

**THE INTRIGUING MATRIARCHY: ANALYSIS
OF QUADRUPLY SILENT AND SHADOWED
WOMEN IN *HOW IT HAPPENED* AND A
*TERRIBLE MATRIARCHY***

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**The Intriguing Matriarchy: Representation of Quarduply Silent
and Shadowed Women in *How It Happened* and *A Terrible
Matriarchy***

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ABSTRACT

Thesis Title: The Intriguing Matriarchy: Representation of Quarduply Silent and Shadowed Women in *How It Happened* and *A Terrible Matriarchy*

This research work has been carried out to analyze the novel *How it Happened* by Shazaf Fatima Haider and *A Terrible Matriarchy* by Easterine Kire in order to determine the role of matriarchy in creating a quadruple suppression of silent and shadowy characters in South Eastern countries. The pertinent methodology for this research has been qualitative: the required text has been gathered from text books, research journals, encyclopedia and online resources. The gathered text has been analyzed according to the close textual analysis technique: the data was gathered in the relevant chapters under juxtaposed categories. The theoretical framework for the analyses of the text has been Daniz Kandiyoti's concept of Bargaining with Patriarchy and from Gayatri Spivak's feminist assumptions. The matriarchs in the selected texts formulate the fourth layer of oppression of their own gender in a specific familial context. They do this as a strategy to win and secure particular focus and accommodation in the patriarchal system system and in this way become the accomplices to it. The study also sheds light how these suppressed and shadowy characters reformulate the meaning of their existence in the course of the time.

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DEDICATION

TO

HAZARAT MUHAMMAD (PEACE BE UPON HIM)

(The Paramount of Knowledge for the Whole Universe)

MY BELOVED MOTHER

(For the Undaunted Motivation to the Pursuit of Knowledge, I Inherited from her
Unfathomable Love for Knowledge)

MY ESTEEMED FATHER

(My role model in all spheres of life)

CHAPTER 1

INTRODUCTION

The manifold and multilayered oppression of women has transformed the existence of women into a shadowy character in a society dominated by anyone but her. This exploitation by different phenomena has been the central topic of gender discourse since it has chained the tongue of a particular gender to an unbearable extent and has muffled the voice at times and at some other times completely muted it as if she has no capacity to speak for her. Women have to accept what she does not like, she has to surrender to what she stands against, on many occasions she has to sacrifice her choice for what patriarchy expects from her.

1.1 Women as Quadruply Silent and Shadowed Characters

Women in the third world countries like India, Bangladesh and Pakistan have seldom say in the domestic or social affairs. They live under four layers of oppression, which turn them into silent shadows. Tongue of the women is zipped in orde to mute her voice against the ruthless behavior of society that she encounters everyday. The patriarchal setup has silenced the women to speak of her mind. In context of Indian subcontinent, woman isnot only bearing burden of silence forced by men but also by matrirachical rigidity that oppresses the younger women to zip her mouth.

In Third World countries the typical patriarchy manifested itself in all spheres of life in any way, shape or form. These patriarchal societies, in which women live today, are characterized by unequal power relations between women and men whereby women are systematically disadvantaged and oppressed. Mostly father or the oldest male of family holds the power and women are largely excluded from it. This typical patriarchy is a

set of social organization marked by the supremacy of the father in the clan or family. He controls a disproportionately large share of power. Father is at the helm of affairs. Once the girls are married, the power goes to the husband. Zia Ur Rahman in his dissertation further strengthens this point and quotes from Noor and Husain's views regarding the status of women in typical Pakistani context that it is our typical traditional patriarchal social setup which makes men free and restricts women in four walls of their homes. "The social, cultural and traditional taboos on women allow men to authenticate their superiority in public affairs, as well as in the spheres of production and related economic activity"(Rehman 14)

Olive Schreiner bitterly criticizes the relation between men and women and women and labour. The question of parasitism is imperative and valuable for her. She spells out the lapses and problems connected to men and women; and their marital lives in the modern times. The mayhem of relations is the imbalance in personal relations between the two. The stoat struggle of women to acclimatize themselves with new emerging conditions impel them to a laudatory position. It also leads towards a higher appreciation of the sacredness of all sex relations, and a clearer perception of the sex relation between man and woman as the basis of human society, on whose integrity, beauty and healthfulness depend the health and beauty of human life, as a whole. She veers out the fixed perception of intimate relations between man and woman with an enormous hindsight by depicting it to be a source that functions as intellectual and spiritual tranquilizer. (11)

In this way the typical traditional patriarchy formulates the first layer of oppression on the women of Third World countries. The colonialism also contributed in the process of oppression of Third World women as it supports the patriarchal practices in the colonized countries. Thus, it becomes the second layer of oppression of the Third world women. This suppression by colonizers can be clearly witnessed if we compare the situation of women before and after colonization in these countries. Before colonialism in many colonized countries matrilineal societies existed in which women exercised the power of possessing land and property. After the arrival of colonizers a new ideology was inculcated which favoured patriarchal practices. The colonizers were of the view that men had deserved power more than women. Mohanty in the article *Under Western Eyes:*

Feminist Scholarship and colonial Discourses further supports how the colonizers transformed the status of the empowered women into oppressed one. Mohanty quoted Cutrufelli's study about women of Africa. Cutrufelli illustrated through the examples of matrimonial relations that before colonization a man took up residence with the girl's family and gave his services in return for food and maintenance. Mohanty quotes Cutrufelli's view that "the effect of European colonization has changed this whole marriage system. Now the young man is entitled to take his wife away from her people in return for money" (341). Spivak in her essay *Can the Subaltern Speak?*, argues that both patriarchy and imperialism has contributed to push the women into the realm of nothingness. She says that women are torn between tradition and modernization, which leads to an identity crisis. (102)

The third layer of oppression of the weak and shadowy women is the western feminist dogma, advocating that the imposition of the western cultural norms can improve the status of colonized women. Gayatri has discussed in her essay *Can The Subalterns Speak?* about the harm done to, non- European and poor women by the privileged western feminists. She further mentions that women themselves are at times responsible for their silence. What, Spivak means is a woman, no matter from what class or race, she belongs to or what faith she hails from, has no say in "colonial production, the subaltern, as the female is even more deeply in shadow (116). In western feminism, white women have been depicted to be foundation of chastity, purity and virtue, whereas women of color have historically been caricaturized by the negative stereotypes and historical lower status position associated with their position. Mohanty is of the opinion that western feminists represent the third world women as sexually constrained, ignorant, poor, uneducated, tradition bound, domestic, family –oriented and victimized, etc. On the contrary western feminist represent themselves as educated, modern, as having control over their own bodies and sexualities and the freedom to make their own decisions (337).

There is yet another force which formulates the fourth layer of oppression over these women. In most of Third World countries the weak and powerless women are pushed back by their own gender, especially in the subcontinent. This aspect becomes the focus of attention in this study. The fourth layer of oppression shadowing women is none other than the matriarchal patriarchy which is intriguing and reinforcing the oppression of her

own gender while subordinating and perpetuating the prevailing patriarchy. “They become the advocates for the male-centric society as they strongly believe that it is the male heir who can give these female flocks security and earn respect for them in the society, thus they become victims of sexual and gender politics (Roy, 371).”

1.2 SIGNIFICANCE OF THE STUDY

The feminist movements and women writing have contributed a lot to bring the suffering and miseries of women to the forefront. The main concern of feminist movements have remained the exploitation of women by other gender or the bad done to women by socially accepted patriarchal system but less or no discussion has been done on the oppression of women by other women in the third world countries like India and Pakistan. The current study attempts to develop understanding the way the English fiction writers of subcontinent (India and Pakistan) are taking into account the fourth layer of female oppression in Pakistani and Indian societies. The study has discussed the issue of women as exploiters of other women and what psychological change this kind of suppression is causing. The study is significant as the works of chosen English writers from India and Pakistan have been critically examined to address the issues faced by women in a society where matriarchy becomes a complicit to patriarchy thus the study highlights the intriguing matriarchy as the fourth agent of oppression of women.

1.3 THESIS STATEMENT

The selected novels seem to shed light on the matriarchal force that plays its part in suppressing female characters creating silent-shadowy characters that are quadruply marginalized. The research also highlights how those quadruply silent and shadowed characters respond in such situation in *How it Happened* by Shazaf Fatima Haider and *A Terrible Matriarchy* by Easterine Kire.

1.4 RESEARCH OBJECTIVE

- i. To explore the role of matriarchy in suppressing the female characters who have already been triply marginalized.
- ii. To find out the strategies of quadruply silent and shadowed characters employ in such situations for metamorphosing their existence.

1.5 RESEARCH QUESTIONS

- i. How do matriarchs of the family suppress quadruply silent and shadowed characters in the selected texts?
- ii. How do quadruply silent and shadowed characters reformulate the meaning of their existence in the selected text.

1.6 DELIMITATION

Keeping in view the level of study and the available span of time, this research work has been confined to the analysis of *How it Happened* (2012) by Shazaf Fatima Haider and *A Terrible Matriarchy* (2007) by Easterine Kire Iralu. The novels have been taken from two important countries of South Asia viz Pakistan and India, to bring forth plight and suffering of silent and shadowy women in hands of matriarchs. I have selected novelists from these two countries because these two countries share same socio political history and geographical boundary and also both novels are written in almost same period of time. Having these common traits we can have a most clear vision of the situation.

1.7 RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK

This is a qualitative study so the selected texts have been analyzed qualitatively by using the technique of textual analysis. I intend to apply the theory of patriarchal bargain by Daniz Kandiyoti to sort out the suppression done by matriarchs of the families in third world countries like India and Pakistan. I have also included some assumptions from Gayatri Spavik's *Can Subaltern Speak* to highlight the issues of voice of suppressed women. Keeping the limit of time and space in view I have selected two texts one from Pakistan and other from India to unveil the quadruply subjugation of women characters.

CHAPTER 2

LITERATURE REVIEW

The current chapter discusses the significant work that has been done in the field of Feminism, which I have selected for the research study. In given chapter, the further terms of Feminism for instance, Third World feminism, Matriarchy, Bargaining with Patriarchy, The concept of Subaltern Woman and her silence against Patriarchy has been critically discussed. The chapter will elaborate the elementary concepts and developmental stages of Feminism in detail to analyze the existing gap within theory.

2.1 Feminism

The word feminism was coined by Charles Fourier in 1837 (Goldstein 91-108). The term Feminism is a phenomenon that covers a chain of social, political and ideological movements with the same focus of attention. The aim of these movements was to achieve rights for women at all levels from personal to socio political .This struggle includes establishing equal opportunities for women in the field of education and employment. The objectives and aspirations of these movements are different throughout the world keeping the cultural and geographical needs in view, (Hawkesworth 25-27 & Beasley 3-11).

Feminist movements have been campaigning for women's rights, including the right to vote; to hold public office; to work; to earn fair wages or equal pay; to own property; to receive education; to enter contracts; to have equal rights within marriage and to have maternity leave. Feminists have also worked for the promotion of bodily autonomy and integrity, and for the protection of women and girls from rape, sexual harassment, and domestic violence (Echols 3-4). It is not a single school of thought or it does not talk about limited aspect of gender rather is a phenomena that deals all

dimensions and core issues related to feminine sexuality. The movement started as a political movement for advocacy of women's rights back in late eighteenth century. The mission or aim of this movement at that time was to eliminate unjust division of rights and duties in the society. The proponents of the movement demanded equality for women in all fields of life. Feminists, like Bell Hooks, are of the opinion that men's liberation should also be included in feminism because the typical gendered roles have harmed men as well (Hooks 45). These feminist movements, through analysis of status of women and their experiences in a society shaped different theories to interpret the gender inequality (Gilligan 481-517). Thus the aim of the feminist movements since beginning has been to seek ways to eliminate gender inequality as in *Women and Labor* (1911). Oliver Schreiner also sheds light to the issues of gender difference. She questions the underestimation of the work done by the women on basis of sex. She further talks about the struggle that women are doing will bring betterment in the society as a whole. She propagates the issue the relationship between man and women thus she relates that all beauties harmony lies in this relationship (11).

2.2 Waves of Feminism

Gradually feminism has undergone various stages as Peter Berry. In the book beginning *Theory; an Introduction to Literary and Cultural Theory* 1995 elucidates the journey of feminism in a nutshell. The first stance taken by feminism was to change the stereotypical definition of women given by men. The first move towards feminism was to redefine the role model formation of women by men as presented through literary images. The stance was that the images were created by men (Berry 12).

2.2.1 The First Wave

The first-wave of Feminism can be traced back to the French revolution and American war of independence. The first-wave was considered to be an important landmark because, it was characterized by diverse forms of political intervention that molded and shaped further feminist movements. First-wave feminists pursued the argument of women's innate moral superiority, thus embracing what might be called "difference first-wave feminism", this argument was part of a sophisticated rhetoric of

equity, developed simultaneously in Europe and in the United States which shared the modern, Western political framework of enlightenment and liberalism, anchored in universalism. From this point of view, patriarchy was understood as a fiasco that was both non-rational and non-profitable and thereby illegitimate, but nevertheless reinforced women's marginal societal status and domination, and made women a cultural emblem of deficiency. Politically, this view led to the claim that women and men should be treated as equals and that women should not only be given access to the same resources and positions as men but also women should be acknowledged for their competence and contribution (Krolokke 5).

The first-wave of feminism advocates the suffrage movement in the 19th and early 20th century, which has given the right to vote to women. This period has witnessed a huge activity in the UK and US, emphasizing to provide the equal contract, marriage, parenting, and property rights for women. Towards the end of the 19th century, this activism paid heed mainly on attaining the political power, chiefly the right of women to vote, even there was a group of feminists who were striving to campaign for sexual, reproductive and economic rights for women as well (Freedman 362).

Margaret Walter in her book *Feminism: A very Short Introduction* refers to the theory of Mary Wollstonecraft's from her work *A Vindication of the Rights of Women* (1792). Where she reveals the detestable situation of women during the first wave of feminism. She adopts the notion that, women were not provided with quality education. Since their infancy women were trained to be concerned about their physical appearance. Wollstonecraft further says that "beauty is a woman's scepter; the mind shapes itself to the body and roaming around its gilt cage, only seeks to adore its prison" (41). By favoring Wollstonecraft's Mary further discusses that the extent of femininity in women is considered by their capacity to fulfill male desires. The girls start to learn how to be women when they cross their childhood. They start to exploit this femininity when they grow gradually. According to Wollstonecraft this is women's "covert admission to inferiority". Mary in her discussion further elaborates the concept given by Wollstonecraft and says that from their infancy women are made to act, think and behave in a stereotypical way. The mind setup of a girl is shaped by her own mother's

experiences. The mothers trained their daughters to rely on a man for better life. This further makes them emotional beings. They rarely think and have few genuine feelings. They learn to exploit their charms and looks until they find a man willing to support those. (Walters 33-35).

Virginia Woolf is a novelist and she also talks about the problems of women. In her book *A Room of One's Own* (1927) clearly demonstrates that women's status is not predetermined, but it's something that has been socially constructed. She has clearly shown the unjust treatment given to women in acquiring education and in the social institute of marriage and motherhood. Woolf says that men are snobs. She is of the view that most of the women are ignorant to the extent of male hatred towards them. (Walters 94-96).

In *The Subjection of Women* (1869) John Stuart Mill discusses three major postulations of first-wave feminism namely "society and construction of gender" "education of women" and institute of "marriage". Mills argues that the subordination of women is a huge impediment in the way of human improvement. He criticizes the social institution of marriage that confers all the legal powers to men only is critical of the existing law of marriage which according to him was giving the legal power to man at the cost of the reliance of women on men in every sphere of life. He does not recommend divorce but strongly emphasizes on giving women the right to vote. In 1866, Mill presented the women's petition for the vote, and he moved amendments to the 1867 Reform Bill in favor of women (Walters 62-66).

2.2.2 The Second Wave of Feminism

A main target of this wave was patriarchy and it dealt with the negative image of women in society. The second-wave feminism thought was linked to the protest against Miss America Pageant in 1968. These protests were carried to create awareness that making women parade like cattle is action which is humiliating and degrading to women.

During this phase of feminism, women tried to eliminate stereotypical tags attached to them and claimed to get proper female talk and behavior. They did this in a systematic way first they were engaged in spreading awareness which was so uncommon

these days. Campbell portrays the picture of that society in these words, “No ‘true woman’ could be a public persuader” (9–10). She was considered to be weak biologically so it was a concept for her to stay at home and take care of her children and husband. In this regard, these women struggling for their rights also challenged the “cult of domesticity”, protesting, coming out in the streets and roaring for rights, were all masculine behaviors and was an open challenge to modesty which were adopted by the proponents of the second wave. In the second move, feminists challenge the concept of the patriarchy, power relations and the cultural attitude which lead to the subjugation of women. Now the nature of the text has been changed from andro- to-gyno. It further brought a drastic shift in the eclectic way that was the marriage of feminism with Marxism, Structuralism and Linguistics. (Whelehan 25-43)

Krolokke and Sorensen in their book *Gender Communication Theories and Analysis from Silence to Performance* (2006) argue that the main push or motivating factors for third wave according to Charlotte and Anne Scott are marching down the Atlantic City boardwalk and close to the event itself, feminists staged several types of theatrical activism: crowning a sheep Miss America and throwing “oppressive” gender artifacts, such as bras, girdles, false eyelashes, high heels, and makeup, into a trash can in front of reporters (Freeman, 1975). Carrying posters reading, “Cattle Parades Are Degrading to Human Beings,” “Boring Job: Woman Wanted,” and “Low Pay: Woman Wanted,” feminists made their message loud and clear: Women were victims of a patriarchal, commercialized, oppressive beauty culture (Freeman, 1975). It was a perfectly staged media event. A small group of women bought tickets to the pageant show and smuggled in a banner that read “WOMEN’S LIBERATION,” while shouting “Freedom for Women” and “No More Miss America,” hereby exposing the public to an early second-wave feminist agenda. (Freeman, 1969)

Along with above consideration of second wave the black feminism established to see if the world was considering the rights of black women and the black feminism also remained the main agenda of the second-wave feminism.

2.2.3 The third wave of feminism

The Third-Wave of Feminism covers a large area and is very different from the first and second wave of feminism. In this phase of feminism the modes of protest had changed from carrying post cards and demonstrations on the streets of the modern technology. Feminist writers like Rebecca Walker produced works like *To Be Real: Telling The Truth And Changing The Face Of Feminism* (1995), where she explains the issues and problems faced by the new feminists when they are compelled to think in categories, which divided them in to “us” and” “Them” .They also face problems when are forced to inhabit identities as women or feminist .The third-wave feminism also criticized the first and second waves for their explanations and clarifications as third wave feminist Bilyana Viujick in” *Do It Yourself*” writes , “I live by my own standers ,I am my own judge and jury, refuse to do/look/say whatever it is I am suppose to I may burn the bridge but I don’t want to go back there any way”(55).

The main difference in third wave and others lies in the fact that the developing technology and mass media and the way third weavers make a positive use of it. Stacy Gillian in their book, *Third Wave feminism a critical exploration* (2007) mentioned, “whether or not generational shifts or simply age offer the most useful pointers to the gap between second and third wave feminism the biggest changes to impact upon possibilities open to third wave have been technological ones the use and growing expertise in navigating the internet, producing web pages, electronic zines and blogs”(17).

Judith Butler in her books *Gender Trouble* (1990) and *Bodies That Matter* (1993) explains the aims and interests of the third wave of feminism. It is linked with globalization and redistribution of power which challenged the feminist theory and politics. There was deconstruction of the ideas of liberation and oppression and this phase also expanded the boundaries of feminism by including black Diasporas and subaltern issues in it.

2.3 Black Feminism

The roots of Black Feminism are very deep down the history of feminism. African American women played a very important role in phases and waves of feminism starting from antislavery and women's suffrage to Radical and sexual oppression of women in USA. Julia Cooper's prominent work "A voice from South", is considered to be the first documented effort in journey of black feminism. Cooper lived and worked in a time when the echoes of feminism were very loud all over United States but black women were not considered as a part of this movement. The black women were treated as other in USA. She clearly mention this deprivation of black women to be based on sexist and racist attitudes as she mentions , "Only the black women can say ,when and where I enter then and there enters the whole race with me ."Cooper's effective thoughts created an atmosphere for black women in such situation she was of the view that black women can come to the front line with their talent and skills. Cooper has thrown some light on the issues and problems faced by black women in America. She sheds light on the misery of black women by highlighting that a black woman confronts two major issues. On one hand she faces subjugation on the basis of her gender; on the other hand she is suppressed due to racism (92).Tyloralso discusses the goal of black feminism in these lines, "The ultimate goal of black feminism is to create a political movement combating the interlocking system of racial, sexual ,heterosexual and class oppression ,but also seek to develop institutions to protect what the dominate culture has little respect and value for – black women's minds and bodies" (Tylor18).

2.4 Third world feminism

The third world feminism or postcolonial feminism emanated in reaction to the colonialism, imperialism and postcolonial feminist doctrine. The stereotypical images of eastern women are propagated thorough these movements or isms. They considered the women from third-world as victims of backward religious and patriarchal structures. As Cherul Johnson-Odim in his work. "Common Themes, different contexts: Third world women and feminism" highlights the reasons for appearance of third world feminism that the western feminist movement could not cover all concerns related to women a widely accepted opinion still exists among third World women, that the feminism arising from

white, middle-class Western women barely limits itself to a fight against gender discrimination (314, 315). The feminists from first world considered the people of the colonized areas as inferior to them and they felt that the colonized people were barbaric and uncivilized and it is the duty of the colonizer to educate them and transform them into civilized beings. Sara Tavasolli in her article “Postcolonial-Feminist elements in E. M. Forster’s *A Passage to India*” highlights this situation. She explores how women in third world countries are triply marginalized and oppressed firstly by their patriarchal counterparts secondly by imposed norms of colonizer and thirdly, they were oppressed by the white colonizer women they use to look down upon them as inferior beings as Tavasolli quotes the lines from bridge party scene of the novel to show the mentality of white women where Mrs. Turon says to Miss Quested, “You are superior to them anyway, don’t forget you are superior to anyone in India except one or two rannies, They are no equality..”(61) The white women considered them superior to the third world women because for them British culture and values were touch stone of standard and civilization these colonizers turn a deaf ear to the culture, religion, history, language and social class of the people from the colonized countries and nations. Tavasolli also brings forth the typical patriarchal mind set of third world man, who oppresses the women and consider her as an invaluable entity she quotes from the novel to reflect typical patriarchal mentality of Mr. Aziz, “..She was not highly educated or even beautiful--she is of no importance, she is dead” (128-129). Thus the third world feminism focused on the negative done to third world women by the white feminist dogma.

Women from third-world and colonized countries were subjected of oppression not only of the patriarchal norms but they were also suppressed by the white feminists as well. The third-world feminism challenged the assumption of white-first world feminism that, all women’s lives and histories all around the world are the same. The post colonial feminists criticized the over generalized case of the third world women by western feminists so another layer of suppression over third world women is the western feminist dogma which show a lack of concern for third-world women in their movement. These views are clearly depicted in Chandra Talpade Mohanti’s article *Under Western Eyes: Feminist Scholarship and Colonial Discourses*. “Western feminist scholarship cannot avoid the challenge of situating itself and examining its role in such a global, economical

and political fame work to do any less would be to ignore the complex interconnections between the first and third world economies the profound effect of this on lives of women in these countries.(p 336).

Dr. RatuTyagi in his article “Understanding postcolonial feminism in Relation to Post Colonial and Feminist Theories” gives a detailed analysis of the third world feminism. Tyagi mentions that post colonialism and its impacts on colonized people was a main concern of feminist discourse but colonial critics or the leaders of the anti colonization movements seemed to be least bothered about the women and their issues, Tyagi quotes KatuKatrak, who in his work Indian Nationalism and Engendering National Narration give example of Mahatma Ghandi who stood firm against the colonial and British impact but he did never ponder upon the fact that woman is trapped in the prison of patriarchy and she needs liberty which is her basic right. Tiyagi also quotes from article by Holst Peterson who quotes Achebe’s representation of females of Igbo tribe. Achebe in his novel Things Fall Apart shows women from Igbo tribe who are very happy and contented even after being beaten by their male counter parts, throughout his writing, Achebe has reflected an indifferent attitude towards the wrong done to women. Thus Tyagi’s study reflects the prevailing anti colonialist discourse does not include third world women in their study rather they also show a biased attitude towards the colonized women, rendering them to a more shadowed position.

2.5 Rationale of the study

Throughout the history of feminism the discourse and main concerns of feminism have remained the same that is exploitation of women by men or exploitation on basis of gender differences. Women in post colonial countries also experience another mode of oppression that works as very dominating kind of oppression. This oppression throws women in to a deep well where as she loses her identity and she becomes a shallow shadow. This force of oppression is not done by another gender but in fact by the same gender who are the “Matriarchs of the Family”. This matriarchal oppression is very common in countries of third world. Matriarchs are the powerful women of the society who exercise their power on other weak women in domestic settings or in social settings. The grandmothers, mothers in law, step mothers, sisters in law and in some cases the real

mother of the girls, women assume the shape of these guilty and tyrants in families who exercise their power in a more negative way. This quadruple agent of suppression has seldom been discussed by any of the feminist movement throughout the feminist history. This area has still remained as the most neglected part of feminist discourse, as the negligence gap has not been fulfilled by any Feminist or critiques. Thus, different genera of literature produced in these third world countries which reflects this agent very clearly.

2.6 Elements of Matriarchy In South Asian Drama, Movie and Soap Operas.

Film, drama, or soap opera are the face of society. These genres are spiced up with some exaggeration to bring forth the social and cultural practices that rightsize the oppressed gender in the nations. To reform societies and to get rid of social and cultural evils, these genres stir up to play a pivotal role by highlighting pitfalls of the society to restructured to avoid any flounder. The upshot of such irresistible depiction through efficacious modus operandi saves the society to get marred. To encounter such social evils and scorned practices, Pakistani drama has played an imperative role to hash out of the social ill-practices and to disarray them.

Pakistani drama serials are very famous all over the world for their realistic representation of domestic and social life in Pakistan. These drama serials and soap operas are the authentic source to peep into the harsh realities of the lives and miseries of women in the country. The serials reflect how Pakistani women are under the burden of so many layers of oppression. There have been many renowned scholars who have analyzed the text of these dramas. To make this research more valid, I am going to analyse the reviews of scholars who have commented on these drama serials. One of such drama serial is the Block buster serial of Hum TV *Hum Saffar* released on 24 September 2011. It was a production of Momina Duraid and the writer was Farhet Ishtiaq. The dominating theme in *Ham Saffar* is the cult of my research that how a woman can intrigue to exploit the other women to bring disaster in her life Freeda (Attica Uddoh), the mother of the protagonist, is not happy with the accidental marriage of his son Ashar (Fawad Khan) to his poor cousin Khirad (Mahira Khan). In the beginning Freeda keeps quiet and does not reflect her negativity for Khirad because her husband is the controlling power of the family, but as soon as her husband, Mr Baseerat dies, the power shifts to her

and she assumes the role of the empowered matriarch. With the shift of power, Fareeda transfigures and disarrays the life of Khirad. Her vitriolic enmity to fulminate Khirad duly desecrates life of Khirad. She confiscates everything. Fareeda's deviant obtrusiveness in life of Khirad unfold her diabolical plans to exploit Khirad in a matriarchal setup. As Fareeda gets a chance of exploitation she starts her vicious plans against Khirad. This silent weak character is oppressed by two powerful women in the course of the drama; one is Fareeda her mother in law and the other is Sara (an independent modern girl) who is an Ashar's best friend, and a close cousin she is economically strong and professional girl.

Madiha Haque in her report, *Silence and Madness: Resistance in Pakistani Drama Serials* 2016 writes, "Khirad, as foil to both Fareeda and Sara occupies a drastically different space than them" (35). Fareeda gets the chance to spoil the peace in Khirad's happy life and she makes the most of it. She plots successfully to discredit Khirad in Ashar's eyes. When Khirad tries to explain her position by speaking, she is made to get silent by the matriarch Fareeda. Fareeda tramples the life of Khirad that can be seen through the silence iconography of Khirad. Khirad is conspicuously controlled by Fareeda by holding her harness. Ashar does not listen to her as Khirad's character is shadowed by her mother in law.

Haque Further examines the character of Khirad in light of Gayatri Spivak's theory of "Subaltern". She relates the situation to theory in these words, "The space that Khirad from *Hum Safar* occupies is one of silence as resistance. I draw from Gayatri Spivak's "Can the Subaltern Speak?" in which Spivak utilizes subaltern to refer to a disenfranchised and marginalized subject who reside out of power. According to her, western academic thinking is produced in order to support western economical interests. She holds that knowledge is never innocent and that it expresses the interests of its producers. Since Spivak knowledge is like any other commodity that is exported from the west to the third world for financial and other types of gain. For Spivak, leftist intellectuals romanticize the oppressed, and by this essentializing replicate the very colonialist discourses that they are trying to critique. To address this, she wants to explore how the third world subjects be studied without cooperation with the colonial project

since this subaltern subject does not speak in a vocabulary that will be heard in institutional locations of power. To demonstrate this, she uses the example of sati. She tells the story of Bhubaneswari Bhaduri's suicide, which to her indicates how Indian discourses offer no resources for successful communication from an Indian woman (18). This "speaking" occurs within the nexus of actions that include listening, responding, interpreting, and qualifying. She contends that the subaltern cannot speak when the West cannot listen to anyone who does not speak a language consistent with their own paradigm.

Another recently released Pakistani drama serial *Yaqeen Ka Safar* also reflects the same theme. The character of Zobia suffers at the hands of her father then brother and the most misery is added to her life was by her sister in law. Her sister-in-law's castigation imperils her life and she considers her husband's house as legal limbo. She pushes her out of the home, snatches her shelter and exposes her to the bitter realities of life. She does not play this role of a tyrant unless she assumes the power after death of her father in law. Both Indian and Pakistani dramas dabble to revamp society from its lapses. To great extent, these dramas pay atonement to slanderous and gender centric lapses in both societies across the border. Unremitting and quixotic efforts ontogenesis positive scrupulous. It encounters the depraved practices that are highly despicable. Preposterous and lurid cultural and social patterns thwartly churns out blatant exploitation.

A Punjabi drama *Nava Samaj*, an Indian play, purporsively produced to unveil the women rightsizing not only by male family members but also by the female members once they get hold power. *Nava Samaj* unfolds the plight of a daughter in law who is subject to her father in law's hatred and victimizes by her mother in law. The play blatantly and conspicuously reveals the patriarchal society where a girl is not just married to a man but to an entire family. Everyone in the family expects her to follow instructions of all without raising her voice. This endemic proclivity is epiphany of women subjugation that is fiasco of creating a standpoint of equality and freedom among people of Indian subcontinent. The play *Nava samaj* debunks the matriarchy where Mother in Law makes a ligue of older women to schematize their despotic, bellicose and mendacious desires to impose over their daughter, daughter in laws and other younger

girls of the family. The matriarch setup, since beginning, has been a lethal way to zip the tongues of women in order to maintain so called honor and dignity.

Chup Raho, is yet another Pakistani drama that depicts the tragedy and plight of women in the hands of other women. This play is directed by Yasir Nawaz , writer is Samira Afzal and it's a production of Six Sigma Entertaimen.The darma revolves around the story of Rameen (Sajal Ali), a woman who is subjected to sexual abuse by her brother-in-law (sister's husband), Numair (Jibran Syed). Rameen is compelled to tolerate and bear with Numair's immoral acts to save her sister Manal's (Arjumand Rahim) marriage and her own repute, by her mother . Thus the mother becomes a tool in silencing the weak character .Rameen tries to raise her voice against this injustice but her mother compels her to remain silent and stops her from raising her voice to carry the burden of injustice .She convinces her that nothing good will come out of her squabbling but libel. Rameen's mother tries to suppress her, declaring her mentally unstable and never taking a stand for what is right like many women in our society.

A drama is a true reflection of the society .There are many such dramas produced by pakistani and Indian industry that reflect this crucial phenomenon of our society .The women becomes a reason of suppression of other women.Women employ such means and strategies to subdue the other women of the family. Thus, women themselves are the sole oppressors who employ this form of patriarchy.

The Indian movie *NH10* produced by Navdeep Singh, released on 13 march 2015, also exposes suppression of women in Indian society. The movie reflects the brutality done to women in the society, but in this case the agent of suppression is not patriarchy rather its matriarch. The movie shows the complex situation of women as exploiters and at the same time women as exploited.The character of Sarpanch played by Deepti Naval is of that powerfull stench matriarch who in her negativity transforms the lives of all women around her into hell. The movie is a clear reflection on how bitter a woman can be when she assumes the power. The movie revolves around female characters from different strata of society and reflects women with any type of background are a subject of exploitation. The protagonist Meera is representative of modern urban women who

is educated, emancipated and enjoys a certain kind of freedom in the society. She is out on a long drive weekend trip to Haryana with her husband where the story of her turmoil begins. The daughter of female spinach, pinky is a foil of Meera. Pinky also wanted to groom, wished to have personal freedom, wanted to get education and to have right to choose a person for her to marry. She is one among few who attended college and fell in love with a person out of her cast. Through her love for a boy of another cast, she defies the patriarch clique of society and she breaks the social order set for women by men. She is chased by her own brother who is dissident of women freedom. Her brother's propensity to patriarchal setup takes away her life. He chases her and kills. As Suhara Gupta reviews the situation in the movie in these words, "Because this is a lonely woman in a man's world, the kind of world where women are killed before they are born, or dumped, after they draw their first breath, in rubbish bins. It is the land of the Khaps, where caste and gender determine whether you will live or die. Or, worse, how you will live and die" (march, 2016). we cannot blame only man for women's plight. This chase of murder was conspired and designed by Pinky's own Mother Maaji who is matriarch; a powerful female of the tribe. This woman carries all patriarchal qualities and supported them by all means. As a woman in a powerful position one could expect from her that she may be a ray of hope for other suppressed women, but the situation turns very ironical when we see her becoming the agent of female suppression, Gupta further adds, "The female sarpanch (Naval) who is the kind of woman, who is the worst enemy of other women" The surpanch is one who brings balance and harmony in the tribe but the matriarch, Maaji is one who is the reason of disaster and plight of all women connected to her. She is the sole reason of shaping the mind of her son Satbir as another reviewer of the movie Surabhi Redker put it like, "Also, Deepti Naval's character of Ammaji is the type of matriarchs because of whom people like Satbir are born and raised with beliefs about women being the lesser ones."(12 march 2015).

2.7 INTRIGUING MATRIARCHY IN FICTION

Novels and short stories from third world countries are also replete with such themes that reflect the women from third world countries are buried under many modes of oppression; they are totally silenced and shadowed. The empowered women of the family play a vital role in this subordination of the weak women: the young girls are suppressed at homes by their grandmothers; they are forced to choose the patriarchal norms of life to be good daughters in their homes and good wives in husbands home. Sara Suleri's *Meatless Days* is one of such novels.

Meatless Days, written in geographical and temporal dislocation, is embedded with social and political connotations. This novel records the memories of Sara Suleri and her protest against the oppression, and "subjugation of women through false, misconstrued" and concocted interpretation of Islamic precepts in Pakistani society. Throughout the novel, the writer has interwoven "the turbulent phase" of Pakistan with reminiscences of devastating and tragic events in her family and "tried to theorize the problematic issues of gender, religion and Pakistan as a postcolonial nation" (Ali 1). This memoir not only seeks to explore patriarchal society but it also unveils the matriarchy where older women of family use culture and religion to "circumscribe and exploit women".

While unearthing of women suffering and plight in the hands of both male and female, Ali Usman jots down in his article *Revisiting the Peripheries in Meatless Days: Unveiling Gender and Religious Discourse in Pakistan* as, "For Suleri, Pakistan is a place that never promised an easy breathing space for women and reduced them to a subdued community in the society" (1). In the beginning of *Meatless Days*, she claims: "My reference is to a place where the concept of a woman was not really part of an available vocabulary: we were too busy for that, just living, and conducting precise negotiations with what it meant to be a sister or a child or a wife or a mother or a servant" (Suleri 1989, p 1). For Sara, women's biological roles define her identity. Woman is either dependent on or subservient to her male counterpart in Pakistani society and at the same time she is subservient to older females of the family.

While analyzing the language of this quote of Sara, Ali says, “The use of the pronoun ‘we’ in this quote refers to all the determining and defining factions of a society, both social and political, which fails to determine a respectable position for women in Pakistan” (2). *Meatless Days* is a voice of dissatisfaction with the social structure of Pakistani for “denying its women any space or significance”. Sara Suleri has reversed this situation in her memoir by giving “a lot more space to female characters compared to male ones”. For this reason, her novel seems to be in a matriarchal set up as some of her aged female characters also subjugate the younger female members in order to maintain honor of the family, cultural practices and religious precepts.

The female characters of the novel *Meatless Days* reflect upon the national scenario through their own lens but “none of them seem satisfied with the scheme of things in the social and political arena of Pakistan. The frustration of these characters is evident throughout the memoir, but the prospects of finding any means of catharsis are absent” (Ali 3). The women of the family feel suppressed and subjugated. Mother of Sara always seems lost, absorbs and always succumbs to her better half by saying “what an excellent thing” in response to every query asked from her. The grandmother of Sara finds solace in food which becomes a way for her to communicate with members of her family. Ifat, sister of Sara, always bites her lips, expresses her “inability to harmonize with male dominant society of Pakistan”. Every female character in the novel is dominated by not male members of the family but also by the older women of family also suppresses the younger female characters. Father of Sara, Mr. Suleri, manhandles everybody at home and enormously subjugates the women of family because of “his domineering and authoritative personality”.

The intersections of gender and religion in a postcolonial society have been a significant area of interest for feminist researchers who raise their voices against the subjugation of women on the basis of biological differences. Moreover, these feminist critics have tried to highlight how a constructed religious discourse facilitated the patriarchal and matriarchal social structures, the domination by men in and outside their homes and diminished any chances of social emancipation for women.

In spite of women being a majority in Pakistan and of Islam being present in every affair of the country, finding a definition for both remains a mystery to Suleri. The country, founded in the name of Islam and its society being very proudly vocal of the fact, fails to convince Suleri of its true Islamic characteristics. Similarly, various characters in *Meatless Days* respond differently to the issue of religion at different occasions in their lives. Sara's grandmother, shown to be an ardent lover of God, is always the one in the family who imprecates Satan, loves God, converses with Him and gives uninvited sermons of her own to the people on the road. She also controls family members through giving religious lectures. She is even very meticulous in the performance of her religious rituals. Sara observes her religious eccentricities:

In the winter I see her alone, painstakingly dragging her straw mat out to the courtyard at the back of the house and following the rich course of the afternoon sun. With her would go her Quran, a metal basin in which she could wash her hands, and her ridiculously heavy spouted water pot, that was made of brass. None of us, according to Dadi, were quite pure enough to transport these particular items. (Suleri 1989, p. 6)

Sara's sister also had to pay a heavy price for being a female in a patriarchal Pakistan. She was a combination of grace, arrogance and self-will like her father but was always noticed because of her physical grace and beauty. She was disowned by Mr. Suleri for being strong and rebellious, as she preferred to disregard her father's authority and marry the person of her choice:

she chose to enter into the heart of Pakistan in the most un-Pakistan way possible: she ran away from Kinnaird and called home a few days later to say, bravely, 'Papa, I am married.' 'Congratulations' he replied, put down the phone, and refused to utter her name again for years. (Suleri 1989, p. 141)

She succumbed to the authority of her husband instead of her father's. It was not only men in Pakistan who ruled the household but also aged women whose opinion was highly respected and valued, she even controlled most of the men of family. In order to adjust with the family of her husband, she had to accept the family rules. To fulfill the demands

of her husband's family, she accepted and , internalized a new set of rules and became a part of an alien and strange world. Suleri spoke of this change in her life:

What energies my sister devoted to Pakistan! First she learned how to speak Punjabi and then graduated to the Jehlum dialect, spoken in the region from which Javed's family came. She taught herself the names and stations of hundred-odd relations, intuiting how each of them would wish to be addressed. She learned more than I will ever know about the history of the army and then she turned to polo's ins and outs. (Suleri 1989, p. 141)

While talking to Sara about the jeopardy that women have to face in Pakistan, her sister once said: "it doesn't matter Sara Men live in homes, and women live in bodies" (Suleri 1989, p. 143). Men have everything to own and govern, whereas women are restricted only to one thing they possess: their body. Unfortunately this sole possession is also continuously subjected to physical, verbal and all other forms of oppressions and atrocities by the domineering male members of the society. *Meatless Days* is overt in highlighting Pakistani or Third World women as a silenced community. They have always been directed by the dominating male members in their families who use Islam, the God's word, to govern, monitor, silence, suppress and marginalize them. Sangeeta Ray further endorses the fact: it appears that in modern Pakistan, women can be conveniently silenced or easily replaced, being just another wife, mother, or daughter' (Ray 1993, p. 54). Women's existence is so subdued and marginalized in the Pakistani community that their presence becomes meaningless. By situating the tales of women in her text, Suleri explores how the (mis)use of religious discursive practices led to the stereotyping of women and how this stereotyping became a part of the social structure. She further points out that, by creating a nexus between religion and politics, a dictator was able to restructure the social strata of his country. Women suffered the most during the process as religion and politics joined hands and empowered the men, not just within the homes, but virtually everywhere in society. Women's contribution in any phenomena of social or national development was ruled out and they were simply limited to their household roles. This denial of any space and roles for the women in the Pakistani society eliminated any chances of their progressive role and made them an outcast. By presenting

the deprived and manipulated women in the Pakistani society, Suleri demands that the social, political and religious discourse, intentionally used to marginalize women in Pakistan, should be revisited, redefined and restructured.

Dadi, in the novel *Meatless Days*, can be seen as a matriarchal power who not only holds the physical power at the home but she pretends to hold spiritual power. As Suleri says, "... and so it was in the posture of a shrimp that she went scuttling through the day. She either scuttled or did not: it all depended on the nature of her fight with the devil" (2). Dadi is the dominant character who controls the family. To present her matriarchal nature, Suleri depicts her nature in the next page as, "Her favorite days were those when she could circumnavigate both the gardener and my father, all in the solemn service of God" (3). Dadi controls the household affairs by using religion.

In the matriarchal setup, the old women hold the power and these old women even rebuke when they get any resistance. The stern rebukes of old women is to subdue others. In this setup the senior females of the family detract all family members from power and make them their figureheads. Dadi in the novel not only subdues her family through religion but she aims to control everyone walking through streets. Suleri writes as, "Dadi had different aims. Armed with implements of her own creation, she could creep down the driveway unperceived to stop cars and people on the streets and give them all the gossip that she had on God" (3).

Dadi used to consider herself as a diva and she was not letting others to touch her religious material because they were not clean for her. She calls everyone unclean except herself. Suleri says about the power of Dadi as, "None of us, according to Dadi, were quite pure enough to transport these particular items, but the rest of her paraphernalia we were allowed to carry out" (6). Dadi was the one in family who considered women superior over men. Suleri depicts as, "Men! Said Dadi, 'Men! There is more goodness in a woman's little finger than in the benighted mind of man'" (7). An insight study of the novel *Meatless days* brings forth the matriarchal prospect in the South Asian societies where power is not only held by men but also old women of the family exercise it incessantly.

Novels and short stories from third world countries are also replete with such themes that reflect the women from third world countries are buried under many modes of oppression; they are totally silenced and shadowed. The empowered women of the family play a vital role in this subordination of the weak women: the young girls are suppressed at homes by their grandmothers; they are forced to choose the patriarchal norms of life to be good daughters in their homes and good wives in husbands home. When these girls are married this role of grandmother is taken by their mother in laws, who try to burden these women with physical as well as psychological oppressions. As Syed Ziaullah Shah quotes the ideas of Mary Wollstonecraft in his study that she is of the view that women are being educated from their infancy to adopt the patriarchal norms by associating physical beauty to them and intellectual quality is associated with man. It is fed into their minds through the examples of their mothers that a woman is to find a man to support them. Women with this concept in their minds learn to exploit their physical charm and beauty to find a match for them (11). This training or education mentioned by Mary Wollstonecraft, in our context is not given in formal schools but the matriarch stuff the minds of young girls with these ideas. In such situation if a woman tries to raise her voice she is considered to be an outspoken rude and bad woman this chain of matriarchal suppression shift from generation to generations especially in third world countries like Pakistan, India and Bangladesh.

The short story "Wedding of Sundri" by Bina Shah, is a fine example of the situation where a young girl's life was destroyed due to the lies of an elderly woman. Sundri a young girl was betrothed to a boy from another village by her father "on a cup of tea" when she was a child. Not a single time in the story the approval of the girl has been taken. The parents decide her fate because they think she is too young and naïve to decide for her. When she reaches the age of twelve, they decide it was the appropriate time for her wedding. On her wedding day the girl was killed by her in-laws in the name of honour. The plight of this poor girl was also brought about by a woman Bano Mai short story revolves around the life of young girl sundry. The mother of Sundri was also to be blamed because she never raised any question when her husband decides the future of her two young daughter rather she becomes a support for patriarchy by saying, "Well, I'm sure you know best," she said eventually to Mohammed Karim". The standard of a

daughter's happiness for people is very different as her father says "Your daughter will be happy with him. And as long as she bears him sons, he will be happy with her." At time of departure the mother of sundry advises her which is again a reflection of patriarchy she asks her, "Obey your husband. Obey your mother-in-law. Obey your husband's family. Do not bring shame upon our heads. Work hard and have sons." This piece of advice shows the mother is training her daughter to accept those patriarchal values and adopt the patriarchy as a system. The mother being women does not educate her daughter to stand for her rights or speak against any evil done her rather she is advising her to surrender. Here the mother of Sundri is more inclined towards patriarchal interests without showing any care or concern for her daughter. Sheema Khan a free lance Pakistani blog writer in her blog mentions the issue and writes, "In Pakistan, the majority of families (especially mothers) teach their girls that they have to move to another house and raise a family with the husband someday. Mothers tell their daughters that they have to "tolerate" and "face" everything no matter what happens. They embed the thought in these girls' mind that tolerating abuse is synonymous with "patience". And it is what girls are supposed to do." (march 18, 2015). This Idea of women's acceptance of the set gender roles is viewed by Hira Shahzad in her thesis, dissertation as "A women's acceptance of violence and physical abuse in marriage has long been in practice. No woman objects to it because voicing out the torture in the world means shaking the foundation of your supposedly happy matrimony (129). Shahzad further adds the role of mothers in the exploitation of their daughters in the lines, "mothers often advise their daughters to kill their desires and live with the desires of others. The longevity of marriage does not lie in keeping you husbands happy, it asks for continued efforts to please the husband and his family... little or nothing such is expected from the boys" (130-131)

The Novel *God of Small Things* by Arundhati Roy is another magnum opus that mirrors how women themselves contribute to the exploitation of other women. The novel *God of Small Things* represents the candid picture of the dilemma of Indian women. It also portrays their great suffering, cares and anxieties, their meek obedience, persecution and unfair humiliation in male dominating society. It demonstrates the women's strenuous struggle in the quest for the identity in a totally reluctant and spiteful

society. There are lots of ups and downs, ifs and buts in the life of a typical Indian woman. It can be seen very clearly in some of the women characters of the novel like Ammu, Mammachi, Baby kochamma, Rahel and Margaret Kochamma. Though the males are the most palpable exploiters of female lot, but at the same time women also play their role to support this process of exploitation and subjugation of the suppressed women.

The dealing with the character of Ammu of her parents was like second rate citizens from the beginning of the novel as a matter of fact, her parents showed more love and affection for her brother, Chacko for being a man than her as women. The miseries of women in the novel are increased by the snobbish behavior of the elderly women instead of being a help to the suffering women these women add in the miserable condition of Ammu. Baby kochamma throughout the course of novel behaves as an indifferent person to Ammu, she rather shares her ideas about the place of divorced daughters in a society they live in. In her opinion a divorced daughter from a love marriage was sham full that's why she has always mistreated Ammu and her twins and she did never accept their presence at home. She is finding it very conventional if Chacko is having illegal relationship with low cast women, but Ammu's relation with Valutha was considered a sin by her.

The other woman, who plays a role in adding misery in Ammu's life, was her own mother Mamachi, who also considered Ammu and her twins a burden on her, she blamed Ammu to be a non virtuous woman because in her opinion good women should live with their husbands and accept them unconditionally. Sheema in her blog clearly comments about such mindsets and points the problem, "The biggest problem in this world is that people care a lot about what 'others' think. And unfortunately, a majority of people support the person who is wrong. So if the woman decides to leave her husband's house, she is presumed to be the one at fault. She is somehow blamed for every misfortune."(March17, 2015) Mamachi could have been a good support for her divorced daughter by giving her rightful share of property which was held by Chacko. He claimed over all property by declaring it as "my factory, my pineapples, and my pickles (57)."He even did not consider Mamachi's efforts who developed and established

the factory before Chacko returns home. Instead Mamachi remained quite on this exploitation she never spoke for herself or on behalf of her daughter in front of Chacko. Ammu and her twins due to indifferent dealing of Mamachi, Baby Kochama and Chacko lived like strangers in her own home. Ammu imagined her twins “like a pair of bewildered frogs engrossed in each other’s company lolloping arm in arm down a high way full of hurtling traffic”(p:43).It is not only the men folk alone responsible for her tragic plight, but mostly the women characters like Mammachi and baby kochamma who may be called the real culprit to engender sufferings in Ammu’s life.

Manju Kapur is an Indian novelist. She also presents the picture how matriarch of the family becomes the reason of suppression and silencing of the younger generation of her own gender in her novel *A married woman*. The story revolves around a typical mother and a daughter. The main character is Astha who is thought to be typical women by her mother, but she refuses to accept the set norms of the society and emerges as an independent woman. Astha’s Mother intrigues her daughter to subjugate and surrender to her husband whom is akin to perpetuate and follow the prevailing patriarchy. The mother not only urges her daughter to be a subordinate to her husband, but also inculcates the same lessons for the future, so that she pass her life under the shelter and guardianship of her husband which is making husband more like a God to be worshipped.

2.8 Third world women and subalternizing the subaltern

The term Subaltern was first used by Gramsci when he was in prison for the people who were kept deprived to raise their voices against any wrong done to them because of their social status or class .Gramsci used this term in a more Marxist context. The term assumed many meanings and shapes in the course of history, according to changing contexts and political scenario. Subaltern takes an important shape when it is placed in a colonial context of India and Pakistan. Ranajit Guha is considered to be the founder of subaltern studies in India. He associated subaltern with colonized experience. According to Guha throughout history the subjugated colonized subaltern never raised their voice. Guha in his essay *On Some Aspects of Indian Historiography* discusses that,“The

historiography of Indian nationalism has for a long time been dominated by elitism-colonialist elitism and bourgeois-nationalist elitism” (Guha 1). The term subaltern also be employed to study the condition of wild women in her domestic politics. Like colonized nations, these women are also kept away from the main stream. They have lost their voices under the effect of quadruple marginalisation and suppression. The Post colonial feminist has struggled a lot to liberate these subalterns from the cages of male domination, imperialism and feminism of developed countries as they criticized the phenomenon of universal sisterhood according to Gunjate post colonial critics were against the western feminist concept “Post colonial women are a homogenous group regardless of nationality and ethnicity”(286). But the question of subalternizing the subalterns; the quadruple agent of suppression is still untouched part of the struggle and discourse of post colonial feminism. This agent is the matriarch who apparently seems to bring betterment in the life of women by exercising their powers, but actually they become the propagators of the patriarchal system. They silence the subaltern woman’s voice and shadows the true identity. Gayatri Spivak’s essay, “Can Subaltern speak?”, can clearly explain the situation of subaltern women. In her essay Spivak lays a great stress on the struggle of subaltern women who have been ignored in subaltern discourses. The experiences of Indian and Pakistani subaltern women during and after partition were totally omitted.

Talking about misrepresentation of subaltern women she further includes the example of ‘Sati’ practice of Hindu religion where widows willingly sacrifice themselves with the pyre of their deceased husband. Spivak criticized the views of western feminists who misrepresented this practice by including the sati women into the category of victims of social codes. Spivak writes, “Ignoring the social and political agency of subaltern women”(p 307) quoted in Morton 64). The western women try to speak for Hindu women and ignore their own natural voice in this way the voice of subaltern women is silenced in society. Stephan Morton explains Spivak’s assumption that Spivak’s idea of sati finds a deep relevance with the concept of western feminism. Their religious duty, the British rulers and

western writers all seem to ignore her own voice in struggle of representation (Morton 64).

The theory of Spivak can be adapted to show the domestic suppression of subaltern women in hand of the matriarchs of the family. A typical family in India and Pakistan do have a Matriarch who controls the affairs of the family especially the female lot is under her control. The situation resembles the condition of representation of colonized by the colonizers using their privileged positions. The way colonizers take responsibility to speak for subaltern on their shoulders because they considered colonized lot lacking exposure to speak for themselves, in the same way the role of colonizers in this study has shifted to the role of matriarchs in domestic settings. These matriarchs set the standards for other women under her control. The woman in weak position is not given chance to determine her path of life. She is shadowed and silenced by the grandmother, mothers and mothers in law.

2.9 Bargaining with patriarchy

Daniz Kandiyoti is an author and an academic of researcher from Turkey. Her Research focuses gender relations and developmental politics in Middle East. She has a great contribution in the fields of gender and Islam especially in post colonial context.

Kandiyoti in her article “Bargaining with Patriarchy” adopts contemporary feminist theory. She starts her article with concept of patriarchy in feminist discourse she claims that patriarchy is the most overused term. Different strands of feminism have defined it in different ways. Radical feminism directly relates patriarchy with any form of male dominance. Socialist feminists see woman’s oppression in relation with class under capitalism. Thus, she argues that there is an unqualified and monolithic notion of patriarchy as defined by contemporary feminist theory. Kandiyoti has suggested an important and relatively ignored point of entry for the identification of different forms of patriarchy through an analysis of women's strategies in dealing with them. She has named it as “patriarchal bargain” and argues that in society women herself develop such tactics and means which lead to their oppression. Different set of patriarchy provides women

with different approaches to maximize their subjugation. Many writers and researcher used the term “Patriarchal bargain” after publication of the article in different contexts.

The same notion is highlighted by Nazili Kabria in her essay about the immigrant community of Vietnamese women that the immigrant Vietnamese women are quite powerful in their community and they are helping hand for each other in different situations but this help and care is also bound by the patriarchal norms and values in that case she quotes many personal and live examples of the community who face this bargain in their day to day life .The case study shares the experience of a women Lien who after migration faces severe poverty she get a six months hair cut training wanted to continue it as profession but her husband doesn't allows her to go for this job as he was of the view that in that case their young kid will suffer one of her aunt tries to resolve the issue and she convinces the young man and shares it with the women “I told him that she should take care of the baby....I told him she is not being a bad mother ,she is working for children” If we analyze this piece of advice given by a women in authority to support the other women is reflecting the patriarchal standards. She does not make him realize that taking care of kid becomes a shared responsibility rather she shifts the whole responsibility of earning bread and child care to the court of the women. And Lien was also readily accepting the gender roles. In this situation of migrant women, according to Kibria, is “a new patriarchal bargain “though these women exercise their power and authority to reduce women’s suffering but “they are care full not to disturb the traditional boundaries of family and gender relations.”Kabir’s observation is that these power full women would never support a women who create a clash by violating traditional gender roles.(Kibria).

In an article, *Bargaining With Patriarchy :Taiwanese Women Hiring Migrant Domestic Worker* by Pie Chia Lan the concept of suppression of daughters in law by mothers-in law has been highlighted .Lan discusses that in modern Taiwan younger women are more career oriented unlike traditional women .They try to keep a balance in their domestic and professional life by hiring migrant domestic helpers. The traditional mothers in law always oppose this action of their daughters in law. LAN gives the reason behind this attitude that, “most Taiwanese women in older generation stayed at home as full-time house makers and mothers.They tend to expect their daughters in law to enact

the similar gender roles, thereby conveying pressures to conform to dominant gender ideologies, these mothers in laws blame the young women to be “ lazy mothers” and “ irresponsible daughters in law”. In this way these older women become practical agents of patriarchal bargain. These patriarchal bargains exercise a potent influence on the shaping of women's gendered subjectivity and determine the nature of gender ideology in different contexts For illustration, Kandiyoti in her article compares two systems of male dominance. These two types are based on examples from sub-Saharan Africa, on one hand, and the Middle East, South Asia, and East Asia on the other. Kandiyoti argues that in sub-Saharan Africa the literature was rife with instances of women's resistance against patriarchy. In contrast to Africa the clearest instance of classic patriarchy may be found in a geographical areas like North Africa, the Muslim Middle East (including Turkey, Pakistan, and Iran), and South and East Asia (specifically, India and China). In the above mentioned communities patriarchy is clearly visible in patrilocally extended household chores. The reason for this patriarchal dominance is the patriarchal extended family, which gives the elder man authority over everyone else, including younger men, entailing forms of control and subordination for women. In classic patriarchy, the young girls are given away in marriage to such households where husband's father has the most dominating authority. In such cases, the bride has to accept the subordination of not only the male members of the family but the matriarchs as well. The young bride enters her husband's household as an effectively homeless individual. The only way to establish her place in the patriliney is by producing male offspring. A Pakistani Blog writer Hira Shaheen who is a professional doctor, in her blog *Mera Jism ,Khandan Ki marzi* , clearly asserts that the very private and personal decision like contraception and child birth which should be the couple's decision but in our society the whole family participates in such personal decisions .She shares her experience as doctor , “I particularly remember a case where I had to counsel Three sisters in law (out of seven as pointed by the patient specifically), a husband and a mother in law on phone to just to get consent for contraception” (Shaheen 2018).Kandiyoti explains the reason for this suppression in classic patriarchy .The women in classic patriarchy do not normally have any claim on their father's patrimony. If a woman asks for her share in father's property, she loses the favor from her brothers she is kept deprived of any material belonging and everyone in

the new house exercises his or her power over the young new comer. Thus a woman is caught up in a cob web of patriarchal extended family.

Kandiyoti further discussing the reasons of patriarchal bargain writes the denial and hardship a young bride experiences is sooner or later replaced by the control and authority which she will exercise over her own subservient daughters-in-law. As a result women employ such means and strategies to subdue the other women of the family. Thus, women themselves are the sole oppressors who employ this form of patriarchy. This oppression of women in the hand of their own gender renders male's dominance becomes invisible. Mother in law can have a control over the labor power of the daughter in law. Senior women of the family always try to stop the romantic love between young couples. Their vested interest is to keep the conjugal bond secondary to claim sons' primary allegiance. On the other hand, young women always want to avoid and escape their mother-in law's control.

Kandiyoti also adds class and caste as an additional category which reinforces women's oppression. As a mark of status, rich women are not allowed to do jobs in public places. The withdrawal of women from public places and especially the institution of purdah, and other similar status markers, further reinforce women's subordination and their economic dependence on men. Thus, contrary to women in sub-Saharan Africa who endeavor to defy hostile labor relations in the household, women in areas of classic patriarchy often hold to rules that leads to the constant devaluation of their labor and in the reproduction of their own subordination. Favoring Kandiyoti ,Johnson (1983) and Wolf (1972) also explain that ironically, in order to resist total male control, women strategize to turn out to be participants the system that oppressed them. Kandiyoti also links classic patriarchy with the material conditions of the society. She argues that male's dominance exhibits itself in the material condition of the society. New market forces and capital penetration in rural areas leads to the demise of the material bases of classic patriarchy. The collapse of classic patriarchy results in the earlier liberation of younger men from their fathers and their earlier separation from the paternal household. While this process implies that women also break away from the control of mothers-in-law and control their own households at a much younger age, it also means that they themselves

can no longer look forward to a future surrounded by subservient daughters in-law. Women frequently oppose the process of change because they perceive the old normative order gliding away from them without empowering them

CHAPTER 3

RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK

The chapter deals with the research methodology employed in this study “Research methodology is essentially the statement of the object of inquiry ‘and strategies for collecting evidences and report the findings’”(Singh 77). Research methodology is of great importance that shows a complete plan of the study. It highlights procedures and techniques involve in the study to address the research problem.

3.1 RESEARCH DESIGN

This is a qualitative and analytical study and the text has been analyzed qualitatively. The qualitative content analysis is “a research method for the subjective interpretation of the content of text data through the systematic classification process of code and identifying theme or patterns” (Hsieh & Shannon 1278).

A close textual analysis of the selected the two novels viz. *How it Happened* by Shazaf Fatima Haider and *A Terrible Matriarchy* by Estrine Kire Iralo has been carried out in order to highlight the oppression of female in traditional societies by the subaltern women themselves and to explore the exploitation of silent and shadowed characters.

3.2 THEORETICAL FRAMEWORK

Since this research aims at analyzing the fourth layer of oppression of women in traditional society of sub continent, the pertinent theories have been feminist theories with their multifarious shapes and varieties which are shaping and reshaping paradigms to discuss and analyze manifold oppression of women.

3.2.1 Four Layers of Suppression on Third World Women

Usually women in the third world countries like India, Bangladesh and Pakistan have seldom a say in the domestic or social affairs. They live under four layers of oppression, turning them into silent shadows:

- i. The typical patriarchy prevails where father or the oldest male of the family is at the helm of the affairs. Once girls are married, the power goes to husband.
- ii. The second layer of oppression is the colonial suppression leading to the identity crisis.
- iii. The third layer of oppression is the post-colonial feminist dogma, advocating that the imposition of the western cultural norms can only improve the status of colonized women which leads to conflicts that further subjugates them as Gayatri has discussed in her essay ‘Can The Subalterns Speak?’ about the harm done to women, non- European and poor by the privileged west.
- iv. Fourthly, The women who are in a status of subaltern become the agent of suppression they push back their own gender in domestic settings. Such mode of oppression is very common in Asian and central Asian countries. The present study also focuses this agent of oppression in Pakistani and Indian societies. The women in weak positions are being shadowed by none other than the matriarchal patriarchy which is intriguing and reinforcing the oppression of her own gender while subordinating and perpetuating the prevailing patriarchy

3.2.2 Deniz Kandiyoti’s Theory Of Bargaining With Patriarchy

Deniz Kandiyoti in her article “Bargaining with Patriarchy”, discusses the ways females strategize within a set of concrete constraints that reveal and define the blue print of what she has termed the patriarchal bargain of any given society which may exhibit variations according to class, caste and ethnicity. These patriarchal bargains exert a powerful influence on the shaping of woman’s gendered subjectivity and determine the nature of gender ideology in different contexts” (217). The notion refers to a woman’s decision to conform to the demands of patriarchy in order to gain some benefit be that financial, psychological emotional, or social. Patriarchal bargains can take different forms, given that women’s experiences vary significantly due to differences in race, socioeconomic class, religion, etc. In fact, the rewards that individual woman may reap

from patriarchal bargains function as sanctions for women as a class. One problem with patriarchal bargain is that it pressures women into internalizing patriarchal ideologies and, thus, either knowingly or unknowingly recreating patriarchy every day. Even if some of these bargains are “easy” for women to make- even if they do not bring immediate harm to women’s own lives or if they make an individual woman’s life easier in the short term, it reinforces a system of oppression for all women. There is an individual gain, but a collective loss.

Women maneuver to exploit safety and optimize life options with varying prospective for active or passive resistance in the face of oppression.

Two systems of male dominance are contrasted in the article: the sub-Saharan African pattern, in which the insecurities of polygyny are matched with areas of relative autonomy for women, and classic patriarchy, which is characteristic of South and East Asia as well as the Muslim Middle East. The sub-Saharan African pattern is the pattern where women are openly resisting against the patriarchy while classic patriarchy of South and East Asia as well as the Muslim Middle East has women who are accommodating themselves to the system. The article ends with an analysis of the conditions leading to the breakdown and transformation of patriarchal bargains and their implications for women's consciousness and struggles.

The women in patriarchal extended family overcome their experiences of deprivation and hardships by exercising her power and control over her own docile daughters in law. When the women in these patriarchal systems assume the authority and power of senior women, they become a support for patriarchy and encourage the system of patriarchal oppression of other women at inferior positions. These old women exercise an equal authority as man, on young and frail women who are under their control. Married sons of old women are the best way to keep their superiority and to boast their authority. They are gate ways through which these matriarchs can attain old age security. That is one of the reason these matriarchs do not encourage the conjugal relation between the couples; they want to tie their sons with the life time loyalty with her. In a response to this ill treatment the young women are always in search of ways and strategies to avoid the authority of matriarchs on their lives.

The matriarchs carry out the oppression of the young women through different strategies. One of the strategies is they shadow them; the young women are stuffed with ideologies without considering their choices. In the process of shadowing the matriarchs also silence them ;by snatching their freedom of speech .This idea can be supported by Spivak’s feminist assumptions from the article *Can Subaltern speak*.

3.3.3 GAYATRI SPIVAK’S , “CAN THE SUBALTERN SPEAK”

Gayatri Spivak’s post-colonial feminist assumptions that focus on silencing and shadowing of third world women have also provided a theoretical footing for my research. The concept of subaltern in feminist discussion is hallmark of Gayatri Spivak’s feminist and postcolonial discourse. She reflects in her essay “Can Subaltern Speak”, “If in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is more deeply in shadow” (67).

Spivak’s interest lies on the issues of margin or what she termed as “silent silenced center”. In her famous essay “Can Subalterns speak” ,she advocates the case of suppressed and subaltern’s representation by their colonial masters, and asserts that in order to represent the most marginalized or oppressed group(subalterns)they make them further rendered voiceless. Spivak referred this process of representation as- “epistemic violence”. The theory of Spivak has been adapted here according to the context the pick term subaltern has been discussed in an Indo Pakistani domestic level. Spivak talks about the subalternization of women by colonial masters, patriarchal society and post colonial dogma of suppression but in my study I have adapted the theory according to the domestic suppression in Indian and Pakistani societies. In addition to all other layers of suppression in these societies, the matriarchs assume the role of quadruple agent of suppression who exploit and try to silence the young folk by their authoritative personalities. They are complicit with the patriarchy to suppress the women and make them more shadowed and silent. Spavik says the western writers in the same way ignore the real voice of eastern women in order to represent them. On domestic levels there is an additional suppression in the life of eastern women that is the matriarchs of the family who try to speak on behalf of young girls by silencing them and they assume the status of subaltern .I have molded her term of ‘epistemic violence’. The matriarchs in the

domestic setting suppressing young female would be viewed as the agent of doing this epistemic violence.

CHAPTER 4

SUPPRESSION OF QUADRUPLY SILENT AND SHADOWED CHARACTERS BY THE INTRIGUING MATRIARCHS

In this chapter, selected texts have been analyzed to show how women are victims of quadruple agents of suppression in our society. This victimization makes them silent and shadowy characters. This research at large was meant to look into the selected text for the fourth layer of oppression of women in traditional society of the Sub-continent that is the suppression of women in the hands of the gender of their own kind.

4.1 Barraging With Patriarchy In Selected texts

The word patriarchy has been originated from the word patriarch .The literal meaning of this word is the rule of fathers. In a most general sense it means a system which is controlled by a male “to refer to male domination, to the power relationships by which men dominate women, and to characterize a system whereby women are kept subordinate in a number of ways” (Bhasin 2006:3). Patriarchy has deep roots in the domestic lives of eastern women. This system continues in a chain in the lives of these women as when they are born the father or the oldest male of the family is at the helm of the affairs. After they are married the power to control automatically shifts to husbands. The issue of patriarchy has always remained a main concern of all feminist movements different feminist thinkers view the concept in different ways. Walby defines “patriarchy as a system of social structures and practices in which men dominate, oppress and exploit women”(Walby 1990:20).Another well known feminist psychologist Michell views the concept as, “to refer to kinship systems in which men exchange women” (Mitchell 1971:24). Deniz Kandiyoti coined the term “patriarchal bargain” in her 1988 article,

“Bargaining with Patriarchy” Kandiyoty in her article discusses the ways females strategize within a set of concrete constraints that reveal and define the concept of patriarchal bargain in a society. According to Kandiyoty the women in extended family overcome their experiences of deprivation and hardships by exercising their power and control over their own docile daughters in law. When the women of these patriarchal systems assume the authority and power of senior women they become a support for patriarchy and encourage the system of patriarchal oppression of other women at inferior positions. These old women exercise an equal authority as man, on young and frail women who are under their control. Married son of old women are the best way to keep their superiority and to boast their authority and a sort of winning for them the old age security. That is one of the reasons these matriarchs do not encourage the ‘conjugal relation’ between the couples but rather want to tie their sons to their aprons for the life time. The young women always seek or devise ways to defy this treatment (Kandiyoti 279). This concept is very common in South Asian countries like Pakistan, India and Bangladesh. In her article *‘Oligarchic patriarchal political culture of women participation in South Asia: with special reference to India, Bangladesh, Pakistan’*, Preeti Sharma quotes Nevback, the devaluation of women as human beings in South Asia, is right from their birth. Girls are taught since childhood that they are the liabilities whereas their brothers are given the status of assets to the family. The minds of girls are stuffed with the ideas like they in any kind of circumstances have to adjust in the means of total submission and obedience to the will of husband and his family with patience and sacrifice towards their desires. The girls perceive the preferential treatment given to their brothers, father and other male family members, from their childhood. Normative behaviors derived from this value include institutional discrimination against women in education, health and in the labor force resulting in lower wages and relative socio-economic & political deprivation (Sharma 2014).

Women in these third world countries are considered as burdens not only patriarchy but matriarchy also devalue them. Their lives are guaranteed in exchange for obedience to traditions social norms. Women are living in a male dominated society and culture recognizes them as inferior in relation to men. The one who feeds these notions in their minds is not patriarch but this feeding is done by matriarchs of the family. The love

and affection towards male issues is one of the strategies of the matriarchs to make an investment for the old age security and powers over her children, especially, those of her own gender. This fact is reflected in both of the novels I have selected for conducting this study. In *How It Happened* The writer Shazaf Fatima Haider places the character of dadi in the position of a matriarch who showers all her love and affection on the male members of the family there are so many examples in the text that reflect the love of the matriarch for males. One of the examples of this devotion and love of dadi towards Male heir is shown by the room and space she reserves in her life for her grandson. Dadi's inordinate love for her grandson manifested itself in a small library of pictures in a huge chest of drawers. The first draw was full of infant Haroon's pictures, the second holds the picture of his school age; the other had Pictures of Haroon with his first car and the last two drawers were reserved for the pictures of Haroon's wedding and for his "future offspring" but there was no space for her granddaughters Zeba and the narrator, Saleha in Dadi's drawer. There were perhaps two reasons, the matriarch, Dadi knew girls are to leave parental house and just the two framed photographs of her both chands (moons) were suffice to show affection towards them, the temporary residents of the house (*How it Happened* 19). This reservation of physical space for boys in room is symbolically shows the space and room in matriarch's life for the males around them.

The love of the matriarch towards the patriarch in power is viewed by the female narrator touches exaggeration out of a feeling of being over-shadowed. She introduces her father, the only son of her Dadi, as someone who is everything, the whole world, the whole universe, the sun, the moon, the mashriq (East) and the magrib (West) and much more (*How it Happened* 16).

In typical eastern societies of the Sub-Continent like Pakistan, sons are the second pillars of the patriarchy when fathers are alive to possess the scepter of the patriarchy. The bargaining matriarchs are aware of the fact thus they maintain and sustain their positions overtly and clearly which is visible and perceptible against the silenced and shadowy younger females of the family. For them, sons are valuable possessions "My brother is the second apple of my Dadi's eye" (*How it Happened* 17). The first important possession of Dadi was her son then all her love and affection was associated with her son's son. They consider it their foremost duty to give ears to all aspects of sons and

grandsons ranging from looks, to behavior to valor and in doing so, cross the limits of exaggerations. The narrator of the novel *How it Happened* notes that her brother Haroon who was, “ good looking person by normal standers like many others in the family was a brown-skinned Adonis for Dadi” (18). and discussing him was one of the two favorite topics, other being the arrange marriages (19).This reflects the biased attitude of matriarchs who turn deaf ear to all ills of male members of the family. But they seem very critical when it comes to ills of the female they don’t give a slightest margin to the girls.

The critical faculty of matriarchs gets very sharp when they are hunting brides for their sons and grandsons. Someone delaying the response or someone refuses to marry theirs sons and grandsons or else someone refuse to give daughter to their male children is akin to committing some sort of non-sense. For them, their male children are epitome of goodness. The way Dadi comments about haroon “ Good job, looks and good EVERYTHING”(65).They think it a matter of the golden opportunity if they are asking for the hands of some girl in marriage to their sons. When Haroon’s expected in-laws were delaying the response Dadi was so critical about the girl’s family and she passed judgments, “what kind of people were those who were missing the opportunity of life time that of giving their daughter in marriage to Haroon” (65).

In typical matriarchal families, the birth of sons is celebrated and is considered akin to addition of strength to the family in terms of finance and physical labor as well as a matter of pride while girls’ birth is not that much owned. Giving birth to male issues brings a decided advantage and pride to women while daughters at times trouble midwives with their birth. The phenomenon is reinforced by none other than women or matriarchs themselves, be they the mothers or the grandmothers. “Dadi was the mother of three eligible sons, who more than made up for disadvantage of six daughters” (10 *How it Happened*). This was a sort of prejudice and gender discrimination and how daughters are considered a burden while sons receive love from all members the empowered women appreciate this notion .Kandiyoti in her article bargaining with patriarchy also mentions that the women in patrilineal system maintain her respect by producing male offspring’s(279).Thus it is considered an honor by woman herself if she is producing

male child which also depicts the phenomenon of patriarchal bargain. . The women of patriarchal societies are so accustomed to the power and gender hierarchy that they also prefer having sons and consider bearing and rearing sons better a task than to have daughters for bearing and rearing. Many women characters other than Dadi in the novel also reflect the same mentality for example the character of Zainab phopo (aunt) who for the narrator is the most prolific family member to date proudly boasting five sons and no daughter (*How it Happened* 12).

The character of Dadi in *How It Happened*, is of a typical matriarch who has upper hand in all affairs of family. She had a strong say in decision making as narrator views this character a dominating women who had “assumed the role of Matriarch with natural ease” (27-28). That was the reason when Haroon returns; all mothers with marriageable daughters swamp around her with their daughters with a hope that dadi will select them for her grandson as they knew she was only power to decide a match for him. The narrator terms them as the “several colorful insects flitting in front of dadi, some quite coincidentally and others not so coincidentally several women flung their daughters at my grandmother, hoping that she would notice and consider them for Haroon Bhai” (*How it Happened* 32). Dadi’s verbal list of the potential matches for Haroon reflects her characters as a staunch matriarch. As the narrator mentions, “as the grandmother of a boy, she was all powerful she was on prowl and knew when to pounce (83)”. Kandiyoti opines that, the matriarchs strategize to remain at the helm of affairs. This behavior is reflected through Dadi who would also use weapon of emotional black mailing’ to keep the upper hand on decisions. “No one listens to me there is any respect for us elders in this world anymore” (49) were the watch words of Dadi whenever the daughter in law (Haroon’s mother) defies the decisions of Dadi .During wedding shopping of Haroon his mother tries to support the choice of Saima Apa (Haroon’s wife to be) Dadi was so upset because she was not used to getting opinions on her decisions and selections“ Ay hai why don’t you just say I am a drain on your resources, I know you are waiting for me to die ...after all that I did for youparticularly raising your children, this is the thank I get(90) and she would always say...“Han, han,try and calm me down by drowning me. You all want me to die! That would be convenient for you, wouldn’t it?” (188). Dadi is always in opposition with her daughter in law This opposition was visible from matter of

selecting match for her kids to issues raised in Tv serials as narrator says, “Dadi habitually countered Ammi’s decisions”(92). Kandiyoti writes, “In classic patriarchy, subordination to men is offset by the control older women attain over younger women. These young women are always suppressed as the old women always feel insecure to lose authority. The same fear of losing authority is apparent in Dadi’s suppression of her daughter in law. Dadi’s opinion of suppression is very clear in these sentences uttered by her when Ami takes Saima Apa to select wedding dress for her “I’m telling you it’s a bad idea to give your daughter in law too much of a choice in the matter”(89).Dadi considers it to be something very bad if a girl is given freedom of choice.Dadi had a great fondness for telling everyone that how she had helped her daughter in law in bring up her children,” when all she had done was issue instruction from her chair and expect them to be followed”(How it Happened 22).

The suppression of weak women is done through different techniques the matriarchs suppress them through their looks, social status and by silencing them. Matriarchs exploit the young girls through their looks thus they objectify the women. Beauty pageants have long been critiqued by feminists for reinforcing patriarchal standards for women: such as by objectifying them. Women are told to line up and are then scored based on their looks, their smiles, their hair, make-up and clothing. Women are sexualized as a form of entertainment and these pageants promote standards of beauty that are unrealistic. In fact, the identity of a woman is reduced to a number their real identities go under shadow of their physical appearance. This effectively erases her value outside the world of physical appearance and aesthetics. “Cattle Parades are degrading to human beings,”feminists made their message loud and clear: Women were victims of a patriarchal, commercialized, oppressive beauty culture (Freeman, 1975).The women in *How it Happened* are also made parade like cattle in front of their prospected in laws and the matriarchs support this humiliating practice the most. This practice makes the status of women as nothing more than a commodity to be sold, in a shop where they are displayed for customers to inspect with complete impunity and indifference. Isha Aggarwal while reviewing the Novel, criticizes the brazen sexism, misogyny and how ludicrousness of the process of choosing a life partner based on a girl’s complexion and

weight. She writes, “the author takes the readers’ into the revered and callous world of the marriage market where women are often presumed as commodities and a potential candidate has to fulfill “a series of rules and conditions” to be eligible like “fully female”, “full virgin”, “qualified to get a good job” but “must not want to get a job” and most importantly, “she mustn’t be anything but dazzlingly fair”(Aggrwal 2006). Dadi is a character who is a firm believer of these patriarchal practices. She being woman should have supported rights of women but her mind too much is a reflection of patriarchy throughout the text we find instances of her patriarchal ideology. Dadi while searching a wife for her grandson becomes very choosy and picky she formulates a check list for the girls to be selected which was very much of a reflection of her patriarchal mentality. She reinforces the idea physical beauty in the minds of her granddaughters that, “someone as pure as snowis something that ‘what will people look for in the two of you when they come to see you for their sons” (34). The matriarchs seem more concerned about the outer looks of the girls. The beauty and good looks is the top of the list attribute in the list made by matriarchs like Dadi. Who seems to be more inclined towards outer beauty and looks than the intellect or personal attributes. Dadi who had a well developed paranoia of all women having dark skin. The repeatedly demands of fair skin, light colored women and references to milky complexion shows the overall mentality of these matriarchs. “Long hair was important... Prospective in-laws would go so far as to measure the span of girls braid with their hands” (*How it Happened*190). The matriarchs overshadow the personality of the young girls. They reject numerous girls before selecting the bride. The typical objections they raise are like “too hairy, not good for genes of grandchildren; barely up to par, physically-why, she was quite dark! did you see her flat nose...no chest and hips like watermelon (41)” Dadi comments about the well tone zealot, “she’s fair so will look good in black”. “A monstrously tall”(43).

The suppression of young women is more visible in the phenomenon of marriage institution working in the traditional arranged pattern where boys have all the say and girls have no say. Boys keep looking for girls in the name of the bride hunting while the girls cannot even question. They are supposed to parade in front of the boys until they are selected. No matter how bad boys look like; how inconsiderate they are; if they are having a good job or source of earning which is the only qualification, they are set free to

see and reject girls until they choose their bride. The procedure to select a girl for Haroon set by Dadi reflects that the matriarchs had no care for the girl's feeling. In this plan of marriage there were few sessions involved: the prospective candidate was expected to present herself before Dadi's unwavering scrutiny if the first session was successful the second meeting would be arranged for the boy to see and approve the girl. If he approves her, then the third and final meeting would take place for discussion on other matters of dowry, date and dress. The emotions of the girls are the least cared about. Everything is included in the plan, but the feeling approval and choice of girl. The pain of girls being rejected is also not bothered by anyone. As a young observer Saleha feels the phenomena of arranged marriage very up-setting in which the drawing room was the only court of romance available being surveyed by the boys and their mothers and their fathers and their sisters didn't seem an ideal route to matrimony (*How it Happened* 153). . In the novel when Mrs. Haque talks about a proposal for Zeba she very proudly claims that she has a list of girls to show to her foreign return son. The choice was to be made by the boys not by the girl. The girl's consent was least bothered, "we have also looked at about four other girls to show him. He is not too picky and should like one of them..... you know how it is with boys these days they have such high standards! (141-142). This is the women who are making their sons to select women like selecting items from shop on Zeba's mother's disapproval of Mrs. Haque's comment Dadi supports the behaviour of Mrs Haq "Even when you go shopping, you see at least five or six samples of clothes before selecting one don't you? Getting a good proposal these days, Bahu; you must not get angry on little things like this. After all, Mrs Haq was just being honest. I think you should call her and let her come as soon as possible (143)".

On the process of weddings the girls and their families are always placed in an odd position by matriarchs. They are examined very critically by the boys' family and are always put in a weak position in matters of marriage; the boys' families always enjoy a superior position the matriarchs appear to be like the judges of beauty pageants who set standards of beauty. Vashnavi Pallapathu, in her article, *Beauty Pageants—an extension of the patriarchy or the feminist movement?* discusses the set standards of beauty, "The criteria by which women are chosen or even eligible to compete are very problematic: she must be between the age of 18 and 25, a certain height and weight and her body

measurements must not exceed a certain number of inches. Pageants also often reinforce ideas about how long the hair on head and body should be the lightness of the skin, makeup they are supposed to apply and the clothes they are supposed to wear. These restrictions promote a narrow and limiting conception of beauty”(Pallapothu 2017.) The Matriarch in *How It Happened* also demonstrates the same attitude by emphasizing the looks over any other attribute of a girl. In Dadi’s list of qualities of the girl to be selected for Haroon, the outer looks were on top of the list. This shows dadi was more inclined towards outer beauty and looks than the intellect or personal attributes. Dadi had a special concern for the complexion of the girl. “ Dadi who had a well developed paranoia of all women having dark skins”(). The repeatedly demand of fair skin, light colored women and references to milky complexion shows the overall mentality of these matriarchs. Dadi would proudly boast her patriarchal views about girls of her time “Long hair was important...Prospective in-laws would go so far as to measure the span of girls braid with their hands” (*How it Happened* 190). Dadi visits many girls before selecting a bride and in course she rejects many girls on the basis of looks matriarchs take a long way to select brides for their male children. She rejects many girls heartlessly objecting minute things like, “too hairy not good for genes of grandchildren; barely up to par, physically-why, she was quite dark! ...Did you see her flat nose...no chest and hips like watermelon (41)” Dadi comment about the well tone zealot , “she’s fair so will look good in black... “A monstrously tall” (43).

The matriarchs become agents of patriarchy in many ways. They try to impose patriarchal standards in the name of preservation of traditions and in this process they devalue and humiliate girls. The traditional rules are the tools in hand of patriarchy and matriarchy to exploit the women. The matriarch sets standards for females so that they may not break traditional rules and bring shame to the family. The standards they set are dual and double in nature because these standards vary for boys and girls. Dadi is very proud of her set standards she says “I shall die soon and then you will realize what a blessing it is to have standards”(65). The standards of the matriarch about marriage and love for man are different as Dadi say, “In their youth man can be as liberal as they like, kissing shising ,dating shating, half undressed women”(34) but the standard changes

when she talks about Zeba who was caught by Dadi eating ice-cream with Omer “Dadi was slowly working herself up into epileptic fit beating her chest” mournfully says “she is going against all our ways and meeting strange man in strange places”(201).Dadi’s dealing If man is liberal there is no harm in it but if women is liberal that becomes a sin in this society this dilemma increases when such thinking modes are strengthened by women themselves like Dadi. These standards set by matriarchs are of no use, but they add to the miseries of the girls another example is the way Dadi exaggerates the status of the boy's family during marriages. For her, being on the boys’ side in arranging marriages was a proud occasion and fact and she deemed all rights of humanity reserved for families of boys. The girls’ side has to compromise on all grounds, since the rules are different for girls’ families as they are destined to wait for the boys coming to them with marriage proposals. This is not for boys’ families to wait like that way ridiculously (66). Dadi was at the peak of pride to exploit the situation with a firm belief that, “a family like hers does not come to girl’s door step every day” (*How it Happened* 67). This behaviour of dadi is a reflection of the matriarch’s internalized desire to exploit the silent and shadowy women around her. The narrator observes that during arranged marriages the family of the bride is degrade for that is girls family and grooms family enjoys are respectable position the working mentality behind this attitude is the boys have respect in the society where as girls are not respectable.In all the occasions during wedding the boys mother possess a very dominating role she is in a more controlling and active position where as the girl’s mother is always in a shadowy, passive and controlled.Narrator puts it as ,s “he must not volunteer information about her daughter unless asked by boy’s mother; to do so would make her eager and patheticShe must always listen and nod but never initiate” (*How it Happened* 140). This behavior also supports Kandiyoty views that the patrilineage totally appropriates both women's labor and progeny and renders their work and contribution to production invisible.dadi negates the importance and existence of girl to non as she is of the opinion that if you don’t like a girl after visiting her you don’t need any apologetic remarks to inform the family rather she suggests , “if you ignore them they will get the message (44)” “oh ho,that for girls’ families ! I still don’t understand why you called all those girls mothers

and told them it wasn't going to work otherwise they will stick to you like blood sucking mosquitoes (*How it Happened* 65)".

Patriarchy never encourages independency of women for that it may result in influencing the male counterparts by women. The matriarchs voice and strengthen this kind of patriarchy. They conform and verify patriarchy when they oppose the young women going out for earning for that may disturb their labor they rear as a wife or as a daughter in law. Dadi says "Women who work have no time to be a wife and a daughter in law"(*How it Happened* 58).

The same miserable condition is reflected in the Novel *A Terrible Matriarchy* by Eastrine Kire. The matriarch of the family turns the childhood experiences of protagonist Dielieno in to hell. The hold and control of the Grandmother over the lives of silent and shadowy characters reflect the phenomena of patriarchal bargain. The women in weak position suffer at all levels they face violation from distribution of food, work and identity crises to deprivation from education. The violation of human on basis of gender is not done by any male in the novel but the matriarch is responsible for all this misery of girls. On taking the bigger part of meat the protagonist receives a harsh scold by Grandmother "I wasn't asking you, silly girl," she said, as she swiftly put the chicken leg into my brother's plate, "that portion is always for boys, Girls must eat the other portion" (1) The mainstream discourse revolving around feminism raises the point of unjust distribution of resources which in this case is food, one of the basic needs of survival. The notion that women in general need less of these resources stems from the fact that women are supposed to be "delicate" and "fragile" and hence are supposed to consume less portions of food as compared to their male counterparts. Traditionally women are supposed to be the caretakers, they nourish the family, and the distribution of food is their domain and it is ironic that it is these very women are the ones that rob women of one of the major sources of strength and nourishment. In this way they are perpetuating their own lack of power and strength and literally feeding the male ego and strength at the cost of their own needs. Another example that the narrator mentions reflect the agony and pain of poor the girl, "Grandmother would always ladle out more gravy and meat to Bulie or Vini and Leto"(the male child). There, he would get more meat too but he didn't have

as great an appetite as others. The narrator would always sit close to him when he got more meat as that he could slip her the pieces he didn't want to eat more. She shares how did she feel at those times when she was treated so unjustly by grandmother, "how I so wished I were a boy", so that she could also get some share from the Grandmother's love and affection. (A terrible matriarchy 14) The narrator's child desires to be loved and cared by Grandmother in the same way she loved her brothers are reflected through the text as she says, "She tried to feed them a great quantity of food when they visited her and if she was stronger she would have carried them in her lap all the day long." (P 71) But very ironically the demand of the matriarch changes when it comes to labor she demands more labor from the female lot and offers her less amount of food. She inquires Leino's mother, "Nino, you sent the older boy to fetch water, I hear?" (3). For Grandmother it was an odd if the boys of the family helped the mother in home task "Send the girl next time that is girls work. No man in my day has ever fetched water." (3) One of the sources of constructing gender in equality and enacting male dominance is the sort of work men and women are supposed to do, in that what is strictly masculine and what is feminine. Work associated with greater power and prestige is and has been the sole domain of the man. Even though "fetching water" seems to require a man's strength it is still a woman's duty to undertake that chore because inherently it is still a menial task which is not worthy of a man's respectable position in the family. And even though a woman might be deemed too weak to perform other acts that require strength it is their duty to understand the fine line between what is strictly feminine and what is masculine. Women are the ones who draw the lines for themselves.

One of the indications of crushing the female identity is referring to them as just another one of her kind manifested here by calling the narrator as "the girl" by Grandmother and not by her name, hence reducing her identity to her gender and ignoring other aspects of her personality that make her a unique individual. "The girl must start working at home. Don't let her run about with her brothers anymore. That is not the way to bring up girl-children," said Grandmother on another visit. "She always referred to me as the girl" (4)

Lynne Segal (1999: 232) concludes in answer to the question ‘why feminism?’: ‘because its most radical goal, both personal and collective, has yet to be realized: a world which is a better place not just for some women, but for all women.’ One of the ways of oppressing another woman is by robbing them of the smallest luxuries of daily life. For example, wearing woolen socks after a bath might not seem that great a violation from a certain perspective but it is one way of exerting authority on the resources that are available to one class and by making them seem inaccessible luxuries to the other. Hence giving rise to a form of suppression in multilayered ways. The matriarch controls not just the discourse here, but also the resources with the constraints of the culture in order to bargain with patriarchy and hence ensures her matriarch status in a patriarchal society. This harsh dealing is also very immanent in the character of Grandmother an example of her cruelty can be seen the the incident the narrator refers to when Bano was asked to bath little Lieno she says, “I’ll make some hot water then ,”. “No need for that, she shouldn’t be spoiled with warm water.” After the shower the Grandmother didn’t let the girl wear woollen socks and said “ No time for that,” Grandmother snapped as she handed me a small water-pot, “Go get some water for cooking.”(13).

Apart from the physical pains and problems the matriarchs also try to keep the weak and silent women deprived of personal grooming .They never show any positive response towards the education of young girls .They always try to increase hardels on the way of self grooming of the young girls.They wanted the young girls to remain at home and be expert in all house hold. “Grandmother did not want me to go school so she tried to make life even more difficult”(31). Grandmother would discourage the Lienieno by saying , “People can’t eat books and tore at the books fiercely”(34).She further says “ I really don’t know what it is your generation sees in school”(34).But her thinking changes completely when she talks about boys she would say, “They are boys .they will be alright”(35).Grandmother also encouraged the boys to study unlike Lieno.The narrator shares , “Bulie (her brother)had already been at school two years now. Grandmother gave him a new bag on his first day at school”(22).but in case of the girl she would always discourage and blame education for all bad things in life as grandmother says,“off to bed with you, girls. She is getting too impudent having started school “. Grandmother said in her irritated voice”(43).

4.2 Women as Silent Silenced Center in Selected Texts

Gayatri Spivak's post-colonial feminist assumptions focus on silencing and shadowing of third world women have also provided a theoretical footing for this research. The concept of the subaltern in feminist discussion is a hallmark of Gayatri Spivak's feminist and postcolonial discourse. She reflects in her essay, *Can Subaltern Speak?* that if the subaltern has no history and cannot speak, the subaltern as female is more deeply in shadow" (67). Spivak's interest lies on the issues of margin or what she termed as "silent silenced centre". Spivak referred this process of representation as "epistemic violence". The theory of Spivak has been adapted here in this study for the term's use in the Indo Pakistani domestic suppression. In our societies the role of suppressor is taken by the matriarchs who try to exploit and they try to silence the young folk by their authoritative personalities and they are complicit with the patriarchy to suppress the women and make them further shadowy and silent. They completely ignore her voice in order to represent her; this way her voice is silenced completely. The matriarchs try to speak on behalf of young girls and silence them, which is like the matriarchs are subalternizing the subaltern. Spivak's 'epistemic violence' has been molded by the researcher to view the domestic suppression of women by women as the agent of doing this epistemic violence. Both the selected novels are full of evidences that reflect the phenomenon of silencing of the subalterns by the subalterns.

In the novel *How It Happened* writer shows a greater disapproval of matriarchs' thinking in matrimonial affairs for matriarchs exercise the typical patriarchal believes in the institution of marriage. They think women should marry for economic security, according to them a woman's best chance at survival is to marry, and to marry well. As soon as she marries, all the woman's rights, independence and even identity should be surpassed by the will of her husband's, who becomes her legal guardian in every way. In matter of selecting one's life partner which is again a type of suppresses the freedom of choice and the voice of a girl is totally ignored when it comes to selecting a life partner for her. The character of Dadi completely disapproves the idea of love, marriage in her family. Throughout the story we witness the collision of mindsets, the old traditions against a newer, more 'modern' way of thinking, as Dadi views the incident of

love marriage of Iraj a distant family member of Dadi's time, as a curse for the reputation of family, "She love-married. Shameless creature she was. Born and bred in a respectable family.....Her mother tried to commit suicide and her father couldn't show his face in public again! Such shame she brought to her family."(8). The village of Bhakuraj was famous for arrange marriages as narrator says, "a village that had become famous for its female population's singular trait of unquestioningly deferring to their mothers' wishes when it came to matters of matrimony.....our great-grand mothers grandmothers and mothers had managed to avoid the stigma of love marriages blackening the name of our prodigiously chaste family tree" (*How it Happened* 9). In these lines the unquestioning and silent nature of girls is appreciated by Dadi. To select a life partner is a basic human right, but in the village of Bakhuraj this typical violation of human rights was set by a male character, "a local medicine man –Pir Jan but this practice was kept alive, strengthened and carried out by the matriarchs like dadi.Theoretically, they disprove the concept of love marriages among males as well, but the practice is quite different which shows the hypocrisy of matriarchs. When it comes to selecting girls for their sons and grandsons the matriarchs take their male members along to select the girl of his choice. They become very critical of the girls they are visiting. . When dadi starts her search to find a suitable girl for Haroon, the author takes the readers to the heartless world of matriarchs who consider the girls as objects to be sold and treat them like commodities. For them prospective candidate has to fulfil "a series of rules and conditions" "fully female", "full virgin", "qualified to get a good job" but "must not want to get a job" and most importantly, "she mustn't be anything but dazzlingly fair" (*How it Happened* 32-33).The voice and choice of girls is not given a little attention thus in this way matriarchs render the value of their own gender to nothingness. They are the ones who make the young girls silenced by not giving an ear to their desires. The girls are displayed as voiceless and lifeless objects in front of the boys and their families.

In the process of silencing the young girls nobody cares what they really need, what are their demands and aspiration of life.All other people take the responsibility to represent these silent and shadowy characters.Especially the Patriarchy and matriarchy assume a status of presenters to reflect the inner desires of these women.In the novel *How it Happened* the character of Alam Bhai, a very modern and educated man also takes the

responsibility to reflect the innermost desires of Zeba. He very confidently asserts “I know girls need to marry; they aren’t complete otherwise, ” he continues the one sided story without considering what Zeb really wanted. He asks her to marry him and then he offers her economic security by saying “you can have lots of babies... a house with a big lawn” (how it happened 160). This is the second layer of oppression that is the suppression of female by men. Marriage in third world countries institutionalizes inequality between genders that saw women as the property of their husbands - and before that, the property of their fathers. The same chauvinistic patterns of thinking are very obvious in dadi’s comments “And let me tell you something, these new ideas about women’s need are just modern nonsense. The only need a woman feels is the need to hold her child in her arms and to keep her husband well fed and contented..... women are supposed to fulfil their duty to their husbands silently and patiently. And let me tell you, this pleasure-shleazure nonsense is just something they put in that novel that you bury your head in. The respectable woman does not think about pleasure. ”(144). The male and the matriarchs of the society try to speak for women and ignore her voice and struggle. Her voice is unheard. The words “silently”and “patiently” reflect the phenomenon that on all conditions a woman should behave like a subaltern. One in a week position must not speak against injustice, pain and miseries inflicted on one by society.

Gayatri Spivak’s term epistemic violence refers to the, cultural repression of the weaker group and their designated submissive role in society. These oppressed minorities are defined and understood solely by their differences to the rest of the social strata. The systematic implication is always one of inferiority. They are not able to think or communicate as a unified collective subject because they have been objectified. To truly understand the consciousness of the subaltern we must appreciate the significance of their silence, Spivak argues, instead of forcing their representation by speaking on their behalf. The concept reinforces itself in the text of how it Happened is relevant to the condition of the of the silent and shadowy women presented in the text where the matriarchs play the role of suppressors and oppressors they compel the subaltern women to hide their intellect in front of their expected in laws. In the scene where Zeba’s prospected in laws Haques were expected dadi forbade Zeba to express her intellectual self in front Mrs

Haques “she would never discuss politics and literature under any circumstances because this would reveal her in all her opinionate glory”. The typical patriarchal mindsets do not like brides with personal intellect and opinions as they may raise or pose questions against the undaunted authority of the patriarch. Dadi tags stereotypical images with the girls which subordinate young girls and make them voiceless in the course of life, “good eastern girls should never have strong opinions of their own, only of their husbands and in-laws”(*How it Happened*146).

The matriarchs have their own set standards and way of thinking which they transmit to the coming generations. They inculcate those lessons effectively and do not waste any chance, but to educate the girls in other word the muffle the intellectual voice of young girls and they start to impose their own ideas on them. Likewise, Dadi would proudly quote Khanum, her sister as an epitome of a good woman who had silently bowed her head on her father’s decision of marrying her to an old man of his age. This manifestation of obedience by Khanum was the ideal one Dadi would quote off and on: “she bowed her head and said “jee acha ,Abba Huzoor (as you command Respected Father).”.....Did you hear Zeba that is how good girls respond to their parent’s .They trust their elders do what is best” (*How it Happened* 35).

Dadi as a matriarch implements her standards on weak, silent and shadowy women in a Patriarchal society. She acts like a watchdog of patriarchy. The standards were many, but had one thing in common, that was do not let the girls speak for themselves; do not let them raise voice against the traditional patriarchy. Matriarchs like Dadi reinforce this idea with a sense of duty since they think this they are doing for the financial and moral security of the girls. Some of the set norms of Dadi for girls were like the best girls were those who don’t have any voice to raise for them, “Good girls should be seen and not heard that is how their in-laws like them to be”(*How it Happened*67). The way Dadi sets rules for Zeba to behave in front of her in-laws are strongly demonstrating the typical patriarchal modes of thinking and they are shedding light on the fact that the matriarchs are responsible for suppressing the voice of the young girls of the family:“Zeba baji would say a shy Salam..... never initiating conversation, but always answering their (in laws) questions in a quiet whisper” (*How it Happened* 145-146).

The narrator of the novel silently observes the rules of patriarchy imposed by matriarchs like Dadi as, “All good girls marry boys of their mothers’ choice” (*How it Happened* 7), and as far as girls are concerned they were considered idle and dumb. They don’t have any choice in selecting their life partner, but it’s the mother who will decide for her life partner. Since Dadi is aware of the fact that girls who are introvert and speak less and are of low intelligence are liked and preferred the most. She advises Zeba to remain quiet and “ Try not to speak too intelligently. Let him ask all the questions and just provide the answers as brief as possible” (*How it Happened* 180). The character of Dadi is in favor of girls’ remaining indifferent and polite during the marriage ceremonies. They should not manifest any eagerness or enthusiasm which is akin to brazenness as when Saima Apa accompanied her mother in law for selecting the wedding dress Didi disapproves this step and says “ A good eastern bride did not participate in the wedding with eagerness”(89). Similar mindset was evident when Saima Apa’s sister came to open door for Haroon’s family which Dadi thought was Saima herself and passed the stereotypical views, “good girls did not have audacity to open the doors to their prospective in-laws---they wait patiently in their rooms before being summoned by their parents”(How it Happened 61).

Another example of silencing of weak and shadowed women can be traced from the character of Shireen. She was one of the girls Dadi visited for Haroon. The narrator observes “a voice less puppet of a girl was she”. This was because of her dominating mother who had perhaps inculcated the expected behavior from the girls on such occasions. Shireen was very conscious as she knew the slight mistake committed by her on that occasion meant an awaited chiding from her mother. She was behaving like a being without a sense of existence. She was more like a puppet who was not able to talk a single word. When she was out for talk with Haroon, she was so confused as if she had lost her vocal organs somewhere “the girl was terrified of saying anything for which her mother might later berate her so when her mother walked in unexpectedly, Shereen look down at her dainty pink fingernails and let her mother to take over ,telling Haroon bhai of all her daughter’s tastes and distastes”(47). Later on the girl was married to a

55 years old banker who was a businessman having a credit-financing firm... she will be very happy and very wealthy” (*How it Happened* 48). Another patriarchal practice to suppress the young girls by matriarchs in domestic setting is to marrying them off at tender ages, so the matriarchs strength the idea that the young girls adjust quickly to a new hostile environment, leaves the sole purpose of a woman’s life to be married and settled in her husband’s house. And god forbid, if her marriage doesn’t work then she is labeled as failed human because she is now a burden to the natal family again. In the scene of nikah the narrator again highlights the mentality of her grandmother who had a stereotypical notion about the girls .In dadi’s opinion in match making one should consider that the girl should be too young to be molded easily. She does not mind the age gap of girls and boys for her it’s ok if the girl is too young because the system wants girls to adapt accordingly not the boys so the more tender age of girl will be the more she will adapt in to the new circumstances she very proudly would support the concept of early marriages in girls when mother rejects a few girls from dadi’s list objecting the tender age of the girls for marriage, dadi puts it like “ary bhai ,the younger they are ,the more malleable! They will be able to learn and adapt to our way of life! (35-36)”. During another visit to a sixteen years old girl dadi very happily declares that, “At that age, women are like soft clay. They can be easily molded according to the wishes of their husbands and their in-laws”(*How it Happened* 48).

The similar attitude of matriarchs in silencing and muting of silent and shadowy characters is presented in the novel *A terrible Matriarchy* (2007) by the Indian author Easterine Kire. Kire reflects the silencing of young girl, Dielieno in hands of her Grandmother who draws a clear line between the girls and the boys. The silenced women of patriarchal families sometimes remain so out the fear from anger or at times physical punishment: “When Grandmother returned her face was dark and angry.”You are such a hopeless girl. If you lose any more chicken tomorrow, you will be sleeping in the shed, do you hear me? I was speechless with fear” (*A Terrible Matriarchy* 18). The little girl had justifications in her support but the dark face of grandmother stopped her voice and it overshadowed her faculty of reason. The matriarchs are habitual of imposing their ideas

on the silent and shadowed women .The opinion of women is equal to invisible in the important decisions of her life. Decisions like marriage, getting an education and doing a job is women's personal matters and she should be given the freedom of speech in these matters. The grandmother is a person who controls all liberties and choices of young and subordinated women. In Dielieno's education, she tries to put a lot of hindrances by quoting examples from her own life like, "In our day, "girls didn't go to school... we went to the fields and learned all the fieldwork "she never tries to find out what Dielieno wanted because for Grandmother's voice of Dielieno was not important. . I really do not approve of girls getting educated.It only makes them get fancy notions about themselves and they forget their place in the family"(A Terrible Matriarchy 22). There is no voice of these weak women in front of their patriarchs and matriarchs. Dielieno also got confused it was her desire to take admission in collage and get more education but the fear of Grandmother used to disappoint her at times she would say ,I heard that Grandmother did not think it was a good idea for me to go to college."(A Terrible Matriarchy 188) Dielieno' grandmother does not stop to discourage her even when she decides to take admission in collage she again put her mind in the way of the young girl she says, "a women's role is to marry and bear children that is the most important role. Men do not like to marry educated wives."(A Terrible Matriarchy 190).Grandmother is least bothered about what a women's choice is.

The patriarchy and its subordinated matriarchy have so deep roots in the society that no one can defy them, rather, the victims of its evil side fashion their lives accordingly and do not provide any chance of being rebuked or taken to task. "... I am used to your Grandmother's ways and I know how to work in such a way that she will not be shouting at me all the time."(25) Lieno you'll just have to tolerate her as she it."(A Terrible Matriarchy 76)

The patriarchs and the subordinated matriarchs are at the helms of the affairs of the families. They decide the destinies of the members of the family the most important decision of life is select a partner but matriarchs even shadows the opinions of subordinated women in this matter .The most shadowed character of the Novel is Bano when Dielieno asks her opinion regarding a proposal she receives "Do you want to marry

him?" I asked her. "It is not up to me, Liena it is up to your Grandmother and what she decides" (A terrible Matriarchy 92). The practice of silencing by matriarchs takes all rights of from the subordinated women in the family.

CHAPTER NO 5

METAMORPHOSIS Of SILENT CHARACTERS IN SELECTED TEXTS

In this chapter, the researcher has analyzed the selected texts for the analysis of the traditional patriarchy and its off-shoot or subordinated matriarchy being questioned, challenged and reformed. Women in countries like India and Pakistan were used to tolerate the injustice done to them by patriarchs and matriarchs or any other agent they never raise their voices against these unjust handling of them on the basis of their gender. They had many fears of not doing so due to discouragement from society, there was no support for them for higher levels women then were so unsecured their resistance was a subject to the degradation of them in the society. However, in the last 10-15 years, there has been some success in passing policies and laws to prevent practices such as early age marriages, so called honour killings, sexual harassment, domestic violence and rape. Notably, many of these laws are a result of a long-standing community of researchers and activists has been working on eliminating violence in effective ways for decades. But there are also newer, youth-led movements that show promise.

5.1 Characters recognizing the meaning of their existence

A close textual analysis of the selected two novels viz *How it Happened* and *A Terrible Matriarchy* by Eastrine Kire has been carried out in this chapter in order to highlight the text manifesting the traditional patriarchy and its subordinated matriarchy is being questioned, challenged and reformed. This is a kind of response of these silent and shadowed characters. This chapter espouses how these silent characters did not comply with the already existing gender roles. These quadruply silent shadowed characters may be seen reformulate or wish to reform their existence by raising their voices against the

oppression in the hands of their own gender, the patriarchal subordinated matriarchs. Throughout the selected text, we come across the characters that overtly challenge the traditional setup and ameliorate or reshape their existence. The character of Dielieno and Zeba are such examples. Zeba by challenging the already established norms of patriarchal-matriarchs and selects her life partner from a non-Shia family (*How it Happened* 208). This action of Zeba makes her a transformed, being who now no more follows out trodden foot prints set by the matriarchs there were questions in the minds of silent and shadowy characters. The matriarchy and its patriarchal practices are being questioned by the narrator in the text of *How it Happened* by Sahzaf Fatima Haider as the narrator put the process of girl search in these lines, “It’s so mercantile! It’s like we’re going shopping for girls!”(51). The comment clearly depicts the questioning of the silent and shadowy character Saleha who is shown very passive throughout the text but the reasoning and questioning is a continuous process. This type of disgust for the matriarchal practice of degradation of young women is also reflected by another silent and shadowy woman in the novel, the mother of the protagonist. She shares her experience of being selected by dadi she says “When I bent to serve your Dadi, she took the glass and said, “Yes, yes, she’s very fair. We’ll have her.” Just like that! Can you imagine? As if I were a goat they were buying for Baqra Eid” .(How it Happened 18).The simile of goat for baqara eid apparently very funny, but it reflects the internal agony of the girls who are displayed in front of the boys and his family. So this traditional practice is being questioned by many women who remained a part of this practice in their past. Dadi’s stance on Mrs Haque’s behavior in case of Zaba’s Proposal(141-143). And Dadi’s typical rotten views about marriage institution are the actions of matriarchs that reflect the patriarchal values. The family plays an important role to fortify patriarchal ideology through the process of socialization (Sharma, 2007). The matriarchs train the young women to be submissive, fragile and good home managers. It was explained to them that their duty was to serve the men in the family. This gender segregation in countries like India and Pakistan starts from the early age in which parents taught specific roles to their male and female children. Boys were trained to be strong, superior, good planners, decision makers and not to express their feelings openly. Girls are trained that they are delicate, soft, obedient, and respectful. In their childhood and the matriarchs of the family

reinforce these attitudes in the girls. The matriarchs with their outdated ideas, try to keep these young women out of the practical life. These restrictions became the source of change in the silent and shadowy characters in the society. In the course of the novel one can trace this reaction on part the silent shadowy characters like Zeba who initially participated in all the meetings arranged by Dadi, of displaying the girl for marriage in front of boy and his family, but by the end we find a reaction and reformation in her character. This reformation is evident in questions that she puts in front of the matriarch, Dadi. Zeba very furiously questions Dadi, “And do respectable grandmothers flaunt their granddaughters to be examined and inspected by men and their mothers like cattle? If they do, I want none of this respectability, it’s highly overrated” (211). There is a voice and assertion in zeba’s tone when she says that this practice is more like “auction” of girls, as they are commodities; she raises her voice against this miss treatment of girls and shares how this practice had shattered her confidence. She shares at moment she feels very confident because she is an independent lady but the other moment she is made feel so under confident person by dadi’s grand display of her in front of others. Zeba questions this unjust treatment with girls shares her own agony “one minute I am single and proud of it and all of sudden I am considered incomplete because I don’t have a man to take care of me”(135). Though Zeba is an independent woman she is a teacher, but Dadi through her traditional patriarchal practices compels her to feel incomplete. Zeba also questions the patriarch (her father) for being the silent spectacle of this grand display she says, “ Why you remain quiet when I was put on display in front of men with whom you knew I would never be happy?... you never for one minute considered my feelings in the matter. Why did you never take my side?” (212).

The thinking of the narrator who is also a silent, submissive and shadowy character reflects the phenomenon of reaction and amelioration against the patriarchal practices. As a young observer Saleha feels the the concept of marriages given by the matriarchs, very up-setting in which the drawing room was the only court of romance available being surveyed by the boys and their mothers and their fathers and their sisters didn’t seem an ideal route to matrimony (*How it Happened* 153). This frustrating notion of the narrator also depicts the questioning of silent shadowy characters on dogma of arranged marriages , a hard and fast rule set for matrimony by patriarchal subordinated

matriarchy. The matriarch also demand the young subordinated women to hide their intellect in front of their expected in laws as Dadi forbade Zeba baji to express her intellectual self in front of Mrs Haque, “she would never discuss politics and literature under any circumstances because this would reveal her in all her opinionate glory”(146).Such demand of matriarchs reflect that the status of women in the family is low and they are second citizens of the territory so these second grade citizens have no rights to live their own life. The rules and regulation are enforced upon them and they are supposed to follow the instructions of their husbands and his family without questioning and showing any logic and rationale. These instructions were no more acceptable for the young women in the novel we find a subtle reaction of Zeba in the incident where she locks herself in her room as a protest against these set rules by patriarchal subordinated matriarchs.But we find a kind of resistance when Zeba takes a decision against the will of matriarch and she goes for love marriage with Omer. When Dadi decides her fate and agrees to the proposal of Gullan Miyan the rejection of Zeba echoes in its fullest she very confidently says “...I wouldn’t marry him if he were the last man on earth”(158). She becomes very vocal which shows a kind of transformation and resistance of these silent and shadowy characters. Zeba blames dadi’s traditional, “What a legacy you’ve given us, to suppress all natural emotions and think that loving someone is impure. How can you expect me to be quiet and let you decide my future when you show absolutely no regard for what I swant?”(212).The voice of silent and shadowy character seems very strong and echoing here that she seems to stand firm in front the injustice done to her now she finds her voice and thus appears as a reformed character.

Since dadi is aware of the fact that girls who are introvert and speak less and are of low intelligence are liked and preferred the most. She advises Zeba to remain quiet and “ Try not to speak too intelligently. Let him ask all the questions and just provide the answers as briefly as possible” (*How it Happened* 180).This demand of Dadi shows her inclination and favor of girls’ remaining indifferent and polite during the marriage ceremonies. They should not manifest any eagerness or enthusiasm which is akin to brazenness as “A good eastern bride did not participate in the wedding with eagerness that Saima was exhibiting. What

kind of girl brazenly went with her in-laws to choose her own dress” (89). Zeba fulfilled all demands of dadi initially but after some time she experiences of a reawakening in herself and she refuses to accept the ways of dadi as narrators observes Zeba’s reaction, “I noticed that her eyes flashed with anger each time a new family came. She continued her minor rebellions, refusing to serve any refreshments, wearing that Dadi deemed were shameless clothes”(151).

The character of Zeba is a round character who appears as a completely changed person by the end of the novel. She assumes a new personality ignoring all dos and don’ts set by dadi with comments like “Whatever you decide dadi I am beyond caring” (186).

We find a kind of amelioration in the character of the narrator by the end .Both female characters redefine the meanings of their existence at the end in the Novel. On harsh treatment of dadi towards Zeba, the narrator also protests and questions the authority of matriarch “Why must you goad her dadi” This voice from mouth of a silent and passive member of the family was shocking for dadi she says in a shock, “oh oh look who’s finding a tongue like her sister! Be quiet and finish your saalan! It’s not your business”(218).In another occasion Saleha who was the most silent submissive and mute character gives the realization to her family that reflect her demand for space in the life, “I want you to talk to me like an adult and not as a child”(220).

Similarly the character of Dielieno also reacts and raises question whenever she feels that discrimination was obvious at times she asks the questions so provocatively and at times she she does so in her mind it shows the process of change and reformation. When grandmother shows a very biased attitude towards girls she asks Dielieno mother not to send boys to fetch water but the girl at this unjust behavior she questions “The water pot was as big as I, how did grandmother think I would be able to fetch water in it? Why didn’t mother say that I was too small to go yet” (4).Professor Ad Sebastian in his article “*Matriarchal Hegemony in Easterine Iralu’s A Terrible Matriarchy*” relates the idealogy presented Easterine to that of the social activist Rosemary Dzüvichü who writes in her poem “Womanhood” focusing on gender inequality in her society. The poet also depicts the raising questions in the minds of women about the unjust

dealing. There is a series of questions which she puts in mouth of a young girl are thought provoking. The poem aims to bring about a change in the mindset of people.

My brothers don't carry water

from the distant pond

...

Why

men sit and drink

from morn till dusk

as their women sweat

silently

...

Why

Women only cry (*PFN* 111-12)"

The silenced women of patriarchal families sometimes remain so out the fear from anger or at times physical punishment: "When Grandmother returned her face was dark and angry." "You are such a hopeless girl. If you lose any more chicken tomorrow, you will be sleeping in the shed, do you hear me?" I was speechless with fear. (*A Terrible Matriarchy*)". The matriarchs also use the the technique of physical violence and aggression to control the voice of the submissive weak characters.

The typical matriarchs deem education as one of the potential threat to the fabric of patriarchal subordinated matriarchy and try to contain it by baseless and groundless logics and examples. Grandmother would always quote examples from her time to convince the girls to not get an education and stay at home . she would say how the girls at her time stayed at home and learned the housework and all fieldwork as well. She would claim forcefully , "That way the girls were all time busy and they never creat any problems..It only makes them get fancy notions about themselves and they forget their

place in the family”(22). Despite so negative views of grandmother about education and all hardships on the way Dielieno was a transformed and successful woman .The grandmother tries to create many hardships on the way “school was the best thing ever happened to me there were sacrifices I had to make. Grandmother did not want me to go to school so she tried to make life even more difficult by making me get up an hour earlier in extra hour I had to fetch water alone and make the fire .I was not to feed the chicken earlier though ” (32).When grandmother scolds Dielieno for coming late and blames her for playing after school hours. The voice of the girls is very strong when she answers her grandmother, “No, grandmother, my teacher was teaching me more things”.....on this reaction from the girl the matriarch was uneasy and she shouts, “Don’t talk back to me, girl,” grandmother tries to silence her but Dielieno reacts to this harsh treatment by grandmother and asks Bano, “Bano Bano why does grandmother hate me so? Dielieno raises the question and get the answer from Bano that grandmother was interested in making her good women here Dielieno reacts in a stern voice, “well I don’t care to be a good woman I shan’t ever be a good woman, whatever that is.”(37).This resistance of the shadowy character shows a clear transformation of her personality from a passive object to a living human being with emotions and feelings. The reaction is very obvious in these lines as Dielieno unlike Bano resists to the traditional roles assign by matriarchs. The patriarchy and its supporter matriarchy have so deep roots in the society that no one defy them, rather, the victims of its evil side fashion their lives accordingly and do not provide any chance of being rebuked or taken to task. “... I am used to your Grandmother’s ways and I know how to work in such a way that she will not be shouting at me all the time.”(71). But Dielieno never got used of her grandmother she throughout the course of novel raises questions on injustice done to her and to any other of her gender .Name is sign of identity and one’s self respect is deeply associated with the name one is given in the society. In the Novel *A Terrible Matriarchy* the grandmother also implies another technique of patriarchal mindset to crush the identity and self respect of the young girls .Dielieno shows a reaction towards her grandmother’s habit of calling her as “the girl” by her grandmother it was an effort to deny her identity . Dielieno questions her mother why she is never called by grandmother by her own real name name, her mother ignores her question. But when she is called so even after two

years, she picks up courage to speak up to grandmother in a firm and confident tone: “Grandmother, my name is Dielieno; remember you gave me my name? Why won’t you call me by my name?” (*A Terrible Matriarchy* 4). This question by Dielieno reflects her quest for identity as a girl.

The patriarchs and matriarchs of the families are the sole authority to decide the fate and life actions of the young girls. They decide the destinies of the members of the family: When Dielieno asks Bano about her choice for the proposal she receives she answers helplessly, “It is not up to me, Dielieno, it is up to your Grandmother and what she decides”(92). In this regard’s Dielieno approach is different that she refuses to accept the philosophy of her grandmother. For grandmother love was not very important for matrimony as she says, “there are other thing in life than love..”(197) but Dielieno Unlike Bano clearly rebels her ideas by saying, “ I would never marry a boy I didn’t like. And I would not be bothered to be polite to everyone” (95). These lines reflect reformation of Dielieno

Dielieno who not only speaks and makes efforts to change her life and status but she also becomes the voice for other weak, silent and shadowed characters. When Nissano was forced to live with grandmother she speaks for her “Why should she be forced to live under grandmother’s roof like a prisoner. In time, if she should meet a nice man what would happen? I didn’t think grandmother would allow her to take the baby with her if she married”....but sourly she would get tired of being cooped up in a dusty old house with a cantankerous old women who was no blood relation to her ,and would have been a stranger to her if not for her marriage to her favorite grandson”(238). The strong character of grandmother is so dominating that these weak characters do not dare to say anything in front of her but Dielieno is showing the power to raise the voice against unjust treatment..

Marrying a man having children and doing the house hold is considered to be the only reason of female existence by the patriarchy .The text of the selected novels shows the resistance of the silent and shadowy characters and their reformation in this regard as Zeba says with confidence, “I can stay at home by not marrying anybody”(105).

With the passage of time we find that Dielieno becomes a transformed character who happens to be silent and shadowed in the beginning but with passage of time she gathers the courage to question the unjust dealing of her grandmother. While discussing how she was treated at grandmother's house she tells her mother that she was given bath with icy cold water in winters. When mother tells her her grandmother loved her she deny and she say, " "You say that grandmother loved me but I know that she held it against me that I was a girl and not a boy" (249). The character of Dielieno is transformed and shows the signs of metamorphosis she has her own opinions in matters of life. Her mind is no more shadowy as she rejects the sluggish ideas of her grandmother, "I can see that women are not weaker. They simply have strength different from men. Unfortunately, grandmother will probably never see that. She will always think women have to be dependent on men" (25).

CHAPTER 6

CONCLUSION

This chapter summarizes the argument and insights discussed in the preceding chapters of this thesis. The research questions and objectives of the study are discussed on Deniz Kandiyoty's theory of Bargaining with Patriarchy which elaborates the way matriarchy becomes the quadruple agent of female suppression. The study also highlights the renovation of these silent and shadowy characters in the selected texts in two novels.

The theoretical framework deals with Deniz Kandiyoty's concept of how females strategize within a set of concrete constraints that reveal and define the blueprint of what she has termed as patriarchal bargain of any given society which may exhibit variations according to class, caste and ethnicity. This notion and stand point refer to women descisions that demand to get relief and to gain some benefit from the typical patriarchal setup, be that financial, psychological emotional, or social. The woman in extended family overcomes her experiences of deprivation and hardships by exercising her power and controls over her own docile gender. When the females of these patriarchal societies assumes power, instead of commomerating their fellow and young women, they exerise their power by fulminating the women of family and encourage the patriarchal setup to flourish incessantly. The women populace feel blatantly much more oppressed and scorned in the hands of female power rules. The senior women who get power to be exercised conspicuously become a support to patriarchal mind setup by oppressing the junior and young women of the families. These old women exercise an equal authority as men, on young and frail women who are under their control. Married sons of old women are the best way to keep their superiority and to boast their authority and a sort of winning for them the old age security. That is one of the reasons these matriarchs do not

encourage the marital confluence between the couples but rather want to tie their sons to their aprons for the life time. The young women always seek or devise ways to defy this treatment.

Furthermore, the senior woman are criminally silent over the oppression of other females in the society. From the foregoing discussion, it is easy to understand that even a matriarchal setup does not venerate the young women but it also, like patriarchal society, makes home as a legal limbo for women by snatching her will to do anything she wants. The intricate relation between senior and junior women in matriarchal societies ignominiously rebukes freedom of young women. Solely, the senior women use religion, culture, customs and social norms as weapon to subjugate women. Dadi in the novel *Meatless Days* is the most suitable example. She uses religious precepts to control both male and female members of the family. Women of such category, once get to power, become more intransigent and their hideous standpoint further jeopardise the freedom of young women. Dadi seems to control all the family members by speeling out the religious teachings. It is the most useful but imperative tool in her hand to control all the family members without any resistance.

In the second chapter Literature review, the novel *Meatless Days* has been critically discussed to evaluate the modus operandi through which the senior women get access to power and mares the condition of young women. These young women not only become the figureheads of male members but alos of senior women. Instead of having a demurral over the slanderous patriarchal contentious demolition of the sanctity of women, the senior women unremittingly disarrays and deteriorates the condition of their own gnder. The clique of senior women become despotic and show their proclivity to patriarchal setup in order to confine the young women to an exotic corner.

In the literature review the history of feminism has been thoroughly discussed. The chapter also sheds some light on the concept of patriarchal bargain and views of other researchers on this concept .The concepts of subaltern and post colonial feminism from Gayatri Spavik's essay *Can Subaltern Speak?*, are also discussed to highlights the issue of silencing of weak women in domestic setting in Asian countries .Finally in this chapter I have found the gap in feminist discourse that it hardly discusses the issues of suppression of female by their own gender.

The chapters of Data analysis of selected texts are divided according to the research questions. Chapter no 4 answers the the first question and chapter no 5 addresses the second question. In these both chapters detailed analyses of both selected texts have been done. Analysis of novels *How it Happened* by Shazaf Fatima Haider and *A Terrible Matriarchy* by Eastrine Kire Iralo reveals the suppression, shadowing and silencing of women by their own gender in male dominating countries of Asia. In both the novels this role of the suppressor is taken by the matriarchs of the family.

Important findings regarding first question about suppression of quadruply silent and shadowy characters in the selected texts have been traced from analysis of the both novels *A Terrible Matriarchy* and *How It Happened* from Indian and Pakistani writers respectively in chapter four .Chapter number four reveals the subjugation and suppression of female characters by their own gender. The platonic love is being used as a tool by the senior women to control and exercise power over young women to suppress her. The love and affection towards male is one of the strategies of the matriarchs to make an asset for the old age security and power over her children, especially, those of her own gender. This chapter also sheds light on how these matriarchs become source to implement patriarchy. This chapter bears an analysis of much-trumpeted and enormously exaggerated love of matriarchs for the male heir in family to get it cashed. The upshot of this concocted and self-created wordly love for male by matraich creates a vaccume of trust among the members of same gender. In this process they ignore their own gender (the young women) and their rights. This over towering love of matriarchs can be seen in the statements by the female narrator of the novel, *How it Happened*. She introduces her father, the only son of her Dadi, as someone who is everything, the whole world, the whole universe, the sun, the moon , the mashriq (East) and the magrib (West) and much more. This is not only exaggerated account of love but it manifests intolerance and gender discrimination and how daughters were (and sometimes still are) considered a burden while sons are revered and loved. The previous chapter also highlights how the the lives of young women become miserable in hands of matriarchs. Similarly the same bent of mind is reflected by the narrator of *A Terrible Matriarchy* the grandmother comments about the male gender “They are boys .They will be alright they should be taught to be manly” (35).

In typical eastern societies of the Sub-Continent like Pakistan and India, sons are the second pillars of the patriarchy when fathers are alive to possess the scepter of the patriarchy. The bargaining matriarchs are aware of the fact and maintain and sustain their positions overtly and clearly which is visible and perceptible for the silenced and shadowed younger females of the family. For them sons or male heir are the most valuable possession. Through these sons they maintain their hegemony in domestic and social spheres of life. The selected texts also show when a new woman enters a family after marriage, the native women become superior and authoritative and consider the new woman as a threat to their ultimate power. They also become insecure due to the fact that they will have to share the warmth of mother-son relationship. These feelings of insecurity and the fear of dependency compel elder women to repress and subjugate their daughters in law to secure their power and position in the family. Hence, the native women exploit the new women to sustain their status in the family.

Important findings regarding second question related to the reformation or metamorphosis of the silent and shadowy characters are discussed in chapter five with detailed analysis of both selected texts. Both of the writers discuss that though these characters are apparently silent and shadowy characters but they have revolutionary spark of change and reformation. Despite hindrances created by matriarchs and all difficulties on the way of life these characters speak against the unjust treatment and wrong done to them. They are no more mute and silent but they are also raising voice and questioning about unjust dealing with their gender. For instance if we take example from *How it happened* the character of Zeba rebels against all set standards and norms of her Dadi. She refuses to accept all stereo typical images associated to her. She gets education and she selects a match for herself from a Sunni family and she also dares to explode the news of her love for Omer in front of her family and especially in front of grandmother. This attitude of Zeba reflects the change or metamorphosis in her character who initially acted like a puppet and did whatever her matriarch(Dadi) demanded her to do. Similarly the character of Dielieno in *A Terrible Matriarchy* also reformulates the meaning of her existence. The Grandmother is oppose of her getting education she never approves the education of girls. But Dielieno proves herself a strong and firm character that she dares to resist the ideology of grandmother and by the end of text we feel that Grandmother

also realizes her mistake on the death bed when Dielieno goes closer to her and says, “I forgive you for being harsh with me. As soon as I uttered these words, her immobile face seemed to be cracking up. Thus the silent and Shadowy characters not only changing and assuming meaning in the life but they also causing a change in a typical patriarchal approach.

A psychoanalytical study can be carried out to find out the reasons of patriarchal bargain. Further researches can be conducted on basis of the theory of patriarchal bargain by different English writers from other countries of south Asia like Bangladesh, China and Nepal.

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