a dancing girl for beauty of her body. He knows nothing about ‘Self’ of that very girl but loves her for bodily attraction and dancing, “She stood up, stamping her feet [...] her body transforming the space around her [...]” (Alvi 10). The writer describes her as the one with ‘wavy brown hair’, ‘heavily mascaraed eyes’, ‘svelte body’, ‘naked body’ and so on. Whenever Khaled sees her, his wish to be with her become stronger day by day and brothel becomes “the place where Khaled--- as earthbound as he was--- dreamt of going. He cheats his wife Aisha and moved towards her, [...]” (Alvi 11).

After Khaled has consummated love with her she appears again on the balcony of brothel with her “naked figure going unnoticed against the dark night” (Alvi 12). Afterwards, “he promised himself to never ever return” (Alvi 13). If we analyse the character of Khaled in initial part of story and later, we see that he is thirsty for Sakinah’s body and ready to do anything even to cheat his wife for the sake of Sakinah’s company. But after fulfilling his desire for Sakinah’s body, he no more wants to be with her. This shows that through character of Sakinah, Alvi has portrayed a woman as an object that is at disposal of Khaled. Once Khaled utilized her (consummate physical relation), she has no more desire for her.

In the story *Bhaagi*, Nazli Rafat Jamal also gives the facial description of a maid Bhaagi in such a way as if she is an object. The writer’s description seems to be mocking at Bhaagi’s ugly face features that, “Blemished and blotchy as a cinder was Bhaagi’s skin, her eyes bulged, and her short nose stood out as it is a sharp knife and severed it across, revealing the nostrils as two dark, drop-shaped holes” (221). This description reveals that Bhaagi is described more like a strange *thing* than a human being

Bhaagi’s portrayal presents her as a lifeless commodity. In other ways it seems that she has been mocked for her face features. In the story she is treated more like an object by everyone and less like an alive soul. Her parents get rid of her by giving her in nikkah of a *maulvi* who already has two wives. Whereas, Begum accepts her servant ship because she is no threat for her ugliness. *Thanedar* calls her ‘lowborn tramp’. DSP takes her as an ‘ugliest woman’ on earth. It seems as if Bhaagi has no soul in her body or she can digest

insult of any kind without any complain. This is how Bhaagi has been ridiculed throughout the story.

Hence, it appears that treating woman as an object is visible in selected stories that reinforces the idea that woman objectification is done to label women least important, submissive, and not more than an entity.

4.2 Social Constructionism and Gender

Key focus of social constructionism is to uncover the ways through which individuals and groups contribute in shaping their perceived social reality. It considers the ways through which 'social phenomenon' is fashioned, institutionalized, and becomes part of custom and social practices ultimately. Analysis of the selected stories is done through examining the symbolic norms, figurative use of language and imagery to find out how social construction works through different norms, traditions, language and practices. As Cixous quotes in her essay *The Laugh of the Medusa* that, "When the 'repressed' of their culture and their society returns, it's an explosive, utterly destructive, staggering return" (886).

For instance, 'reality' about strength, power and wisdom of a man is coined in any society by associating powerful symbols and images with him. He is supposed to be fed well by family because future of clan is directly associated with his life. He is entitled to do outdoor activities because as per patriarchal thinking pattern, he is privileged over the other gender. They are given the role of bread winners. Whereas, woman is meant for domestic set-up and is considered less intelligent, emotionally weak and submissive. She needs to be controlled by reigns of religion, ethics and morality in order to keep her chaste. In other words, ideology for both genders is different that actually constructs their specific roles. This all is called gender construction.

Helene Cixous in her essay *Sorties* claims that system of binary opposition is hierarchical as male part of this opposition is privileged. She argues that language classifies woman as passive while men more active since it is natural for both genders to be different in this way that, "elsewhere, Freud starts from what he calls the anatomical difference between the sexes. And we know how that is represented in his eyes by the difference

between having/not having the phallus...Starting from what will take shape as the transcendental signifier with Lacan” (207).

In the story *The Role Model*, Zainab Hussain draws beautifully a rural set-up and presents woman in a domestic set-up. Women in village are all the time engaged in house chores and enjoy gossips in free time. They prepare food for their men, wash their clothes and are contented with their lives, “Women and girls both were required to stay at home and do chores all the day, ensuring that their fathers, brothers, husbands, and sons got good food to eat, clean clothes to wear, a happy life to win, even if the women had to sacrifice their own lives while doing it” (Hussain 261). It is a point that how they are satisfied with their lives? This is because reality is constructed to them and they never think beyond it. They take life the way it is presented to them since their childhood and think not to go against it. This is the cause of their curiosity about Saira’s alone walk in the street because they consider it a taboo.

They have been raised in a patriarchal society where “women were not allowed to leave the home alone” (261). They also never argue against this gender discrimination, “No one had ever raised their voice or disagreed” (Hussain 262). They do not consider it suppressing because when they saw Saira, a woman from city, walking alone in streets of their village they curse her and Rukhsana, a village woman, says that, “Have you all seen the shameless woman who walks on the street alone, without a man, everyday?” (Hussain 262). But psychoanalysis of her dialogues brings another interpretation on the surface that Rukhsana’s unfulfilled wishes and suppressed desires to enjoy the freedom of travelling alone, which is a dream in male dominant society, are coming out by cursing Saira for her freedom. Psychoanalysis claims that as she cannot enjoy the freedom, that is why she curses Saira for having it.

There are number of images used in the story that reflects the boundaries created for women lives in a patriarchal set-up. ‘Window’ and ‘door’ are used to describe the limits of their lives to which they are strictly restricted. They can view the outer world through ‘windows’. “Woman and young girls peeked from the sides of curtained windows” (Hussain, 261). Door is mostly used by outsiders to come in home. No woman is portrayed crossing door from inside the house except Saira, who is symbolizing freedom in the story.

This is Saira who asks Rukhsana to gather all women of village at her house and promises to answer their questions regarding her attempt of walking alone in streets.

Similarly, in the story *The Fair Way* by Asifa Shakeel, Fatima is told by her mother that their lives will be free of poverty when her brothers will work, “Yes, your brothers will work hard, and they will get jobs, and we will live life like that too” (Shakeel, 15). Little Fatima thinks that why her brothers will work only? Her tiny brain “hadn’t missed the emphasis on the word brothers” (14). It is evident that mother’s ideology about genders is working through her conscious which is affected by unconscious. Mother is transferring ideology of gender construction to her daughter in order to make her survival easy in patriarchal society because Fatima idealizes life where women work with men and she “desired that life and secretly pinned for that” (Shakeel 14).

Fatima thinks that, “If boys could work and eat, why couldn’t she?” (Shakeel 16). She wonders that how parents are indifferent to their daughter’s future, “Parents sent off their daughters to their new homes knowing that they would be beaten and they were okay with it” (Shakeel 18). But these norms are result of construction of reality that woman is made to suffer and it is okay this way. She couldn’t understand “what difference did gender really make?” (Shakeel 16). She is so young that her mind couldn’t trace the reasons behind gender differences. She asks questions from mother about it but she never answers back her queries. Mother attempts to develop compliance for societal practices in Fatima. The time passes but Fatima’s curiosity never ends and she herself tries to resolve these gender-based divisions.

Social construction about submissive nature of woman is also visible in another story *A woman’s Heart* by Naima Memon where the character of Noor is portrayed so, who accepts her ‘fault’ of giving five daughters to her husband Malik. The story starts from the announcement of birth of fifth girl in the house of Malik “It’s a girl” and afterwards it seems as if the whole house has drowned into ‘darkness’ and “that darkness left no place for the light of love to shine” (Memon, 431). This is because “Malik had wanted a son; he had always wanted a son, [...]” (Memon, 431). Afterwards, throughout the story Noor is presented weeping, distressing, blaming herself, apologizing and fearing. She wishes to have given birth to a ‘son’ instead of this fifth daughter who is cause of Malik’s anger

towards Noor: “Noor closed her eyes momentarily, hoping to wake up and see that it was all a dream; and she had indeed a son” (Memon, 432).

We see that Noor does not stand up for herself or a newly born daughter; rather, weeps and feels distressed “her heart ached with years of sorrow” (Memon 433). Prior to the marriage with Malik, she was puppet at her father’s disposal who “forced Noor to marry Malik, a thirty-three year old man, at the tender age of sixteen” (434). She submits first to her father’s decision and then Malik’s ruthlessness and anger. We never see her speaking against the injustice being done to her instead she always shows compliance for it. She does so because she fears Malik’s authority and power of staining her whole life: “perhaps because, despite her lack of education, she knew that divorce was something that would stain her life more than Malik’s” (Memon 434).

Traces of social constructionism are also visible in the protagonist Noor is reared in a society where woman is not allowed to be faulty, “Society finds it easier to accept the faults of men than the faults of women, and this was something Noor knew” (Memon 434). Since her childhood Noor knows that to survive in society she needs to develop compliance with social norms. She never disobeys her husband. She got blamed for giving no son to her husband but she accepts it her fault. This is how reality about gender is constructed by society that privileges one over another. This made her surrender in front of both her father and husband. The writer has portrayed her weaker, more submissive and fragile. She feels all the time broken and empty “her heart ached with years of sorrow” (Memon 433). When Malik announces his second marriage to her, we see, she does not protest or speak for her rights rather submits her acceptance all of a sudden which although was not required by Malik. This is because Noor has grown up in a society where success of a woman is connected with submission to man’s decision, no matter how harsh the decision is. This is why she raises no voice against the second marriage of her husband.

Whereas, character of Malik is made more dominant, powerful and the one who could decide about life of Noor, his wife. He knows that being a man, he can do anything of his choice. He married to another lady Raheela without bringing it in knowledge of first wife, Noor. He claims that she will give him a son which Noor cannot. He is more like a boss to Noor than a husband. Without any notice he orders Noor that “Take your things from our

room” (Memon 436). He curses her for giving birth to daughters: “I’ll tell you! It is not enough! It was not enough for the first four times, and it is not enough this time” (Memon 433).

Upon analysis of the character of Saleema in story *Saleema* composed by Daniyal Mueenuddin, we find that she is also portrayed less vigilant and quite duffer when she gives birth to an illegitimate child of her co-servant Rafik. Rafik is of Saleema’s father age and already married. She is mocked by other characters in the story for her foolishness and shamelessness. Hassan, the cook, mocks her while congratulating her for the expected birth of illegitimate baby, “Hassan once jokingly congratulated her” (Mueenuddin 42). Rafik is blamed by no one, but it is Saleema who is called a ‘bitch’ by her own mother for carrying an illegitimate child from Rafik, “you gravid bitch, coming here puffed up after your whoring” (Mueenuddin 42). Prior to Rafik, she develops sexual relation with cook for petty small gifts. This shows how easily she is exploited by men around her.

Similarly, in story *In Other Rooms, Other Wonders*, success of a woman is connected with her beauty and youth. That means if a woman wants to go head in life, she needs to be pretty enough. A young girl named Husna comes in house of a rich man K.K. Harouni who is older than Husna’s father. She attempts to attract him in order to win his favours, but “she had neither talent nor beauty’ (Mueenuddin 115). One day “She saw her face in a mirror. The irregularity of her features, her straight, dry hair, her small mouth, all caused her to cringe inwardly [...]) (Mueenuddin 115). She considers herself least attractive girl on earth. This is because she wants to get rid of her present low status and this ugliness is a hurdle in winning attention of K.K. Haroumi. She doesn’t possess even enough intellect to impress Harouni through her knowledge. As a result, sense of insecurity of achieving the status of a ‘respectable woman’ increases in herself.

The writer uses symbol of cat to describe her innocence when she speaks to Harouni about her inability to learn typing: “She held out her hand and spread the fingers in front of him, like a cat stretching” (Mueenuddin 117). But he uses symbol of ‘crocodile’ for K.K. Harouni which symbolizes his strength in old age as well, “Your crocodile smile, the one I like” (Mueenuddin 118). The writer has portrayed Husna as a figure with ‘tiny hands’ who tries to learn things fast but fails. Harouni cares nothing about others as he knows they

cannot bother him. He openly develops a relation with Husna and “cared nothing for what his wife and servants thought” (Mueenuddin 119). Whereas, Husna fears her mistress because she knows only she will be blamed for anything dubious.

4.3 Ecriture Feminine---A feminine Writing Practice

Feminists were of the view that patriarchal language has excluded women identity, hence, by speaking their selves through literature, women can change the existing power relations that work through language. Cixous defends this goal saying, “...woman must bring to surface what masculine history has repressed in them” (Warhol 374). Cixous claims that to break down the deadlock of masculine writing, it is compulsory to introduce feminist expression in literature. She counters Freud’s theory “Though masculine sexuality gravitates around the penis[...] woman does not bring the same regionalization which serves the couple had genitals and which is inscribed only within boundaries. Her libido is cosmic[...]” (Crowder 142). She also argues that topic of female sexuality has been repressed by men and therefore must be focus of female discourse.

In her theory *L’écriture féminine*—feminine writing— Cixous goes against the conventional and patriarchal style of writing labelling it biased and prejudiced. This term was coined by Cixous herself. She argues that binary opposites like, sun/moon, white/black, presence/absence, speech/silence, active/passive etc. are traced back to the root of binary pair of man/woman. She debates that these binaries repeat a patriarchal order which locates the feminine as subordinate to masculine. She motivates women to overthrow binary oppositions by coining their own writing and bringing their existence into the text, and eventually writing a new history claiming, “Write yourself. Your body must be heard” (Cixous 262).

Along with the above mentioned traits, analysis is done on Cixous another notion about women desire and language, which she also discussed in *Ecriture Feminine*, which suggests women to write their selves and bring their bodies in the text to accept their ‘Otherness’ in a more logical way.

4.3.1 Woman Desire and Woman Language

Post-modern feminists argue that it is not fair to represent ‘woman desires’ through writings of a ‘man’. If we analyze a number of selected short stories, we see that female writers have portrayed the desires of women, hidden or expressed, in a more challenging way.

In the story ‘*No’ Is a Choice* by Zahra Ali Asghar, the researcher witnesses that ‘woman’ is brought into writing. The story is about a girl, named Sara, who wants to marry a boy of her choice. She falls in love with an Indian boy but her father disapproves daughter’s choice. He says, “You will not, cannot, and shall not marry that boy, Sara” (Asghar 254). To threaten his daughter on the basis of emotions, he further says “It is a matter of our family’s honour” (Asghar 254). Contrary to submissive portrayal of a woman, in this story Sara speaks for her rights and says “However, for once I was not going to let my father control my choices” (Asghar 254). Whereas woman is mostly portrayed in man’s language as weeping and fearing of the men around her. That is why Cixous asks that, “Woman must write woman” (877).

She creates her shadow woman in imagination and says about her that “No. No! No more am I the girl who did not get to choose the path she trod, [...], it is my life and my choice. And the newly-refined version of me has an idea on how to get her life back” (Asghar 259). Here the writer gives words to Sara to speak about inner strength of a woman which is suppressed by society and what Cixous asks in her essay *The Laugh of the Medusa* about ‘woman speaks’ that, “Every woman has known the torment of getting up to speak, [...], it is for a woman to speak—even open her mouth—in public” (8). Sara’s father attempts for a number of times to suppress her ‘inner strength’ but she opposes all the suppression and brings out the strength of hidden woman.

He arranges her marriage with Saleem, the son of his colleague, and doesn’t seek her approval. It seems as if things are going out of Sara’s control but she brings out her inner strength and says ‘no’ in response to maulvi’s question of her approval for nikkah with Saleem. This was a shock for all of the attendants at marriage ceremony and most of all for Sara’s father but she says, “I was tamed to be the daughter you always wanted father. Everything, [...], I did according to you, but not this. I have broken down the timid shell I

had built around me all those years, and I am not backing down now” (Asghar 258). This may be interpreted in relation to her childhood experiences that she has been told about compliance with ‘Law of Father’ that works through language but now she will show no more conformity.

This is how she speaks for herself. She lets other not dominate her. In terms of social norms, she has committed a mistake but these norms are men made where there is no place for woman or her choices. Her words may seem dangerous to patriarchy but justifies the notion of ‘woman speaks’. Sara rejects everything that is against her own choices for life and gives words to her desires. That is what Foster quoted from Cixous in *Speaking beyond Patriarchy*;

For women the Symbolic means awareness of the Self ... Entry into this state thus destines woman to a position in which she is linguistically marginalized, rendered inactive or mute in speech as well as in social signification. The only way to overcome verbal suppression is to speak through a language not dominated by the phallus. (66)

In another story *The Fair Way*, Zainab Hussain draws attention of her reader toward the unspoken desires of women, of which, they do not speak for fear of patriarchy. Story revolves around lives of women in suburban village of Lahore and how these women envy Saira, a girl from city, who steps out in street without any male counterpart and enjoys the freedom. Village women do not approve her this ‘walk’ and one day Rukhsana burst out saying, “Have you all seen the shameless woman who walks on the street alone, without a man, everyday?” (Hussain 262). This dialogue indeed reflects Rukhsana’s envy to Saira for the freedom which former cannot enjoy.

Rukhsana also sends her son to follow Saira in order to know more about her routine and work. Curiosity of other women as well expresses their concern for Saira, who is fulfilling her desires per her own will for which is forbidden for these women, “It was a taboo topic, even thinking about a woman leaving the house without a man accompanying her.” (Hussain 260). This is what Cixous pointed out that how norms are classified to control woman.

We see the heated discussion about Saira among village women but when Saira shakes their 'inner selves' and urges them to speak for their selves and says, "Why do you want to live this way? You are your own people, you are not dependent on these men?" (Hussain 265). She also encourages them to explore their selves, by saying "You are all worth something. As of today, you will discover yourselves" (Hussain 265). Writer here believes as per feminine agenda that by urging these women to articulate their own positions and dreams, they will be able to demolish law of patriarchy, "On the outside they jeered at her and mocked her, but on the inside, each one of them felt her words" (Hussain 265).

There is another scenario of Rukhsana's hatred for Saira i.e. inertly she wants to have the same freedom which Saira is enjoying, but the restrictions of the society let her not go for that. As a result of this suppression she curses Saira in order to hide her inner desire. But when Saira asks her to gather all women of village in one place to have a conversation with them, "[. . .], gather all the village women in one place to meet me. I walk past here every day; just tell me the time and palce" (Hussain 263). Rukhsan starts thinking to make it possible. We see that her apparent hatred for Saira demands rejection of Saira's request. But she takes the risk of calling all the village women to her house in order to let Saira talk to them. This shows that Rukhsana herself being the victim of male dominant society wants to find some way to escape from shackle of biased society.

In response to Saira's speech, a variety of women's voices expressing their desires are heard by Saira. A young girl named Iqra speaks out that, "My name is Iqra. I want to study. I want to get out of this prison. I want to make a difference in this world. I want to know I'm worth something. I want to know who I am" (Hussain 275). In these dialogues, Zainab Hussain tries to put forward the agenda of *Ecriture Feminine* that seeks to explore woman inner self.

The writer also has employed metaphors in the story to define patriarchal set up by relating it with prison, "It's a prison and I am here to help you escape" (Hussain 264). Not only has this, but challenged this set up through mouth of Iqra who says that, "I want to get out of this prison" (Hussain 265). Hence, writer first calls patriarchy a 'prison' and then challenges it by threatening to blow off it. Along with this, she makes women inclined

towards exploring their hidden powers by suggesting that, “women around her had realized they were not inferior to anybody else” (Hussain 266).

The Fair Way is another story in which the writer, Asfa Shakeel, has tried to explore woman’s hidden desires and power of her speech through character of Fatima who has experienced suppression since childhood, seen her mother beaten by father and faced abusive language. Despite this all, she threatens patriarchy by running away from college to fulfil her dream of being a pediatrician. She is the one who refutes the norms of her village by taking admission in a college through a scholarship. She told her father that, “she was going to continue her studies no matter what he or anyone from village said” (Shakeel 19). Just like Dora the hysterical figure in Cixous essay *The Laugh of Medusa*, Fatima threatens society for her non-conformity, “She was not going to be another faceless woman with no worth in the eyes of the society” (18).

Asfa Shakeel has employed metaphor of milk in the story to reinforce the idea that woman’s writing inherits some ‘hidden force’ that produces other woman. When Fatima’s mother knocked over the milk pails by mistake in order to get milk to the baby Fatima observes that, “in silence as the creamy, white liquid splashed everywhere, her eyes flitting to her mother’s horrified face” (Shakeel 17). Soon after this scene we see that Fatima for the first time takes a step to deviate from social norms to fight against her father who moves towards Fatima’s mother “made her move, rushing over to protect her mother” (Shakeel 17). There is repetition of the same metaphor in later part of the story when Fatima dreams about her future where she shall take “the milk from boxes instead of pails” (Shakeel 19). This shows she has inherited some mysterious energy and power from milk (mother’s body) which makes her more daring and more vigilant.

Moreover, in initial part of the story Fatima is silent for most of the time but this silence does not show her speaking passivity; rather, her inner has a storm of thoughts which ultimately finds an outlet in the later part of the story. She thinks that, “She would get out of this place. She had had enough. She would not tolerate the discrimination and violence as the women in her village had done” (Shakeel 18). Hence, writer here breaks the stereotypical representation of women who is portrayed as weeping and conforming to the dominance of society. Fatima here challenges the norms of society by following path

of her 'desires', "She knew in her heart what she desired was not wrong, just fair, and that knowledge gave her all the strength she would need" (Shakeel 19).

Fatima herself has never experienced the freedom and liberty which an ordinary woman in an urban setup has. But an interesting fact about Fatima's character is that despite of living in patriarchal society she doesn't think as an ordinary suppressed woman, and this is what Cixous has asked women to 'thinking differently' in order to get rid of manacles of patriarchal society, "She would not tolerate the discrimination and violence as the women in her village had done" (Shakeel 18). No one in house knows that what is going on in Fatima's mind. She rejects the impartiality of society towards women and wants to change her life: "[. . .] her freedom was something she was absolutely determined to win" (Shakeel 19). This highlights the fact that if women are born to be passive than how the girl like Fatima, who has never experienced the liberty, can think about opportunities of life and freedom? On the other hand she wins hundred percent scholarship for medical school. This exhibits that women are no way less than men in wisdom. Biological differences cannot affect the thought and attitude towards life. We see the attitude of her father when she runs away from college that he doesn't feel ashamed: "One look in his daughter's eyes, and the achievement and determination he saw there, drove away all fear of gossip" (Shakeel 20). This is how a woman can bring change in perceptions of patriarchal society about women.

Madam Zubaida is another story where Mahwesh Durrani explores 'hidden desires' and 'creativity' of a woman that remained unexplored in patriarchal writings. Madam Zubaida is a central figure in the story that revolts against the social injustice and escapes from relation of forced marriage. Her father gets her married to the man thrice of her age and one day she runs away from her home and disapproves this marriage. In order to denounce her family, she joins a brothel where she met a Khan who brings her into his nikkah. Patriarchal language always misinterprets the bold steps, like the one taken by Madam Zubaida, and labels this revolt as a punishable sin. Whereas, in this story we witness that Mahwesh Durrani has expressed woman's experiences in a way that are absent in male writings. Life never has remained smooth for Zubaida in this narration but she fights against the problems. Mahwesh Durrani portrays inner strength of a woman through the character of Madam Zubaida.

After becoming a second wife of Khan, she brings in knowledge of Khan her utmost desire of continuing her studies. She says that, “[...] in our families educated girls are considered to be pagan [...] but I know they are wrong” (Durrani 84). She further argues that she wants to go for education and continues her learning classes. Khan’s uncle tells Zubaida that, “people will not think well of you if you become an educated girl” (Durrani 840). But she says opinion of people does not matter for her. This is how Durrani gives a new representation of woman who instead of weeping and submitting herself to the authorities, knows how to fight with unfavorable situations and let others not suppress her desires.

The story also highlights the importance of ‘woman speaks’ and the way to get out of societal oppression. Another girl, named Shumaila, is also experiencing forced marriage attempt by her parents. She approaches Madam Zubaida who tells her that, “it’s not the situation that matters, it is how you handle it” (Durrani 85). Through mouth speak of Madam Zubaida, the writer is exploring notion of ‘woman speaks’ and its importance in female’s lives.

As pointed out by Cixous that, “[...] the fact that piece of writing is signed with a man’s name does not in itself exclude femininity. It’s rare but you can sometimes find femininity in writings signed by men: it does happen” (Cixous 286). Taha Kehar breaks the stereotypical image of woman who can get a good beat but remains silent. He goes against this notion in the story *Taming the Wild* where Jugnu is a wife whom her husband beats on daily basis. But one day she decides to turn the fate and raise her strength against her cruel husband who considers a woman less important than his shoe.

As per routine, Prince comes back and shouts at his wife and daughter. He starts scolding his daughter and “slapped his daughter” (Kehar 252). Jugnu cannot watch her daughter getting slapped by Prince and moves towards him and asks him to let Chunni go, their daughter, go. Prince continued to beat Chunni and “He didn’t notice the change in his wife’s tone or the flame of an anger burning in her eyes” (252). Meanwhile Jugnu hits her husband violently that smacked him until he startled. Furthermore, “within moments, he realized the strength of the woman he had always mistreated” (Kehar 252).

Afterwards, there is another dialogue of Jugnu in which she mocks at patriarchal ideology and experimented with language where meanings are reversed. It happens when neighbours ask about the screams and noise to which Prince responds complaining that Jugnu has hit him but she says that, “How can a weak woman like me hit a strong man like him?” (Kaher 253). This is how Taha kher has experimented with patriarchal language to give new meanings to the situations. We must kill the false woman who is preventing the live one from breathing.

It is also witnessed in story *Bhaagi* that man around the protagonist named ‘Bhaagi’ are powerful and dominant. They treat her as a weak and powerless girl who cannot raise voice for justice. She has been jailed by DSP for political purpose, “She understood that these powerful men had some stake in the matter” (226). Despite being in a weaker position she let not the men around her to force her for false testimony. She dares to speak the truth in a courtroom which later on brings the fame for her. She is praised by everyone for her bravery. The writer brings out the strength and wisdom of Bhaagi and rejects the false notion about the weakness and irrationality of a woman.

It is seen in above stories that feminine writing is a way to give an outlet to women desires, thoughts and dreams in the most genuine way. This will eradicate the false representation of woman in literary discourse as pointed out by Cixous that, “We must kill the false woman who is preventing the live one from breathing” (8). Also Leclerc quotes from Cixous, “We have to invent a woman’s word. But not ‘of’ woman, ‘about’ woman, in the way that man’s language speaks ‘of’ woman. Any woman who wants to use a language that is specifically her own, cannot avoid its extraordinary, urgent task: we must invent woman” (74).

4.3.2 Phallogocentrism and Genderization

Phallogocentrism, coined by Jaques Derrida and combination of phallogocentrism and logocentrism, debates over the favouring of masculine phallus in construction of meaning. It focuses that how male point of view or ‘masculinist’ agenda works through language to derive and allocate meaning. Cixous takes the concept of phallogocentrism from Derrida and discusses it in her essay *Ecriture Feminine*. For this, she focuses upon role played by

binary opposites in a language that privilege masculine agenda. Following stories will be analyzed as per this theory to trace out the elements of prejudice towards genders, within text.

Analysis of the story *In Other Room, Other Wonders* brings on surface the masculinise agenda of glorifying the male gender where K.K. Harouni, an old rich man in a sexual relationship with a young girl Husna, is described as a symbol of power and center of all activities within a house. It seems as if life of everyone in that house is connected with Harouni. He develops a physical relationship with Husna, younger than his daughter, takes her youth and fulfils his manly desires. He is spoiling her physical status in such a young age, but writer seems to praise him, “his gaiety, his integrity and openness, plain and light and valuable as a metal unknown in her world” (Mueenuddin 121). He is presented as ‘phallus’ in the text whose sexuality is very active as compared to that of Husna’s sexual passivity who “wants to make herself interesting to old man” (Mueenuddin 120). Also she is presented valueless in front of ‘dignified’ Harouni as “she wanted to keep her part of bargain, and had only herself to give” (122). The writer is composing phallogentric text which presents male sexuality as active and dominant one.

Furthermore, we see that Harouni’s daughter says about Husna that “she’s neither pretty nor presentable” than why her father is letting her closer to him which suggests that Harouni has done a great job for Husna , who is not pretty anyway, by letting her sleep with him. Again here the act of Harouni’s sexual misuse of Husna is glorified by the writer to present him ‘generous’ and ‘glorified’. Whereas, Husna appears to be weak, less intellectual and unrepresentable who tries to impress an old man through her talent and body.

He gives her shelter in annex within his villa, some jewellery and little allowance. It is presented in story that Husna sells herself to Harouni for the sake of material things, “She had the use of a car, bought herself clothes, even small bits of gold jewellery” (Mueenuddin 128). Although it is mentioned in story for multiple times that she deserves someone younger, of her age, but she develops relationship with Harouni because the writer has portrayed her sexuality as passive. This is what Francine Wattmann observes in phallogentric language, “Language can be used by groups... to legitimize their own value

system by labelling others ‘deviant’ or ‘inferior’ ” (23). The writer has tried to make women sexuality ‘absent’ by presenting Husna’s self as passive and inactive.

Moreover, language in the above story and other titled *Provide, Provide* by Mueenuddin, is the one that appropriates gender identity through conventional models. For example; Harouni’s daughter Sarwat is the one who wears ‘sari’, Husna wears ‘shalwar Kameez’ and Zainab wears ‘scarf’. Here, by conforming to dress codes to symbolize the gender identity, the writer tries to categorize female specific identities.

Phallogocentric writings also limits women to domesticity in order to reject their creativity. There is a need to remember what Cixous points out that,

Great care must be taken in working on feminine writing not to get trapped by name: to be signed with a woman’s name does not necessarily make a piece of writing feminine. It could quite well be masculine writing, and, conversely, the fact that piece of writing is signed with a man’s name does not in itself exclude femininity. It’s rare but you can sometimes find femininity in writings signed by men: it does happen. (286)

Analysis of the story *My First Lesson* by Samreen Razi, brings on surface that the writer has presented Mahrukh and her mother in domestic set-up doing house chores; preparing lunch for the family, feeding chickens on the roof, preparing *kheer* cleaning pots in kitchen etc. She is always called upon by mother that, “come and help me in the kitchen” (Razi 241). It is only Mahrukh’s father and her brother Mustafa who go out of house. Moreover, when Mahrukh is ordered by mother to feed the chickens, Mustafa is surrounded by the ‘books’ to read. Image of ‘school’ is also associated with Mustafa, whereas for Mahrukh school is a fantasy place.

Asfa Shakeel does the same in the story *The Fair Way* in which she presents Fatima and her mother in a domestic sphere where “they made streaming *rotis* for the dinner” (Shakeel 15). We see that Fatima’s mother always appears in story performing house chores that reinforces the idea of specific gender roles. Whereas, Fatima’s father and brothers are for all outdoor activities.

Daniyal Mueenuddin in all of his selected short stories has presented female protagonists in domestic spheres where they have no knowledge of the outer world no matter it is Saleema the maid servant, or Zainab the second wife of Jaglani, or Husna. Saleema's only expertise mentioned in story is her art of making good '*chapattis*' and is considered "useful in the kitchen" (Mueenuddin 35). Similarly we witness in the story Provide, Provide that when Jaglani brings clothes and makeup for Zainab "she asked him to buy a buffalo, and... she made *ghee* and butter" (Mueenuddin 69). Whenever she appears in the story, she is doing domestic chores like preparing tea or cooking food etc.

All of the female characters are indulged in domestic chores and in-door activities. All of the above mentioned women appear to be 'weeping' against the miseries imposed upon them. This is done by the writer to undermine women's creativity and to reinforce the notion that women are too emotional to be rational.

One other aspect of phallogocentric writings is demonstration of 'thinking patterns' by both genders in such a way that places masculine, hierarchically, superior to feminine. These binaries of boy/girl or man/woman are so embedded in our minds that makes it natural in our thoughts and experiences. For instance, we observe character of Saleema complaining about behavior of fellow male servants to Rafik. She doesn't know how to react in the middle of male servants. She is mocked by Hassan who makes fun of her 'virginity'. She weeps and feels broken at this and in the end of the story brings death upon her by her lack of fighting with tough life situations. We witness the same for Zainab in the story Provide, provide, who weeps in front of her husband for being childless. Also, whenever she has fear of losing an adopted child, she starts crying.

4.3.3 Representation of 'Other' by Feminists

As per the debate among post-modern feminists about representation of women by women in literary texts, it is argued that as women have been represented as 'other' in literature. There is a need for coining an organized and unified way of representing woman to break hegemony of patriarchal language. Man has given no attributes of her own in his writings rather portrays her as 'other' with the feeling of inferiority complex and self-hatred. In response to this a number of female writers adopted men language to talk about

women's self. This results with the repetition of woman model given by patriarchy. Whereas, instead of following patriarchal path, Foster quoted Cixous, where she demands for woman writing that, "The only way to overcome the verbal suppression is to speak through a language not dominated by the phallus" (66).

In selected short stories we find both sort of writings: in some works produced by the Pakistani female writers there is representation of women through man's language; in others we see the experimentation with language to describe woman through woman's language. Whereas, there are some writings where male writers present woman as the one who has inferiority complex and considers herself weak and valueless. For instance, Husna in the story *In Other Rooms, Other Wonders* by Daniyaal Mueenuddin, is the one who seems to be disapproving the worth of herself and is prey to inferiority complex. She is not happy with her life and attempts to attract K.K. Harouni, a rich old man, on the hope that he will upgrade her present inferior status, "she refused to accept her present status" (Mueenuddin 114). She thinks that she will be become of some worth if Harouni accepts her and dreams to "become his mistress" (Mueenuddin 116).

Also it is mentioned about her escapism that, "She spoiled her life with daydreams" (Mueenuddin 114). She is a young girl in her early twenties but writer portrays her the most incapable one who could not learn even a simplest task of 'type writing' and says that, "My hands are so tiny, I can't reach the keys. But then, all of me is small" (Mueenuddin 117). A number of other words are used in the story by other characters for Husna that undermines her value. For instance, Begum Harouni calls her a 'little thing' who was picked from 'dirt'. Servants mocked at her and Hassan, the cook, swore at her.

Not only inferiority is associated with woman but also her chastity is challenged in the above story. She gives herself, her body, to K.K. Harouni and thinks that giving herself to man is not enough to please him, "It hurt her that it was so little; she imagined that her body, her virtue, meant almost nothing to her" (Mueenuddin 122). Moreover, she is the one who makes use of abusive language and has no decency at all. In contrast, Harouni is the one who is refined in his language and manners, "[...] his gaiety, his integrity and openness, plain and light and valuable as a metal unknown in her world" (Mueenuddin 121). He, indeed, has exploited Husna's sexuality but instead of criticizing, the writer is

praising his character because he is a 'man'. That is what Morris points out in *Literature and Feminism* about patriarchal discourse that, "Man is always the positive term (the norm) and woman the other" (115).

In contrast to Mueenuddin's above presentation of woman in his story, we see a new representation of woman by woman writers in Pakistani short fiction in English. *The Plight of an Afghan Woman* by Maryam Mustafa is a story about gender discrimination in an Afghan family where Mishal is mistreated by her father. Mishal herself is the narrator of story who shares her story of being disliked by her father throughout the life. She was the second child of family for whom father has no love and he says upon her birth "I would rather remain childless than have a daughter" (Mustafa 418). This hatred is much dominant throughout the story but we witness the inner strength of Mishal despite her father's disgust.

Mishal is residing in a country which is struck in civil war and bombing is a routine matter. Neither environment inside the house is favourable for Mishal nor the outer world has acceptance for her as Talibans have banned girls' outdoor education, "Women were not allowed to leave their houses without a *mehram*, and were denied education" (Mustafa 420). In such a bleak situation her mother tells her that, "Mishal, the bravest place on earth is a woman's heart" (Mustafa 416).

We find the repetition of above phrase throughout the story where mother talks about bravery and associates it with woman. Upon news of death of Daraa, brother of Mishal, father becomes unconscious as it is quoted in text that, "I saw tears in Baba's eyes. He wept like a child, refusing to be consoled" (Mustafa 420). Whereas, it is Mishal's mother who seems to console everyone. She says that, "Mishal, be strong. There are many women who have lost their kin. The bravest place on earth is a woman's heart [...] life will teach you more" (Mustafa 20).

Again it is her mother who struggles to carry on her daughter's education after death of Daraa. Talibans threaten her to not to be out with her daughter again but she changes her routes to Mishal's college every day in order to trick Talibans. One day a Talib stopped them but Mishal's mother does not become scared, "Ama was not scared of them though she had grown weak and older after losing her son" (Mustafa 420). At another place when

Mishal's father arranges her marriage with a fifty years old man named Hakeem, it is Mishal's mother who protests against this injustice, "Amma tried to stop this marriage, but to no avail" (Mustafa 421). She comes to Mishal's room and says that, "Mishal, a woman is like a strong tree. A tree will face many harsh, as well as good seasons, but it can never be uprooted completely. You have already suffered a lot; don't let these men uproot you" (Mustafa 421).

No doubt that both Mishal and her mother have remained victim of Mishal's father's physical and psychological abuse but they have never accepted their defeat. Mishal's father dislikes her for her gender and associates his identity with Daraa, his son. In response to this, Mishal develops her identity more strongly with her mother and says about her that, "She was the strongest woman I had ever come across" (Mustafa 420). Like mother, Mishal fights back with the circumstances. Her marriage with Hakeem ends within a year. Again it is her mother who recollects herself and gets her married to Zarrar, a decent man. Hakeem was choice of Mishal's father and zarrar of mother's. By doing so the writer has tried to validate a woman choice as more appropriate one.

Mishal, who initially was presented as a burden and 'Other' to the family for her gender, has moved towards her life in the most productive way, "I became an Afghan representative with an NGO in London, and Ama started working for women at a hospital in Kabul" (Mustafa 422). She thinks about telling her daughter Zarmina the same thing she was told by her mother, "I would have to explain her that the bravest place on earth is a woman's heart" (Mustafa 422).

It is visible that the writer is coining a 'woman language' by attributing strength and bravery with woman. She has not taken woman out of patriarchal set-up, rather, paints her in a man-made society but with her own 'genuine' nature. She has given woman her own language to describe her own traits.

4.3.4 Element of Jouissance in the Text

Cixous argues to celebrate the presence of woman 'sexuality' in the text instead of feeling ashamed. It attempts to deconstruct the existing patriarchal writings, in which woman sexuality is silenced or mocked in new parameters of femininity. Along with this,

she encourages woman writers to erase the divisions between order and chaos by shifting woman from passivity to activity.

In the above scenario, Mueenuddin's stories are deconstructed where he portrays woman as sex object and medium of man sexual satisfaction. Zainab for instance, in the story *Provide, provide* is portrayed as the one whom Jaglani, a landlord's manager, used for his sexual desires. When the same text is deconstructed it could also be seen that it is Zainab who is speaking through her body, knows how to control a man, "Zainab by contrast knew how to please him. She wore no scent, but bathed always before he came home and wore attractive clothes" (Mueenuddin 61). She, through her body, manages to control Jaglani in the best way that he agrees to marry her without permission of his elder sons from first wife and family.

There is one another line which needs to be deconstructed, "He loved this wildness in her, evidence of hardness towards herself, contained violence" (70). Wildness in Zainab's character needs to be praised. This wildness is the way she speaks through her body. It is not an objectionable trait; rather, she knows how and where to express her femininity. As Patriarchy has made women to suppress their femininity, which turns women strangers to their bodies. But the character of Zainab presents that she has no fears regarding her sexuality, this is what Cixous talks about that, and "woman are not castrated. They do not lack anything. They do not need to be fulfilled" (315).

Similarly, Sara is another daring lady in the story '*No' Is the Choice* by Zahra Ali Asghar who speaks about her desires in public. She says 'no' to Maulvi, in front of whole family and social gathering of marriage ceremony, when he starts nikah formalities and asks about her approval for nikah. She argues with her father that, "I was tamed to be daughter you always wanted, [...], I am not backing down now" (259). She seeks pleasure in following her will path only and does so. Hence, writer tries to bring woman in the text with her own desires and language. In doing so, she attempts to make the reader realize that woman has her own life choices, gradual awakening, and sudden approvals or disapprovals. She says that woman needs not mold herself but seeks pleasure in her steps and appears as a bold and independent being.

4.4 Bisexual Forms of Writing in Pakistani Short Fiction in English

Along with other objections on patriarchal language by post-modern feminists, one more is about ‘binary nature’ of language which divides man and woman into binary opposites of powerful and subordinate, respectively. Hence, one of the key focuses of feminine writing is to deconstruct the unfair patriarchal means of conceiving the world and to get rid of binary opposites in a language. For this, Cixous introduces the concept of ‘bisexual forms’ in feminine writings that would dissolve the divisions of binary opposites. Cixous writes about it in her article that, “I want all. I want all of me with all of him. Why should I deprive myself of a part of us? I want all of us... I do desire the other for other, whole and entire, male or female” (319). Hence, first it is analyzed that how binary opposites are propagating patriarchal ideology in the Pakistani short fiction in English. Afterwards, some feminine writings are analyzed to trace out bisexual forms.

4.4.1 Binary Opposites in the Pakistani Short Fiction in English

As discussed earlier, the purpose of binary opposites is to sustain male hegemony by associating power, wisdom, ego, superiority and authority with ‘man’ and weakness, submissiveness, beauty, inferiority and subordination with ‘woman’. Such binaries in language relegate woman to the low-grade positions. As a result, women are sensed not for natural traits but as a culturally constructed gender.

Both male and female writes are incorporating these binary opposites in their writings in the Pakistani short fiction in English. For instance, in a story *Running Water*, Nauman Munir Afzal is apparently painting a patriarchal society of FATA but his writing is prey to binaries where he associates beauty with female characters and firmness and independency with male characters. He portrays Gul Sanga and Palwasha from perspective of their apparent beautiful features only as he quotes about Gul Sanga that, “She was a pretty, blue eyed girl, fair complexioned, and with shoulder length, light brown hair” (Afzal 442). Whereas Palwasha is “just as old and beautiful as Gul Sanga” (Afzal 443). No other trait of their personalities is discussed in the story.

Whereas, men are portrayed as more independent and self-made. For example, Gul Muhammad, the youngest brother of Gul Sanga, is not allowed by local jigra for his travelling to Peshawar for the sake of study but the young boy cares about no one, “the

tribal *jirga* had disapproved of it, but in the end Gul decided to take off early one morning with his uncle. And so he now had matriculated” (Afzal 442). This shows that Gul Muhammad despite his young age is capable of taking his life decisions in a reasonable ways. When he comes back to his village he tells his sister about city life. He tells her about rickshaw and its sound which she shares with her friends, “for the next week she would make this sound for her friends and they would all convulse with laughter” (442). It seems that Gul Sanga and her friends are presented in the most backward state of mind.

Moreover, Nauman Munir presents *man* as the final resource of knowledge and information. Girls in the story, gossip about the news they have heard from mothers who themselves got that news from their men, “the girls would chat about whatever they had heard from their mothers, who had actually heard from their husbands of the happenings in the *hujras*” (443). It appears to be an attempt on the part of writer to portray *man* as origin of everything in society.

In another story *In Other Rooms, Other Wonders*, Daniyal Mueenuddin presents Husna and Begum Harouni as the silliest creature in the world. Begum Harouni is portrayed as the unlucky woman who lost company and residency of her husband for her ill manners. She never understands the taste of her husband and instead of bringing a change in her personality traits, tries unreasonable things, “Unable to keep Harouni’s attention, barely out of *purdah*, she had tried amulets, philters, spells [...]” (Mueenuddin 115). One day she shouts at Harouni’s lady friend in her typical Punjabi accent, “Leave my house, leave my husband alone, you witch” (114). In contrast, Harouni is painted as the one who always speaks in the most polite way and makes everyone comfortable in his company. He talks to Rafik, his servant, in an appropriate way. He calls Husna in a gentle way ignoring her poor background. In Harouni’s speech there is repetition words like ‘my dear’, ‘hello’, ‘well’ etc.

Speech of Rafik, a male servant, is glorified by the writer as well. He is Harouni’s servant, whereas, Husna is Begum Harouni’s. Rafik talks in a gentle way “Give him my regards, young lady” (114). At another occasion, “Husna raised her voice and became abusive” (120). On the other hand, Husna talks in an abrupt and rough way. She shouts at other servants around her, “Husna became shrill, which injured her cause” (127). Harouni, also, is never presented shouting or shrilling at others.

Moreover Mueenuddin employs simile of a ‘cat’ for Husna to show her un-nourished self, “She held out her hands and spread the fingers in front of him, like a cat stretching” (117). Whereas, for Harouni simile of ‘metal’ is used to highlight strength of a man, “[...], his gaiety, his integrity and openness, [...], as a metal unknown in her world” (121). She cries, shouts, sobs and complains. Whereas, Harouni never complains about anything, not even his mannerless wife. This is how the writer has manipulated with words by associating them with specific gender to build an ideology that *man* is refined of forms and woman the crude.

Unfortunately, a number of female writers have portrayed women through patriarchal language that is fabricated through binary opposites. For instance, Amna Memon in the story *A Shift in Space* portrays Akbar and Mariam through patriarchal binary opposites where Akbar is a young boy, “with the belligerence of a young man still getting accustomed to his adulthood” (4). Mariam, on the other hand is a girl with traditional traits of hesitation, “She hesitated. Could you find it” (6). She ran away from her village and completed her studies. In spite of becoming an independent lady, she cannot face Akbar with confidence who once harassed her, “the same eyes that had threatened her when she was a girl” (7).

Similarly, most of the women in the Pakistani short fiction in English are portrayed as weeping, fearing and submitting to men around them. No matter it is Jugnu of Taha Kehar’s *Taming the Wild*, or Noor from Naima Memon’s *A Woman’s Heart*, she is the one who becomes fearful all of sudden, “Jugnu perceived the sounds with fear” (Kehar 246). Also, words like ‘powerless’, ‘scared’, ‘insecure’ and innocence are used for woman in the above mentioned stories.

4.4.2 Bisexual Forms in the Pakistani Short Fiction in English

Where the binary opposites in the Pakistani short fiction in English are seen, it also incorporates contemporary forms of writing like the one coined by Helene Cixous as ‘bisexual forms’. In such writings, writers try to dissolve the conventional traits of writing by deconstructing patriarchal discourse. For instance, in the story *Features of Myself*, Aesha Afridi experiments with the language and tries to deconstruct the social construction which labels a woman shy and submissive, “A handsome, seductive, unconventional

woman with a ribald sense of humour and a complete sense of success, I took from her--- her heart” (205).

She praises women who follow path of their desires and idealizes them as ‘role model’, “Women who laughed and loved a great deal, and lived life on their own terms, openly, scandalously, from them I took [...] their freedom” (204). Here the writer seems to play with binaries and associates words like ‘ribald sense’, ‘scandalous’, ‘unconventionality’ etc. with a woman to rebuild an image of women purely on basis of her desires and nature. This sort of bisexual writings break the phallogocentric writings as well.

She further quotes about a new woman who wants to break the barriers in her way, “So I searched. I travelled many worlds and in one I found that elusive peripheral memory, [...], I needed no guide, no compass to direct me” (205). In patriarchal discourse woman is described within the shackles of linguistic barriers that stop her expressions with binary opposites. But here, a new flow and rhythm is visible in description of woman who seeks a new way of freedom and worries not about conventional bindings.

Similarly, Maryam Mustafa introduces a concept of a ‘strong woman’ in the story *The Plight of an Afghan Woman* and makes repetition of a phrase through protagonist’s mother that, “The bravest place on earth is a woman’s heart” (416). This is how she relates ‘bravery’ with ‘woman’ which deconstructs the phallogocentric notions that associate bravery with man only. Mishal, the protagonist, also says about her mother that, “She was the strongest woman [...]” (420). In the story, Mishal’s father weeps upon death of his son Daraa that, “I saw tears in Baba’s eyes. He wept like a child, refusing to be consoled” (420). By presenting man as ‘weeping being’, Zainab Mustafa attempts to break the stereotypical representation of ‘man’ who never cries or weeps at loss.

No’Is the Choice by Zahra Ali Asghar, is one more story where the writer challenges the submissive representation of woman in patriarchal discourses. She introduces a concept of ‘New Woman’ about which Cixous talks in *The Laugh of the Medusa* who let anyone not suppress her desires, “It is a time to liberate the New Woman from the Old by coming to know her – by loving her for getting by, for getting beyond the Old without delay...” (6). For instance, ‘lion’ is a metaphor normally used for description

of bravery of a ‘man’ but in this story writer employs it for strength of a girl ‘Sara’ who rejects her father’s suppression of getting her married with a boy for whom she has no love. She says about her inner strength that, “I am not a coward. If I am to start living my life my way, I need to be able to earn it” (258). There is another sharp dialogue of Sara in the text that breaks the binary opposites and dissolve them into ‘bisexual forms’, “I am strong, and bold, and resolute” (260).

In the story *A weak Man*, Kanwal Rubab Ijaz breaks the stereotypes of strength of a *man* by presenting Aaraiz, the lover of a graceful lady Amal as ‘weak’ and ‘coward’. The title itself depicts that the writer has experimented with binaries by associating ‘weakness’ with the *man*. Amal and Aaraiz love one another desperately. Both are from different sects and Aaraiz’s mother is a lady with ‘staunch beliefs’. She doesn’t approve her son’s marriage with Amal as the girl is from different sect. The analysis of this whole scenario reveals that Aaraiz is not strong enough to oppose social norms as he says that, “I can’t let my family face a volley of denigration. What will society say?” (71). His fear is more prominent when he says that he cannot face the outcomes of revolt that, “I don’t have what it takes to invite a storm” (74). This shows that the writer has tried to portray the character of Aaraiz as ‘fragile’ who cannot dare to challenge societal norms.

On the other hand, Amal is portrayed as a *strong woman* who attempts to encourage Aaraiz to take a bold step for their marriage “Aaraiz you can still do something. I can talk to my parents. Just talk to yours, [...], don’t do it to me and yourself” (73). She even dares to talk to Aaraiz’s parents but he disapproves. It seems that Aaraiz doesn’t even attempt to fulfil his utmost desire, while Amal struggles to keep their relation alive. When Aaraiz tells Amal that he has accepted his defeat in front of social norms, “She felt pity for him” (72).

The writer also employed words like ‘helpless’, ‘silent’, ‘hesitant’ and guy with ‘trembling voice’ to describe the traits of Aaraiz’s personality. Aaraiz is a *man* who weeps and sobs all of a sudden. Whereas, Amal is a girl who knows how to fight back with the unfavorable situation, “She had, gone up to him, and given him a chance to make her his. Her heart, though plagued, was at peace. She had done what she could” (74). Afterwards Amal gets adjusted in her life but it is Aaraiz who mourns forever, “What awaits me now...Gibran’s isolation? Aaraiz bowed his head and sobbed silently” (75). Hence, the

writer Kanwal Rubab experiments with binaries in a language and introduces 'bisexual' forms of writing.

This is how feminine writing challenges the binary opposites in their new 'bisexual' forms of writing. This is an attempt, on part of post-modern feminists, to postulate bisexual forms of writings to dissolve the distinctions of gender perspectives.

Hence, it has been analyzed in the Pakistani short fiction in English that genders have been represented in numerous ways. Somewhere writers are producing phallogentric texts to privilege man in society. On the other hand, feminist writers are portraying woman in a new state of mind to urge them to speak their selves. It has also been analyzed that language is constructing a specific ideology in selected short stories that somewhere attempts to sustain 'man supremacy' and somewhere 'woman speaks'.

CHAPTER 5

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion of the Study

In this chapter findings of the study are discussed. It draws out the outcomes of the whole research along with some recommendations that will prove helpful for future researcher. The desired study has dealt with analysis of the Pakistani short fiction in English to explore psycho-socio aspects in the text and findings are discussed below.

As the study has focused upon the aspects that construct meanings and build a psyche about specific roles of genders, it has been find out that language in the Pakistani short fiction in English inhibits duality regarding the construction of genders. Some writers, both male and female, are incorporating gender based language in their writings. *A shift in Space, An Offering for the Gods* and *Provide, Provide* are the short narratives reinforcing patriarchal discourses where writers try to justify the male hegemony by associating rationality, strength and power with *men* in the stories. For instance, Jaglani in *Provide, Provide* is portrayed as a ‘man’ of wisdom and authority in contrast with powerless character of Zainab. Similarly, Masooma in the story *An Offering for the Gods* submits herself to her husband’s demands. These stories are exposing the way language constructs gender and specifies its roles.

A number of woman writers experimented with patriarchal binaries to give a voice to femininity. For instance, *The Fair Way*, *A Weak Man* and *'No' Is a Choice* are the stories where writers break the stereotypical notions of patriarchal discourse. As Cixous points out that writing “will allow her to carry out the indispensable raptures and transformation in her history” (7).

Trace of objectification of women are also witnessed in the Pakistani short fiction in English that needs to be challenged by woman writers. Woman has been associated with ‘beauty’, ‘attractive body features’, ‘complexion’ and ‘looks’. The agenda behind such description is explored as a ‘tool’ to limit woman creativity. Woman has been treated more like an object in Mueenuddin’s short stories. Asad Alvi does the same in his work *Many Trapped World* in which he objectifies the body of Sekinah saying that, “The subtle undulation of her body transforming the space around her [...]” (10). A few number of woman writers have incorporated Cixous notion of ‘jouissance’ that will enable woman to talk about their bodies in a natural flow. This hesitation needs to be overcome by the Pakistani woman writers as Cixous says that, “Write! Writing is for you, you are for you; your body is yours, take it” (5).

Another finding of the study regarding the Pakistani Short Fiction in English is that it exposes the ways through which individuals and groups contribute in shaping their perceived ‘social reality’. Examining symbolic norms, figurative use of language and imagery in selected short stories, it is revealed that ‘reality’ about strength, power and wisdom of the ‘man’ is constructed by associating powerful symbols and images with him. While woman is meant for domestic set-up. She is considered less intelligent, emotionally weak and submissive. She needs to be controlled by reigns of religion, ethics and morality in order to keep her chaste. *A woman’s Heart*, *Saleema* and *In Other Rooms, Other Wonders* are the short stories that carry this agenda. Daniyal Mueenuddin appropriates gender identity through conventional models.

On the other hand, a number of writers are fighting back with ‘social constructionism’ in their respective short stories. For instance, ‘Fatima’ in the story *The Fair Way* is portrayed as the one who deviates from conventional path and coins her future herself. Similarly, ‘Mahnoor’ is portrayed as a girl who, despite being never to school, has a sharp intelligence and wisdom. She speaks with courage and confidence. This is how Asfa

Shakeel and Samreen Razi break the stereotypes about woman's creativity. This is what Cixous quotes in her essay that, "When the 'repressed' of their culture and their society returns, it's an explosive, utterly destructive, staggering return" (12).

The selected stories have been analyzed to find out if the nature of language itself is phallogocentric or portrayed so in the selected text. It is find out, after analyses of the stories per the chosen theory of Helene Cixous, that some writers have employed language in their writings to give a specific meaning to the situations. The situation itself is constructed to support patriarchal discourse in order to establish the 'male supremacy'. For instance, powerful adjectives are used to describe the male characters and their actions. For instance, it is witnessed in Daniyal Mueenuddin's short fiction that men in the Pakistani society are dominant for their rationality, strength and independence. The writer tries to justify this 'male supremacy' in his short stories. While female characters are portrayed as weak, emotionally unstable, hasty, dependent, irrational and most of all passive. Striking aspect of this presentation is the 'happy acceptance' of male supremacy by some female writers in the Pakistani short fiction in English.

Female characters in Mueenuddin's short stories are declared the cause of their own miserable conditions namely; Saleema, Husna, Zainab and Begum Harouni. They are portrayed as the most irrational beings who have no sense of their wrong steps in their lives. The writer portrays each one of them as the one who sells one's self for petty things. Saleema, for instance, becomes frank with men around her sooner than usual. She sleeps with Hassan, the cook, first then develops her sexual relationship with Rafik despite being married. But it is find out by textual analysis that Saleema hates her husband because he remains unable to fulfil her wish of escape from the life of suppression and sexual abuse. Her every action, directly or in directly, is concerned with her this wish of being 'respectable' in patriarchal society. As it is quoted in the story that, "She wanted to explain that she had become a respectable woman, but knew that her mother would never understand" (Mueenuddin, 43).

Moreover, it has been traced out in Daniyaal Mueenuddin's anthology *In Other Rooms, Other Wonders* that man is portrayed as the centre of the narrative. Directly or indirectly, he seems to control everything around him. It is explored through selected short

stories of Mueenuddin that it doesn't matter what is the social status of men in the Pakistani society, if he is a 'man' he can rule over 'woman' around him because he is made so and she so. As Harouni being a rich landlord controls his wife, servants and Husna. Whereas, Rafik and Hassan despite being servants rule over Saleema. Hassan's sexist language against Saleema and Husan, seems to be justified by the writer. This is how by giving specific lingual traits to the characters, Mueenuddin tries to maintain 'male supremacy' in the Pakistani short fiction in English.

Effects of social norms, culture, religious beliefs, gender and prevailing custom is seen on the language used in the Pakistani short fiction in English. For instance, a number of writers are producing Pakistani literature in English to develop a conformity with the prevailing norms. The analysis of the dialogues of numerous characters in the chosen study reveals that both men and women are the carrier of traditions that is depicted in their language. For instance, Masooma's mother in *An Offering for the Gods* talks about gender roles and asks Masooma to be an obedient of her husband as religion directs so. Language of Masooma's mother is a proof of the fact that it is affected by the customs and beliefs of typical Pakistani society.

Naima Memon does the same in *A Woman's Heart* where Noor's language, who is the victim of her husband's anger for giving birth to daughters, propagates the acceptance of male dominance. She blames herself for giving no son to her husband and feels ashamed of herself. This is because it is a prevailing norm in the patriarchal Pakistani society that it is a woman who is responsible for giving birth to a male child.

Similarly, Zainab Hussain in *Role Model* comprehends how language is the carrier of the social suppression through dialogues of Rukhsana who envies Saira for her freedom. The writer negates the conventional use of language and highlights that it is a language that assists the patriarchs to sustain their hegemony.

The selected stories are also the carrier of 'androcentric language' where writers are maintaining social supremacy of the 'man' which let not the 'woman' come out of shackles of sub-ordination and remain deprived of autonomy. It has also been found that some female writers are incorporating androcentric language in their writings consciously or unconsciously, which ultimately leads to linguistic sexism. Whereas the postulates of

Cixous theory of *Écriture Feminine* in which she labels women, who are following androcentric approach, as ‘past woman’ that, “The woman... who’s still impressed by the commotion of the phallic stance, who still leads a loyal master to the beat of the drum: that’s the woman of yesterday” (20).

For instance Naima Memon in *A Woman’s Heart* and Farhat Jamal in *An Offering for the Gods* present woman as the one who submits to the ‘male master’ all of a sudden. Women in their stories are weak, silent and submissive. As Masooma becomes horrified whenever Adil, her husband, threatens her and doubts her virginity. She fears him and ultimately presents herself to him after being failed in giving her viewpoint. Same is done by Naima Memon in *A Woman’s Heart* where Malik is dominant over his wife and her response is just to weep and curse her fate for giving birth to daughters. Hence, these writers are portraying *man* as cruel and *woman* as sufferer. This only emphasizes the ‘patriarchal ideology’ with slight replacement of words. This ultimately validates patriarchal notion of woman’s passivity.

In response to an androcentric language, a new form of ‘woman writing’ of which Cixous is originator, is also traced out in the selected short stories. It is an interesting fact evident from the selected Pakistani short fiction in English that, where some female writers are incorporating an androcentric language in their works, a number of male writers are also contributing to ‘woman language’. For instance, Taha Kher in a story *Taming the Wild* highlights the importance of notion ‘woman speaks’ given by Helene Cixous, through the character of Jugnu who brings out inner strength of her ‘Self’.

As far the importance of ‘woman writing’ is concerned, of which Cixous is the discoverer, it is seen in the Pakistani Short Fiction in English that a number of woman writers are introducing ‘femininity’ through language in a more realistic and feministic way. As Cixous argues that: “...woman must bring to surface what masculine history has repressed in them” (374). *The Fair Way*, *Madam Zubaida*, *‘No’ Is a Choice* and *Role Model* are the stories where writers explore the importance of ‘woman desire’ and ‘woman speaks’. In these stories, writers also give a way to get out of the linguistic and societal oppression by giving an outlet to the inner strength of a woman’s self. It is also explored in these short stories that the Pakistani patriarchal society is challenged and woman are directed to learn how to oppose cultural injustice by notion of ‘woman speaks’ as Cixous

says that, “Women should break out the snare of silence. They shouldn’t be connected into accepting a domain which is the margin” (Cixous, 9).

As far as the presentation of woman as ‘Other’ contrary to the man’s ‘Self’ is concerned, it has been found out that some writers, in the name of presenting injustice being done with woman in the Pakistani patriarchal society, are only adding meaning to the justification of this concept of ‘Other’ by repeating patriarchal language. While a number of woman writers are incorporating this notion of ‘other’ in their writings by giving woman her own language. For this they present woman playing with conventional labels of ‘others’ and exploring their ‘genuine’ nature. For instance, *‘No’ Is the Choice*’ and *‘Features of Myself*’ are the stories where writers are presenting woman as ‘complete in herself’, ‘independent’ and most of all the ‘daring beings’.

So far Cixous’s idea of ‘jouissance’ in the text is analyzed, it is has been found out that a number of woman writers are hesitant in discussing feminine sexuality and writing their bodies. However, Ayesha Afridi is the one who threatens patriarchy in her composition *Features of Myself* in which she makes the use of semiotics to express the traits of an unconventional woman. Whereas Daniyaal Mueenuddin’s stories, where she paints sexual passivity of women, have been deconstructed in order to re-read from Cixous notion of feminine ‘pleasure’. It has been found out that there is a need on behalf of woman writers that they should write about “their sexuality... its infinite and mobile complexity, about their eroticization, sudden turn-ons of a certain miniscule-immense area of their bodies... about trips, crossings, trudges, abrupt and gradual awakenings” (Cixous 315).

It has been found out by analysis of the selected short stories that a number of writers are incorporating binary opposites in the Pakistani short fiction to fabricate the Pakistani society in literature. Unfortunately, some of the woman writers, in the Pakistani short fiction in English, are also portraying genders through binary opposites. Women are portrayed as weeping, fearing and submitting to men around them. No matter it is Jugnu of Taha Kehar’s *Taming the Wild*, or Noor from Naima Memon’s *A Woman’s Heart*, woman is the one who becomes fearful all of a sudden. Similarly, Daniyaal Mueenuddin does the same in his writings by associating manners, balance, independence, power and strength with ‘men’ in his short stories.

On the other hand, a number of writers are producing writings where stereotypical binaries are challenged. For instance, *A Weak Man* is a story in which Kanwal Rubab Ijaz experimented with binaries and associates 'weakness' with the male character 'Aaraiz' who is not strong enough to challenge patriarchal norms. Whereas, Sara in a story '*No' Is the Choice*' challenges the society by breaking cultural codes of conforming. Similarly an unnamed narrator breaks the stereotypical representation of woman and talks about her womanhood in unconventional way in *Features of Myself*. All these writers try to give a way to woman to get out of linguistic and social suppression by way of 'woman speaks'.

To cut it short, women characters, in above stories, develop gradually through a progression of psychological development from a distress, weeping, and subaltern woman to a confident and independent woman. The writers use various channels of women's valour which are submerged in them but they are not aware of it or being silenced by patriarchal norms with respect to Pakistani society. Female writers suggest that women should take step to write about women who are being silenced by patriarchy and how they can transform the history by transformation of their characters from subservient and submissive to independent and self-determining. Whereas some woman writers are rebuilding patriarchal notions by incorporating binary opposites in their writings. Misrepresentation of genders is strikingly visible in short stories of Daniyaal Mueenuddin, which are phallogocentric and constructs 'gender roles' by trapping readers in binary opposites. This is how the study finds a diverse aspects of psycho-socio representation in the Pakistani short fiction in English.

5.2 Recommendations

The study has resulted with the findings that binary opposites in the Pakistani Short Fiction in English plays a role in establishing 'masculine supremacy'. However, a number of female writers are revolting against the stereotypical presentation of woman in the Pakistani short fiction in English by experimenting with binary opposites. Along with the linguistic suppression, cultural oppression is also traced out in the selected text that works as a tool to develop 'male hegemony' in the Pakistani patriarchal society. This all suggests that the way to get beyond linguistic oppression, generated by 'male authors', is to develop

a non-patriarchal way of writing by producing ‘women’s writing’ that liberates women from psychological and linguistic oppression.

After an in-depth analysis of the selected short stories, it comes to the knowledge that along with the chosen aspects of study, the selected stories can also be researched from other perspectives. It is recommended for the future researcher to explore the selected stories from the tenets of material feminism. The analysis of the stories reveals the material dependency of woman upon the male members of her family, is also one of the causes of their psychological suppression. This can add a diverse interpretation to the existent research. Also, material feminism is the contemporary lens of the modern age that explores numerous social aspects of a patriarchal society. This way, those interested in gender studies can also research the selected Pakistani short fiction in English to trace out different sorts of problems, which a Pakistani woman is facing. This way, a suitable channel for ‘woman empowerment’ could also be suggested.

It can also be recommended after analysis of the selected text that the study provides a number of opportunities to the scholar of linguistics to understand linguistic trends in the contemporary Pakistani Short Fiction in English. This way they can research the selected stories to make an addition in the current knowledge about the linguistic traits in the ‘Pakistani English’. They can work to trace out the development of Pakistani short fiction in English. For this linguists can study the syntax, words, grammar, vocabulary etc. used in the Pakistani short fiction in English.

Findings of the chosen study will also provide an assistance to sociolinguists who are interested in tracing out the influence of social norms, traditions, religious beliefs, practices and customs upon language in the Pakistani society. It is recommended for the scholars of sociolinguistics to explore the selected short stories that definitely is expected to add to the existent knowledge of sociolinguistics.

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