

**POSTIONALITY LOSS: DECONSTRUCTION
OF *MY FEUDAL LORD* BY TEHMINA
DURRANI & *A BAD WOMAN'S STORY* BY
DURDANA SOOMRO**

By

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**Postionality Loss: Deconstruction of *My Feudal Lord* by
Tehmina Durrani & *A Bad Woman's Story* by Durdana
Soomro**

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ABSTRACT

Title: Postionality Loss: Deconstruction of *My Feudal Lord* by Tehmina Durrani & *A Bad Woman's Story* by Durdana Soomro

The present research explores and analyses the works of Tehmina Durrani and Kishwer Naheed, Pakistani feminist writers in the grounding of Post feminism. It is delimited to Tehmina Durrani's *My Feudal Lord* (1991) and Kishwer Naheed's *A Bad Woman's Story* (2009) translated by Durdana Soomro. The study aims to locate post-feminist elements in the selected texts. The main argument of this study is that, through their narrative in the selected texts the writers have subverted feminism. The main characters in the selected texts seem to be feminist but the study has established that texts present post feminism stance thus leading to postionality loss. Their writings have resolved to surfaced such issues and hardships faced by women, who have been constantly under the shadow of patriarchy. These texts depict feminism in such a way, that contrasting ideas emerge, which discredit and negate key stances of Second wave feminism. The study examines the degree to which the female characters display post feminism in their actions, discourse and behavior. The methodology for the analysis of the text has been Jacques Derrida's deconstruction method. For carrying out the analysis of the selected texts with the chosen lens, the researcher has used textual analysis as research design. The research design helps to explore the idea that *My Feudal Lord* and *A Bad Woman's Story* are an example of post-feminist texts. This study is likely to productively contribute in the production of knowledge in studies on feminism and post feminism. Thus Tehmina's and Kishwer's contributions are placed in post-feminist perspective.

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DEDICATION

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CHAPTER 1

INTRODUCTION

Feminism is a movement for the equal social, political, economic and legal rights for women as men. It is a travelling idea that transforms itself into target geographical, religious and cultural terrains. It is considered political matter in some circles and considered valid in terms of socio political scenario. In Pakistan numerous women are involved in raising voice for the rights of women. Pakistani feminism has three dominant threads of feminist discourse: Islamic feminism, post-colonial feminism and a secular feminism.

Historically women had participated in freedom movement of Pakistan and after the establishment of Pakistan served the new nation in the development of legal frame work for women's rights. Feminist and women's rights consciousness in Pakistan has historically been shaped in response to national and global reconfigurations of power including colonialism, nationalism, dictatorship, democracy and the Global War on Terror (GWOt).

The rise of feminism stands in contrast to the hitherto long accepted social hierarchy that keeps women at the margins. Two things are evident in feminist discourse, first center and margin; their margin is elaborated through the center and center was patriarchal in the western cultural hemisphere. When it comes to subcontinent, as we locate the centrality of feminism in linear order in most of the literature(s) produced by females. So in order to make the feminist discourse valid in sub continental cultural discourse, there is a dire need of locating the center. In other words that substantiates the binary required to amplify feminism.

There are two intellectual realms in the feminine discourse in the subcontinent: one challenges the centrality of patriarchy and the other tries to substantiate the existence of feminine attitude in the literature(s) that replicates the relevant socio-cultural patriarchal discourse. This tendency in literature, in the form of cultural polyvalency, questions the women's roles instead of feminine role. Urdu literature and Pakistani literature in English are abundant with such controversial debates as problematize both the center and margins. A number of literary works

produced by males substantiate those characters who rebuild the cultural forms and structures but as a movement in text, we find a number of creative artists who have opposed the status quo of social hierarchy in a deconstructed way such as Kishwer Naheed , Fahmida Riaz, Bapsi Sidhwa and Kamila Shamsi etc. The Pakistani literature, like other literatures, encapsulates the subjects that portray the reality of the culture and society in which it is written. The Pakistani female writers have come forward and depicted the Pakistani women in their texts. But in trying to represent women and portraying feminism, they have gone unconsciously against the core position of feminism.

Feminism opposes patriarchal control whereas patriarchy is the power structure in which men hold the sway. Historically, the rule of father was the more appropriate definition of patriarchy. This phenomenon is manifested in the values, attitudes, customs, expectations, and institutions of the society, and it is maintained through the process of socialization. Patriarchy means establishing supremacy of males in terms of physical, intellectual, social, economic, and political power. In this super structure men are in the center whereas women are in the margins.

Feminist authors expound equality and acceptability in the society. Authors, who affirm to be feminist and advocate women rights, mix up facts with fiction to get their desired results. They in a sense aggrandize their characters' ordeals so much so that they seem to be atrocious. But, what remains the core issue is women and their position. By challenging the male influence they confront the male hegemony and hold the position of feminism strong, but when they urge for special rights, they contradict their position or create postionality loss.

Identification of postionality loss is done by locating conflict in the position that is in fact contradiction in the stated narrative. There is dependably a contention when one's narrative is not considered correct. What is understood universally is challenged by the written text. Text is interpreted in a different way, not the way the original text was meant to be presumed. Postionality loss takes place, when it deviates from center and alters the position. In its endeavor to promote women rights, feminism takes the center position and it is the center of gravity on which women's struggle is based. It is the notion which challenges the dominating patriarchal control and authority.

Traditionally man is treated as a rational, strong, protective, and decisive cultural agent. He is the head of the household and holds unquestionable authority. Now we need to see this agreed upon assumption as a social construct. On the other hand, traditionally a woman is considered as an emotional, irrational, weak and submissive living being. She is presumed to be an angel at her very best in the house as well as a man's dominion, as Coventry Patmore depicted in his poem *The Angel in the House*. This is the patriarchal notion which feminism assails vehemently. Feminism states women are also rational, strong, protective and decisive in comparison to men. At this time the position remains strong and firm. But with women demanding their privileged rights, the position of feminism starts shifting. Postionality loss takes place leading to termination of feminism or death of feminism.

The antifeminists consider feminism as a very angry, resentful, pungent, bitter, profane and non-religious form of movement. According to antifeminists, feminism considers men as sexists. While feminists consider patriarchy as the culprit responsible for women submission in the world. The antifeminists consider feminist agenda as hypocrisy. It considers every example given by feminists as invalid and does not hold any water when scrutinized microscopically. According to Betsey Stevenson of Warton School in her research "The Paradox of Declining Female Happiness" (2007), women are not happy in comparison to men. Because of these reasons many critics of feminism, label feminism as the root cause of such problems as depression and low self-esteem among women.

Postfeminism is a new form of empowerment and independence. It is seen as a political position in the light of feminist confrontation with difference. It celebrates individual choices, sexual pleasure, consumer culture, fashion, hybridism, humour, and renewed focus on the female body. Postfeminism has no fixed meaning; it is a contradictory, pluralistic discourse.

In Pakistan, feminists talk about women's rights, but at the same time oppose the aggregate equality and demand special status for women in every cultural sphere. Women writers in Pakistan have a tendency to examine it in such a way where they can get their coveted results. The selection of texts is done keeping in view the above discussion. The authors who really speak and represent themselves as feminists are in opposition to feminism, as they consciously long for patriarchy and patriarchal control.

In Kishwer Naheed's book which is translated by Durdana Soomro, she (Kishwer) illustrates women's ancient and historical roles in which women are always naïve, pious, sacred and virgin, whereas she tags herself as a bad woman. She assaults patriarchy vehemently and opposes its rules and edicts. Though it seems she is challenging patriarchal roles yet when we deconstruct this notion, she is actually establishing patriarchal framework. In the similar way, Tehmina Durrani's text shows woman as weak, simple, innocent and angel at home, who is being suppressed and ruined by patriarchy and its injunctions. But what she writes in her book stands in contradiction to what she propagates. The feminist authors seem unable to grasp that confronting the center implies to distancing oneself from the center. However if one comes close to center, it means one is not getting out of the binary, but remains part of the binary. In other words preserving the binaries, which are already existing.

1.2 Statement of the Problem

The main aim of the study is to investigate the postionality loss in the selected texts. Feminism opposes the centrality of males and marginalization of women in the society. The research intends to study the binary, which is created by men and how it is considered valid and is validated, even by the so called feminist authors. Pakistani English feminist writers, who discuss women issues, have gone unconsciously against feminism. The texts which have been selected for this research represent women authors of Pakistan, as the study aims at the political, economic and social postionality loss of women. This investigation will be done keeping in mind the end goal to feature, how women rise and challenge the established metanarrative. But in challenging the established meta-narrative, they not only accept it but also demand the patriarchal control and influence, going against the feminist ideology or position, thus making feminism ineffectual and ineffective.

1.3 Research Objectives

Following are the objectives of this research study:

1. To locate the postionality loss by applying deconstruction's concept of free play that unearths the possibility of multiple layered meanings and meaningfulness.
2. To study how postionality loss of feminist stance takes place in the texts.

3. To locate the fictionality in the feminist texts as presented by Durdana Soomro and Tehmina Durrani

1.4 Research Questions

This research study will address the following research questions:

1. How does free play constitute postionality loss in the selected texts?
2. How the gender binaries are validated in selected literary texts?
3. How is the feminine image distorted in the texts of *A Bad Woman's Story* and *My Feudal Lord*?

1.5 Theoretical Framework and Methodology

As discussed earlier, the two selected texts written by Tehmina Durrani and Kishwer Naheed translated by Durdana Soomro are considered as feminist works. Both clamor for equality and acceptability in the society. So in line with my research, I intend to analyze Tehmina Durrani's *My Feudal Lord* and *A Bad Woman's Story* by Kishwer Naheed by invoking Post-structuralism in which deconstruction method of Jacques Derrida will be applied.

The deconstructionists read the text against itself in order to expose and uncover what may be perceived as the textual subliminal, where implications are communicated, which might be in opposition to the surface elucidation. As, it will aim to demonstrate, that the chosen texts which are considered as feminist, do not come under the domain of feminism, yet under the space of post-feminism. Furthermore Post-feminism concept will be applied, which is the conceptual shift within feminism from debates around equality to a focus on debates around difference. Post-feminism debate tends to crystallize around issues of victimization, autonomy and responsibility. Post feminism expounds the equity that feminism propounds is to a great extent a legend or a myth. The researcher utilized textual analysis as research technique for the project.

Deconstruction is an approach of close reading that evokes the ways in which key terms and ideas may be paradoxical, making their meanings vague. It says that meanings break apart. If any text is looked upon closely, it no longer holds meaning; it falls apart. Deconstructive analysis, firstly, expose paradoxes and logical inconsistencies that may involve demonstrating that the sentiments professed in the

text can be inconsistent with those expressed. A reader can deconstruct a text and utilize it against itself. Deconstruction holds that all one can do is to deconstruct a text, and to point out the subjective meanings as discovered by the reader. A way for portraying this is say that deconstructive reading reveals the oblivious instead of the cognizant dimension of the text – all the things which its overt textuality overlooks or neglects or fails to recognize. It shows the covert fascination with overt ideology of the text. Its exposes the text own ambivalence to the binary oppositions.

Postionality is a philosophical stance or a political stand. It is a historical and dialectical negation or extension of philosophical center. All the philosophical perspectives such as; Feminism, New Historicism, Structuralism, Post-Structuralism, and many more are political positions, which are applicable on texts. Every writer, who writes and claims any position supports and upholds that stance, but when it moves away from center to margins, then there occurs either addition or deletion in position(s). Thus position becomes compromised and does not hold the authority as it should have been.

This study follows qualitative research method. To answer all the research questions, Deconstruction alongside an operational model will be utilized. Operational model will be designed to explain the discussed concepts related to my study including concepts taken from Post-structuralism, Feminism and Post-feminism.

1.6 Delimitation of the Study

The research study will be delimited to the autobiographies written by Tehmina Durrani *My Feudal Lord* and *A Bad Woman's Story* by Kishwer Naheed translated by Durdana Soomro. The selected texts will be mainly analyzed keeping in view deconstruction, and a few concepts discussed through an operational model. The study's operational model will include Deconstruction, Post Structuralism and Post-feminism.

1.7 Significance of the Study

The research study will try to examine the validity of metanarrative proclaimed by feminist writers. It will look into the postionality loss, as how women authors have tried to present feminism but in fact supported patriarchal control and order. Thus they themselves go against feminism and its main tenants. The reading of

the text is very important as it will highlight the contradictions present in the text written by the feminist authors. The authors seem to advocate feminism but in reality they try to erect the patriarchal shadow in their works. With skeptical thought, the researcher will study and analyze *My Feudal Lord* and *A Bad Woman's Story*. On completion of this work, it will be helpful for prospective researchers and students in studying various perspectives with a critical vision and in deconstructing literary texts from a different angle and aspect.

1.8 Structure of the Study

Chapter 1: Introduction

In this chapter the background and introduction of the study is given and some terms related to this research are discussed. Statement of the problem, significance of the study, methodology, delimitation and research questions with the basic theory along with key themes and ideas are discussed.

Chapter 2: Literature Review

In this chapter important relevant literature regarding feminism, post structuralism, deconstruction, post feminism and critical views on Tehmina Durrani and Kishwer Naheed has been reviewed.

Chapter 3: Research Methodology

This chapter explains the research methodology taken by the researcher.

Chapter 4: Deconstruction of Tehminah's Feminism in *My Feudal Lord*

In this chapter Tehmina Durrani's feminism is discussed. The significance of the title, dedication a case of dilemma, domesticity issue, the problem of education, sexual objectification, employment and empowerment, the death of sisterhood, motherhood and patriarchy, internalization of domestic abuse, acceptance of body image, acceptance of gender weakness have been investigated with reference to her *My Feudal Lord*.

Chapter 5: Deconstruction of Kishwer's Feminism in *A Bad Women's Story*

In this chapter Kishwer Naheed's significance of the title, dedication a case of dilemma, domesticity issue, the problem of education, sexual objectification, employment and empowerment, the death of sisterhood, motherhood and patriarchy,

internalization of domestic abuse, acceptance of body image, acceptance of gender weakness have been examined with reference to her *A Bad Women's Story*.

Conclusion 6

This chapter concludes and summarize the whole work. Besides, it recommends further possible research areas for future researchers.

CHAPTER 2

LITERATURE REVIEW: A CRITICAL SURVEY OF EXISTING SCHOLARSHIP

Literature review is a record of collected, well established and built up data or information and thoughts on a subject of research, prompting and leading to voids and gaps, raising quality, strength and pin pointing shortcomings of chosen works. Literature review is an examination or study about the structures, it is a key column in the general structure of research and theoretical makeup and gives a strong bedrock to the baluster. The understanding of that well established record of past learning and knowledge is critical to have a rational and sensible connection between hypothetical structure and the research. Theoretical framework bestows vitality and complements the consistent association or connection, improving comprehension of research, so this section centers around theoretical framework and basic conclusions on these works.

Tehmina Durrani's and Kishwer Naheed's books from preamble to end have been the subject of minute and microscopic examination by researchers and critics all over the world since they emerged on the scholarly skyline of Pakistani literature. For years there is by all accounts no end up till now to basic investigations of especially Tehmina Durrani's work. So given my impediments on study of such an enormous corpus about Durrani's is not feasible. It has constrained me to be specific and to give more place and space to the survey of books, articles and reviews important to my research study only. The researcher has broken down the chapter in to three sections. The first one manages general history related to feminism, stages of feminism, post-structuralism, Post-feminism and Deconstruction. In the second section Durrani's and Naheed's life accounts are discussed. In the third section audit has been done of general books if any, articles and reviews about Durrani's and Naheed's books their philosophy their thoughts on women's liberation and independence.

Durrani's and Naheed's autobiographies are bountiful and vibrant source of data and information about their lives. The researcher's study of Durrani's and Naheed's books is against the traditions set by early feminist researchers. I consider it important to conduct a thorough investigation of these books.

The life of both writers, before marriage and after marriage, is well known not only to Pakistanis but people all over the world because of their books. Their lives and news about them were blacked out, censored and edited by the state controlled media. Their books were viewed as an ambush and assault on the colossal giant of male centered patriarchal order, which quells women and controls their emotions and feelings. They introduce and present themselves as the advocates, heroines and defenders of the rights of women and their autonomy.

The accepted view or idea about *My Feudal Lord* and *A Bad Woman's Story* by critics, scholars and researchers is reality and truth presented by the writers. They are viewed as authentic writers, who have presented reality and fact without any malice. Their works are considered as dependable record for detailing numerous episodes and events in their lives. They have not held themselves back in their views and expressions. Maybe they have not smothered themselves from talking, since they needed the other women of Pakistan to gain from suffering and anguish they suffered and want the world to know about the male attitude towards women in Pakistan. The reality remains that lot of people want to know or find out about their existence and experience and are overwrought to get informed about the lives of their spouses and men in their lives.

The western writers appreciate their bravery and audacity to approach and confront the male predominance through their words, which cut like an extremely sharp edged sword and instigate a horrendous harm to the male sense of self, ego, primacy and supremacy. They have branded themselves as the paragons of feminism. Their feminism is what the researcher deem not feminism but post feminism. In order to understand their fallacious concepts let's see what is feminism is.

Feminism believes in the liberation and support of women' rights on the grounds of equality and parity of sexes. Gender becomes oblivious in feminism as it fights for equal rights and positions. According to Lois Tyson, "it looks in the ways of oppression of women by men" (Tyson 83)

Feminism believes in the social, financial or monetary, and political fairness and equality; parity of men and women. Albeit to a great extent emerging in the West, fight for woman's rights is illustrated all over the world and is portrayed and presented

by different foundations and institutes focused on action for achieving greater women's rights and interests.

A French socialist, thinker and philosopher Charles Fourier for the first time introduced the word *féminisme* (Goldstein 92). Later on his term got traction the words *féminisme* and *féminist* showed up at first in France and then in Netherlands. It appeared in the United Kingdom in 1890s, and it finally reached the shores of new world that was United States of America in 1910 and the Oxford English Dictionary considered as the most authentic dictionary source records 1852, as the time of emergence of feminist and in the year 1895 for feminism.

Many researchers have studied the history of feminism. Margaret Walters, one such scholar, in her book *Feminism: A very short introduction (2005)* states that all the history of feminism shows that all the feminists had different aims, objectives, and goals around the globe. Most western women's rights activists believe that all the fighting for getting women rights come under the domain of feminism. Whenever, women talked about women and their status they were branded as feminists (1-5).

But many historians state that the term ought to be used only for the modern women's rights activists and their progeny and protégés. The scholars who study history used a special term known as "protofeminist" to depict prior movements for the attainment of rights for women (Houser 265-278). Feminism is divided in three separate phases or waves. Each phase or wave managed distinctive and unique agenda, which was achieved after long, hard struggle. They all focus on similar women issues. The first wave included women's entitlement to vote. The second phase or wave was related to the thoughts and activities of the women's freedom starting in the 1960s. The second wave crusaded for lawful and social parity of women to men in all spheres (Astrid 58). The third wave is a response to, the apparent disappointments of second-wave of women's liberation or feminism (Evans 22).

Walters also states in her book that throughout the greater part of Western history, women were limited to the household chores, while civic life was for men only. In medieval or antiquated Europe, women were denied the privilege to claim property, to get educated, or to take an interest in the civil life. Toward the end of the nineteenth century in France, they were not allowed to uncover their heads and show their hair out in the public. In parts of Germany, a husband still had the privilege to

offer and sell his wife for money or any other thing. Indeed, even as late as the mid twentieth century, women had no right to vote and occupy any public office in Europe and in the majority of the United States.

Women were kept from running or directing business without a male overseer or representative, it always had to be father, if not father then brother, if not even brother then husband, if even if that is not there then son, whether older or younger. Married women had no legal right to control their own children even. In addition, women had practically zero access to education and were barred and blocked from generally all professions. In a few sections of the society of the world, such confinements on women still persist today (Walters 14-15). Feminism has developed through the ages from antiquity to contemporary times.

2.1 Feminism through the pages of History

2.2 Antiquated world

According to some historians, in the early third century BC. The Roman women for the first time protested and came together at the Capitoline Hill and obstructed each passage to the arena when counsel and diplomat Marcus Cato came to address the forum; As he opposed the changing of the law because women were opposing the endeavors to nullify laws constraining their utilization of costly products, Cato said at that time "When they start to be your equals, they will have turned into your superiors." (Livy 1-8). This was the fear of men in power about women, as if women became independent they would one day rule them.

According to Judith Bennett in her article *Gender and History* (1989) defiance demonstrated by women against men depicted exceptional courage in any case. But for the greater part of written history, just isolated and confined voices stood in opposition to the second rate status of women, forecasting the arguments and contentions to come. In the late fourteenth and mid fifteenth century in France, the first women's rights activist, Christine de Pisan, tested and challenged mindset towards women with a strong call for female right to education. Her mantle and place was taken up later in the century by Laura Cereta, a fifteenth century Venetian woman who printed and distributed *Epistolae familiares* (1488; "Personal Letters"; Eng. trans. Collected Letters of a Renaissance Feminist), a volume of letters managing a

collection of women' grievances, from disapproval of education and marital abuse to the levity of their' clothing (Bennett 251).

In the later years the defence and deterrence of women rights had turned into a literary or artistic subgenre before the end of sixteenth century, when *Il merito delle donne* (1600; *The Worth of Women*), was published by a feminist Venetian writer, Moderata Fonte, it was translated by Virginia Cox a PhD in Italian literature, the book created lot of ripples. The book was published and distributed after her (Fonte's) death. Cox criticized men by saying the guardians of existing conditions or status quo, depicted women as superficial, shallow and naturally, inherently improper and immoral, while the rising women rights activists published and delivered list of significant achievements of their strength and achievement and announced that women would be the scholarly equivalents or intellectuals to men on every forum and field, if were given equivalent access to education and other occupations. The book shows naked misogyny throughout the ages whether it was Hebrew, Greek, Roman or Christian (Cox vii).

Joy Ritchie and Kate Ronald summarized in *An Anthology of Women's Rhetoric(s)* (2001) stated that the supposed debate or open discussion about women did not begin in England until the late sixteenth century, when pamphleteers joined fight over the genuine and true idea of womanhood. After a succession of satiric pieces on deriding and mocking women were published, the first ever women's activist or feminist in England, writing or composing as Jane Anger, reacted with her piece, "Jane Anger Her Protection for Women" (1589). It was the work which challenged and countered the male supremacy and hegemony. It derided the male preoccupation with female body and sexuality and supported that women can also be equal to men in every arena (124).

Another author who made women realize their importance was Mary Astell, according to Jacqueline Broad in her book *The Philosophy of Mary Astell: An Early Modern Theory of Virtue* (2015). According to her, Mary Astell published a more contemplated response in *A Serious Proposal to the Ladies* (1694, 1697). The voluminous two-volume work recommended that women should tilt towards neither marriage nor a religious employment; they should set up a secular educational institutes where they may be able to live, get educated, and also teach other women. In other words become independent. All this was taking place when the age of

enlightenment came and it transformed the feminist movement in to a more stable philosophy (2-8)

2.3 Age of Enlightenment

The voices of women's rights activist of the Renaissance never blended into a coherent, logical and rational philosophy. This happened just with the age of Enlightenment, when women started to appeal for new radical and reformist agenda about freedom, liberty, parity, and common rights which could be applicable to both the genders (Taylor 261-272).

At first, the scholars of this age concentrated on the inequality of class and religion to the exclusion and avoidance of gender altogether. French philosopher and thinker Jean-Jacques Rousseau, for instance, depicted women as senseless and useless beings, destined to be dependent on men for all eternity. What's more, the *Declaration of the Rights of Man and of the Citizen*, which characterized French citizenship after the unrest of 1789, distinctly neglected to address the lawful status of women.

Female scholars of the Enlightenment rushed to invite attention to this exclusion and the restricted extent of reformist oratory. Annie Smart in 2011, in her book *Citoyennes: Women and the Ideal of Citizenship in Eighteenth-Century France* (115) states that Olympe de Gouges, a prominent dramatist and feminist, distributed *Déclaration des droits de la femme et de la citoyenne (1791; "Declaration of the Rights of Woman and of the Female Citizen")*, proclaiming women to be men's equivalent, challenging everything men said and thought about women.

The next year a ground breaking work by Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792), was published and distributed in England. According to Barbara Taylor in her book *Mary Wollstonecraft and the Feminist Imagination* (47) Mary challenged the idea that women exist and live just to provide comfort and pleasure to men. She recommended and proposed that women like men should be given equivalent chances in education, occupation, and political and legislative issues. Women, she composed, are as normal as rational and logical as men. And if by chance they are senseless, it is simply because their society in which they live has trained them (women) to be insignificant. In other words they are not given proper education and training.

A Vindication of the Rights of Woman composed by Wollstonecraft is one of the earliest works by any feminist on women issues. In it, Wollstonecraft reacts and counters to those educationists and political scholars of the eighteenth century, who did not consider and trusted women to have education, thinking it a useless exercise as women have to stay at home and do household work. She argues that women should have an education, just like as men and it is a need of the time. Asserting that women are basic and important for the country's success. Since they teach and educate the children. Who are the future generation of the nation. They are their children's first teachers. In light of the fact that they could be allies and companions to their husbands in their daily work and activities in other words share their burden, as opposed to simple house wives. Rather than considering women as decorations or property to be exchanged in marriage, Wollstonecraft states that they are humans just like men meriting an indistinguishable principal rights as men (Taylor 47-48).

The era of Enlightenment transformed into a period of political unrest set apart by insurgencies in France, greater part of Germany, and Italy with it came the ascent of abolitionism. In the United States of America, women's rights activism flourished, when abolitionists tried to apply the ideas of freedom and equity to their own particular society's and political circumstances and situations. Their work connected them with women abolitionists, who were working in England, who were also reaching and coming to the similar conclusions. In the nineteenth century, concerns encompassing woman's rights had increased the turmoil for social transformation, with new thoughts and ideas being traded across America and Western Europe.

Carol Diethe wrote in *Towards Emancipation: German Women Writers of the Nineteenth Century* (1998) according to her, in one of the first women's rights articles, Otto challenged the male hegemony by signing with her own particular name. Louise Otto; a German, based on the well-crafted work of Charles Fourier, a French scholar, citing his proclamation that "by the position which women hold in a land, you can see whether the demeanor of a state is thick with filthy mist or clean and clear." Otto wanted to provide women better work place environment and conditions (15). According to Bonnie S. Anderson in her article *Greetings: The First International Women's Movement*, When Parisian women's rights activists started publishing and distributing a daily paper entitled *La Voix des femmes* ("*The Voice of Women*") in 1848, Luise Dittmar, a German author, took action accordingly, came up with her

own diary, *Soziale Reform*. In the background of these circumstances came the era of first wave of feminism.

2.4 The First Wave of Feminism

In Feminism: The Essential Historical Writings written by Miriam Schneir (2014) the first wave of feminism was spread from nineteenth century and twenty century in Great Britain and Greater part of United States of America. Its main objective was to make sure that women get equality in everything, equality in contract and rights in major affairs like property. It voiced for abolition of forced marriage and one of the most important steps disowning of women and their children by men as their property.

The fight kept on but by nineteenth century protests and right activists focused on political influence and power in which suffrage become the core issue for feminist of that time. But some feminist like Voltairine de Cleyre and Margaret Sanger protested and raised their voices for women financial independence, birthing rights and sexual rights. As states A. J. Brigati in his book *The Voltairine De Cleyre Reader* (1-12). Kristine Swenson in her book *Medical Women and Victorian Fiction* (2005) says Florence Nightingale came forward with new institution like female nurses to help women gain empowerment in the military. She became the most prominent woman in that era, as she became to be known as the lady with a lamp in the British Empire (14-17).

2.5 Rise for the Demand of Suffragette

Civil arguments, debates and exchanges resulted in the women's rights assemblage, which was held in 1848 in the residential area of Seneca Falls, in the city of New York. According to Carol Faulkner, in her book *Lucretia Mott's Heresy: Abolition and Women's Rights in Nineteenth-Century America* (2011), it was an off the cuff thought, that jumped up amid a party of Lucretia Mott, a Quaker and social activist, Martha Wright (who was Mott's relative), Mary Ann McClintock, Jane Hunt, and Elizabeth Cady Stanton, the spouse of an opponent of slavery. The gathering was arranged with only five days' notice, advertised just by a little unsigned advert in a regional daily paper. It raised its voice for suffrage for women (127-129).

In Britain the fight for women rights was taken by suffragettes and they effectively led a movement for the women's right to vote. Their efforts bore fruit as by 1918 the Representation of the People Act 1918 granted women the right to vote. But this was not open to every woman as it allowed only the women above the age of (30) thirty and women who were financially well off like, who owned the house or property. This was changed in 1928 as women above the age of 21 were allowed to use their choice of vote.

In her book Suzanne O'Dea *From Suffrage to the Senate: An Encyclopedia of American Women* (1999) and Sally McMillen in her book *Seneca Falls and the Origins of the Women's Rights Movement* (2009) state that in the new world or America the leaders who were the torch bearers were Lucretia Mott, Lucy Stone, Elizabeth Cady Stanton, and Susan B. Anthony. They not only fought for women right to vote, but also took their fight for the eradication of slavery. In America the first wave was very influential, as Frances Willard a staunch Christian and member of very conservative Christian group joined them and supported them (Dea xi). Matilda Joselyn Gage also came forward but she was in comparison more radical in her approach. The first phase of feminism in the USA was very successful and effective, it forced the US politicians to give women the voting rights in every state without any discrimination. Before going deeper in to successes of feminist in America one must look into Britain's trailblazers who fought for women rights much earlier (McMillen x).

Men are demonized by feminists, but there were men who stood and fought for women rights. "The Subjection of Women" (1869) is an essay by English thinker, philosopher, political, financial specialist and bureaucrat John Stuart Mill which was published and distributed in 1869, which was developed and formulated jointly by him and his wife Harriet. At the time of its publication and distribution the exposition's contention for uniformity between the genders was considered as an attack on the European cultural norms and standards. While researchers by and large concur that John Stuart Mill was the one who wrote it, it is likewise noticed that a portion of the contentions and argument are like Harriet Taylor paper *The Enfranchisement of Women*, which was published and distributed in 1851.

John Stuart Mill contends that individuals ought to have the freedom to vote and the right to protect their own basic rights. This argument or contention is

applicable to the both the genders. Mill frequently utilized his position and situation as a member of the prestigious Parliament to plea for the right to vote for women, an extremely controversial, suicidal and dubious position for a politician of that time.

But one feminist came and conquered the imagination of women. Rawan Alimam states in her “The Feminist Thought in Virginia Woolf's *A Room of One's Own* and *Three Guineas*” (2010) According to Alimam, Woolf discusses topics like feminism, financial autonomy, flexibility and independence of mind, she discusses it from the perspective of women who have to endure a lot over the span of their association with men as a husband or as a companion. She analyzes the prohibition of women from educational organizations and the connection between rejection of equal opportunity in employment and the unequal appropriation of wealth. Therefore that the mood of “*A Room of one's own* and *Three Guineas* was loaded with disdain and resentment. In *A Room of One's Own*”, Woolf blends her ideas with her everyday life. She raises her voice for women's rights and to be equality to men in every field (VIII).

2.6 The Second wave of Feminism

The second wave or second phase of feminism starts from 1960s to 1980s. Imelda Whelehan a well-known researcher and scholar, in her book *Modern Feminist Thought* (1995) considers second wave as the greater part of feminism. It includes groups which fought in Great Britain and America both. According to Jane F Gerhard in her book *Desiring Revolution: Second-Wave Feminism and the Rewriting of American Sexual Thought, 1920 to 1982* (2001) second wave feminism coexisted along with third wave. It mainly focused on equality and parity. It struggled for workplace, sexuality, family and reproductive rights. It focused on elimination of biasedness and discrimination in work place, family and procreation rights. Paul D Buchanan in 2011 in his book *Radical Feminists: A Guide to an American Subculture* says Carol Hanisch a feminist came up with "*The Personal is Political*" it became the main slogan for the second wave of feminism. Second wave feminist focused on politics and cultural parity. Second wave feminists wanted women to understand and take control of their lives. They wanted to challenge the power structures which was present at that time. The researcher Estelle Freedman looks at first and second-wave woman's rights movements saying that the primary wave concentrated on rights, for

example, suffragette the second wave was generally worried about different issues of equality, gender difference and eradicating segregation (Carter 93-94).

Simone de Beauvoir's ground breaking book *The Second Sex* (1949) in which the writer talks about the treatment of women all through the history. Beauvoir investigated and composed the book in around fourteen months, when she was 38 years old. She published and distributed it in two volumes, *Facts and Myths and Lived Experience*. *The Second Sex* is regularly viewed as a noteworthy work of women's rights struggle and the beginning stage of second-wave feminism.

De Beauvoir's main argument was that men of all ages persecute women by describing them, and bracketing them as the other, characterized solely contrary to men. Man makes himself powerful by stating that he is self and woman being the opposite, is the other. He is absolute, fundamental, outright, transcendent and otherworldly. She is nonessential, inessential, incomplete, fragmented, mutilated and ravaged. Man implements his will and authority on the world while a woman does not do anything and is doomed. Man creates new things and acts when time comes for action, while a woman sits and waits for a strong man to come and save her from the troubles of life.

The objective of the women's rights activist, she composed, must be not only the disposal of male benefit, but rather of the gender qualification itself with the goal that genital contrasts never should have social significance.

Betty Friedan's book *The Feminine Mystique* (1963) is broadly credited with the start of second-wave feminism in the United States of America. The book examines and studies the lives of many housewives in the United States, who were troubled regardless of living in material solace and being married with many children. This book proclaims that women can never again overlook that voice inside women, which states that women need something more than their husbands, their children and their home.

Kate Millet wrote *Sexual Politics* in 1970 in light of her PhD thesis. The book is viewed as a vintage of feminism and a radical feminist's most important key writing or text. Millet contends that sex has played a very important role, but it has not been looked into from the political perspective, Millet talks how patriarchy controls and influences gender relations and especially sexual relation of man and

woman. She talks about sex and says the authors like D. H. Lawrence, Norman Mailer and Henry Miller these creators of so called literature, were biased and sexist. They wrote from male perspective giving no voice to women.

Second wave came to a close, when third wave began in the 90s, as women, who were independent and more liberal came forward to provide comfort in the lives of women.

2.7 The Third wave of Feminism

S. Gillis, G. Howie, R. Munford in 2007 book, *Third Wave Feminism: A Critical Exploration* in 1990s came the age of third wave of feminism. It was driven by Generation Xers who reached adulthood, in the age of media and diverse financial setup, the third phase came in reaction to the shortcomings of the second phase of feminism. It raised its voice for individualism. It supported and cherished diversity. Furthermore as a reaction to the initiatives and developments made by the second wave. Third wave is in opposite to second wave feminism, as Third-wave women's liberation tries to confront or keep away from what it esteems the second wave's essentialist meanings of femininity, which according to third wave feminist supports only white working women of America. The third-wave sees women's lives as intersectional, demonstrating how race, ethnicity, class, religion, gender, and nationality are all significant factors when discussing feminism. It examines issues related to women's lives on an international basis.

Jennifer Baumgardner in her text *Manifesta: Young Women, Feminism And The Future* written and published in 2000, that women's liberation could change with each generation, age and person. It is not static but variable.

A new movement had emerged which was Post-structuralism. It had started when third wave of feminism began; as interpretation of sex and sexuality is integral to a great part of the third wave's philosophy. Third-wave women's rights activists frequently focused on legislative issues and test the second wave's worldview as to what seems to be, or isn't, useful for females. Women's activist who are considered as pioneers and who established in the second wave like Gloria Anzaldua, Bell hooks, Chela Sandoval, Cherrie Moraga, Audre Lorde, Maxine Hong Kingston, and numerous other women rights activists desired space for women in race related perspicacity.

Third-wave women's liberation likewise contains arguments and debates between different women's rights activists, for example, Carol Gilligan, who considers that there are imperative and inherent contrasts between the genders and the people and that gender roles are because of social environment.

Inclusive Feminism: A Third Wave Theory of Women's Commonality by Carolyn Pedwell published in 2006 states that postmodernist movement in the institutions and academics; third-wave women's rights activists tried to address, recover, and reclassify the ideas, thoughts, words, and all that media that had disseminated thoughts regarding womanhood, sex, beauty, femininity, and manliness. There was a change in perception of sex and gender, with the idea that there are a few attributes, that are exclusively male and others that are exclusively female offering course to the inception of a gender continuum (2-9).

Indeed, even as the third wave discovered its voice, a few authors and writers were pronouncing themselves postfeminists and contending that the development had lived past its usefulness.

2.8 Ascend of Post-Feminism

Post feminism is maturity of feminism into a body of knowledge where it is appreciative of diversity within feminist circles, one; and a feminist facet that is more relatable for modern, urban women of today, the other. Postfeminism like other non-essentialist movements is an amorphous phenomenon; there is no fixed definition of it.

Postfeminist agenda revolves around challenging victimization, favouring autonomy and inculcating responsibility. Based on liberal humanism, it is very adaptive concept that accommodates myriad versions of women's movements. The term 'postfeminism' itself originated from within the media in the early 1980s, and has always tended to be used in this context as indicative of joyous liberation from the ideological shackles of a hopelessly outdated feminist movement. This is the view which has reached the ninth edition of *The Concise Oxford Dictionary*, where 'postfeminism' is defined as 'of or relating to the ideas, attitudes, etc., which ignore or reject feminist ideas of the 1960s and subsequent decades'. However, those to whom the postfeminist label is most often attached by the media do not generally regard themselves as part of any kind of anti-feminist movement.

Postfeminism is not ‘post’-ing of feminism where feminism might be perceived as a concern of the past, cancelling out all the feminist success accomplished throughout these years by women in different parts of the world who are connected through the spirit of global sisterhood. Post is not synonymous with ‘end’ or after, it is an admission of feminism to a non-essentialist realization of the concept, like post-colonialism or post-modernism. It is defined as ‘after in time or order’, but not as denoting rejection. Post feminism, to some (for example, Modleski, 1991; Whelehan, 2000), is a reconnection of women to a pre-feminist stage, where they are concerned about domestic affairs, no less than their professional commitments and familial affairs.

According to Susan Faludi, “it is a ‘backlash’ of feminism in a sense of antifeminism; the women who had won their way to political, economic, and social equality of genders, now wanted to rejoice in their beauty and bodily well-being”. (1-17) they do not hate men, but rather hunt them, they want to get married and have children, considering it an expression of their wholesome self-determination. Bodily self-expression and celebration of female beauty, in all its forms, is a postfeminist concern.

The most influential definition of postfeminism through reference to rhetoric of relapse is by Susan Faludi’s, who in *Backlash: The Undeclared War Against Women* (1991) portrays post feminism as a devastating reaction against the ground gained by second wave feminism. Post feminism is;

Just when record numbers of younger women were supporting feminist goals in the mid-1980s (more of them, in fact, than older women) and a majority of all women were calling themselves feminists, the media declared that feminism was the flavor of the seventies and that ‘post feminism’ was the new story, complete with a younger generation who supposedly reviled the women’s movement. (5)

As Sarah Projansky has observed, ‘postfeminism is by definition contradictory, simultaneously feminist and antifeminist, liberating and repressive, productive and obstructive of progressive social change’. Nancy Cott traces the roots of postfeminism back to 1919 in Greenwich Village where a group termed their

movement of trans-gender and trans-sex morality as postfeminism. In her *The Grounding of Modern Feminism* (1987);

Already in 1919 a group of female literary radicals in Greenwich Village . . . had founded a new journal on the thinking, ‘we’re interested in people now – not in men and women.’ They declared that moral, social, economic, and political standards ‘should not have anything to do with sex’, promised to be ‘pro-woman without being anti-man’, and called their stance ‘postfeminist’. (282)

Then two world wars did not allow the concept to emerge completely and it culminated and resurfaced in nineteen eighties (Cott 282-283). Susan Faludi in her book *Backlash* writes postfeminism started in nineteen-twenties when ex-feminists started making public confession against feminism. She is of the view that like other post movements postfeminism is reactive to earlier forms of feminism (33). According to Lynne Alice, postfeminism’s emergence is a point of contention. There is no agreement on when it started, but that it sprang as an outcome of success of suffragette movement in US and of second wave feminism in nineteen-sixties (8). According to Sarah Gamble, the term came to surface in nineteen-eighties through media where it was used to express a jubilant detachment from fixed theoretical constructs of feminism (36-37). Genz and Barbor consider postfeminism a result of other social and cultural norms of late twentieth and early twenty-first century. The term, itself, emerged by the end of twentieth century to the beginning of twenty-first century, simultaneously with the concepts like ‘girl power’, ‘postmodern feminism’ and ‘third wave feminism’ (Genz & Barbor 5-7).

Post-feminism is ‘feminist today’ (Kafka 9). As an ideology, it is emerging and evolving concurrently situating itself on poststructuralist epistemology that permits it to tolerate a wide range of definitional possibilities. Post-feminism considers that women have accomplished objectives of second wave, while being disparaging of third wave feminism objectives and goals. It is presently a label for an extensive variety of hypotheses and incorporates challenges and difficulties to the second wave's thoughts and ideas. Some of the post-feminists argue that woman's rights movement is not any more pertinent to the present society.

According to Sarah Gamble in *The Routledge Companion to Feminism and Post Feminism* (2002) Post feminism' is a term that is very much in vogue these days. In the context of popular culture it's the Spice Girls, Madonna and the Girlie Show: women dressing like bimbos, yet claiming male privileges and attitudes. Meanwhile, those who wish to maintain an allegiance to more traditional forms of feminism circle around the neologism warily, unable to decide whether it represents a con trick engineered by the media or a valid movement. In books such as Tania Modleski's "*Feminism Without Women: Culture and Criticism in a 'Postfeminist' Age*" (1991) and Imelda Whelehan's "*Feminist Thought: From the Second Wave to Post-feminism*" (1995) the term is barricaded between inverted commas, thus keeping both author and reader at a properly skeptical distance (Gamble 6).

The suffix *feminism*, in postfeminism is still subject to varied interpretations since its surfacing in the late nineteenth century, so the expectation of having a definite definition of postfeminism will remain a fallacy. The hybrid origin of the concept is traced back to late twentieth century neo-liberal politics, media and popular culture (Genz 2-8).

In this context, postfeminism becomes a pluralistic epistemology dedicated to disrupting universalising patterns of thought, and thus capable of being aligned with postmodernism, poststructuralism and postcolonialism (Gamble 41).

Amelia Jones wrote in her article "Feminism Incorporated Reading Post feminism in Antifeminist age" (1992) that the post feminism, which rose in the 1990s depicted second-wave feminism as a colossal monolithic body and denounced it as utilizing generalizations.

Susan Bolotin in 1982 in the article "Voices of the Post-Feminist Generation," the article had various interviews with many women who were feminist and who generally concurred with the objectives of feminism, however did not distinguish themselves as feminists. Some contemporary women's rights activists, for example, Katha Pollitt and Strossen, believe feminism to hold essentially that women are individuals. Perspectives that differentiate the genders instead of joining and uniting them are considered by these authors to be gender biased as opposed to feminism.

Susan Faludi in *Backlash: The Undeclared War Against American Women* (1991) contended that a reaction against second wave feminism had effectively re-

characterized women's liberation in its own terms. She contends that it built the women struggle for freedom and rights as a significant number of problems were tormenting the women of eighties. She additionally contends that a significant number of these issues are fanciful and illusionary, built by the media without dependable proofs. As indicated by her, this kind of backlash is a verifiable pattern, reemerging and repeating when it creates the impression that women have endeavored significant gains in their endeavors to get equivalent rights (353).

Angela McRobbie in her book *The Aftermath of Feminism: Gender, Culture and Social Change* (2009) contends that adding the prefix post to women's liberation term feminism undermines the steps that woman's rights activists and groups had made in accomplishing equity for everybody, including women. Post-feminism emits feeling that uniformity, equality and parity has been accomplished and that women's rights activists would now be able to center on some new issue and which will be totally different. McRobbie trusts that post-feminism or liberation is most unmistakably observed as feminist media items, for example, Bridget Jones' Diary, Ally McBeal, HBOs television shows like Sex and the City and Desperate Housewives. Females like Bridget Jones and Carrie Bradshaw claim to be freed and unmistakably make the most of their sexuality, yet what they are always hunt for a man who will make everything beneficial and favorable for them (21-26).

McRobbie referring primarily to the UK, she writes; 'my own account of post-feminism is equated with a "double movement", gender retrenchment is secured, paradoxically, through the wide dissemination of discourses of female freedom and (putative) equality. Young women are able to come forward on the condition that feminism fades away'. (720)

Ann Brooks in her book *Post Feminism: Feminism, Cultural Theory, and Cultural Forms* (2002) stated that post feminism was once observed and considered to some degree roughly, as hostile to feminism or antifeminism. The term is currently comprehended as a valuable calculated edge of reference enveloping the intersections of women rights. Post feminism believes in multiplicity and acceptability (1-14). According to Ann Brooks, postfeminism is a multi-disciplinary concept. She says, many of the writers, theoreticians and practitioners discuss postfeminism as an intersection of a number of theoretical, conceptual and disciplinary influences (4)

In 1970 Germaine Greer published *The Female Eunuch*, which became one of the founding texts of second wave feminism; 1999 has seen the publication of its sequel, *The Whole Woman*, a book which places Greer once again at centre stage in the feminist debate. In her introduction, Greer makes it quite clear she has written this book as a reaction against postfeminist ideology: The future is female, we are told. Feminism has served its purpose and should now cut off. Feminism was long hair, dungarees and dangling earrings; post feminism was business suits, big hair and lipstick; post-post feminism was ostentatious sluttishness and disorderly behavior.

Post feminism is a theoretical or conceptual shift within women's liberation movement or feminism from discussions around parity to an emphasis on discussion around differences. Pamela Aronson in 2003 article "Feminists or "Postfeminists"? Young Women's Attitudes toward Feminism and Gender Relations", states that Post feminism is an exceedingly controversial issue as it suggests that woman's rights movement is over and in light of the fact that the parity is to a great extent a myth.

In light of women characters like Bridget Jones, who asserted to be freed are in search of a man who will make their lives happy by providing them financially, emotionally and physically. A home in which they will be pampered and cared about.

According to Mc Robbie, *Sex and the City* indicates perfect case study of post feminism. Carrie Bradshaw the main female character in the *Sex and the City* is a perfect case of a character carrying on with a post feminism life. While her character endeavours to carry on with a sexually carefree and liberated way of life, Bradshaw is unendingly seeking and pursuing after the adoration and approval of a man. The harmony between Bradshaw's autonomous life as a successful and effective columnist who wants to find and acquire a husband represents the tension and strain of post feminism (21-30).

As Rebecca Walker notes in her introduction to the anthology *To Be Real: Telling the Truth and Changing the Face of Feminism* (1995) feminism is to conform to an identity and way of living that doesn't allow for individuality, complexity, or less than perfect personal histories. We fear that the identity will dictate and regulate our lives, instantaneously pitting us against someone, forcing us to choose inflexible and unchanging sides, female against male, black against white, oppressed against oppressor, good against bad. (xxxiii)

Postfeminist women prefer individualism to sisterhood. It is the return to family inclination; it is emotionally blackmailing women towards traditional femininity. It is a misrepresentation and exploitation of women, presenting them as frivolous, mindless consumers (Braitwaite 18-23). On the contrary, in an empirical study Rodriguez found that postfeminism still is believed to be a myth and women are following feminist notions (878). The word is 'self-obsession' Bellefante (54). McRobbie considers that postfeminism has burdened women with the responsibility of making right choices, when they claim to 'have all' (254-255). Victoria Dickerson in her article "Young Women struggling for identity" (2004) describes beauty as a pressure put upon women by media driven unreal standards. The research found that the negative complexes about body image prevailed more in youth who were heavy consumer of television. In the same study the results show that gender stereotypes and gender roles in young adults were synchronising with movies they watched. Media is significant in the flourishing of the concept postfeminism, by portraying feminists as manhating, bra-burning, hairy lesbians. Furthermore, it is promoting consumer culture by using femininity as a tool.

Postfeminism is a broad concept with varied realizations and interpretations. Relying on various studies, summarily, it includes: 'an epistemological break within feminism', 'a historical shift after height of second wave', 'a backlash against feminism', and 'postfeminism as a sensibility'. First, in epistemological development postfeminism supports diversity of feminist facets. This postfeminist realization is anti-hegemonic, postcolonial, and democratic. The second sense of the concept is feminism is a concept of past and we have moved to third/fourth wave of feminism. Third, postfeminism as a backlash applies that feminism has achieved its goals and women are now going back to prefeminist lifestyle and preferences. Fourth, developing postfeminist sensibility applies; women are free to make their choice without associating themselves with any form of feminist politics.

Postfeminism is both retro and neo in its outlook and hence irrevocably post. It is neither a simple rebirth of feminism nor a straightforward abortion (excuse the imagery) but a complex resignification that harbours within itself the threat of backlash as well as the potential for innovation.

2.9 Demise of Structuralism and the emergence of Post – Structuralism

Post-structuralism is a literary movement, which had its roots in France. In 1960s a reaction came against structuralism. Two men came forth with post structuralism and spearheaded the movement. These men include Roland Bathes and Jacques Derrida. Bathes opposed structuralism and started to work on post structuralism.

The Death of the Author (1968) was the work, which spread shock waves in the literary world as his essay clearly announces the demise of the creator or the author, Which is in a way a declaration of the autonomy of the text from the author. It declares the independence of text from any unity or unification which the creator of the text may have proposed or made in his work. The essay challenges the author's authority and declares that the text is itself independent from the author's intention and context in which it is written. According to it text is free and independent from any confines of authority (Barry 53-54).

Roland Barthes declares in his paper the demise of the author results in the emergence of the reader. The contrast between the 1966 paper and the 1973 work of Roland Bathes is a shift of consideration from the text which is seen as the creation of the writer to the change in the belief, that the text is the creation of the reader. In other words the reader becomes the authority not the author. Subsequently, the early period of post structuralism appears to permit and delight in the perpetual free play of meanings and break free from all confines of the established structures.

The second most important person in the development and improvement of post-structuralism movement in 1960s is Jacques Derrida also known as the dreadful Derrida. In fact, the beginning stage of post-structuralism might be taken as his 1966 address "Structure, Sign and Play in the Discourse of the Human Sciences" according to K. M. Newton's *Twentieth Century Literary Theory: A Reader*, Macmillan, 1988. In this essay Derrida finds the present era as a specific scholarly and intellectual occasion, which initiates a fracture from the past methods, for thought, freely connecting this break with the logic of Nietzsche and Heidegger.

2.10 Deconstruction

In 1960s a new movement emerged. It was known as deconstruction. It is a philosophical and literary critique, which had emerged from the works of French philosopher and literary critic Jacques Derrida, that inquiries the major applied concepts of difference or oppositions which are present in Western logic and philosophy through a close reading and examination of the language and rational or logic; of artistic and literary writings. In the 1970s the term was connected to works by Derrida, J. Hillis Miller, Paul de Man, and Barbara Johnson. In polemical or contentious rhetoric about scholarly patterns and trends of the late twentieth century, deconstruction was sometimes utilized disparagingly to propose agnosticism, nihilism and foolish skepticism and doubt. The term means a basic disassembling of convention, tradition and customary or traditional methods of thought.

According to Zima, P. V in his book *Deconstruction and Critical Theory* (2002) Deconstruction as an attempt to liberate critical thinking from institutionalized philosophy and to question in a radical way the dominance of concepts as well as systematic terminology. Derrida aims at dissecting these and other theoretical systems by revealing their ambivalences and contradictions. (1) Jacques Derrida defines deconstruction as a systematic subversion of European metaphysics (1)

As Gayatri Chakravorty Spivak puts it, in her own Translator's Preface to the English version *Of Grammatology*; the structure preface text becomes open at both ends. The text has no stable identity, stable origin . . . each act of reading 'the text' is a preface to the next. The reading of a self-professed preface is no exception to this rule. (Derrida xii)

According to Christopher Norris *Deconstruction* (1991) Deconstruction can be seen in part as a vigilant reaction against this tendency in structuralist thought to tame and domesticate its own best insights. Some of Jacques Derrida's most powerful essays are devoted to the task of dismantling a concept of 'structure' that serves to immobilize the play of meaning in a text and reduce it to a manageable compass(2).

Deconstruction is a strategy for scholarly research and analysis that challenges our acceptable assumptions and suspicions. According to Peter Barry author of *Beginning Theory: An Introduction to Literary and Cultural Theory* published in 1994. Deconstruction reviews a text, as a whole and what makes a content complete,

and finds the gaps and holes are in it; as such, meaning what is said and what is left implied or in other words left unsaid. It is the idea of definition by distinction. It means that one can never genuinely know the meaning of anything since one can never truly and accurately state what something is (54-55).

According to Terry Eagleton in his book *Literary Theory*, it is often referred to as 'reading against the grain' or 'reading the text against itself, with the purpose of 'knowing the text as it cannot know itself. Deconstructive reading is reading of the text or content against itself in order to uncover what may be thought of as the 'textual subconscious', where implications are communicated which might be specifically in opposition to the surface meaning (Barry 56). They focus on a solitary section and investigate it so seriously and intensively that it becomes difficult to manage a 'univocal' perusing and the language explodes and detonates into 'multiplicities of meaning'. Deconstructionists reveal and uncover the contradictions, inconsistencies, and paradoxes that are holed up in all that you read (Barry 57).

For example there are two words light and dark, a large number of people relate light with goodness and positivity while dark with badness and negativity. In the similar way word up carries positive connotation while down carries negative connotation and implication. Take another example there's a reason that being rich and having education is associated and related with high society and class. Similarly center versus the margin arguments also falls in the same premise. The center is more desirable than the margin because margin comes in to periphery and becomes blurred and not that important. So center is the main prized position.

Jacques Derrida states in his work *Psyche: Inventions of the Other* (1987);

Deconstruction is inventive or it is nothing at all. It does not settle for methodical procedures, it opens up a passageway; it marches ahead and marks a trail. (23)

Derrida sees deconstruction as consisting of “deconstructing, dislocating, displacing, disarticulating, disjoining, putting out of joint the authority of the ‘is’” (Lucy 12). Richard Ellmann an American literary critic characterizes 'deconstruction' as the methodical undoing of comprehension. Beardsworth, on the other hand contends in his *Derrida and the Political* (1996) that deconstruction is naturally a political process and practice (Beardsworth 1).

In his essay “Structure, Sign, and Play in the Discourse of the Human Sciences” (1966) Derrida discusses free play of meaning;

Nevertheless, up until the event which I wish to mark out and define, structure—or rather the structurality of structure—although it has always been involved, has always been neutralized or reduced, and this by a process of giving it a center or referring it to a point of presence, a fixed origin. The function of this center was not only to orient; balance, and organize the structure—one cannot in fact conceive of an unorganized structure—but above all to make sure that the organizing principle of the structure would limit what we might call the freeplay of the structure. No doubt that by orienting and organizing the coherence of the system, the center of a structure permits the freeplay of its elements inside the total form. And even today the notion of a structure lacking any center represents the unthinkable itself. (Derrida 1)

Deconstruction greatly affected the literary world as it put the scholarly world ablaze by challenging and testing the structures which were in place. It displays an altogether different reactions and responses to a number of theories and hypotheses of the twenty first century. Derrida works and uses the power of language and its impact and influence on reason and tries to lay traps for it by posturing issues it couldn't answer uncovering the intrinsic inconsistencies in evidently sensible positions. Deconstruction rotates around the idea or concept of double game. Deconstruction goes against the concept of language and knowledge.

Christopher Norris states in his book *Deconstruction Theory and Practice* (2002) for Derrida, the language of dialectical materialism is shot through with metaphors disguised as concepts, themes that carry along with them a whole unrecognized baggage of presuppositions. It must henceforth be a question, Derrida says, of taking that language and investigating ‘all the sediments deposited [in it] by the history of metaphysics’ (39).

Deconstruction exercises textual harassment or oppositional perusing and analysis, reading against the grain, reading with the point of revealing logical contradictions and inconsistencies or irregularities in the texts or content, aiming to demonstrate the disunity which is present in the so obvious unity and solidarity. New Critics aim was in total contrast to this, to demonstrate the unity or solidarity

underneath obvious disunity. The deconstructive process will regularly settle on a detail of the content which seems less important - a specific metaphor, for example - and after that utilization it as the way or key to the entire text or content, so that everything is analyzed through it (Barry 55), Deconstruction shows Contradictions and Paradoxes, Shifts and Breaks in: Tone, Conflicts, Absences and Omissions, and Aporia.

Ilyas Babar Awan in his article "Jacques Derrida, Deconstruction and Of Grammatology" (2019) examines and explains Derrida's master-concept-"differance" spelled with an "a." He states that Derrida trace does not have his own place. It is the part of difference. Differance means there is possibility of multiplicity of meanings.

The two together-"difference" and "deferment" -both senses present in the French verb "differer," and both Properties" of the sign under erasure-Derrida calls "differance." (Derrida xliii)

Nietzsche's undoing of opposites is a version of Derrida's practice of undoing them through the concept of "differance" as Derrida himself states;

We could thus take up all the coupled oppositions on which philosophy is constructed, and from which our language lives, not in order to see opposition vanish but to see the emergence of a necessity such that one 'of the terms appears as the differance of the other, the other as "differed" within the systematic ordering [economie] of the same (e.g., the intelligible as differing from the sensible, as sensible differed; the concept as differed-differing intuition,. life as differed-differing matter; mind as differed-differing life; culture as differed differing nature. . .) (Derrida XXIX)

According to Derrida differance;

This differance-being the structure (a structure never quite there, never by us perceived, itself deferred and different) of our psyche-is also the structure of presence," a term itself under erasure. For differance, producing the differential structure of our hold on "presence," never produces presence as such. (Derrida xliii)

In *Of Grammatology* (1967) Derrida took up the term supplément from his reading of both Jean-Jacques Rousseau and Claude Lévi-Strauss. Derrida typically plays with double meaning of excesses and necessity to show how supplement is unstable and undecidable,

The movement of "difference-itself," precariously saved by its resident "contradiction," has many nicknames: trace, differance, reserve, supplement, dissemination, hymen, greffe, pharmakon, parergon, and so on. (Derrida ix)

Lois Tyson in his book *Critical Theory Today* (1998), states that deconstruction was considered by many critics as a superficial analysis and examination of wordplay that automatically destroys and damages our appreciation and recognition of literature and our ability to decipher and interpret it relevantly and meaningfully. Deconstruction unveils and reveals the hidden agenda and work of ideology or philosophy (Tyson 249). Deconstruction considers language not a reliable tool for communication as a single sentence can have several and different meanings.

2.11 Postionality and Postionality Loss

Postionality is a stand. It is an idea or a kind of belief. It is an ideological position. It is a viewpoint. It is the fact or quality of having a position in relation to other things. It is conceivable to have one position. Every position has certain beliefs. All the philosophical positions are political, as the great Greek philosopher Aristotle states in his work *Politics* (4th century BC): "*Man is by nature a political animal*" Politics and political position is represented in the writings of the authors. Each author, who composes and writes on any issue, should be able to defend, bolster and maintain that stance no matter what the consequences are. But when an author changes his position and does not uphold his beliefs then postionality loss takes place.

Postionality loss means one does not support or follows the pattern of belief one has. When a writer talks about feminism, he or she means equal rights for women but the same writer asks or demands for special rights for women then postionality loss takes place. Postionality loss is the abandoning of the social and political identity. It is a negation of its belief and ideology. The position no longer remains the same, it becomes compromised.

There are numerous works by certain authors whose works are considered masterpieces in the world of literature. These authors are praised for their penmanship. But the fact of the matter is their works run contradictory to their positions or the positions for which the world gives them recognition. In other words

some works show postionality loss. The texts under study are the works which are considered feminists but when studied through deconstructive lens it shows postionality loss as both texts unconsciously project post feminism. The authors of the text unknowingly removed themselves from the space of feminism to post feminism.

Some other works which depict postionality loss by renowned authors include *Pride and Prejudice*, *To the light House*, *Twilight series*, *Fifty Shades of Gray Series* and *Bridget Jones's Diary*.

Brianne Moore in his article “Was Jane Austen a Feminist”? (2013). He discusses Jane Austen’s life and argues that she never was revolutionary, she never claimed herself a diehard feminist. All her life, she lived a traditional life like normal British women of that time, following the standards that a lady of her standing had to follow.

In her writings she created magnificent female characters, who were independent and took action. They were unconventional as they did not follow the society’s set rules and regulations. But they definitely got married in the end and fitting in the roles, which were expected of them as respectful ladies of the British society. They learned reading, dancing and ended up marrying rich men having powerful positions and becoming their dutiful wives. For example Jane marries Bingley and lives happy ever after she did not rock the boat or tried to be revolutionary. Similarly Elizabeth who was shown as independent and fearless at the end marries the same man she hated and did not want to marry. She did not reject him but fell head over heels in love with him at the end of the novel.

Women were expected to behave in a certain way and they were not supposed to be lippy and blunt. If they were seen digressing then they were punished severely and without mercy. The women who used to follow the patterns set by men were constantly compensated and rewarded. In her books, women only get married, when they behave the way patriarchy expect from them. If they are quiet, obedient, submissive and compromising then they get married to good men, whereas if they were disobedient, aggressive and loud then were not considered good women for marriage. Brianne Moore one of the diehard Jane Austen’s fan’s and editor of the *Scottish Book* “Trust” says that female success in life especially in marriage is based on her compliance to the guidelines set by patriarchy.

Virginia Woolf's was respected and admired for her views and ideas about women rights and independence. J. P. M. Ermens in his article "Gender Subversion in Virginia Woolf's Works Comparing *A Room of One's Own*, *Orlando*, and *To the Lighthouse*" (2016) explored and investigated how gender orientation and the subversion of gender roles are communicated in Virginia Woolf's writings. *To the Lighthouse* appears to just present conventional gender roles. It does not show unconventional women who would challenge the patriarchy. Mrs. Ramsay does not rebel against or rebukes her husband, but stays with him. She conforms to the traditional role of women. Even Lily Briscoe at the end warms up to Mr Ramsay.

Twilight has been the greatest literary phenomenon as of late, every novel of Stephenie Meyer's *Twilight* adventure became a massive hit and became universally acknowledged, as it was considered the best book written by Meyer a woman, who inspired millions of women.

Christine Jarvis in her article "The Twilight of Feminism? Stephenie Meyer's Saga and the Contradictions of Contemporary Girlhood Children's Literature In Education" (2014) states that *Twilight* is viewed as hostile to feminism and created negative effects on the lives of young women of the 21st century women liberation has taken a step back with *Twilight*. Another researcher Adam Silver in his article "Twilight" is Not Good for Maidens: Gender, Sexuality, and the Family in Stephenie Meyer's "Twilight" Series" (2010) States that the novel's heroine Bella Swan is always looking out for a strong and protective man. She never stands up for herself. Bella is considerably more reliant on Edwards for security, sexuality and even her morality. All this is far away from feminism and its tenants.

Another novel which shows postionality loss but in a cataclysmic way is *Fifty Shades of Grey*. Viviane Panagiotis Linos in her article titled "Fifty Shades of Fucked Up: On the Use and Abuse of a Sexual Subculture to Sell Books" (2015). A comprehension of *Fifty Shades of Grey* is heteronormative, supporting conventional relations, and having falsified sexual organization according to Viviane the content as against women's rights. It is basically against women.

Britt op de Laak in her article "Feminism in *Fifty Shades of Grey*" (2017) says that *Fifty Shades of Grey* created lot of ripples and led to debates on feminism. It started a discourse about male centric culture, sexism, and sexual assault culture

against women. This alludes back to the question raised by The Independent newspaper and magazine whether women's liberation is as important, as it was in the past and the contemporary writing or literature. *Fifty Shades of Grey* as a step back for feminism as it glorifies abuse and aggressive behavior against women. Also stating and projecting the view that women love aggressive and brutal men in other words brutal and dominating sexual partners. The novel gives an impression of a society that lauds aggressive behavior at home.

In “Reading Postfeminism in the Fifty Shades” (2015) Marjaana debates that in spite of being declared as a feminist and empowering women sexually, the *Fifty Shades of Grey* really passes on and reasserts the traditionalist and male centric philosophies. She displays a basic postfeminist reading and understanding and depicts how postfeminist philosophies are available in the text

“Is this really what women want? An analysis of Fifty Shades of Grey and modern feminist thought” (2014). According to Dionne Van Reenen *Fifty Shades of Grey* popularity had shocked the feminists of the world as its popularity raises the question whether erotic fiction in which women are bonded, beaten and then loved is good or even accepted and loved by the women. This is contrary to feminism and its beliefs where women are equal but not submissive. This novel questions whether feminism is dead and if women really want this.

According to by Dr Rosalind Gill *Bridget Jones Diary* subverts feminism. “In Re-writing the romance? Chick lit after Bridget Jones” (2010) she states that there is an intriguing manner by which women of Post feminism utilize their postfeminist position to settle on decisions that would be scorned by numerous second wave women's activist and termed as risky and contradictory to feminism. They pick for, instance white wedding themes with white dresses, surrendering or giving up work when they get married or taking their husbands name after getting married. Chick literature is the reworking the sentiment of love and romance. It proposes women redemption is found in the delights of a worked-out body and the strong arms of a caring and loving man. They are always looking for a handsome knight in shining armor, who will come and sweep them from their feet. They will live happily ever after with them.

Annie Serez of Wilfrid Laurier University in her article “Feminism in Pakistan: Dialogues between Pakistani Feminists” (2017) says there are two overwhelming threads of discourse on feminism inside Pakistan one is common secular feminism and the other is Islamic feminism. Secular feminism advocates parity amongst men and women, seeing women's liberation as a fundamental augmentation of human rights which are present universally. Islamic feminism adopts an alternate strategy to gain freedom for women. Islamic feminism advocates the appropriate treatment of women as laid out in the Holy Qur'an and Sunnah of Holy Prophet (PBUH) (62).

Najia Asrar and *Misbah Bibi Qureshi* in their research paper titled “Autobiography and Women Empowerment” (2012) contend that autobiography has turned into a perfect tool used by women for projection of their arguments, issues and their life long experiences. This genre is likewise picked by a large number of women to express their distinctions, differences and interests. The authors accuse male dominated society, feudalism and social standards for abusing women.

Tehmina Durrani has not only challenged patriarchy but also lashed out on men of the society. She no longer remained silent and demonstrated that she had an agency to admit and dissent. She came out of her shell and unleashed tirade against patriarchy and its hypocrisy. The study looks in to the post feminism shades in *My Feudal Lord*. Earlier studies focused on feminism in the stated text. The present study delineates post feminism as the core theme in *My Feudal Lord*.

2.13 Critical Works on *My Feudal Lord*

According to S.P. Shree (2002), *My Feudal Lord*, the book is an eye opener for the women of not only subcontinent but all the women who live in the patriarchal societies. It offers attention and information to women, who will become mothers of their own children, sisters, wives of their husbands and their daughters (Shree 114).

Rabia Tabassum, Muhammad Ehsan, Sayed Kazim Shah in their article “A Study of Violence against Women in Feudal Society with Special Reference to “*My Feudal Lord*” (2015) by “Tehmina Durrani” describes and explains sexual harassment and violence which is perpetuated against women in a feudal society of Pakistan. The research paper discusses major facets of hegemonic virility, harassment of women because of their gender and brutality against women. The article highlights

the way women live under narrow minded society, where they endure frustration, despair, fear and mockery.

Shabina Nishat Omar in her article “Breaking The Silence in Tehmina Durrani’s” (2013), *My Feudal Lord*, is a very powerful tool as it is said that the power of pen is mightier than that of the sword. Writing is a weapon which is utilized by women who are marginalized. An act of rebellion, they use it present their point of view and ideas. Women break their silence challenging the male centric society who had always kept them voiceless. Women are the marginalized souls, which work on the outskirts of male discourse. Male centric society and culture restrain and decipher the picture and personality of Tehmina yet she emerges like phoenix against the social restriction to become a new and strong willed woman. Tehmina Durrani presents the women’s point of view as she presents and represents the marginalized class.

In a research paper titled “Women Empowerment Feminist Study Through Tehmina Durrani’s *My Feudal Lord*” Sumaira Akram says women are mistreated in every home, family and society. They are not given their due rights because of their gender. Their name, identity and social standing are given by men. They don’t have their own voice in this era also. According to her men are bigots and hypocrites who only want to gain pleasure from women and do not give them anything other than kind words which also in exchange for physical pleasure (Akram 2002).

According to Bushra Habib in her article “Women in Tehmina Durrani’s *My Feudal Lord*” written in 2003, that men are given more privilege in comparison to women. Women are never given freedom and right to live their life according to their own wish. Women live frustrated lives with lot of restrictions. Every woman of Pakistan can connect with Tehmina. Tehmina wrote against patriarchy, she challenged the structure of patriarchy. According to her Tehmina is a role model for women of Pakistan.

Maria Noor and Munnzza Riaz in their paper “Gender Hegemony in Tehmina Durrani’s Novel *My Feudal Lord*” (2014), deplore women’s condition in Pakistan. According to them the oppression, suppression and repression of women is prevalent in patriarchal society of Pakistan. Men consider themselves superior just because they are stronger physically and mentally than women. It shows how women are treated

and abused; what they have to go through when faced with feudal patriarchs and socially restricted circumstances.

In A Study OF Female Figure in Bapsi Sidhwa's "*The Pakistani Bride*" And "Tehmina Durrani's" "*My Feudal Lord*" (2015), Swati Srivastava states *My Feudal Lord* is a remarkable personal history that can ever be authored by any woman. Durrani utilizes it as a method for uncovering the treachery of political elite of Pakistan and the savage nature of her immoral, characterless and misogynist husband. In the book she discusses social ethos of married life in Pakistan by referring to her own particular marriage as the main example.

Ume Kulsoom Rind and Muhammad Khan Sangi in their research paper "Mapping out Gender Power: A Bourdieuan Approach to Tehmina Durrani's *My Feudal Lord*" (2016) analyzed gender power and control in the light of Pierre Bourdieu's (1977) idea of "*habitus*" which is from her Theory of Practice. Habitus as a basic approach which is utilized to comprehend the conduct and nature of individuals. As indicated by Bourdieu organizing of person's habitus begins from the very adolescence and is fortified throughout his life. The paper concludes that despite the fact that habitus of people is consistently structured and organized into their minds, yet it is softened and broken up by specific conditions and circumstances. Tehmina Durrani splits away from her habitus, which propels her to manage and endure all the tragedies, agonies, embarrassments and abuse peacefully with silence. She started to scream and speak about her condition and became a changed woman: an empowered and strong one.

"Rising above the Social Milieu: A Study of Tehmina Durrani's Autobiography *My Feudal Lord* (2017) by Nusrat Chowdhary, The study uncovers the life of an educated and well informed woman who had been caught between suffocating society and the religion which confined her independence. The research gives an insight into the defenceless life of a woman, caught in the multifarious cobweb of religious conviction and the social customs and traditions. She endures mental, emotional and physical assault and towards the end overthrows all the social and religious impediments earmarked on her and turns out to be a self-sufficient individual having the personality of her own.

2.14 Critical Works on *A Bad Woman's Story*

Harris Khalique in his article “An interview with feminist Kishwer Naheed” (2017) states that Kishwer, has never let down the helpless, oppressed, persecuted and the condemned or censured people of the society. People like Kishwer Naheed have never let the banner of freedom and justice for the marginalized class and gender down. Kishwer had kept alive the battle for freedom of individual rights and acknowledgment of privileges of citizens. Kishwar Naheed is the ace women's rights activist and writer of the twenty first century. Naheed is more prolific and productive than the vast majority of her counterparts. In addition, to her book she composes a weekly column and is broadly known for her sharp wit and concise expression, for being bold and brave in the face of adversity and has been fighting for universal equality, freedom and opportunity.

She also worked for the downtrodden, oppressed and brutalized segment of the society. According to her, Pakistan requires a far reaching social change not only in politics but also in economy. She has a great sense of duty regarding rights of women and freedom for minorities. She is inspired by the figures like Simone de Beauvoir and Virginia Woolf. She is also inspired by the Progressive Writers’ Movement.

Besides her passion in poetry and literature, she also takes keen interest in politics and holds certain views. According to her a woman has to fight all her life, she is born to fight and live all her life in struggle for survival and recognition. A woman can become a writer, banker, doctor and adopt other profession but she has to fight. A woman writer has the most difficult job, as she cannot articulate what she wants to say. Her unique way of speech is thwarted by religion, society, government and even by her own family. Her husband asks her not to write poetry, which he considers provocative. She has been discouraged by her husband and other family members from writing on controversial and taboo subjects.

Kishwer considers herself the servant of the nation as she tried to bring about a positive change in people’s life. She was particularly concerned about the poor and weak class, especially the women who are the poorest among their own communities.

Misogyny is dislike for women or arrogance towards women by men. It is the prejudice which men have towards women. Even some women who hate certain women are sometimes termed as self-hating women. In this book misogyny comes to light again and again and for a woman it was very difficult to take up this issue

repeatedly because it is a poisonous cocktail for men and it attacks them without restraint. Women are treated in a different way in the book as they are made to act as slaves, they have no control on their lives as men control everything. Women are never allowed to live their lives according to their own rules. In the book Kishwer points out that women had no way but to listen to the family as the family controls their lives. Even though they had no freedom when girls reach adolescence they are not allowed to even sit with and talk to their male cousins for it is considered wrong and dangerous. According to Kishwer women are not spared they are punished for everything, even if they have no fault in the matter.

According to Les de Rowena in her article *The Bad Woman's Story* (2015), after looking around the world one comes to realize how much misogyny is prevalent as even after an assault and rape of a girl, it is the girl who is reprimanded and blamed.

According to Les Rowena the book lights up the experiences of women in a country like Pakistan. She has made the world know what the Pakistani women experience in their life. In Canada and America women have other issues but Kishwer shows that women are rising up and challenging the misogyny and hatred towards them. They are making a positive change in the society. Rowena admires and appreciates Kishwer Naheed enormously for her courage and determination. She stood up against the status quo and fought for women's rights. She was born and raised in a country where women are considered complete only when they get married and have their own children. Kishwer Naheed knew she was different from other women and this could never be the situation for her. Her adoration and love for writing, and poetry was instrumental in keeping her rational and sane (Rowena 2015). The present study differentiates and departs from earlier studies in a way that it highlights post feminism as the dominant theme in the selected texts.

A cursory review of Kishwer Naheed work, spotlights shortage of critical and basic research, available on Kishwer Naheed and her standpoint. Some critics and commentators have demonstrated lack of concern and sometimes project antagonistic attitude towards her works. There is a gap between popular approval and reception. Be that as it may, that reality remains impenetrable that however, she has been neglected by the majority of population, but critics praise her enormously as her

creative and original work is being read, scrutinized and cherished everywhere throughout the western and Pakistani secular literary circles.

The basic survey of the available literature on the relevant and pertinent issues have given a sound and stable bedrock on which the entire structure can be constructed. The review will encourage the research scholar to tackle the issues effectively with the assistance of the previous critical and analytical appreciation of the affairs.

As apparent from the review there are unmistakable, clear gaps and fissures in the perusing or reading of Naheed's and Durrani's works, especially with reference to a sustained and maintained analysis or examination of Naheed and Durrani with Post-feminism perspective. My goal in the research would obviously be calling attention to the gaps and disparities setting up Durrani and Naheed as writers who are clearly different from feminism and its core beliefs and convictions.

CHAPTER 3

THEORETICAL PERSPECTIVES AND RESEARCH METHODOLOGY

Literary research is an efficient and deliberate methodical procedure of inquiry and examination that leads to the addition of knowledge (Hussey 2). There are different ways a research can be done. A topic can be researched from different angles by utilizing different strategies as a consequence results can be divergent and different depending upon strategy employed. According to Gabriele Griffin “Research methods, are “concerned with how you carry out your research” and “the choice of method will depend on the kind of research one wants to conduct” (Griffin 3).

3.1 Research Method

The methodology part comprises of research techniques and strategies for looking into the textual analysis of *My Feudal Lord* and *A Bad Woman's Story*. Jacques Derrida is the main scholar whose method will be utilized in textual analysis to clarify Postionality loss against feminism. The research approach of the investigation lies in deconstruction, a theoretical structure that will help in examination of the two works. The technique taken is textual analysis. Analytical strategy for qualitative examination or analysis is used for the content of *My Feudal Lord* and *A Bad Woman's Story*. The investigation is done in the broader perspective of Post feminism. Post feminism is a new type of women's liberation movement, which has been portrayed in the works of post-feminist essayists and writers. Post feminism has been revealed as the covert ideology by deconstruction in the chosen texts.

The researcher will start the criticism of the text from the surface first, firstly by scrutinizing and later retreating by from it, by raising questions on it and developing or constructing a new comprehension. Hence construct meaning of the binaries, which have been reversed in connection to the canonical portrayal.

Deconstruction inquiry withdraws from surface definition of the text or overt textuality and focuses on the concealed and conflicting account of the narrative. Deconstructive reading questions the fixity of definition of the text and allows for alternate reading, facts, and realities of the selected texts.

3.2 Theoretical Framework

The chosen books authored by Tehmina Durrani and Kishwer Naheed are considered feminist books. Both raise voice for equality, parity and acceptability in the social order of Pakistani society. So the researcher plans to study and analyze Tehmina Durrani's *My Feudal Lord* and *A Bad Woman's Story* by Kishwer Naheed by conjuring Post-structuralism in which Deconstruction method of Jacques Derrida will be applied.

It has to be demonstrated that the chosen works are not feminist, but are post-feminist texts. Moreover Post-feminist ideas will be utilized, which are centered around the belief that women are different from men; they are not equal but different. Post-feminism propounds that fight for women's rights is over and the parity that women's liberation movement or feminism supports and promotes is largely and generally a myth.

Deconstruction is a system of reading closely and meticulously that evokes the ways that key terms and ideas might become incomprehensible or self-undermining, making their meanings and implications undecidable. According to deconstruction meanings break in to multiplicity of meanings. When any content in the text is observed and studied closely and carefully, it never holds meanings. Deconstructionists first uncover the inconsistencies or mysteries that may include demonstrating that the sentiments claimed in the content can be inconsistent with those professed. (Barry 59)

A reader can deconstruct the content in text and utilize it against it itself. Deconstruction highlights the subjective implications present in the text which are identified by the reader. A manner of portraying this is to say that deconstructive reading reveals the oblivious as opposed to the obvious meaning of a text, which simple reading fails or neglects to perceive or recognize (Barry 59). The researcher's investigation will look into the text to discuss, as what it says openly and what it tries to hide or hold back. According to Derrida;

By using a signifier not as a transcendental key that will unlock the way to truth but as a bricoleur's or tinker's tool-a "positive lever" (41-91). If in the process of deciphering a text in the traditional way we come across a word that seems to harbor an unresolvable contradiction and by virtue of being one

word is made sometimes to work in one way and sometimes in another and thus is made to point away from the absence of a unified meaning we shall catch at that word. If a metaphor seems to suppress its implications we shall catch at that metaphor. We shall follow its adventures through the text and see the text coming undone as a structure of concealment, revealing its self-transgression, its undecidability. It must be emphasized that I am not speaking simply of locating a moment of ambiguity or irony ultimately incorporated into the text's system of unified meaning but rather a moment that genuinely threatens to collapse that system. (It should also be repeated that, the word [signifier, metaphor] "supplement" and related words in Rousseau's text as his lever once the critic's glance is allowed to play upon parts of words and the spacing of a page, the prising-lever of undecidability may become much more elusive.(Derrida lxxv)

The researcher deconstructs the political and ideological position, tensions and strains between the conflicting positions in the text. The researcher will review feminist narrative in relation to another narrative (patriarchy) which is opposite to feminism. It will investigate how feminist narrative forms binaries. The researcher will study the position of feminism, which clearly and overtly seems normal and confronts the definitiveness of established and traditional position of patriarchy. The investigation at the initial stage deconstructs and uncovers, what had been subdued or restrained in those accepted canonical texts and is being overturned. Thus it ultimately endeavors to construct and build a new comprehension and understanding. As Derrida states in his *Of Grammatology*;

At any rate the relationship between the reinscribed text and the so-called original text is not that of patency and latency, but rather the relationship between two palimpsests. The "original" text itself is that palimpsest on so-called "pre"-texts that the critic might or might not be able to disclose and any original inscription would still only be a trace : " Reading then resembles those X-ray pictures which discover, under the epidermis of the last painting another hidden picture : " Translator's Preface of the same painter or another painter, no matter, who would himself, for want of materials, or for a new effect, use the substance of an ancient canvas or conserve the fragment of a first sketch" .(Derrida 397)

The major concept of Derrida is *differance*. *Différance* means difference and deferral of meaning. According to Derrida meaning is forever "deferred" or postponed through an endless chain of signifiers. It also means it engenders binary oppositions,

Derrida calls "differance." This differance-being the structure (a structure never quite there, never by us perceived, itself deferred and different) of our psyche-is also the structure of presence," a term itself under erasure. For differance, producing the differential structure of our hold on "presence," never produces presence as such. (Derrida xliii)

Derrida discusses the concept of trace in his work. Trace is Always-already hidden contradiction. It is mark of the absence of a presence, an always-already absent present,

"Trace" (the French word carries strong implications of track, footprint, imprint), a word that cannot be a master-word, that presents itself as the mark of an anterior presence, origin, master. For "trace" one can substitute "archewriting" ("archi-écriture"), or "differance," or in fact quite a few other words that are used in the same way. (Derrida xvi)

The trace is every present, in order to know itself as present, bears the trace of an absent which defines it. It is the interplay of absence and presence.

The movement of signification is possible only if each so-called 'present' element, each element appearing on the scene of presence, is related to something other than itself, thereby keeping within itself the mark of the past element, and already letting itself be vitiated by the mark of its relation to the future element, this trace being related no less to what is called the future than to what is called the past, and constituting what is called the present by means of this very relation to what it is not .(Derrida 32)

The researcher studied various examples and cases of deconstructive reading examined by different scholars, researchers and writers. The text is read against itself or against the grain. Along these lines the researchers reading looks for various meanings or implications in the text.

The researcher has narrowed down the theoretical framework to Jacques Derrida's concept of deconstruction to study primary texts. *Of Grammatology* by

Jacques Derrida and *Postfeminisms: Feminism, Cultural Theory and Cultural Forms* by Ann Brooks.

To apply the method of deconstruction on the books, the researcher has studied “Structure, Sign, and Play in the Discourse of the Human Sciences” (1966) and *Of Grammatology* (1967) by Jacques Derrida. Tuned in to professor Paul Fry’s views on Deconstruction, the researcher has listened to his lectures. McQuillan’s *An Introduction: Five procedures for deconstruction* also have been reviewed. Professor Tim Nance lecture on Deconstruction. Additional comprehension gained from Peter Berry’s deconstructive study of Poem, *A refusal to mourn the death by the fire of a child in London* written by Dylan Thomas, but the book which helped considerably and which the researcher utilized for applying deconstruction is Ann Dobie’s *Theory into Practice: An Introduction to Literary Criticism* (2014). Lois Tyson’s book *Critical Theory Today* on Deconstructive criticism in which deconstruction is applied on the F. Scott Fitzgerald novel *The Great Gatsby*. Another book which greatly helped the researcher in understanding Deconstruction is Douglas G Atkins *Reading Deconstruction: Deconstructive Reading* (1993), Catherine Belsey’s *Critical Practice* (2002), also Sharon Crowley *A Teacher’s Introduction to Deconstruction* (1989) is a quiet a handy book for comprehending deconstruction.

Of Grammatology discusses deconstruction. It looks in to conflicting and clashing interpretation a text constructs and projects “play of meaning” (Tyson 265) or discovers the different processes by which the text does not answer, the inquiries it appears to answer. The boundary that constructs a sense of black verse white, self-versus other, man versus woman or high culture versus popular culture, begins to seep and merge into the other, allowing the reader to see the text coming as “undone as a structure of concealment, revealing its self-transgression, its undecidability” (Derrida lxxv)

Derrida has created terms that allow him to signify his double gesture and double reading of texts in order to uncover how undecidability dwells within the heart of meaning and interpretation. Also binary oppositions are dependent on the idea of *différance*, a neologism, which is the differential and deferred nature of language.

Jacques Derrida argues if the relation between signifier and signified is arbitrary and all language is relational then the process of reading is a movement from

one signifier to another. One can never come to the end of signification and discover the meaning because when one gets to the end then one is not faced with the signified but with yet another signifier. Every signifier refers to other words/signifier in an endless postponement, deference of meaning. Deconstruction is based on deference. It shows how a text can subvert its own stated philosophical and literary assumption.

Secondly what the ideology of the text appears to advance. What is its fundamental theme and does the clashing and conflicting evidence present in the text demonstrates the limitations of that philosophy or “ideology” (Tyson 265). Deconstruction assists us in comprehending concealed operations of philosophy or ideology. Both the texts selected are broken down keeping their overt ideology, which is by all accounts seem feminism, yet its covert ideology by all accounts is fascinated with patriarchy, which it condemns and denounces. To find post feminism strains *Postfeminisms: Feminism, Cultural Theory and Cultural Forms* (1997) by Ann Brooks is taken as the model. Post feminism emerges as the covert ideology in the selected works.

According to L.S Kim in her article “Sex and the single girl in postfeminism: The f word on television” (2001) Postfeminism is feminist today (319). As an ideology it is emerging and evolving, concurrently situating itself on poststructuralist epistemology that permits it to tolerate a wide range of definitional possibilities. The suffix feminism, in postfeminism is still subject to varied interpretations since its surfacing dating back to late nineteenth century, so the expectancy of having a definite definition of postfeminism will remain a fallacy. Vicki Coppock, Deena Haydon and Ingrid Richter put it in *The Illusions of ‘Post-feminism’* (1995), ‘postfeminism has never been defined. It remains the product of assumption.’ The hybrid origin of the concept is traced back to late twentieth century neo-liberal politics, media and popular culture. One understanding of the concept postfeminism is that feminism has achieved its objectives in emancipating women, all the struggle starting from first wave suffrage movement to radical second wave agenda, now there is no relevance of it in modern women’s lives; this is an era of ‘new femininities’. In “Postfeminist media culture: Elements of a sensibility” (2007) Rosalind Gill suggests that postfeminism develops sensibility of freedom in women without involving them in heavy debates of feminist politics. To Ann Brooks, postfeminism is multi-disciplinary concept: “Many of the writers, theoreticians and practitioners discuss

postfeminism as an intersection of a number of theoretical, conceptual and disciplinary influences” .(Brooks 4)

Post-feminists focuses on differences. Their point is different from feminists. Post feminism is anti-essentialism, and it also focuses on hybridism. In this, multiple identities are accepted and are supported. There are no stable binaries. Post feminists argue that each woman must perceive her very own blend of characteristics. She must recognize her own unique identity.

Susan Faludi writes, postfeminism is a backlash against feminism in which women are providing subtle critiques of feminism (3-7). Postfeminists are reverting to those privileges that women lost at the hands of feminism, including, celebrating femininity, working on female beauty, domesticity and interest in men. Imelda Whelehan terms this backlash as retrosexist where people are glorifying the sexist notions of prefeminist times (23). Post-feminism is associated with Post modernism and Post colonialism (Hooks 1996; Spivak 1999). Post-feminism aids and facilitates pluralistic interpretation of feminism. Post feminism promotes women’s sexual pleasure and gratification, freedom and independence. It allows women to act feminine and to be feminists, without the loss of their respectability or being downgraded.

Diane Negra in her book *‘What a Girl Wants: Fantasizing the reclamation of Self in Postfeminism’* (2009) ‘Post feminism’ seeks to capture a complex and ambivalent set of discourses which serve to blur the feminist/ anti- feminist distinction. Feminism just focused on young white heterosexual white women, whereas, postfeminism addresses feminist diversity and plurality. Further, feminism did not cover many of the choices that women actually make in their everyday lives, postfeminism taps into all those unattended domains (201-226). To Faludi one of the major reasons of feminism’s shift to postfeminism is popularity of pop culture, and desire in women to embrace femininity (3-7). In the feminist journey, many women were showing indignation at the deprivation of their rights to sexuality and men. Postfeminism was “a reactionary return to definitions of women’s happiness as realizable only through men” (Crane 257). Some other forms of this return to traditional femininity including love for fashion, beauty, and family/home.

Ann Brooks in *Postfeminisms: Feminism, Cultural Theory and Cultural Forms* states that;

Postfeminism ‘facilitates a broad-based, pluralistic conception of the application of feminism, and addresses the demands of marginalised, diasporic and colonised cultures for a non-hegemonic feminism capable of giving voice to local, indigenous and post-colonial feminisms’.(Brooks 4)

She argues that second wave feminism bases its claims on an appeal to ‘the liberal humanism of enlightened modernity’: for example, it assumes that a simple reversal of the hierarchical dualism of ‘man/woman’ will affect the liberation of the female half of the equation. A feminist approach indebted to postmodernist thought, however, will tend to question the ideological process by which ‘man’ and ‘woman’ are placed in separate, oppositional, categories, and may, indeed, seek to destabilize the notion of the autonomous subject (gendered or otherwise) altogether, thus rendering the development of any kind of overarching metatheory impossible.

Brooks’s analysis does not mention Wolf, Roiphe, or any of the other women popularly defined as postfeminists within the media. Instead, she appropriates theorists such as Julia Kristeva, Hélène Cixous, Laura Mulvey and Judith Butler for postfeminism, claiming that such writers ‘have assisted feminist debates by providing a conceptual repertoire centred on “deconstruction”, “difference” and “identity”’.

“Domesticity is valued in postfeminism that has resulted in publication of home-advice manuals and self-help books, since women were not prepared for this change” (Smith 671). Women want to be women again by following ‘mommy track’ (Braitwaite 20). Feminist women suffered identity crisis as their preferring career over marriage resulted in disorientation and disappointment (Walters 29). Feminism, no doubt has contributed a lot, and women accept it, but they at the same time now feel burdened by the expectations that association with feminism bring upon them, so they prefer postfeminist realness and liveliness (Braitwaite 22-25). The similar views are presented by Crane (257), where women refused to link themselves with feminism. According to Greer in her book *The Whole Woman* (1999);

Post feminism assurance to women that they can ‘have it all’—a career, motherhood, beauty, and a great sex life—actually only resituates them as

consumers of pills, paint, potions, cosmetic surgery, fashion, and convenience food. (Greer 105)

Post feminism makes the traditional manners of feminism and femininity acceptable, like wearing lipstick, applying makeup, wearing high heels and projecting glamour in form of fancy dresses with vibrant colours especially red. It is an idea in a sense that allows women especially the feminists to embrace femininity without any remorse and shame. It promotes and celebrates feminism.

3.3 Textual Analysis

Textual analysis of the selected texts is interpreted in the backdrop of deconstruction of Jacques Derrida. Textual analysis is a strategy which gives a way to critique to reach what the text really depicts and demonstrates.

Roland Bathes' sentiment about an author is that he should be disengaged from the text soon after composing it. He offers rationalities to explain his own point in his well-known paper, *The Death of the Author* (1967). He finds and locates the creator of the text at the most distant end of the stage and thinks of him as an ancient presence (145). The author needs to put his thoughts and emotions in words and the text then has to be contemplated and studied as a natural whole, independent of its creator. He has separated the creator of the text and his work in two unmistakable time frames; one exists in the past and other in the future or in other words before and after. Catherine Belsey supports Roland Bathes views as she considers "the reader as the destination of the text" (Belsey in Griffin 161).

He additionally contends that once we expel the creator of the text from it, it unlocks different dimensions of meanings and interpretations. While reading a work with its author confines its meanings to an exceptionally constrained space. Also, when we withdraw creator from his text, his sentiments, feelings, interests, passions, and emotions exist nowhere other than words of various characters. This strategy empowered me to extricate new features of interpretation from the selected two texts.

According to Catherine Belsey the author of an essay *Textual Analysis as a Research Method* which is in Gabriele Griffins' book. Textual analysis is crucial to research. As the reader and the researcher become concurrently empowered. "Textual analysis is indispensable to research in cultural criticism, where cultural criticism

includes English, cultural history and cultural studies, as well as any other discipline that focuses on texts". (Belsey in Griffin 157) It tries to comprehend the engraving of culture and society. According to her, there are a few elements found in the text to keep the author from subjectivism. Genesis and arrangement of the author's opinion and sentiment is the consequence of personal observation and study of different ideas found in writings of chosen polemics.

The study of new works involves the ideas and thoughts developed by the researcher from the distinctive and disparate aspects, what others have spoken and written with regard to it. The focal point of the research is to discover originality of chosen works. Reading of various books, identified with the texts in similarity develops the basic concepts of interest in the study. The interpretation includes extra-textual knowledge according to Belsey "always involves extra-textual knowledge" (Belsey in Griffin 160). The researcher depends on the secondary sources, so that text can be understood and comprehended. The secondary sources give lucidness and intellectual cohesion to incorporate convincing arguments for textual analysis of the literary work.

Textual analysis offers a chance to find the author between the lines of the text. The researcher gets triumph, when he discovers him. It isn't to state that exclusively text decides its reader for study. Text of any work does not constrain the reader to change his perspectives, but rather a critic can take words, which text authorizes for additional reading for elucidation.

Catherine Belsey depicts the relationship of the reader and the text as "the text itself also engages in dialogue with the readers" (Belsey in Griffin 163). This association has a significant impact in the construction and development of reasonable comprehension and use of theoretical framework. It enables the reader to characterize the limits of understanding and answers the questions which arise during the research.

Words utilized in the text reinforce the association of reader and the text. Comprehension of structure provides a bedrock for the researcher to direct process forward. Text of *My Feudal lord* and *A Bad women's Story* uncovers outrage, anger and scorn for the men of Pakistan. The writings are the results of situations which are prevalent in Pakistan.

Catherine Belsey draws the attention to the similarities among the many books which display similar ideas to a great extent. According to Belsey textual analysis leads into “sexual politics then into cultural and political history” (Belsey in Griffin 169). The study of books raises questions, which the researcher embarks to answer. Clarity, coherence and lucidity of ideas after the concentrated study of works alongside primary and secondary sources tends to the questions of the research.

By utilizing Textual Analysis as a research strategy, there are chances of contingency of meaning. “The one proper meaning, the reading that would guarantee closure is not an option” (Belsey in Griffin 173). Accordingly conclusions in this research endeavor, don't convey the chosen works to closure, but in fact they stay open to facilitate additional interpretation and elucidation.

3.4 Postionality of the Researcher

The researcher has favoured and adopted “Qualitative Approach” in textual analysis. It includes assessments of texts from different shades and viewpoints. All the interpretations of the content rely on the ability of the research scholar. In spite of the fact that the researcher is not an expert in research and live in the environment, which specifically influences his interpretation. The researcher has for the most part utilized interpretative analysis of the selected texts. Researcher perspective and postionality assumes a vital part in inferring the outcomes, while functioning under the qualitative content analysis. Being a Muslim, the researcher has his own sensitivities for each Muslim woman on the planet regardless of her colour, the way of life, language, or nationality. The researcher is not against feminism or women in fact support women rights since Islam itself gives more rights to women than any other religion.

CHAPTER 4

DECONSTRUCTION OF TEHMINA'S FEMINISM IN *MY FEUDAL LORD*

Tehmina Durrani's feminism is investigated, through the lens of deconstruction. For this reason *My Feudal Lord* will be analyzed, concentrating on specific issues related to feminism in Pakistan. The prime issues to be examined in Durrani's book include title of the book, dedication, domesticity, education, employment, body image, sisterhood, motherhood, domestic violence and gender weakness. The researcher has interpreted the text written by Tehmina Durrani by utilizing deconstruction to lift the veil to see the unseen.

This chapter looks into the postionality loss of a renowned feminist author, who considers herself a true feminist and a champion of women rights. The chapter is an epistemological criticism of the text and looks in-to the contradiction between the author and her feminist position.

In the socio-cultural context of Pakistan, *My Feudal Lord* is considered a disputable and controversial book as it raises numerous questions regarding the portrayal of a woman. The author castigates actions of men and states that women are persecuted in light of the medieval feudal framework or system in a male dominated society. Her fundamental objective of writing and publishing is to give voice to women. She aims at raising the problems and issues, of women. However, she does not manifest or do justice to women. Durrani presented the story to support and present her own point of view. Consequently she shows ambivalence in grand magnitude.

Indeed, even the general concept of women's liberation is changed and its diversification is quite vivid in her work, *My Feudal Lord*. The book depicts cultural and social norms of the Pakistani society. The book contains and many elements which run contrary to the main tenets of feminism. She establishes the patriarchal structures. This seems paradoxical that feminist texts are not feminist text. Here it can be proved that the selection of words and portrayed actions advocate patriarchy instead of feminism. The texts ambivalence undermines the feminist stand taken by the writer. The book unfolds post feminism against grand narrative of feminism.

Tehmina Durrani has not only challenged patriarchy but also lashed out on men of the society. She no longer remained silent and demonstrated that she had an agency to admit and dissent. She came out of her shell and unleashed tirade against patriarchy and its hypocrisy.

Tehmina Durrani the author of *My Feudal Lord* was born in 1953 in the city of Lahore in Pakistan she is considered the leading feminist of Pakistan. When she wrote her book, *My Feudal Lord*, it caused a huge friction and discussion in Pakistan. She in her book portrayed harsh and awful marriage to then famous politician from Pakistan People's Party Ghulam Mustafa Khar, at that point the Chief Minister of Punjab and later the Governor of Punjab. She delved in to very intimate and taboo subject like marital rape and domestic violence.

4.1 Early life of Tehmina Durrani

Tehmina Durrani was born in an aristocratic and a highly educated family. Shahkur Ullah Durrani was her father who at that time was the head of Pakistan's main bank, the State Bank of Pakistan, and later chief of Pakistan International Airlines. Her mother Samina, was a simple housewife. Her mother also came of a wealthy and aristocratic family as her grandfather was Nawab Sir Liaqat Hayat Khan, Khattar, who remained PM of the state of Patiala for almost eleven years. When Tehmina turned seventeen, she wedded Anees Khan, she married him after falling in love with him. But the marriage could not last and Durrani and Khan separated in 1976. Tehmina Durrani later on wedded Ghulam Mustafa Khar.

Tehmina Durrani in 1991 composed and wrote a book which gave her personal history by the name of *My Feudal Lord* in which she accused and claimed that Mustafa Khar abused her mentally emotionally, sexually and physically. She contended in her autobiography that the genuine energy and power of medieval proprietors and landlords like Mustafa Khar, comes from the misinterpreted variant of Islam, that is upheld by the silence and reticence of women and the society in which women live.

My Feudal Lord depicts personal life story of a woman. The story shows pain and malevolent existence of Durrani and depicts cultural norms of Pakistan. This book is partitioned into three sections. It shows how the elite class of Pakistan behaves and acts. The book shows rise and fall of Mustafa Khar and Zulfiqar Ali

Bhutto and how Pakistan was from 1970s to 1990s. The book sheds light on condition of women who are divorced and rejected by their husbands; the way they are treated by their own families when they are divorced. It also reveals how society scorns the woman who gets divorced. The book shows the silent majority, who have no voice as they are not permitted to speak.

4.2 Introduction to *My Feudal Lord*

Many women have manifested on the condition of women in Pakistan through their works. But the literacy work of grand magnitude, which created tremors in the literacy circles was *My Feudal Lord*. It is the magnum opus of Tehmina Durrani. The book is a time line of Pakistani history. History of Pakistan from 1970s to 1990s is depicted in the book. It highlights the working of Pakistani government especially the political leadership. It touches upon the subjects of power politics, finance and physical pleasures of life. Subjectivity is the main aura, which is depicted in the book. The book canvases the tragic condition of women, especially Pakistani women like Tehmina Durrani.

It explores the psychological condition of Durrani; her damaged personality and her moral compass. The story begins with Tehmina Durrani's life. She states that she was a weak girl from her childhood. She was under the influence of her mother, who hated her, as she was not beautiful. Her complexion was considered a bad sign for her future life, more precisely her marriage.

According to Durrani, she got married at a very young age and was not ready for marriage with Anees, a banker by profession. Although she married him for love yet she did not feel the love longer as Anees was not a rich, powerful and dominating man. He was weak person mentally, emotionally and physically. In this scenario, she meets Mustafa Khar, a man of dominating personality, rich, powerful and highly influential person. He was the chief minister of Punjab, Pakistan's most populated and powerful province. He was married for more than once. She gets fascinated by him and starts to have an affair with him.

At last, she decides to leave Anees and marry Mustafa Khar to get her love. According to her, she was in love with Mustafa Khar, a charismatic man. He had swept her off her feet. But after the marriage she realizes Mustafa Khar is not a man, who he pretended to be. He beats her and abuses her again and again, he starts an

affair with Durrani's sister and both have physical relationship. One time, he takes children from her and runs to his home town in South Punjab. She keeps coming back to him, since she still loves him. She stays with Mustafa Khar for many years. Later on she comes to Pakistan and campaigns for her husband in politics and supports him through thick and thin. But at the end, she realizes that Mustafa Khar is a fraud and an imposter.

My Feudal Lord explores the feminism of Tehmina Durrani, a woman, who is the symbol of independence and resistance against the ideology of patriarchy.

4.2.1 Tehmina's Feminism is Covertly Post feminism in *My Feudal Lord*

4.3 Significance of the Title

Deconstruction looks in to the textual subconscious, i.e. what the text is really saying unconsciously. It uncovers the veiled part. It doubts normal ideals and doctrines. The title itself is self-contradictory. It shows her desire to possess and have a man. 'My' is a personal pronoun, which depicts ownership. The text of the author is self-contradictory. As she herself wants a man who is dominating. Although she declares herself the champion of feminism but the words *My Feudal lord* depict her ambivalent desire to have a man.

As a feminist, she would not say *My Feudal Lord*. She would not consider any man to be her owner. She would not consider him her lord. The word "Lord" word itself is complicated, as it represents noble person also at the same time it also means a dominating and an oppressive person. She tries to show oppression of men against women. But on the other hand, she says *My Feudal Lord*. It is a serious contradiction towards feminism, which talks about independence from men. It talks about equality and parity not submission. So it is not feminism but postfeminism as it supports woman's individual choice. This shows her desire for patriarchal supremacy and influence. Her covert fascination and attraction towards patriarchy is quite visible in the title of her book.

4.4 Dedication a case of Dilemma

In authors note, Durrani talks about animated fantasy about her feudal lord. A “tall” (Durrani 0) heighted and broad shouldered with “dark” (Durrani 0) skin color a symbol of exotic orient. He “rides” (Durrani 0) on horses with skill and tenacity. A master “swordsmen” (Durrani 0). He makes women hearts aflutter with his actions and charisma. A “ladies’ man” (Durrani 0), who attracts and loves women. Durrani on the other hand projects herself as innocent maid. Feudal Lord creates a hypnotic effect on women they are swoon to his feet, just for the glimpse of him. He makes women fall in “love” (Durrani 0) with him, despite his aberrant, rude and brutal treatment of women. “Suffered pain and dishonor” (Durrani 0).

If it is closely looked in it is almost as she wants a man like that. Her ambivalence can be gauged as on one side, she rebukes and derides such kind of men, but at the same time wants a man of this kind. That is adventurous and fearless “Archetypal male chauvinist” (Durrani 0). The dedication raises another question also. Some men are defamed; they are not only named and shamed, but criticized heavily, while men those are good and helpful and should be praised are not named by Tehmina. “To the people of Pakistan” (0). The men who had done well for women of Pakistan should also be directly named, as it would lead to respect and sincerity for such men.

According to Durrani in her dedication she is writing for the ex-wives of Mustafa Khar “To the five other ex-wives” (0) a claim which seems overtly altruistic. Her idea for women and especially ex-wives of Mustafa Khar is strange. She says they suffered the worst from him, but she still married him “as his sixth wife” (0). She was aware beforehand about his actions. She knew his past marriages and his tainted reputation. Still she married him.

Another thing which shows her ambivalence is her dedication to Mustafa Khar “To Mustafa Khar himself” (0). This presents a conflicting image in the mind of the reader. She dedicates the book to a man who is a member of patriarchy. This shows her covert ideology. She gives importance to Mustafa Khar a man and the antifeminist character in her book.

4.5 Domesticity Issue

Mary Wollstonecraft in her book *A Vindication of the Rights of Woman* (222) considered marriage and domesticity an anomaly. According to Julia Bindel in her article “Marriage should be abolished. The civil partnership debate proves that” (2018). Marriage makes women weak and submissive. It is a patriarchal trap built to confine women in their husband’s homes.

Durrani in her book unconsciously presents herself as a post-feminist woman. Postfeminist culture emphasizes freedom of choice with respect to domesticity and marriage, particularly sexual empowerment. Domesticity is valued in postfeminism. Thus, when the text authored by Durrani is analyzed using deconstructive lens then it shows her ambivalence in relation to her feminism. Post feminism mentality is amply present in Durrani. She says, “My role in life was to marry and to marry well” (28). Post feminism believes in marriage of own choice. According to Tehmina Durrani marrying a man “ideal man” (28) of fortune is the best option for any woman in Pakistan. She believes that “marriage was sacred” (29) as it will give her happiness. Durrani’s words show her acceptance of marriage as an important step in her life.

The union of man and woman is considered “only future” (28). It is considered the only way to be happy and satisfied in Pakistan. And if husband turned out to be “brute” (29), then it’s up to a woman to persevere and change him. “If a husband turned out be brute it was the wife’s duty to persevere until she changed his character. A broken marriage was reflection of a woman’s failure” (Durrani 29). These words show Durrani’s belief.

Post feminism is embedded in her thoughts. Postfeminist culture (even insistently) enacts the possibility that women might choose to retreat from the public world of work. “According to feudal tradition, a wife was honor-bound to live her life according to her husband” (107). She knows all about astral world of feudalism. She knows about the “feudal fashion” (42). According to her a woman when gets married, becomes the honor of her husband. She must live and die at her husband’s wishes because “female was slave” (45).

Durrani’s words show her monotonous life before meeting Mustafa Khar. “As for me-could any sense of foreboding have told me that I was about to have the most crucial meeting of my life” (17). In the beginning of the book Durrani foretells about

the future. She describes in her book, that she was waiting for something. She wanted to have a change in her life. Before that, she had no crucial or important point in her life. When she got married to “Anees” (31) and had a daughter “Tanya” (38) that was not important. Her meeting with Khar was more important. She was about to meet a man, who would change her life forever. She considers her life boring and unimportant. But now everything will change.

Durrani adroitly explains her implied post feminism. According to Sarah Gamble post feminism commonly seeks to develop an agenda which can find a place for men, as lovers, husbands and fathers as well as friends. (36). She repudiated the notion of feminism by considering herself alone and isolated, when her husband Anees goes to meet other people in the party “wandered off” (17). She considers herself “twenty one year old” (17) innocent and a naïve “self-conscious” (17) woman, who cannot cope with the people around her. This shows her need for support from her husband whom she considers her supporter. If he is with her then she feels secure.

Durrani asks Shahida to inform her about the Mustafa “that is Mustafa Khar” (19). She wants to know more about him. She says “tell me more” (19). Asking about “who he is” (19) shows her postionality loss, when she knew about him from his appearance. He is not a good man “devilish” (19). He is a man, who can pulverize her and her reputation. She wants to know more about him. She is already married and had a daughter but she shows interest in another man. She shows her desire to meet him and to get close to him.

In her book Durrani, shows latent and laud dimensions of self-victim philosophy. Durrani considers herself as the “perfect victim” (20). She herself says that she was the perfect victim of Mustafa. She accepted Khar. She herself claims that “Mustafa was authoritarian, conservative and overpowering I knew from the start- but that was precisely what attracted me so much” (39).

Durrani has reified her attraction towards Mustafa in her text. She says she wanted a man, who had a strong personality and who could “attract me” (39). He should not be like a humble and lummox Anees who has “placid nature” (40). But a man like Mustafa a magnate of politics and power “powerful” (40).

Durrani wants Mustafa to approach her. She wants Mustafa’s attention. “When would he make his move”? (67) This shows paradox, because the manner in which

Durrani shows her desperation for Mustafa. Durrani waits for Mustafa to propose her. She does not ask him to marry first, but waits for him.

Durrani considered marriage the apotheosis for a woman. “The revelation came to the only way to restore my mauled reputation was to marry the man” (88). She considered marriage the only solution of her problems. She expresses her opinion about women’s reputation. Her words show her covert ideology that is post feminism. She sees herself as a woman with a “mauled reputation” (89) and her only salvation lies in marriage to a man who is a member of a patriarchal order.

Durrani’s admires Mustafa Khar and says “Mighty Mustafa Khar would fold himself into such a position for me incredibly flattering. He asked me to marry him immediately” (Durrani 89). She loved the way Mustafa Khar proposed her and became her paramour. He proposes her and she accepts it without any delay.

Cinderella denotes and epitomizes ideal woman of patriarchy (Dowling 7). In this text Durrani considers herself as the Cinderella. A woman that is not proactive, self-supporting and austere. “I was the stay at home Cinderella” (172). Durrani considers herself Cinderella, who was waiting for her prince. This shows the classical case of Cinderella syndrome. According to Colette Dowling in her book *Cinderella Complex* (1991) women who suffer from Cinderella syndrome have an unconscious desire and need to be looked after and taken care by others usually men in their lives.

Identity is near and dear to everyone. The institute of marriage is patriarchal in nature because it makes women change their own names after their husbands. Everyone has his or her own identity. “As Mustafa Khars wife I could get away with sheer intimidation” (Durrani 258). These lines of Durrani clearly show she had no identity of her own. She relied on her husband’s name, fame and influence. According to her a woman’s “identity” (29) is because of the man.

All her words are unequivocal declaration of the weakness and helplessness of a woman. She takes religion and culture to be the main culprits of her oppression and suppression. Thus she shows her postionality loss with her words showing acceptance of male privilege.

4.6 The Problem of Education

Education is considered the most essential feature of feminism. Mary Wollstonecraft was the most vocal advocate of women's education. In her book *Thoughts on the Education of Daughters* (1787), she advocates for education of women. Durrani as the torch bearer of feminism should have supported education. But as the text shows, there is no mention of education and its importance. "I'm doing my Senior Cambridge" (31). This is all what she mentions of education. She did not gain further education as she got married her words "requisite education for a fashionable marriage" (33) show her ideology as she considered marriage more important than education.

When she left her first husband and had to face a lot of "financial" (83) hardships, she did not try to get education at that time because self-development was not in her mind. Her escape plan is simple. To get married to a well-established and resourceful person and to live a life of comfort and luxury. Even after getting married to Mustafa Khar and facing difficulty in her marriage. She did not try to get an education. Education was not on her agenda. She did not give any importance to knowledge, which is considered as the most powerful weapon of the modern era. Instead, she gave more importance to marriage by saying that she had "no other goal in life but marriage" (30).

4.7 Sexual Objectification

Sexual objectification is marked by feminist as the malodorous phenomenon erected by the patriarchy to extinguish their thirst for carnal pleasures. In the selected book Durrani is entangled and mesmerized "eyes had me riveted" (21) by the male gaze. She feels "lustrous" (21), when Mustafa gives her undue attention.

She herself accepted male gaze, and admired his gaze. "My gaze settled upon a tall dark handsome man in a black suit. My mind classifies him as a rake, a bit devilish in an appealing sort of way" (Durrani 19). She loves the male gaze on her. She relishes the personality of Mustafa Khar, even though she is already married to a man and has a daughter. She considers him (Mustafa) handsome and dashing. This means her husband is not handsome nor all the men in the party handsome enough to tempt her, lone Mustafa Khar, a man much older than her and married more than once is attractive and palatable.

She considers him “rake” (19); rake is a person, who is considered as a womanizer, alcoholic man, who gets involved in immoral and amorous activities. Ominous and a bad image in her mind rises. But still he seemed appealing to her this shows postionality loss as what’s appealing about devilish rake like a man, who is in the opposite spectrum of good angel like man. A person, who is not considered a good man. Still it is appealing. It also states in a sense that, if she is attractive to him, this means, she wants a rake to be her husband. She considers him detrimental, but still wants him to be hers only.

In *My Feudal Lord* Durrani describes her state of mind when she considers Mustafa an evil spirit, but still gravitates towards him. “I should have been frightened instead I was drawn like a moth to a flame” (21). She gravitates just like a moth goes to fire, even though fire is its death, but it still goes there. She accepts Khars approach towards her. “I was flattered when Mustafa noticed, and upset when he did not” (65). Durrani’s words show her post-feminist thought, as she desires to attract and be appreciated by Khar. She dresses up for him, puts make up for him. When, he looked at her and admired her, she would be happy and satisfied. If he did not notice her, she would become upset and suicidal. Her pantomime and subtle actions, overtly show her fascination towards a man. She says “Against this backdrop Mustafa seemed always to be trying to impress me, but the seduction was subtle” (Durrani 66). This proves her ambivalence with Patriarchy and its ideals. She does not repel him for his advances, but accepts them with excitement and thrill. Durrani in her narrative loves a male gaze on her.

She says “My heart skipped a beat” (Durrani 66). Whenever Mustafa Khar looked at her, her heart becomes restless. Resistance was the genesis of feminism. It as it was against bellicose patriarchy. Durrani is attracted towards Mustafa. She states “Myself unable and unwilling to resist” (68). Post feminism believes in the attraction of a man. It believes women are different and have a right to the man of their choice. This is clearly shown by Durrani in her book.

4.8 Employment and Empowerment

Feminism believes in self-sufficiency and economic independence. Betty Friedan in her book *The Feminine Mystique* (1963) states women do not want to become house wives or mothers. According to her women need to get educated, work

and earn their own money. Women should not be stigmatized when they get education and work. In her book Durrani is mostly involved in finding for herself a husband because “a man was the only future” (28). Who could take care of her? And when she decides to get a job, she goes to her own friend. She did not have much experience of any job. She decides to gain skill, ability and knowledge to do a job. “Took a job working in the office of a construction company owned by my friend Farooq Hasan” (84). “In truth the job was merely a favor, created to help me during the difficult time”(84).

As a true feminist, she would live on as an independent woman. She could have made her own mark in the world. She could have restarted her education and gained a degree and gone for a well reputed job like teaching or even in media industry. She could have started her own business. But no she did not. She became a house wife “the house that was mine” (98). A woman that would stay at home and do all the domestic work, decor “I began to redecorate” (98) and wait for her husband’s return. In her text on one side she thrashes Mustafa “monster” (189) in her book, but at the same time wants the same man to love her. She gets beaten by her husband repeatedly “monsters wrath” (189) but always forgive him (104) and stays with him and keeps on producing children with him “pregnant with my fourth child” (171).

Her ambivalence is visible like a mural on Sistine chapel ceiling. She has depicted herself as a beggar and mendicant. It validates it is not feminism, which is overtly blazoned, but post feminism which is covertly limpid.

4.9 The Death of Sisterhood

Sisterhood is one of the major dimensions of feminism. It is an idea which propagates a strong bond among women, as they have a similar experience in relation to men. Women together strive to materialize their aims and objectives. On the other hand postfeminist agenda supports individual choice and lifestyle than a fix set of rules.

Tehmina Durrani deserts the notion of sisterhood. She says “When my mother spoke, it was a command, and we were to carry out orders in silence” (25). This validates Durrani’s mother is a very strong woman. She controlled everything in the house. “My mother took all the decisions” (24). She never allowed any one to act

against her will. Instead of admiring her mother she hates her. Instead of developing a plan for her future, she decided to get support from her husband Anees.

At this stage Durrani frantically required a man; a man who could fortify her position in her family. "I had married him to elevate myself in my mother's eyes" (155) particularly to change the perspective of her dominating mother. This was the time, she was in turmoil and began watching Khar, as the man, that can fortify her position in the family "attracted me so much" (39). Her actions show her postionality loss. Since she does not support her "mother's rule" (24) and hegemony. Her negation of sisterhood is clearly visible. She through her statements shows her mother as her adversary rather than an ideal to emulate.

Tehmina Durrani becomes the juggernaut of marital anarchy in the life of Mustafa Khar and his wife Shehrazad. Tehmina through her actions created an atmosphere of discord in the life of Shehrazad and Mustafa. Durrani's illicit relationships with Mustafa create rumors in the social circle of Lahore and its rumors reached Shehrazad or Sherry as a result of which "she confronted Mustafa" (75). This created problems for Sherry particularly Mustafa openly professed his love "in love with me" (73). Feminism believes in sisterhood or a woman bond. But in this situation Durrani did not follow sisterhood ideals since she states "I...one he chooses" (77). She went forward to wreck the home of a married woman by destroying the life of another woman; Showing no love and care for other women.

Durrani's feels no remorse in breaking the house of a woman. But she felt bad about cheating on her husband she says "Cheating on a man was an unnatural situation for me" (71). Durrani gets to know that Mustafa is a brute "a violent and dangerous man" (76), who beat his wife savagely. She gets informed through Sherry when she "delivered the message" (76). "I knew that this was the routine manner in which most feudal Lords treated their women" (77). Durrani accepted all this and still wanted to be the wife of Mustafa Khar. Shehrazad's pleas are rubbished by Durrani. She considers her story as fabricated she "could not believe" (76). In fact she considers Sherry responsible for this treatment. Domestic abuse which is the biggest issue among feminists is not taken up by Durrani, rather she accepted it.

Mustafa Khar the representative of potent and draconian patriarchy abused Sherry verbally, emotionally and physically and sent her to Durrani "at my door"

(76). To ask her forgiveness and tell Tehmina that she had no issue with Mustafa and Durrani's relationship. "I have come under duress. (76). Durrani relishes the act done by Mustafa for her and considers this as her victory. Durrani does not show her any sympathy. But in fact shows happiness at Shehrazad's submission in front of her. As she states "I want to be the one he chooses" (77).

Destroying someone's marriage is not an altruistic nor bountiful. But not in Durrani's book. "Talak Talak Talak he said and it was all over" (98). Mustafa divorced his wife when his new born son died. This was the worst time for Sherry. But for Durrani it was a new beginning, a new chapter. She did not show any remorse for Sherry. She got working on the house. "I began to redecorate the house that was mine now" (98). Durrani began working on the house like a loyal housewife. She never tried to venture out or have a career, but loved to stay at home and take care of the house.

In *My Feudal Lord* there is another example of repudiation of the concept of sisterhood. The book discusses Adila's cheating issue "Mustafa and Adila" (152). Adila the real sister of Tehmina Durrani's. Shows impudence of the highest order. As she does not want to share her husband with any one even her own sister. "I heard my sister...do you love me" (161). Durrani considers it immoral and iniquitous. That her sister should have an affair with her husband. She considers it as an insult. "The degradation of his not wanting me" (163). She should have been strong and punish her husband for his wrong doings. But she does not do anything. She accepted these transgressions by her husband and did not leave him.

Adila's actions make Durrani weak and a depressed woman "feeling dirty and used" (161). She just wanted to make her marriage work. She decided to fight and "counterattack" (162). Adila put her in Sherry's place. Adila approached Khar and started to attract him towards her. She "changed" (135). Her sister becomes her nemesis and as a result Durrani starts fighting for her husband. She leaves her feminist position and tries to save her failing marriage. Durrani's intractable and intransigence fight for marriage survival bears visible her ambivalent feminist position. She invalidates her postionality by accepting a lustful and promiscuous husband back in her marriage by saying "I clutched back at him" (166).

4.10 Motherhood and Patriarchy

Motherhood is the most enchanting and cherished phenomenon in the world. According to Collins dictionary mother is any woman, who gives life to a child, raises it and takes care of it. Women are pulled in naturally to the gravitational field of motherhood, as it is in their nature and character to love and be protective.

Hard line feminists like Shulamith Firestone in her *The Dialectic of Sex* published in 1970, opposed women becoming mothers. According to her, if reproduction remained the domain of women. Then patriarchy would never perish, women's capacity for reproduction was the source of their oppression. In this book Tehmina shows her ambivalence as she became a "mother" (38) and gave birth to children. She followed postfeminist philosophy as post feminism celebrates motherhood.

Antifeminist and patriarchal societies oppose women forgoing motherhood. According to Pakistan's Prime Minister Imran Khan, feminism devalued and deteriorated motherhood and the status of women. It created an unstable environment for women (Interview to Hum News 2018). In Durrani's ideal world, she is powerful and self-dependent. But in her text woman specifically herself she is fragile and weak. "I made the bitter decision to leave Tanya with Anees until everything was better defined." (90), her actions show her vulnerability. She leaves Tanya her only daughter from her first husband Anees for Mustafa Khar. On the day of marriage, she leaves her daughter to her maid. She hurriedly leaves to meet Mustafa and get married to him. Here, she does not show act of abnegation. She leaves her daughter "Tanya with Anees" (89), who she considers will take better care of her. She considered herself an "irresponsible mother" (91). This shows her postionality loss.

Durrani thought exhaustively her marriage with Mustafa, to become his "wife" (88) but did not think about her daughter's future. Feminism believes in woman's independence and rights of children especially girls. She leaves her daughter just for her own sake. She says "What was I? An underdeveloped..... mother?" (91). Durrani herself categorically states herself as irresponsible and underdeveloped mother.

4.11 Internalization of Domestic Abuse

Domestic violence is one of the most dreadful and horrid acts. It is considered the most abhorrent action, which is committed by a partner or spouse. Domestic violence involves verbal acrid sarcastic remarks, intimidation, physical abuse, name calling, stopping the spouse from meeting her family, sexual abuse and restricting financial support. As a women's rights activist Durrani should have taken action against Mustafa Khar, when he first attacked her being "raged" (95), but she did not. She accepted his "beating" (103) and reconciled after Mustafa said "I am sorry" (103) after every altercation. Durrani became a loyal housewife but her sojourn was for short while as Mustafa becomes aggressive against her after reconciliation. He abused her verbally, emotionally and physically.

She faced domestic violence at Mustafa Khar's home. She recalls "He slapped me in the face repeatedly with his open palm" (102). She never left him. When he beat her, she acted like a loyal house wife by not leaving her husband. She stayed with him, just because she did not like to "lose credibility" (104). As she thought she could bring "transformation" (179) in Mustafa Khar from lecherous, wife beater to virtuous and magnanimous husband.

Durrani meticulously explains the episodes of her beatings at the hands of her brutal husband. After beating Durrani "He fell at my feet and wept I am sorry I am sorry he wailed" (103). But this does not end there Durrani got beaten up by Mustafa again and again but she never left him. This shows her internalization of domestic violence. She says "There was not a day when Mustafa did not hit me for some reason" (106). Durrani accepts domestic violence and stays with Mustafa Khar by giving him "signs of approval" (108). She would be solaced after beating, when he took care of her and treated "treated me as a companion" (107). Her wish to be his wife and his treatment as a housewife was very much loved by Durrani. She accepted all the abuse just for his care for her. She accepted the malicious patriarchy's representative's malefactor actions just for the reason, that she wanted a luxuriant "intact" (108) married life.

Another issue which is highlighted by Durrani is the issue of child abuse; it is a serious crime yet Tehmina saw it for a "number of occasions" (113) at her house. She says "Mustafa stifle Naseeba with his hand" (113). Durrani did not do anything

for her daughter, who was almost murdered by her husband. She did not leave her husband, but stayed on with him. Durrani depicts in her book that she was a strong woman, “a fighter” (137) specifically, but her actions and words defy her narrative. Durrani longs and desires for a caring husband. “His voice carried the power and authority that father could never summon” (124). She wanted a man that could act like a caring father.

So she shows postfeminist loss, as she always tried to live a happy and safe life under the protection of a strong man. Her actions and words do not make her a maverick of feminism. In short, she was simply infatuated with tough and brawny man “power” (124) in her life.

4.12 Acceptance of Body Image

According to Naomi Wolf in her *The Beauty Myth: How Images of beauty are used against women* (1990) “Women are pressurized to look good” (3). On the contrary feminists believe women should not fret over their looks because image is not everything, but substance is. The qualities like skill, ability and knowledge are more fruitful and productive in life than beauty. Durrani herself considers beauty the bedrock of her future happiness, especially marital bliss. Durrani does not pan looks and beauty, but imbibes it. Her penchant for looking good can be noticed easily by her statements like “I had been raised to operate on the principle that appearances are paramount” (65). This proves her postfeminism as postfeminism it celebrates beauty.

In the world of Durrani, looks matter. Durrani considered herself ugly. She considered herself not attractive as she was not fair colored “A dark child was condemned to neglect” (22). She through her text presents her obsession with looks and body image. Her ideas neutralize feminism but invigorate post feminism as feminism does not consider looks as essential feature but post feminism accepts it.

Feminism denounces unrealistic beauty standards and parameters set by patriarchy. Durrani presents a totally different version. She said “I shed the chrysalis of my dark skin and emerged as socially acceptable butterfly” (26). She rejects the feminist belief system and accepts parochial patriarchal notion of beauty. She explains her emergence as a beautiful woman, after she becomes tall, fair and petite. Her negation of feminism can be extricated from her text. Her words are unequivocal declaration of her post feminism which “accepts all things feminine” (Denison 89).

4.13 Acceptance of Gender Weakness

There is no indication of independence in Durrani's narrative; she states "unprepared to face the prospect of life on her own" (168). Durrani shows her anguish as Mustafa kidnaps her children. Once Mustafa is caught by the police she forgives him. She does not send Mustafa to gallows, but goes back to him, as she does not consider herself strong enough to live her life with her children. Durrani's statement is piercing and clearly indicates her lack of sovereignty from her brutal husband. Also Durrani shows her need to get help from her brother, a man the member of patriarchy. She asks him for help in finding her children. This does not disturb Durrani, as she asks "Brother's support" (Durrani 186). Through her brother's support, she is able to get her children back from Mustafa Khar.

Love is one of the most cherished phenomenon in the world. It is a notion, which consoles and surfeits one's life. But in Durrani's book love eschews ambience of solace. Durrani stays on with her husband even with his dangerous temperament. She says "He was still volatile and unpredictable but he was often a considerate and loving parent. I clutched at this straw" (Durrani 188). Durrani in her book states that Mustafa was aggressive but a loving parent. This was the reason she stayed with him. She stays with Mustafa even after his atrocities, just because he was her children's father. She needed him for her own survival and her children's survival. Durrani showed loyalty to a man, who abused her and her children, and was involved in "Child abduction" (240).

The belief of Durrani in considering Mustafa as the provider and caretaker of her children proves disastrous for her and her children. Durrani forgave Khar, and saved him from the prison by "dropping the charges" (240). Durrani shows her love for Mustafa Khar even though she gets ruined by this poisonous relationship. Her life becomes miserable and pathetic as Mustafa becomes more audacious in his brutality.

According to John Speakman author of "Different impacts of resources on opposite sex ratings of physical attractiveness by males and females" (2018) states women are attracted towards men, who have resources, whether tangible or intangible and who can provide for them and their progeny. Men who are able to provide resources are more attractive partners for women. She loves Mustafa for his influence in bureaucracy, politics, media and even enjoy expertise in culinary arts as an

“excellent chef” (66). Durrani shows attraction to Mustafa Khar for his “leadership (303)” as she considers him a natural born leader who can command men and women. He can mesmerize audience with his oratory skills. “Molded” (303). Successful men are attractive. She does not show her own ability to become a leader but gets inspired by Mustafa Khar, a feudal lord.

At the end, it may be expressed that Tehmina Durrani appears to present women's rights and liberation as her main agenda in her book. However when studied against the grain, it tends to be expressing post feminism. Her writing shows ambivalence. She appears to be a staunch feminist; however her text demonstrates otherwise. The book is an inaccurate portrayal of feminism, as it falls in the shadow of post feminism.

CHAPTER 5

DECONSTRUCTION OF KISHWER'S FEMINISM IN A *BAD WOMAN'S STORY*

This section investigates the postionality loss of an acclaimed feminist writer of the book *A Bad Woman's Story*. The chapter considers the ambivalence of the author with regard to her position on feminism. It takes an alternate view at how feminist stance is deposed by the renowned courageous leader of feminism. The dichotomy in Naheed's feminism and feminist philosophy is vividly projected in her text.

A Bad Woman's Story is considered a debatable book. It highlights various issues with respect to the depiction of a woman. The writer of the book extraordinarily assaults the activities of men and states that women are accused and abused in light of the medieval primitive structure or ideas. Her essential purpose of composing is to express women issues and subversion of patriarchal hold. But she does not do justice to her own gender (women) because she does not present accurate picture.

The book has abundant vile and poignant statements which depict men as authoritative and overbearing. But Kishwer herself does not try to change these circumstances. She is known for her fight for women's rights, but in her own story, she is helpless. As Harris Khalique's in his article "*An interview with feminist Kishwar Naheed*" (2017) states that Kishwar Naheed is the best known women's rights activist and writer of the modern era.

The general idea of women freedom is twisted and subverted in her book. *A Bad Woman's Story* tries to present social and religious standards of the Pakistani society. The researcher discovered numerous points from the book which run in opposition to women's rights in the text. The book falls in the shades of post feminism rather than feminism.

5.1 Early life of Kishwar Naheed

Kishwar Naheed is a women's rights activist and an Urdu writer from Pakistan born in 1940. She has composed many books on poetry. She is the recipient of Sitara-

e-Imtiaz for her contribution towards Urdu language and literature. Kishwer Naheed was born in a Syed family in Bulandshahr, India in 1940. She relocated to Lahore, Pakistan. Kishwar was an observer of savagery, assault, rampage, kidnapping and rape of Muslim women related with partition. The gory scenes of violence around then left an impact on her at a delicate age. As a young girl, Kishwar was propelled and inspired by the young women who had begun going to Aligarh Muslim University in difficult circumstances in the subcontinent. She wanted to head off to college to read, study and write.

She completed Adeeb Fazil. At this time she had turned into an insatiable reader in her high school and read everything she would find, from Dostoyevsky to the word reference distributed by Neval Kishore Press.

She battled hard to get education because women were not permitted to go to school, college or university. She self-studied at home and got a secondary school certificate. After Matric there was a considerable measure of opposition of her joining college and going to study there; however, her brother supported her and paid for her educational cost and helped her proceed with her formal education. In Pakistan she got Bachelor's degree in liberal arts in 1959 and masters in Economics from the prestigious University of Punjab. Kishwar got married to her friend and companion Yousuf Kamran, an established poet. After her husband's demise, she brought up her children. Her first diary, *Buri Aurat ki Katha*, was translated by Durdana Soomro as *A Bad Woman's Story*.

Kishwer Naheed's book despite much critical appreciation could not garner popularity with readers as it was written in Urdu and only translated in 2008. So the available sources to study them were scarce but in fact non-existent.

5.2 Introduction to *A Bad Woman's Story*

The story presents the life story of Kishwer Naheed, who was born in Bulandshahr, India. After partition, she came with her family to Pakistan. As a young girl, Kishwer Naheed was much impressed by Aligarh University girls. She wanted to get education, which was allowed in the beginning by her mother. But, later after matriculation, Naheed had to raise her voice for getting education, which was not allowed.

It was only her brother, who supported her and helped her to seek education. This is how she was able to complete her education, otherwise, she had no way to do so. In the matter of marriage, she had started dating her friend and colleague Yousuf Kamran. She wrote a mesmerizing and romantic escapades with her lover about whom she says that she liked and wanted to be with him. But when her family came to know about her affair. Her family forced her to get married to her lover. She could not stand in front of her family and accepts their decision. She accepts it and starts her new life with her husband. He had no money, house and transport. Naheed is forced to work as her husband wants her to work and earn. She did not like it nor was she happy to work. But she had to do it, as without it they could not survive.

She talks about her children. In her book she says her children when they grew up joined their father in criticizing her. They would not support her in her endeavours. She was asked by her husband multiple times to stop writing. So, she was restricted to write only limited material, which was also censored. She at the end remains bitter to her husband, children and most of the men who were around her.

5.2.1 Naheed's Feminism is Covertly Post feminism in *A Bad Woman's Story*

5.3 Significance of the Title

The title of her book is against women. It is a gloomy title *A Bad Woman's Story* (0). It is like a self-inflicted wound. It shows her accepting women's wretched existence. It is the manifestation of Naheed's acceptance of patriarchal ideology. It depicts her ambivalence. She herself declares herself a bad woman. In patriarchy a bad woman is the one who transgresses morally; who challenges the moral standards set by men of her society. This is a definition of patriarchy that a woman is bad. For example a bad woman is the one who has multiple sexual partners and enjoys men's company and their attention.

Feminists criticize men for labelling women as good and bad. A woman is good if she follows the set pattern made and approved by male members of the society. She should remain quiet, submissive and duty-bound to men in her life like her father, brother and later husband. She needs to say yes to them in everything. She has to meet their every demand. If woman speaks her mind and is independent and not under any authority of men or does not accept male authority. She is considered bad

by men (Tyson 88). She is considered an anomaly that needs to be straightened out or face the wrath of patriarchy, which mostly means death.

The author herself declares herself a bad woman. So she plays in the hands of her oppressors, men. She considers them against women as they subdued her and her gender. But what she writes in her book shows her ambivalence towards her feminist position. According to J.A Cuddon in *A Dictionary of Literary Terms and Literary Theory* states that text “betrays itself” when looked closely through deconstruction. So when the researcher looked at the text closely then Naheed betrays her own gender and her own position of feminism.

5.4 Dedication, a case of Dilemma

Hard places, hard times and situations often breed and nurture hard people and Kishwer Naheed is no different. She is known as one of the most vocal women rights fighters in Pakistan (Khaliq 1). Her own life is considered hard. According to her own declaration in her magnum opus *A Bad Woman's Story* she has dealt with fury and vengeance, a situation that most Pakistani women face in Pakistani society.

Naheed talks about women issues and atrocities against women. Her chief thrust is against suffocating aura of patriarchy. But she has dealt with her dedication unfairly to her own ideological centre. Her ideological complexity is not gauged by many critics, researchers and writers. They have either failed or shown complicity in reading Naheed. She dedicates the book to her sons “For my sons” (0). Both her boys. Not to the woman of Pakistan. The dedication itself is a dilemma. As dedication should have been the women of Pakistan. Who have suffered at the hands of men as the feminists claim. She by dedicating the book to her sons “Mirzo and Faisal” (0). Both men. She unconsciously degrades feminism as feminists believe in women empowerment. She has dedicated the book to her sons. This means she believes in men's supremacy.

She has unconsciously given them more power and supremacy. She has shown her biasedness for men. This shows her ambivalence and internalization of values set by patriarchy throughout the history. That men are real instruments of change rather than women. Her dedication exposes her positionality loss. She shows her ambivalent nature by putting herself in the domain of post feminism and does not bracket herself in feminism, where (post feminism) women consider themselves different and unique

from men. Post feminism women accept binary thinking and anti-essentialism. She by naming her boys in dedication shows that women are not important for change but men are.

5.5 Domesticity Issue

The text authored by Naheed shows her fluctuations in relation to her ideas on marriage and its acceptance. Naheed in her book states she is not autonomous to repel her mother and family's pressures on her "engagement" (75). She is forcibly betrothed by her family.

Naheed's treatment of men is different. She shows individualism which is the main point in post feminism. Post feminism supports women individualism and personal choice. Naheed wants men to approach her. She is impressed by her friends who are approached by men. She says "The girls at college would tell the strangest stories about their relationships and affairs. They would read out their letters while I would be left feeling miserable" (65). This shows post feminism as according to peculiarities of post feminism, women are empowered to take decisions of their own choice.

In *A Bad Woman's Story* Naheed married of her own choice. An action she highly regretted later on. She states she did not planned to marry him "neither...I was prepared" (76). She was forced to marry her boyfriend in "a hasty engagement" (76). Her family forced her to marry and she accepted their decision.

[...] marriage with an army man seemed very romantic. When girls were together they would be chattering about their cousins in the army. I would regret my own lack of resources in not having a cousin in the army. So I could also concoct an imaginary lover. (Naheed 46)

She narrates there was a time, when an army officer's proposal was considered the best option for a woman. She talks about girls' romanticism with army men. According to her, becoming a wife of an army man was considered the epitome of an enchanting life because it was full of adventure and also provided security. She frets about her lack of good luck in having such an opportunity. As she did not have any cousin having commission in army. She shows her desperation for a strong, rough and protective man in her life. This shows her ambivalent position as post feminism

accepts personal choice. She idealizes for a handsome man, who can provide venturesome, adventurous and protective life.

Kishwer Naheed criticizes patriarchy in her book. She states that men are the reason because of which, women are not getting married. “The reason for not getting married was that after coming to Pakistan the search was on for such sons of Syeds, who were decent to the extent of being idiots”(148). She says her sisters could not get married because there were no decent men out there. The men who were open minded were not liked by her parents. She shows her weakness by not taking a stand for her sisters. She shows no lofty spirit as a feminist believer. She could have taken a stand for her sisters. But she did not take any stand for them.

All the text shows ambivalence with regard to feminism. In her book, she talks about skills like cooking, housework, embroidery, knitting etc. She says “So for the sisters it was like a fun fair cooking, housework, visiting, embroidery, knitting, reading or listening to dramas on the radio”(Naheed 48). Which according to patriarchy are feminine and suited for women only. They are perfect skills for the feminine mind. From feminist perspective these skills come under the domain of domestic labor or domestic chores. She reinforces this notion since she says her sisters loved these skills and enjoyed it. They never tried to do anything else. Sisters themselves enjoyed skills of home economics, which are considered feminine. She did not oppose her sister’s actions nor stopped them. But accepted them as natural course.

In her text she narrates a tale about her “friend” (64). She depicts herself a woman with a genuine concern for other women. She states in the story of her friend who got married to a man “in England” (64). He was very lazy “living ...unemployment allowance” (64) and abusive. “When she asked this impotent good for nothing for divorce he would beat her black and blue. If she talked about going back to her country he would hide her passport” (64). She says her friend stayed with him. Even though he beat her abased her and abused her. Naheed did neither helped her nor advised her to leave her husband to start her life a new and afresh. As a true feminist, she could have asked her to do so. But she did not do it. She did not go out and help her friend. She just accepted her friend’s misery. Naheed embraces her friend’s misery as her destiny.

Naheed's world is about women's suppression and their need for sovereignty. However in her book, she wants a man to protect her freedom. Naheed considers man as a protector. She comments "all my fear would vanish. I would feel safe. The British council library was some distance away. I would walk to it. He would accompany me"(75). She considers him a protector and becomes affable, as she felt safe to go to the library with him. The desire to "feel safe" (75) in the shadow of man.

Naheed does not take stand for herself. "Our romance was still at this stage when my brother told on me" (75) her young love ended, when her brother spotted her and told her parents. She was caught with him in a coffee shop. She accepted her parent's pressure to get married to the person with whom she had some romantic feeling and amity, not love but infatuation. As she submits to her parents' wishes and accepts the person as her husband. She does not take an independent decision and reject the pressure but accepts it. Her actions do not amplify feminism as feminism does not accept anathema of forced marriage.

She married a man whom she was dating at the time. But, she did not want to marry him. There was no alacrity. She did not neither consider him nor herself prepared for marriage. Also, she had mixed feelings about the whole romance. She says:

Neither he nor I was prepared for this marriage, which had taken place after we had been given half an hour to make our decision. My punishment for not marrying a Syed boy was being meted out to him as well. (Naheed 76)

She showed no resistance. She could and should have shown resistance. But she did not show any. She did not marry a Syed boy but married a man, about whom she says she almost liked and accepted under duress. She married a person who her family forced her to marry. Thus a marriage born out of animus is accepted by Kishwer Naheed.

There is no optimism from Naheed as after marrying him. She shows her regret of marrying a penniless person. She accepts her family's pressure and married him. Her life took dramatic turn, as she realized the repercussions of a marriage, which she was not prepared for.

Life give me for taking up an invitation? A dower of Rs 500 , a sleepless wedding night sitting alone on the steps of the house watching life go by and

inside the snores of the man of the house. Breakfast in the morning on credit and roaming the streets the whole day. (Naheed 83)

Naheed stayed with him. Appended with him and helped him in earning bread and butter. Patriarchal ecclesiastics admire women like her and appreciate her for the great act of abnegation. Thus she stands unsuccessful in her pursuit for feminist ideology.

Our wedding night what a strange night it was! After he had gone to sleep I spent the whole night sitting on the steps thinking he has only two and half rupees. How will we manage? .(Naheed 133)

She was begrudged and depressed on finding that her husband was not self-sufficient. She was worried about the behemoth expenses after marriage.

Naheed's did not show any resistance. She lived with her husband having little income. Which they earned together. She had to do double work: she worked in the morning and then went to university, later came back home and worked at home preparing food for the evening. Commenting on her routine, she says "The day scattered and flew like carded wool, leaving me like an old compressed mattress" (83). As a feminist, she should not have to work for her husband. But she works and she did work for her husband. Since her husband did not have enough money, She wanted to help her husband to "take up responsibilities" (76). She is not in favor of her sitting at home or working for own self alone.

Kishwer Naheed shows her anger at her acidulous marriage. She had the right to marry as per her own choice. As the time came, she did not want to marry her choice. She says in her book her age fellows were studying or looking for jobs, while she was married and living as an apprehensive wife. She said "The girls of my age were in final year and boys of my husband's age were still hunting for jobs" (114). She shows her postionality loss as she firstly did not marry of her own accord. Secondly, she did not leave him when time came. She did not anticipate, react and adapt as an independent woman. Her actions addle feminists and supporters of feminism. Her asinine actions are testimony to her ambivalence.

The theme of marriage is scrupulously dealt by Naheed. She attacks such novels that present women as weak.

With the help of such novels that girls who are waiting for proposals can endure their greying hair and by immersing themselves in the characters of the novels accept the four walls of the house as their fate and wash away the stains of their misfortunes. (144)

She attacks such writers who write novels, which project philosophy of self-sacrifice for women and show women to be loyal, humble, caring living beings at homes. Her bellicose disposition towards such authors can be gauged from her attacks. She inflicts on the writers for their wrong projection of women. She smashes them in her text. Yet when deconstructive lens is applied, it seems she herself wants to have such a life. She shows this in her book. She wanted to have a good life with a good and “very handsome” (74) husband. But she was not able to have this. She blames and bemoans all her misfortunes on beastly patriarchy. She herself believes in marriage as the ultimate aim for the women “he full-filled my wishes” (76). A bountiful and basking concept for women. The analysis corroborates the post-feminist strains in her text.

5.6 The Problem of Education

In Naheed’s book, she tries to depict herself as a woman who struggled to get educated. She tries to present a picture of self-determination and self-reliance. Yet, when analyzed thoroughly through the deconstructive lens, a different picture appears all together.

It shows her vulnerability in getting education. Naheed wanted independence in different arenas of her life. She did not want others to control her. But what she states is against the ambit of feminism and its principal tenets. At one point, she says, she wants to read, what she likes. She names few books, which she says are allowed to be read. But she could not read some books like pre Islamic age. “to us in the name of religion Behishti Zevar, Pakki Roti and Kamasutra were permissible. But the door to knowledge slammed shut” (37). She negates herself in her book. She says that she was allowed to read some books like Behisti Zevar, Pakki roti and Kamasutra now Kamasutra is not a book that any person will allow his or her son or daughter to read. Firstly it is against morality. Secondly reading of Kama sutra and Behishti Zevar shows her interest in romance with men. This vibrantly shows her postionality loss.

The quest of Naheed in getting education is barraged by her family. In her book, she clamours about her impediments in getting education. She talks about her situation, where her family does not allow her to get educated further especially in a university. She says “I asked permission from my family to appear for my matriculation exams” (46) so instead of taking a stand and asserting her right to get education, She accepts her family’s decision. It is her own family, later on, that allows her to go forward and study. If they had objected to her getting education further, she would never have gained further education. It was not her own achievement that she got educated, but her family’s permission and support which paved the way to her education.

Naheed a so called intrepid feminist narrates in her book that she was not allowed to get educated in college as she was a woman. She said “Despite my insistence my college entrance was shelved. All my protests were to no avail. Six months passed. I appealed to my brother who was in Canada” (50). As feminist, she should have stood her ground and got educated. But she was not allowed. She did not do what a real feminist would have done by not listening to patriarchy’s dictations and dictums. She did not try to follow her dream. She got scared by the hardships that she would have to face to achieve her dream. She did what a non-feminist would do by appealing to her brother.

In her book she clearly states that, it was her brother who got her permission, but not without restriction. She was not allowed to attend the college that year, but the next year. “You will be allowed to enter next year”. (Naheed 50). She got help from her brother. She was not the one who herself got things done, but got through her brother. Also, when permission came it came with certain instructions and restrictions. She did not challenge it but accepted it. Thus she shows her weakness.

He would bring all this literature for me at the time? It was all the doing of a man who I regarded as a brother. He loved to write poetry. Seeing my interest in reading poetry and literature he gave me a present. (Naheed 53)

Women’s experience is different from that of men. But Naheed praises her brother for encouraging her and motivating her. She gave all the credit to a man for her success. She says he was the one who saw her interest in poetry and literature. He then helped her in achieving her goal.

She could have gotten support from any other woman but she did not. It was her brother, a man, a member of censorious patriarchy. He helped her blossom her interest in literature. But there was always an invisible cage around her. “About English novels he would say “You are too young” (Naheed 53). When she asked for English novels, her brother said she was too young for such books. As a feminist, she should have protested against his cavil objections and should have demanded the books for herself. She could have taken action and bought those books for herself by herself. But she did not. She followed her brother’s orders meticulously. Thus she showed power and clout of patriarchy not of feminism.

Feminists oppose men’s views about women as physical objects. Their point of view is that men are always in want of women for their own pleasure. Feminists reject these ideas. In the book Naheed loves a man’s attraction towards her. She says “I found myself flushed as though the writer was coming to touch me” (54). She depicts a pleasurable scene of a man coming to touch her. Her excitement and enjoyment mystifies feminism and puts patriarchy in trance of pleasure. She could have talked about any other experience or example. But she talked about a man’s touch. This shows her inclination towards post feminism, which celebrates women objectification.

5.7 Sexual Objectification

According to Luce Irigaray, in her essay “The Fecundity of the Caress” (1984) women are objectified by men. She criticizes patriarchy for sexually gratifying women. In the text Naheed loves the attention which she gets from boys in her neighbourhood. She shows her loving candour for boys who are attracted towards her. She says “It triggered romantic and competitive feelings among boys of my own age.”(Naheed 43). This validates her postionality loss as she accepts their attention.

In her book Naheed’s conscientious ideas of feminism are contested. She admires men and their gaze. She says “Blush ...and seeing the men stare and laugh” (50). According to these lines she and her friends admired men, who stared at them. It shows fascination with men and their actions. Furthermore here Naheed does not hold the flag of feminism, but follow postfeminism which accepts and celebrates women beauty. Postfeminism promotes women fashion. “We would observe the...new fashion” (50) She shows feminine qualities like looking for clothes and latest fashion.

These activities come in domain of post feminism as it supports women to get involved in fashion and makeup.

As a feminist, male gaze is an insult to women. Men objectify women for the pleasure of their carnal desires. She not only praises but admires the male gaze on her. “Standing on the parapet if some crazy guy happened to glance at you it would make your day” (Naheed 65). She likes the attention she gets from men. She states that a man’s gaze makes her all day pleasant. Her ambivalent position is vividly projected through these lines. As she loves the cynosure of male eyes and their aesthetic appreciation. Thus she causes postionality loss, as women, who are postfeminists admire male gaze.

5.8 Employment and Empowerment

The ideology of feminism purports self-independence and self-reliance especially in terms of finance. But in her text, Naheed goes against this concept. “I did not get permission to work” (62). She states in her text that she got a chance to be a part of a radio programme. She could not take part in it, as her father opposed it. She did not took a stand for her right. She let the elders decide her future. She accepts their restrictions. She follows their advice thus leaving feminism. Her cherubic action seems to be under duress. As a feminist, she should not have sacrificed for any one. She did not follow the feminist philosophy but accepted her father’s directives.

Naheed tries to hide her success, as she considers it not good for her. “Hide the cups I had won in the debates and mushiras inside the flour canister or in the garbage bin, to save my skin” (Naheed 66).She shows fear for her own safety and wellbeing. Feminists oppose gender essentialism. They consider women as the epitome of bravery. But here the writer shows her fragility, thus showing characteristics of postfeminism which supports gender essentialism and difference.

5.9 The Death of Sisterhood

Feminism believes in sisterhood, as it is the profound synthesis of all women that they have one common enemy man. It is the arch nemesis of women. As a result women consider themselves sisters in the great war against patriarchy. Consonance of women is one of the basic ingredients of feminism. The consecration to the idea of

sisterhood cannot be separated from the feminist philosophy. In fact, it is presented by every feminist.

This has not been the case of Kishwer Naheed. In her book Naheed has patently stated that she hated other women. Her positionality of feminism shows ambivalence. "I was shaken when my maid servant returned to work the day after giving birth. She said that giving birth was no big deal" (92). Naheed's unvarying belief in feminism mantra is compromised, as she does not show credence of sisterhood. As a feminist, she should have taken the side of her maid. But instead of showing sympathy and care, she still got her maid to work. She could have given her time off with pay, so that, she could recover and improve health in an ambience, where she is not subjected to hard calamities of life. But she did not do that. She did not show any sympathy towards her fellow woman. Also, she did not ask her maids husband to take care of her. She just listened to her and showed passive sympathy.

Feminists attack men for tagging women with different identities. In these terms, mistress is one of the most derogatory and despising terms. It is not considered a term of respect. "I am mistress of the house" (96). Naheed declares herself the mistress of her house. Feminists attack men for calling women mistress, but here she herself calls herself mistress.

The concept of sisterhood states that women feel comfortable and safe with other women. Naheed's disconcerted ideas can be figured by her reactions to other women. "I would come home from the office, I would see eight to ten American and Christian girls having tea in my house"(96).

She considers other women against her and her home. She showed anger and resentment for these women, who would call at her home to eat and drink. Her existence seems to be threatened by the presence of such women. She considers it wrong that her husband would meet them. She herself shows ambivalence, when she talks to unknown men saying "come and meet me" (60).

As a strong feminist, she should not have felt threatened by other women, but she shows a different image than a woman of prestige. She shows her hatred for other women, who were in connection with her husband. "The whole world is saying what kind of a wife are you? Why don't you check him"? (96). She tries to keep a check on

her husband as she consider it wrong. She takes the pressure and flanks from other women to check and control her husband.

She defends and frays for her disloyal husband. Later on her husband gets in real trouble in his office. He could easily lose his job and end up in a prison for his actions. “Now he was faced with the prospect of losing his job and prison bars. The same wife who was not supposed to interfere in his morals was being treated as a mentor” (Naheed 96). As a woman, she could have punish him for his transgressions. But she did not do that. In fact, she stood for her husband like a loyal wife and defended him. She saved his job by supporting him and defending him by “bailing him out” (97).

The manner Naheed shows her impregnable support for her husband shows her postionality loss. “Begs her to go to the secretary and senior officials and to have the matter closed” (96). She is a loyal, faithful wife but not a feminist. She fought for her husband. She goes to her husband’s office and talks to his bosses. She defends him and guarantees his innocence, so that he could be free and live as a respectable man. She shows herself in romance with patriarchy.

The writer inadvertently shows her feebleness. She considers herself the defeated player in the game of chess. When she had saved her husband, she states crying about her weakness and powerlessness, as she says, she is a pawn while her husband was the king. “Pawn is only a pawn the king is a king after all” (Naheed 97). Patriarchy believes in man as the leader and king of the house. She proves this narrative in her own book. Her words show infraction to the philosophy of feminism.

5.10 Children penchant for patriarchy

Firstly she allowed herself to become a reproductive machine. She did not support biological revolution for ending women submission by men on the basis of their gender which Shulamith Firestone proposed.

Secondly she became submissive to her own children. “Problem of children was a unique one for me all men in the house and I the lone woman” (100). In her book Naheed discusses about her children’s thoughts and their actions. She states her weak position in her own house. From the onset her words defy her postionality. She unambiguously exhibits her vulnerability. She complains about the austerity of independence and her weak position in the house. She is bracketed as the women

rights trailblazer, who imparts self-sufficiency and feeling proud of being a woman in her book.

According to her, a woman is as powerful and insuperable as a man. But, she shows her ambivalence by acting as a weak and powerless woman. She states in these lines that she is just a lone and only woman. She says “Mother everyone is male in this house including the dog. You are the only woman. How can you compete with us”? (Naheed 100). She could not challenge the men of the house because they were more in number and stronger than her. She feels intimidated by her own sons. Her words show a frightened and powerless woman rather than an invincible women’s rights crusader. Her sons’ words show their feeling of superiority. She is told by her son that she is a woman. You cannot compete with us “us” (100) meaning men. She is considered as the weakest person in the house. She could have objected to it. But she accepted it. She does not guide her sons to respect and give importance to women and stop considering them weak.

She neither challenges her son in his views nor educates them. There is scarcely any hint that she is happy about her life and her children’s views. But she does not teach them the art of respecting women “we shall humiliate” (Naheed 101). She is not able to enforce respect and prestige for herself and other women in the hearts of her own sons; the hallmarks of her own flesh and blood. Her words portray her vulnerability.

She herself considers herself a slave. Patriarchy considers men to be owners and rulers of women. Women were and are considered as the property of men. She fortifies this idea in her text. “The moment my sons grew up and became taller than me I had to be their slave” (Naheed 68). She narrates in her book that as her sons grew up they wanted to control her. She considers this as another dilemma, but she does not protest against her sons. She likes that her sons have grown up and are action oriented. She should have taught them to respect women and allow them to live according to their own wishes. But she does not do that. She allows her sons to grow up as representative of patriarchy.

5.11 Internalization of Domestic Abuse

Naheed says in her book that she felt sick whenever she tried to write her book. “Every time I put a book together I got sick. All those moments which appeared

in the form of poems on various occasions” (122). She is not happy with her life. She wants a better life. She wants to live as a good happy wife. But she could not live like that. Her poignant statement shows her frame of mind regarding abuse and neglect. She could not write as the traumatic events in her married life forbade her to express openly. Domestic violence is a serious crime. But Naheed does not do anything to change this condition.

Proponents of equality believe in women’s rationality. But she proves through her book, that she is a post-feminist. She cries out loud, when she is asked about her past life and experiences. “They would look at the state I was in and talk to me in such a way that I would burst into tears” (Naheed 133). Naheed shows her sorrow state by opening the floodgates of tears in front of the doctors. Her doctors talked to her in such a manner which made her cry aloud. She expresses her remorse on being beguiled, used and abused by a man. She shows through her tears that women are emotional and weak. Essentialism which considers men rational, logical, analytical and focused considers women emotional, passionate, compassionate and nurturing living beings.

Supporters of parity hate differences between men and women. They consider it as oppression on women. But in her book, Naheed talks about her uterus and its loss. “I wrote the poem Farewell to Uterus” (134). She believes in difference between men and women. Men and women are different emotionally, mentally and physically. She herself proves this point in her poem. She wrote “Farewell to Uterus”. Her utterance proves the point that she does believe in gender difference and dismisses the idea of gender as the social construct. Here, she shows her acceptance of essentialist ideas. She accepts differences of biology in men and women. She laments at the loss of her uterus, an organ which is the basic identity of a woman and not a man.

Naheed broaches another topic in her book i.e. women’s role and identity. She considers women in Pakistan have no identity of their own. “.....a woman has no identity, she is identified by her relationship with others” (123). She criticizes patriarchy for not giving women their rights. There is conflict in her position as she herself considers women unimportant having no substantial identity of their own.

5.12 Acceptance of Body Image

Patriarchal cosmic world considers that a true man is the one, who is rugged, muscular and oblivious to his looks. On the other hand, women are considered preoccupied with their looks, beauty and sophistication (Tyson 89). They primp and preen on regular basis. The weapons of women are considered their youth, beauty, demeanor and style. Feminists oppose looks and its importance. Postfeminism on the other hand supports women in consuming of pills, paint, potions, cosmetic surgery, fashion, and convenience foods (Gamble 42).

According to Naomi Wolf, media industry has made women self-conscious about their looks and as a result women feel constant pressure to conform to the ideal beauty standards (Wolf 1-13). According to feminists, patriarchy considers women beautiful, if they follow certain criteria. Women, who are not feminists, consider looks as the core of their existence. Looks for them symbolize status, prestige and the way others evaluate them (Barber 29). Postfeminism supports women taking care of their looks and beauty. In her book Naheed writes about looks and its importance. “Most of us ...took after our father’s family short and dark with narrow foreheads small eyes and small hands and feet” (129). She states that she was not beautiful. She was short and dark with small hands and feet’s. She considers her looks not at par with the beauty standards of the contemporary world. Looks should have been a matter of least concern for her. But she talks about looks categorically.

She discusses looks and beauty in her book. This displays her interest to looking good. “Typhoid really made a mess of whatever looks I had” (130). In her book, she talks about the side effects of typhoid on her face. She is not happy about her facial features. She shows herself obsessive about her own looks and beauty. She says “My forehead was narrow to start with my complexion became even darker, a muddy slate color. My features were rough and mismatched. Scrawny dark with long pony tails my photograph would look as scary as I did myself” (Naheed 130).

Women who are independent and strong do not believe in being princesses. Yet in her book Naheed considers herself a princess. “I would think of myself as a princess” (129). According to Dr Jennifer L Hartstein in her book *Princess Recovery: A How-to Guide for Empowering Girls to Create Their Own Happily Ever After’s* (2011) girls of today suffer from Princess Syndrome (PS). A girl having princess

syndrome, considers herself as a princess and wants to live her every day as a princess. This affects girls, when they grow up as they depend on others for their needs (1-21).

In her book, she calls herself egotistical narcissistic. She accepts patriarchal view and mentality about women. She says “I am egotistic narcissistic; I don’t love anyone as much as myself I don’t allow any relationship to take precedence over me” (Naheed 101). Postfeminism promotes self-love.

Naheed considers marriage and all the paraphernalia’s of marriage important. She says “Marriage, wedding night, pregnancy the movement of the baby inside the womb all these stages came and went without making any waves in my life” (132)

The writer emphasizes on missing out her life’s precious moments like marriage, wedding night and pregnancy. She talks not like a feminist, but as a post-feminist woman; a woman who wants to enjoy a life of a simple girl. Who wants to be loved by her husband; who wants him to take care for her and provide for her.

5.13 Acceptance of Gender Weakness

In this book Naheed presents a gloomy outlook. She depicts wretched condition of women especially her own condition. In her story there is no felicity. In her book, she talks about her inability to handle even the simplest situations. When she is approached by some boys, she gets help from her teacher. “The boys were sorted out, but the teacher lost her head. Now she started coming to leave me to the house” (Naheed 43). She does not challenge them by herself. But gets help from her “Persian” (43) teacher. She shows herself a weak girl. That could not handle boys by herself. Patriarchy main notion is that women are weak mentally, emotionally and physically. She reinforces patriarchy notion in her own book.

In her book, she talks about independence and self-assertion, but what she writes is opposite to her own philosophy. She talks about her teacher and her affection for her. She narrates that her teacher invited her to her home for evening. She could not say no to her “What could I do? I went” (Naheed 45). When half-heartedly she told her mother about it, she forced her to go to her teacher. She states she could not do anything. She did not show resistance, but went to her teacher.

Postionality loss takes place, as Naheed herself calls herself and girls in general coward. “But we ...were also cowards” (46). She states she was not brave enough to resist orders of others. She herself reinforces the notion, that women are weak, fragile and fearful. The idea, that women are the weaker sex is reinforced by her in this book.

In her book Naheed states that she is scared to leave the home. According to her mother, good girls do not go out of home alone. Naheed says “But how? How could I leave the house?” (60). Family restrictions are accepted by Naheed, as the great walls of iron curtain, which cannot be breached especially by her, a woman of no consequence.

Naheed shows herself weak and powerless. She is not able to stand up for herself. She could not show her own emotions. “I would protest at the quips of my brothers. I could not display my anger in front of anyone” (53). She could not show her anger and frustrations on her own brothers. The people, who should have been her biggest supporters and defenders.

In her book Naheed shows herself not as a lion hearted brave woman. She did not want to be in news as it would cause her problems. “I had to beg them don’t let mother and father know burn the paper hide it save me” (62). She begs to family, friends and neighbours to never show her achievements to her parents. Thinking it would cause a lot of problems for her. She shows her weaker side.

In Naheed’s world, women empowerment should have been the centre of gravity. But her world shows luster to patriarchal ideology. “She is going to become like her, so test out and observe the mother first. Now, when I am a mother myself I find such phrases influencing me” (Naheed 173). She accepts age old concepts and beliefs regarding marriage of daughters. She starts looking for girls for her sons. She started to look from this lens. She decides to know more about the mother of prospective girls, then the girls themselves. As in the Asian societies specifically Pakistan. It is said that when you want to know about someone, how they live and are observe their kitchen and washrooms. They show perfectly what kind of people are living there. Similarly, if you want to know about a girl, observe her mother. This shows Naheed’s view and her position.

A Bad Woman's Story shows loss of position. The mirage of feminism is exposed by her statements on women as she accepts that women are to be protected. "The word protection has been attached to the female sex. Protecting her love, shelter, future, position in society. It is her fate to be protected by a man" (176). She herself vividly says that women are to be protected by men. They are the guardians of women. Women want protection not from women, but men. They want men to protect them in their love, lives at homes about their future plans, and their status in their respective societies. According to feminism, women can live, fight and defend themselves without any support from men, but the way of lone warrior is not treaded by Naheed in her book.

Naheed wanted a world of seclusion and security. Her words symbolize her desire for privacy. "The most secluded...anonymity" (181). Her words project her need and desire as she wanted some time in isolation. She wants anonymousness, rather than attention. In this book, the author does not want be on the centre stage. She says at the end of the book, as she is approached by an air hostess. She puts her on the most secluded and comfortable seat available. She loves her place as it gives her sense of peace and security.

To sum up, it can be stated that Kishwer Naheed seems to project feminism extrinsically but if looked through the deconstructive lens, it can be stated that she has unconsciously incorporated post feminism in her text. It is a book on the issues of women. But its intellectual construction seems to present post feminism rather than feminism. She seems to minutely pinpoint women's issues. But her text shows her fascination with patriarchy. Her psychological complexity can be easily gauged through her writing. She has bluntly and openly attacked men as the reason of women's woes. But she herself fell for a man and showed her sheer failure to deny him the privilege of having her. Both the books *My Feudal Lord* and *A Bad Woman's Story* stand as the representation of post feminism rather than feminism.

CHAPTER 6

CONCLUSION

The researcher initiated the research study with a prospect to discover the answers to specific questions. Keeping in mind the end goal to discover answers to these questions, the researcher has read *My Feudal Lord* and *A Bad Woman's Story* against the basic grain to comprehend the ideology or the belief system of the authors. Based on this study it can be stated that the books by Durrani and Naheed both are not feminist, rather postfeminist texts. During the time spent in the development of argument, the researcher alluded to both primary and secondary sources to build up Naheed and Durrani's Postionality loss in relation to feminism. Apparently, the texts seems to condemn patriarchy, but in reality they have covert fascination towards the institution of patriarchy.

The research is qualitative in its nature having non-experimental method for analysis and hence cannot be generalized. By using Textual Analysis as a research method, the researcher has analyzed Tehmina Durrani's *My Feudal Lord* and Kishwer Naheed's *A Bad Woman's Story* by invoking Jacques Derrida's deconstruction and the concept of post feminism.

The main aim and point of concluding this study is to chronicle the findings and outcomes of the study. For this reason every element of Naheed's and Durrani's feminism was taken in account while keeping their divergent approach in mind. Answers of all the questions and confirmation of the hypothetical suppositions about the postionality loss of feminism in Naheed and Durrani have been sought.

While initiating the research three research questions were set to be answered in this study. All the three questions have been handled in the research and their responses given through the textual analysis of the texts of Durrani and Naheed.

The first question handled by the research is about the location of the textual free play factors which substantiate postionality loss in the chosen texts. In this research to comprehend the variables, which substantiate postionality loss in the books of Durrani and Naheed have been critically studied. Both the authors use words, expressions and displayed actions, which are not feminist but post-feminist. Both the authors have communicated their perspectives about the enigmatic and

confounding nature of feminism in their books through their language. Their language in the text, when analysed showed postionality loss, it shows fascination with patriarchy. The authors have attempted to understand and display feminism by portraying their own lives in their texts and tried to present arguments of feminism, which were in their minds. However, when studied through deconstruction, the texts fall in the realm of post feminism.

The language used by them show there unconscious desires and their intentions towards post feminism. They fused their peculiar impression of woman life in their written works. Tehmina Durrani in her book unconsciously projects post feminism by marrying a man of her own choice and thus living her life accordance to her husband's wishes. She voluntarily accepts domesticity. Kishwer Naheed depicts post feminism unknowingly by marrying the person of her choice and living according to her husband's desires.

The authors themselves have moved towards women's condition in their books from their own idiosyncratic point of view and made their audience to see the phenomenon from a similar side. This research is additionally a statement of the way that both the authors' conclusions about feminism are not generally concordant. Sometimes there is agreement among them about the issues and once in a while there is absolute incongruity.

The second question that has been replied about to the how postionality loss of feminist position happens in the writings of the chosen works. The matter is clarified by the correlation in light of the microscopic textual analysis that, there is a lack of hard core feminist stand in both the works. They have dissonance in regarding feminism. The binaries of gender are validated by both the authors. The writers through their writings substantiate the binaries. Tehmina Durrani and Kishwer Naheed consider men different from women. Both authors give importance to different roles and abilities of men and women.

They have communicated contrasting thoughts regarding the affairs and nature of feminism in their works. In spite of the fact that there are a few similarities between the two works, fundamentally these writers have exhibited unique and differentiating interpretations of the state of feminism.

The third question that has been answered is to locate the fictionality in the texts as presented by Kishwer Naheed and Tehmina Durrani. Fictionality is when one is not appropriate about certain position, so one adds certain elements which are not in accordance with the grounded reality. Both the authors have presented the events of atrocity against women. However in reality both accept them and endure them. They exaggerate and present events with mixture of fact and fiction. Events that have been constructed are in conflict with the grounded reality and the textual representation. Their narratives present in the text are not historically true. Once analyzed with deconstruction it reveals their flawed disposition. The feminine image is distorted and disfigured by the writers as they present overtly feminist stand, but covertly the postfeminist one.

The most conspicuous comparability between them is their altruistic state of mind towards other women. They raise voice for the downtrodden women of Pakistan. As they consider women as weak, suppressed, oppressed and repressed beings; that need a strong hand to guide and protect them. Moreover both of them consider nature, religion and society responsible for the weakness of women. They believe that patriarchy influence assumes an imperative part in a woman's life. On these elements both the writers have similar of demeanour and attitude.

It is obvious that the research questions have been replied through the analysis of the chosen writings of Naheed and Durrani on feminism. The methodologies of both the writers with reference to postionality loss have been carefully investigated. Their similitudes and contrasts of their ideas on feminism have been deciphered by minute study of their works.

The hypothetical supposition introduced in articulation of the statement of the problem has been confirmed that Durrani and Naheed are diametrically and in contradiction to feminist position. Their texts are in sharp contrast to feminist stance. Furthermore on the issue of women's condition in the world, both approach issues of women skeptically and pessimistically.

Durrani's and Naheed's inclination in opposition to feminism is likewise manifested by the analysis of the chosen writings of both the authors. Durrani and Naheed have presented themselves, by all accounts, to be obstinate pessimists, who are constantly disposed to deliver and present the extreme points of feminism. In

doing so they unknowingly vacated the position of feminism or moved away from feminism. Both the writers' interpretation of feminism is contrary to world feminist convictions. From their perspective life is a scourge exacted upon vulnerable women, but rather present their feminist position and challenged the mammoth patriarchy they have presented a different position and stance. They are fanatical disseminator of despair, who assume world as a place of agony, turmoil and unrest for women.

The critical investigation of the chosen books and the examination of the writers have validated the statement that by the writers are not feminist but postfeminist. The contrast of their stance on feminism is explicitly visible as a conspicuous marvel, a sad and flawed propensity of Durrani and Naheed is clearly demonstrated in their texts.

The entire expatiate debate through the research proves the contrasting or differentiating nature of Durrani's and Naheed's ideas on feminism. Their approach towards feminism is inverse to mainstream feminism and reach conclusions that are in sharp disparity. All the features of their stance indicate their differentiation in their feminist positions to the real feminism. Their reality of a few similarities is also additionally stated. Consensus of their topic has not been able bring unanimity of thoughts amongst them and to the extent their dreams of improving women's conditions are not achieved. Furthermore the fragility of their feminist stance can be gauged by their language. Their writings are poles apart from actual feminism.

On the whole, both these books have been viewed as a feminist manifestation. Women issues have been brought up in these books. But, when studied minutely through a deconstructive lens then post-feminist ideology is traced in these texts. The nation like Pakistan, where patriarchy's foundation especially control of patriarchy is all encompassing and is so great and means to subdue women, writing on such issue should have been paramount, but as defenders of feminism both the authors fail to defend feminism.

RECOMMENDATIONS

The present research mainly focuses on finding postionality loss in selected text of Tehmina Durrani's *My Feudal Lord* and Kishwar Naheed's *A Bad Woman's Story*, however because of the limitations of time only two books are focused. Future researchers can explore postionality loss of other authors. The research paves a way

for future researchers, to study postionality loss in many related areas. It will provide grounds for and attract researchers to further this field in the context of South and Southeast Asia, especially Pakistani women writers like Benazir Bhutto, Shaista Suhrawardi Ikramullah, Reham Khan, Salma Ahmed, Fahmida Riaz, Bapsi Sidhwa and Kamila Shamsi as these writers have written in the context of Pakistani politics and gender discrimination. Since this study explores writing style of Eastern female writers it is suggested that future researchers may use this theoretical framework in order to explore postionality loss of European and American writers. The research is likely to challenge established grand narratives and works of accomplished authors by dethroning them. It will provide reliable and dependable reference point to the future researchers.

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