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University of Wah Journal of Social Sciences

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Yet another Volume of UW Journal of Social Sciences in your hands, an emblem of diverse pool of quantitative as well as qualitative research in the field of Social Sciences. It mainly focuses on investigating into the social sciences determining the link between authors’ views and diversity of thought with that of subject gurus in the particular field. It is committed to finding ways to investigate into the behaviors of human portfolios to the optimal level.

Our editorial policy is governed by independent quality control, blind peer-review, strict adherence to HEC policy requirements, zero tolerance to plagiarism and adherence to academic ethics in publishing. These guiding principles are guaranteed by our Advisory Board that contains world renowned national and international scholars who have great contribution in the field of social sciences. This issue contains the research related to the areas of social sciences and humanities.

We are grateful to the contributors of this issue. Our team led by imminent scholars and administrators aspire to lead this journal to reach the height of perfection, and authenticity in the field of management sciences. We are pleased to share that we aspire to make this journal a world-class publishing platform by producing original research and getting membership in renowned abstracting agencies. Our goal is to make it recognized journal by all regulating agencies including HEC very soon. It is only possible when the contributors of this journal share their valuable wisdom in the shape of up-to-date knowledge in the form of research papers whether qualitative or quantitative to this journal.

I would like to thank our Vice Chancellor (University of Wah) and all members of our Editorial Board/Advisory Board (National as well as International) and the Contributors for joining us in this fascinating and promising academic project.

Editor-in-Chief

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Politics of Women Subjugation: A Comparative Analysis of Nadeem Aslam’s Leila in the Wilderness and Rooftop Dwellers by Anita Desai

Aleena Shahzad

ABSTRACT

Women in the traditional social order and system have always been considered subservient to men. In patriarchal society, women from different sections of society are the product of utter marginalization and mental anguish. Women belonging to any particular arena from traditional to Post-modern, confront multifaceted problems which serve as a major predicament for them. The purpose of this paper is to probe deeper into the social context of two different countries i.e. Pakistan and India with the help of two different writers that how the lives of women in domestic and public sphere are colored by the predominant significance of patriarchy. It brings into limelight that the lives of women are constrained and circumscribed by the social and moral decorum of chauvinistic society. The research would be qualitative in nature focusing on the textual and discourse analysis of two different short stories i.e. by Nadeem Aslam and Anita Desai. The research would be descriptive and exploratory in nature illustrating the predominant features that act as a cornerstone of portraying the women perturbed state of mind and brings the meaningful existence of women on the canvas of society. As the thematic and stylistic concern of this research is feminist in approach, so the Theory of Sexual Politics by Kate Millett is used in order to peep into the subject matter of women subjugation which brings repercussion on the physical and mental outlook of docile females in a most comprehensive way at different levels. Theory of Sexual Politics is interwoven with multifaceted dimensions which gives the cursory glance on how women are maltreated in the wide social spectrum at different levels. Moreover, this research would be a fruitful attempt because it throws light that how the nefarious realities of two different societies i.e. India and Pakistan are carved on the fabric of literature by medium of short story and gives a reconciliatory note on female emancipation from the shackles and manacles of men dominance.

Key Words: Sexual Politics, Patriarchy, Short Story, Women Subjugation.
1. Introduction

Among the multifaceted issues of South Asia, the marginalization of women in every shade of her life is of utmost concern which lies at the heart of South Asian debate. Women in the traditional social order and system have always been considered subservient to men. Women belonging to any particular arena from traditional to postmodern, encounter multitude problems which serve as a major predicament for them. I have selected this topic because the lives of women in the contemporary arena either in domestic or public sphere is colored by the predominant significance of patriarchy. It brings into limelight that irrespective of social context, class, and religion women in India and Pakistan are the product of docility and utter marginalization at the hands of the chauvinistic society. Both the writers i.e. Nadeem Aslam and Anita Desai have carved out the sheer perturbed state of mind of Pakistani domestic lady and Indian single working lady respectively. In order to elaborate this aspect that is much relevant in the terrain of South Asian literary canon, I have selected the primary text of Leila in the Wilderness by Nadeem Aslam (Aslam, 2010) and Rooftop Dwellers by Anita Desai (Desai, 2000) respectively. Moreover, I have selected the primary text of the theory of Sexual Politics by Kate Millett (Millet, 1970) which encapsulates the power structured relationship between the both genders i.e. domination and subordination.

My focus in this paper is to see how far the theory of Sexual Politics is applicable to both the short stories because the theory itself jelled together different paradigms or issues which can vividly be seen in the fabric of both short stories by the medium of textual analysis. My paper gives voice to bifurcation: it not only illuminates women oppression and docility but it also brings into limelight the quest of both women for attaining individuality and freedom from the shackles of male dominated society. The world of two women, one who is constrained by the societal norms and patriarchy and the other one who stepped out from the threshold of the house for doing a job and her quest to attain freedom and individuality from the conventional rules, all issues are by and large interwoven in the
theory of Sexual Politics by Kate Millett (Millet, 1970). I have selected this theory because it addresses the problem of women from every nook and corner of their lives and it deals with different parameters which are recurrent in the existing scenario and the root cause of fostering the mental anguish among women.

Kate Millett’s theory of Sexual Politics (Millet, 1970) emphasized on the omnipresence of patriarchy in the social decorum of women. She has given various illustrations from other fields particularly from social sciences to delineate this aspect that women are the product of utter marginalization. She has mentioned various parameters through which male dominance over women can be seen like Ideological, Biological, Sociological, Force, Anthropological and Psychological (Millet, 1970) I have selected the methodology of textual analysis because it is through this medium the underlying motives or the over dominance of patriarchy can be seen in the light of the theory of Sexual Politics by Millett (Millet, 1970). Textual analysis unfolds the nefarious reality of society about women oppression and the use of culture and religion to exercise male dominance on women. All these aspects can be manifested and observed in the text by means of setting, dialogue between different characters and their behavior with one another.

2. Literature Review

There is no doubt in the fact that any research work is considered to be enfeebled if the literature review is not up to the mark of brilliancy and authenticity. Thus, the literature review sets the directional arrow of the research work. It also helps in enabling visible reflection of the significant research target to be achieved which other researchers may have missed. This literature review will be focused on exploring the works of South Asian writers in context of women oppression; including how women are subjected to mental and physical abuse. This will also highlight the over dominance of men over women in terms of social, religious and personal life of women.
It is believed that the South Asian literature wears the postcolonial dress and caps itself with local traditional issues. The literary work produced under South Asian banner is highly specific to boundaries of cast diasporas and issues of personal life especially maltreatment of women. There are various writers, who have not only tried to sketch women abuse but also reflected the idea of women being socially, religiously and physically submissive to men. In other words, these works deeply examine the patriarchy in South Asian countries with relation to Kate Millett's theory of sexual politics (Millet, 1970) which is the political relationship between patriarchy and female gender.

The first source for this research work is the book of an Indian female writer Rinki Bhattacharya. This book 'Behind Closed Doors: Domestic Violence in India’ is the explicit explanation of the maltreatment of women in South Asia especially India (Bhattacharya, 2004). It broadly discusses women's submissiveness to men in terms of being home slave, house laborer, social shame and a tool of beat up on. The writer of the book lays a focus on Indian women which are socially and mentally misshaped by their men. In the first chapter, the writer tries to describe domestic violence that women are beaten up black and blue for not producing sons even in the modern arena. Bhattacharya stated that men used to exercise their power and it is the women who is forced to remain aloof from every relation (ibid). The writer also shares the real-life examples in later stages of the book to make her point of view more justified. According to her, the Indian society has the highest ratio of woman oppression in the world. In this society, the women are taken as a play-tool, who can be used to amuse and entertain men, but if this play-tool urges for its rights then this is subjected to an outrageous assault of men (ibid). In another book Violence Against Women in South Asian Communities: Issues for Policy and Practice by Ravi K. Thiara and Aisha K. Gill (Gill, 2010) , one of the chapter entitled Charting South Asian Women’s Struggle against Gender Based Violence mentioned that patriarchy and violence is rampant and deeply ingrained in the society. Wilson stated the relation between both genders are based on exploitation and power (Wilson, 2010).
Several articles also delineate this thought-provoking aspect that family life is crucial to a female especially for a single working lady in India. In an article, Strength and Challenges in the Indian Family by Medora portrayed that family life is considered as a strong bond for a female (Medora, 2007). A female whose life is devoid of family is subjected to the eye of scorn by the contemporary Indian society. Medona stated that these social and marital relationships are part and parcel of any society whether India or Pakistan (ibid). Likewise in another article named Problems faced by Women in India by Dashora also illuminates this fact that women don’t have a voice, their role is circumscribed by the society but in contemporary era they are also part of mainstream of different jobs but they are subjected to mental harassment by the society (Dashora, 2013). In the same terrain of discussion, another article by Jain Women Agency in the Context of Family Networks in Indian Diaspora also brings into limelight the traditional status of women that they are considered inferior and have indecisive nature (Jain, 2006) and in this critical situation women emerge either as a victim or strong woman (ibid). The article by Tonita Murray The Oppressed Women of Afghanistan : Fact, Fiction or Distortion is also a source of great help for the desired research work (Murray, The Oppressed Women of Afghanistan Fact, Fiction or Distortion, 2012). It elaborates the oppression of women in context of religion, restrictions of male dominant society, and forced under-age marriages on religious belief (Murray, 2012). This article speaks in a very loud voice on account of oppressed women in Afghanistan who are the sole victims of male dominant society and distorted religious belief (Murray, 2012).

The interview of Bapsi Sidhwa in Dawn is of immense importance because she talked about maltreatment of women. In her visit to Pakistan, she gave an interview and said that female oppression by men has become an international issue. She felt sorry that women are maltreated as slaves and they are subjected to severe mental anguish if they raise their voice against the conventional rules of society which are clearly demarcated by men (Sidhwa, 2013).
The review of related literature is of immense importance as it highlights that the problem of women subjugation under the umbrella of power politics by men is ubiquitous and is not only confined to the South Asian societies but it also becomes part and parcel of other communities as well. Statistical data has been reinforced by most of the researchers in the past and they were unable to give the main holistic view of the crucial aspect of women subjugation because it only focuses on one aspect. This research paper encapsulates several paradigms which are the key factors in the terrain of Sexual Politics by Millet (Millet, 1970) and helps to give a bird’s eye view of the maltreatment and subjugation of women by men.

3. Methodology and Theoretical Orientation

Textual analysis has been used as a suitable method of research because it gives insight to the underlying perspective which is profoundly prevalent in the short story Leila in the Wilderness (Aslam, 2010) and The Rooftop Dwellers (Desai, 2000) by Nadeem Aslam and Anita Desai respectively. The method of textual analysis has been used because it brings out the feministic perspective thematically and stylistically which conform to the theory of Sexual Politics by Kate Millet (Millet, 1970).

Kate Millet has described that the term sex has not been used in the traditional sense rather it is a status category with political implication (Millet, 1970). The society is purely patriarchy oriented in every mode of life including industry, technology etc. (Millet, 1970). The theory is absolutely applicable to Leila in the Wilderness (Aslam, 2010) by Nadeem Aslam and partially applicable to The Rooftop Dwellers (Desai, 2000) by Anita Desai.

The short story Leila in the Wilderness (Aslam, 2010) by Nadeem Aslam encapsulates the same elements which have been delineated by the second wave feminist writer Kate Millet in her theory of Sexual Politics (Millet, 1970). For instance, Timur exercised his male dominance on Leila by maneuvering religion and culture (Aslam, 2010).
The family strictly follow book of omen in every shade of their life (Aslam, 2010). Timur wanted to exercise his power on the mental outlook of Razia by means of culture and religion.

The theory of Sexual Politics (Millet, 1970) encompasses seven parameters viz. Ideological, Biological, Sociological, Class, Economic and Educational, Anthropological and Psychological but the present analysis focuses on just five parameters. Through these different paradigms, the relation between both the genders can be analyzed in Leila in the Wilderness (Aslam, 2010) by means of textual analysis.

3.1 Ideological

Millett has described that patriarchal politics deals with three dimensions namely temperament, role and status (Millet, 1970). Temperament consists of stock notions and stereotypical roles assigned by the society to both genders. For instance, Leila was beaten up severely by Timur for producing a girl (Aslam, 2010). It shows that men are supposed to be aggressive in their matters. On the other hand, the traditional role of women is to remain submissive as we can see when the wings were detached from the body of Leila by the butcher, she experienced the excruciating pain but never uttered a single word of complain of this cruel behavior (Aslam, 2010). As far as status is concerned, it is imbued with more political implication that men are considered superior and women are considered inferior and this has been manifested by the textual analysis in which we can see that Leila has been called as “little witch” (Aslam, 2010), swine (Aslam, 2010) and child of adultery (ibid) by her Mother-in-law.

In Rooftop Dwellers (Desai, 2000), the application of this theory has a subverted impact because it deals with the single working lady who is not the product of societal norms; rather she stepped out from the threshold of her house to Delhi for her job in a literary magazine. She lived in a dilapidated bar sati (ibid) and was an object of suspicion by the neighborhood whenever she went to her job in the morning.
3.2 Biological

Millet has given distinction between sex and gender: sex is characterized by biological implication as male and female while gender as masculine and feminine is more psychological and cultural in nature (Millet, 1970). In Leila in the Wilderness (Aslam, 2010), the space allotted to Leila was limited as she was supposed to produce a male son for her family. She stayed in the house all the time and it was demanded by Timur and Razia that she should give birth to a male child as it was considered as matter of great pride and prestige for patriarchal dominance (Aslam, 2010). One of the astounding factor which this theory brings into limelight is that in political relation, physical strength of a man is not considered as a factor rather it is the reinforcement of culture and its values which encourage male to develop aggressive behavior (Millet, 1970). When the female child was born in the family, it was not accepted by Timur and his mother because according to them the female child was not included in their bloodline (Aslam, 2010). They used to look at a family tree and shape their lives and exercise power in a mutable way on Leila (ibid). Similarly in The Rooftop Dwellers (Desai, 2000), it was clearly mentioned that parents take decision for their girls as far as their marriage is concerned (ibid).

3.3 Sociological

The sociological aspect is of paramount significance because it shows how the power and institution of patriarchy works in a family. Male dominance works in three zones namely family, society and state (Millet, 1970). Millet has mentioned that position of men is strong in all spheres of life and its overwhelming impact can be seen on other family members (Millet, 1970).

In “The Rooftop Dwellers” (Desai, 2000), the concept of family is given importance for a woman especially of single working lady. Moyna was detested by her neighbors because her life was devoid of marital relationship which is considered as part and parcel of Indian culture (ibid). Even a widow has no place in society, as Tara used to wear her wedding jewelry at her office so that the people would not take this image that
she is a widow (Desai, 2000). Likewise, in Leila in the Wilderness (Aslam, 2010), Aslam has mentioned that a woman devoid of family life has no future in the society, as Razia said to Leila that if she was unable to find affection in the marital relationship, she should find sustenance in the hatred of Timur (Aslam, 2010).

In patriarchal set up, Millet argued that the group consisted of all the animate and inanimate objects like wife, children, land are subjected to subjugation (Millet, 1970). This can be seen that the rule of patriarchy is so profoundly jelled together in the society that there were separate graves allotted to those women who run from their houses, and they were not given proper burial (Aslam, 2010).

3.4 Anthropological – Myth and Religion

Religion has been taken as the source of manipulation and used it as a tool for the assertion of male dominance. It is the general notion that patriarchy has God on its side in all spheres of life (Millet, 1970). This aspect is only applicable to the short story Leila in the Wilderness[1] in which Razia said to Timur that he should devote himself to the glorification of the mosque because it would bring fruitful impact in their family life (Aslam, 2010). Leila was also sent to the group of nine personages in some shrine as they had firm belief that God is on their side and they hoped that it will bring a male child to their family (ibid). A strong sense of religion and how it is used as a tool in shaping their lives can strongly be seen in this short story.

3.5 Psychological

This thought-provoking parameter gives the inner perturbed state of mind of a woman who is either a part of domestic or public sphere. Millet argued that women are treated as second rate citizens and are marginalized in every mode of their life (Millet, 1970). This can be seen in The Rooftop Dwellers (Desai, 2000) in which Moyna was not appreciated because of her work by Mrs. Bhalla and the neighborhood. She faced multifaceted problems by living in barsati rooftop (ibid) and it disturbs her mind that she
felt alienated and become the victim of home sickness (ibid). This has been delineated by the writer by incorporating the imagery of cat named Mao who was with her all the time in her mental distress.

In the same terrain of this discussion, Leila was also the victim of psychological conflict as she was unable to give birth to a male child, she was continuously blamed that she had affair with another man. They were not ready to accept the female child as their own (Aslam, 2010).

Both the writers shared the same mode of imagery and symbolism to represent the perception of a character. Tiwari mentioned that they took the single event and amplify its intricacies by putting the characters in different situations (Tiwari, 2004). At the end of both the short stories, both the writers have used to delineate the mental landscape of two characters i.e. Leila and Moyna in respective short stories as illustrated by Tandon (Tandon, 2008). When Leila mustered up courage and asked about her missed children, Qes supported her. She was successful in raising a voice against societal norms and wanted to establish meaningful existence in her life. This has been manifested when all the animals Leopards, Cheetahs, Falcons and deer were given freedom from the mansion in which they were caged (Aslam, 2010). The freedom of the animals gives the implicit meaning of the freedom of Leila’s mind from the norms of society which she used to obey for the couple of so many years (ibid).

In “The Roof top Dwellers” (Desai, 2000), when Moyna received a letter from her mother in which it was mentioned that she was supposed to get married in future with Arun. After reading this letter, she gave a sudden outburst of laughter and considered herself free as the wind. She was resolute to exercise her own decision in her life instead of hankering after the pre-established notions of the society (ibid). This situation is also portrayed by Desai by giving the imagery of cat (Desai, 2000).

To sum up, the textual analysis of both the short stories gives the critical insight of the feminist perspective that how women are maltreated and subservient to male
dominance. The above afore-mentioned parameters or yardstick of the theory of Sexual Politics by Kate Millett (Millet, 1970) is fully applicable to Leila in the Wilderness (Aslam, 2010) because the story itself is of domesticated nature and is imbued with the aspects which are vividly mentioned in the theory. On the other hand, the short story by Anita Desai The Rooftop Dwellers (Desai, 2000) is partially applicable to the theory of sexual politics because it is set in postmodern arena and deals with the issue of single working lady. As the story is not colored by the traditional notion of female docility and maltreatment of women by men, so the theory is not completely applicable to this story. It has the atmosphere of female empowerment and self-realization more as compared to strong adherence to conventional norms of society.

4. Conclusion

In the light of the above discussion, it is evident that every arena of society in the terrain of South Asian literary canon is imbued with certain problems which is profoundly ingrained in the fabric of society irrespective of caste, color and creed. Women subjugation in relation to power politics played by men is rampant in every community and it is so utterly enmeshed in every social and moral decorum of women life.

The key findings of my research paper clearly illustrate that although the short story by two different writers from India and Pakistan has carved out the women problems by means of short story which act as a fiction but in reality, this problem is also a part and parcel of contemporary arena in diverse fields. Even today, newspapers are replete with the issues faced by women in their working place such as mental harassment. These problems are profoundly permeated in domestic and private sphere of life. Women living in remote areas, who have feeble economic background of their own are also the product of male domination and suppression intensely. The focus of my paper was not only to delineate the traditional picture of male politics in the domain of women sphere through the medium of short story but it also has a currency in the contemporary era. Above all, it also shows that
female empowerment is crucial for a female in order to realize her individuality and existence.

The research is limited to the context of two South Asian countries i.e. India and Pakistan and the medium of short story has been selected to scrutinize the nefarious aspects of society regarding male politics and its oppression on women. The other researchers can explore the same theme by studying the context of other two different countries instead of India and Pakistan. Moreover, the paper gives a cursory glance of the theory of Sexual Politics by Kate Millett (Millet, 1970) and its application on Leila in the Wilderness (Aslam, 2010) by Nadeem Aslam and The Rooftop Dwellers (Desai, 2000) by Anita Desai. I have selected five out of seven parameters which is included in the theory of sexual politics by Millet (ibid), so it gives opportunity to the future researchers that they can work on other paradigms of this theory like Class (Millet, 1970) and Force (ibid) which has not been included in this research paper.
Politics of Women Subjugation: A Comparative Analysis of Nadeem Aslam’s Leila in the Wilderness and Rooftop Dwellers by Anita Desai

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Eliciting the Theme of Radical Feminism in the Work of Kishwar Naheed (Analysis of radical feminism in Pakistan through the poetic works of Kishwar Naheed – a well-known Pakistani poet)

Roshana Kamran¹

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| Received: 2 Dec, 2019  
Accepted: 19 May, 2020 | Radical feminism - a philosophy that emphasizes roots of inequality between men and women, or, more specifically, the social domination of women by men. This paper analyses radical feminism in Pakistan through the poetic works of Kishwar Naheed – a well-known Pakistani poet. The paper conducts a literary analysis of Kishwar Naheed’s poetic work and explores how her verses have addressed women issues in Pakistan and inspired people to advocate equality amongst gender by raising voice against social injustice. Different feminist theories including Chandra Mahanty and Gayatri Chakravorty Spivak, are used as framework to elicit how variedly radical feminism exists in Pakistani male-oriented society. |

**Key Words:** Radical feminism, Kishwar Naheed, Gynocentric Feminism.

1. **Introduction**

   Radical Feminism and feminist’s views that the world is seen through the eyes of men and that patriarchal structure is the most important element in women's oppression, thus eliminating all other forms of gender discrimination from the society like; race, culture, caste and class.

   Radical feminists believe that the oppression of women by men is so deeply rooted in society that a complete overhaul of society is needed to attain equality for women. Radical form of feminism focuses on society and ideology to be the main cause for the subjugation of women. It was the extreme women’s activist who gave the major hypothetical meaning to women's liberation and it is radical woman's rights that has filled

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in as the reason for motivation and investigation directing women around the globe. Chris Weedon thinks about feminism as: “A politics directed at changing existing power relations between women and men in society. These power relations structure all areas of life; the family, education and welfare, the worlds of work and politics, culture and leisure. They determine who does what and or whom, what we are and what we might become.” (Weedon, 1987).

2. Literature Review

Maggie Humm (Humm, 1989) also shares a similar perception regarding a proper definition of feminism. She opines that the meaning and scope of feminism is broad and thus a proper definition cannot do justice to this ideological concept. The need for clarity comes into question when feminism is considered to be a backlash of post modernism and post modernism seem to soak all meaning of feminism in it.

For Rosi Braidotti (Braidotti, 2002) in the women's activist system, the subject under discussion is women’s body. The subject is not a dynamic substance, but instead a material epitomized one. The body is certifiably not a characteristic thing; unexpectedly, it is a socially coded substance of a fundamental thought. It is a biological, social and phonetic, representative arrangement of a culture. Women's activist hypotheses of sexual contrast have acclimatized the knowledge of standard hypotheses of subjectivity to build up another type of ‘bodily realism’ that characterizes the body as an interface, an edge, a field of crossing powers where numerous codes are engraved (Braidotti, 2002).

Gill Jagger (Jagger, 2008) expounds on Butler's idea that, "Sexual Orientation is a sort of upheld social execution, constrained by obligatory hetero-sexuality, and that, all things considered, it is performative. Instead of communicating some inward center or pre-given personality, the execution of sex delivers the hallucination of such a center or embodiment" (Jagger, 2008).
Julia Kristeva as a postmodern women's activist rejects the qualification among sex and sexual orientation. She trusted that these two terms allude to the science and culture which can't be isolated from one another (Kristeva, 1986).

The National Society for Women's Suffrage was the first national group in the United Kingdom to campaign for women's right to vote. Formed on 6 November 1867, by Lydia Becker, the organization helped lay the foundations of the women's suffrage movement. London Society for Women's Suffrage in 1867 began the suffrage development and after that more advisory groups spread message all over the nation, raising petitions, and working intimately with John Stuart Mill. At the point when the general public was denied outlets by foundation periodicals, women activists began their own, for example, Lydia Becker's Women's Suffrage Journal in 1870 and 1866 (Daley & Nolan, 1994).

3. **Theoretical Framework**

Radical Feminism and feminist views the world through the eyes of man and that patriarchal structure is the most important element in women's oppression, thus eliminating all other forms of gender discrimination from the society like; race, culture, caste and class. Radical feminist believes that the oppression of women by men is so deeply rooted in society that a complete overhauling of the society is needed in order to attain equality for women. Radical form of feminism focuses on society and ideology to be the main cause for the subjugation of women. It was the extreme women's activist who gave the major hypothetical meaning to women's liberation and it is radical woman's rights that has filled in as the reason for motivation and investigation directing women around the globe.

3.1 **Problem Statement**

Feminism has been discussed from various perspectives socially, culturally and religiously in Pakistani patriarchal society. The topic of feminism with reference to literature is not new. Feminist writers both male and female who have raised their voices
against social injustice and who have highlighted gender discrimination in Pakistani society have been under discussion both by eastern and western researchers.

Literary work of Kishwar Naheed as a poet has been analyzed from various perspectives, however, gap exists in an analysis of Kishwar Naheed’s poetic work in light of radical feminism. This paper analyses Kishwar Naheed’s literary works within the parameters of radical feminism.

3.2 Research Objectives

The objectives of this research study are:

- Compare radical feministic trends in eastern and western societies
- Analyze radical feminist trends in Urdu literature post-independence and explore Kishwar Naheed’s poetic work from a radical feminist lens.

3.3 Research Questions

Q: How is Kishwar Naheed’s work equating radical feminist trends in Pakistani society?

3.4 Significance of the Study

This study will help in understanding how various radical form of feminism is explored through poetry in an ideological state that is Pakistan. The study will help readers understand how Kishwar Naheed is using her art to address women issues in Pakistan and also to inspire people to advocate equality amongst gender by raising their voices against social injustice. This study deals with the females’ representation in Urdu poetry which travelled orally far and wide and found print place in numerous publications. More specifically, this research paper focuses on the literary works of Kishwar Naheed - a prolific writer whose 12 volumes of poetry have been published from Pakistan and India.
Although Kishwar Naheed’s work has been analyzed through feminist lens before, however, work has not been categorized under any existing form of feminism. This paper aims to fit in Kishwar Naheed’s work in the radical feminist paradigm.

3.5 Limitations of the Study

For the purpose of this research, a handful of Kishwar Naheed’s poems that specifically reference radical feminism have been analyzed. However, due to the limited efforts the research is only focused on one aspect of Kishwar Naheed’s work. There are various other aspects of like Marxism, Structuralism which also became popular themes of Kishwar Naheed’s work but we the researcher is only limiting this research to radical feminism.

4 Feminism and Urdu Literature

History is witness to the fact that Indian civilization, whether Muslim or Hindu has a male dominated society, which was and still is to some extent hostile towards women. But it is also a fact that Indian women have never lacked behind in raising their voice and to etch a position in society. In Indian literature, especially in Urdu Literature writers have contributed tremendously to the idea of feminism. When we talk about a relation between women and Urdu literature, there are two aspects of this relationship. Firstly, there is Urdu literature that is written by women and secondly, Urdu literature written for women, which was written by men but the subject of their work was based on the issues of women and how women are portrayed in a patriarchal society. Islam preaches liberty of women and it was a common practice to see women play an active role in Muslim society. However, women lost the concept of a separate identity with the loss of Muslim political supremacy in the sub-continent especially after 1857. Along with the infiltration of various norms and traditions of the West, Muslims had to deal with the Western Literature which had some negative perceptions towards Islam (Said, 1978). The status of women has been a common subject of writers and critics of South Asia in the 19th century. The purpose was to
highlight the injustice that existed in society. This expression flourished with the rise of different medium of expression specifically print media.

Gull-i-Hina asserts that Urdu journalism played a vital role in creating awareness among women regarding their unjust status in society. The feminist literature that flourished not only created awareness among women but also raised the status of Urdu Language. (Gull-i-Hina, 2012). As a result, we see many female writers flourishing in late 19th and early 20th century. The trend to discuss women issues and to voice social discrimination on the bases of gender became a popular topic of discussion for the male writers of early 20th century (Amber, 2004).

5 Feminism and Urdu Poetry

Poetic tradition experienced a strong period of development in the 20th century in Pakistan. While women prose writers were sprouting due to the exposure, their work was given through magazines and Urdu journals, writing poetry also ceased to be an activity limited to courtesans, high society women and men. The 20th century saw many feminist writers, activists and poets who used poetry as a medium of expressing their thoughts. Among such writers, the most notable are Fahmida Raiz, Kishwar Naheed, Azra Abbas, Parveen Shakir, Zehra Nigah and Tanveer Anjum.

The first female poets in the nineteenth century without doubt, were the courtesans (Susie Tharu, 1993). They were the ones who guarded the traditional culture and art of the sub-continent in the nineteenth century. This literature written by women was exclusively written by courtesans and thus could not receive the same appreciation that the male poets of the same era received. It will not be an exaggeration to state that the early women poetry was prerogative of courtesans. There was some work in poetry also done by a few highborn women of good reputation but it was simply Mahlaqa bai Chanda (1767-1824) who is considered to be the first woman Urdu poet.
According to Christina Oesterheld (Oesterheld, 2004) it is in poetry that females are able to voice their issues most, and are differentiated most from their male counterpart. This is because poetry gives emancipation and depth to some sensitive subject, especially when the themes of love, fate, death, god, social ills etc. are explored. Some women poets have preferences for classical writing and closely follow conventional tradition (metrical patterns, rhyme, assonance, alliteration, figure of speech etc.), some even resorted to an idealized message which was far from social reality. Jameela Nishat message in the following verses defines the idea. “Falun, Falun/this is not me/Do not see me through the windows/of iamb and trochee/for I’m off/on my journey/breaking the walls/of meter and syntax” (Nishat, 2000).

It is important to note that until the beginning of 20th century female poets did not have their own language to distinguish themselves from male counterparts. Women had never written in form of Rekhti which uses a typical female language, rather they always adhered to the Urdu language used by their male counterparts. Eventually, female poets of the 21st century, both Indian and Pakistani, claims for herself a new kind of emotional gratification which was both physical as well as spiritual. Poetic language was freed from the conventions of Persian zed poetry, depicting women as objects of male love, incomparably beautiful, but void of any kind of personality. The works of Kishwar Naheed, Azra Abbas and their successors apprised themselves to belong to the feminist strand representing women. They used poetry as a tool to question male-dominance in society, without caring for the negative repercussion of this act in a patriarchal setup.

Ada Jafri was a supporter of feminism. She expressed her views about women in these words:

میں نے مردوں کی عائش کردنے پاڑنے کو قبول نہیں کیا، بلکہ، اپنے پاڑنے کو قبول کیا جو میرے ذہن نے موجب پہ
عائش کی بجائے میں سمجھتی ہوں کہ بات کو بین الستور کی نازک زبان مناسب ہے کیونکہ رمز و کتابہ بھی تو شاعری
کا خس اپنے
“I did not accept the restrictions imposed by men, rather accepted only those restrictions which my mind has imposed upon me... I think that saying things from behind a veil is more appropriate because symbolism and allusion are the beauty of poetry, too.”

Ada Jafri belonged to a conservative society; however she did not adhere to the restrictions imposed upon her by society. She actively participated in modern art. In 1950 she was recognized as first lady of Urdu poetry. Ada Jafri considered herself lucky that she had the full support of her parents. Although Ada Jafri wrote in a gender-neutral tone, her topics of discussions are feminist in nature, such as gender discrimination, dehumanization of women and women considered as a sex symbol. She objectively handles these issues and has removed biases from it.

Fahmida Raiz (1946-2018) is another female Urdu poet who has critiqued women status in Pakistan’s patriarchal society. From stream of consciousness to radical forms Fahmida Raiz has raised her pen on various issues of women. She has used her creativity to give voice to the voiceless. She has in her poem erotic and sexual expression which was considered taboo topics of discussion in an ideological state. Famous writer Kamila Shamsie remembers her in these words “one of the brightest of lights in the dark days” of dictatorship.

“Her poetry challenged traditionalism at so many levels as she reflected the voice and emotions of women unchained. Her sensitivity and often sensuality of expression was unique” Shireen Mazari. (2018). The canon of feminist writers grew when literary activities were shared by women. (R, 1991) History, culture, fiction mystic life, romance along with gender issues were explored in the works of female writers.

6 Kishwar Naheed

Kishwar Naheed, an eminent progressive writer, hailed by many to be amongst the pioneer of feminism in Urdu poetry became famous for her work that is contradictory to the tradition and is contrary to the forms that were practiced in Pakistan. She is
considered to be a revolutionary poet of her generation. She had her association with Pakistani journals like ‘Pak Jamhuriat’ and ‘Adab–e-Latif’, and she also edited the popular urdu magazine - ‘Mah-e-Nau’.

In 1949, at the age of ten, Kishwar Naheed migrated to Pakistan with her family. At a young age, Kishwar Naheed witnessed brutality which included assault and rape of ladies during partition of India and Pakistan. The genocide of Muslims and especially women at the time of migration left an everlasting impression on this young girl’s heart. These memories are a common theme of Kishwar Naheed’s work.

Kishwar Naheed had a passion for reading and writing and although, girls of her age were seldom allowed to receive education during that time, Naheed struggled and fought to stay in school and continue her studies. It was through Naheed’s sheer devotion of learning that her family bowed to her wishes and her brother Syed Iftikhar Zaidi agreed to finance her education. As a result, Naheed was able to complete her Bachelor of Arts and then Masters in Economics from Punjab University in 1959.

Naheed’s commitment to Urdu writing chronicle incorporates 12 volumes of poetry that is distributed from Pakistan and India. Her acclaimed poem “We Sinful Women” is viewed as a song of devotion among Pakistani feminist’s writers. It became a manifesto for the emerging writers of Urdu Literature. The poem was translated and edited by Ruksana Ahmed and published in London by The Woman Press, 1991.

Kishwar Naheed has also contributed variedly to children’s literature and her contributions include eight books for children, which won the global award for literature in 1997. Her devotion to youngsters is as genuine as her feelings for women. This love can be witnessed in her poems she wrote for children.

Kishwar Naheed has highlighted the struggle and aspiration of Muslims who migrated to Pakistan as a nation. In a Patriarchal government system that compelled women
to stay within the chaddar and char divari (Under the cloth and within the boundaries of home) and a system that did little to safeguard the rights of women; Kishwar Naheed became the mouthpiece for the unheard, unsung souls (i.e. Pakistani women). Although Kishwar Naheed faced personal, social and professional backlash she did not waiver and has continued her struggle of creativity for more than five decades now.

The inspiration to write about women of her society came from the scenes of atrocities that her young eyes had witnessed at a young age of 10, when the family had to move to Lahore. These horrific scenes left an everlasting impression in her heart that time was unable to erase. She reminisces the scene of few ladies of her town in India who were captured and sexually assaulted and how the other ladies of her town tried to reassure them as they were lying on the floor in their blood. They seemed to be battered and exhausted. Kishwar Naheed admits that these heartfelt incidences made her mature before age. She felt the pain and suffering of women and wanted to do something about it. She still remembers those blood-soaked feet and says "women and girls anywhere had their feet soaked in blood. Very little has changed over the decades. This must end".

Kishwar Naheed through her creativity has touched a large number of audiences especially women and has contributed to articulating feminist politics in Pakistan. A major part of this research paper explores some of Naheed’s work and illicit’s how through her poetry Naheed revises the complex relationship between men and women and gender and nationalism in Pakistan.

Naheed has interpreted women’s compositions from different dialects into Urdu and composed ghazals and lyrics. Kishwar Naheed followed the theoretical framework proposed by Helene Cixous, a French Feminist, poet and philosopher who asserts that "woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies" (1997) Cixous urges the writer to take full authorship of their work, should not imitate anyone, rather writing should be a representative of ones’ individuality.
Cixous’s framework is apparent in Kishwar Naheeds work. She chose to explore the radical activities that were gaining ground as a result of education in women. Her work aims to highlight the issues, difficulties, and concerns that women of the sub-continent had to face at the hands of the patriarchal system of governance. Her poetry renounces the political system of the male-oriented society where women were totally submissive. Her poetry is transgressive, not just at the semantic level (depicting female sexuality, the female body, and eradication of forced aggregate personality), it is different at the linguistic level. Adhering to Cixous framework she breaks away from the traditional ghazal and melodious nazm to azaad nazm and writes sonnets with the end goal to develop her own one of a kind articulations. The lyrics under discourse are: ‘I Am Not That Women’, ‘My Nation’, ‘Fulfillment of My Borrowed Joy’, ‘Ant Consume Elephant’, ‘We Sinful Women’, ‘Anticlockwise’, ‘Censorship’, ‘Ghazal’, ‘Talking to Myself’, ‘The grass is extremely similar to me’, and ‘We Sinful Women’ (trans Rukhsana Ahmed, Mahwash Shoaib). Kishwar Naheed’s poem ‘I Am Not That Woman’ reveals how Pakistani society and its laws are gender biased.

“No, no, I am not that woman!” The father 'pulverized' the daughter 'with the heaviness of custom and convention', they would simply utilize them for the housework and dispose of them when they achieve pubescence, by commandingly wedding them to a suitor of 'their' decision. These customs and traditions are made by men and are openly practiced in a patriarchal society.

“I am the one you crushed/ With the weight of the custom”, These lines show the desperation of women in Pakistani society. This image is further exemplified when further she writes “Remember me I am the one you hide. While you roamed free as a breeze, not knowing”. This refers to the man who kept her imprisoned in the house while he himself roamed freely in the world. The major rights were damaged in Pakistani society. Naheed utilizes a figurative explanation that man-centric culture can get blossoms (stifle ladies) however their chains and savagery can't control or detain their scent by any stretch of the
imagination. Naheed is additionally confident that the condition won't keep going forever and further predicts that Pakistani women will have the capacity to pick up their disregarded rights in future. The poem while obliterating the inferior status of the women, is also hopeful that whatever the constitution and level of injustice there will always be those who will rise from the tyrannies and will bring about change. “I am the one you crushed/ With the weight of customs and tradition Not knowing/ That light cannot be hidden in darkness/ Remember me/ I am the one in whose lap/You picked flowers/And planted thorns and embers/ Not knowing/ That chains cannot smother my fragrance”. (Kishwar Naheed’s I am not a Woman). The same viewpoint is penned by Maya Angelou in her poem ‘Still I Rise’. “You may shoot me with your words, You may cut me with your eyes You may kill me with your hatefulness, But still, like air, I’ll rise.”

A moving lyric with incredible dull vitality, a widespread message, and an unmistakable, positive heartbeat all through is seen in this poem. The message delivered is the same as is conveyed by our iconic poet Kishwar Naheed. In 2016, Serena Williams celebrated her historical victory by reciting this poem by Maya Angelou. The radical feminist elements are apparent in most of Kishwar Naheed's poems as well as in Maya Angelou's work, though Kishwar Naheed's feminism is in the direct proposition to Helen Cixous feministic form of feminism in which radical and often separatist position is maintained. This is witnessed when Kishwar Naheed breaks away from conventional ghazals and nazams and writes her poems in free verse. ‘My Nation, listen to My Entreaty’

Kishwar Naheed in her poem ‘My Nation, listen to My Entreaty’ criticizes how the patriarchal society is using religion and imposing limitations on women under the banner of religion. Such a society makes use of Maulvis and tyrants and their fatwas to marginalize women and try their best to suppress women voice and identity. This is so
Eliciting the Theme of Radical Feminism in the Work of Kishwar Naheed (Analysis of radical feminism in Pakistan through the poetic works of Kishwar Naheed – a well-known Pakistani poet)

aptly depicted in the stanza taken from the aforementioned poem. “Our nation accepts everything and every person / This nation accepts tyrants / It accepted lackeys, accepted imposters / If it did not accept, / It did not accept maulvis / It did not accept vampires and wolves / Did not accept declaration and fatwas”. In the next stanza, Naheed continues to draw a picture of a patriarchal society, where the ones who opposed the system is doomed and is treated like an animal or rather a criminal: “Yes, but if any woman emerges with a banner in hand / Instantly they will speak / Instantly delete her from the sphere of Islam / From every reward of life. / O my nation!” (Naheed’s My Nation, Listen to my Entreaty).

In a patriarchal system, to make women submissive to the system, men have developed two frameworks system: private and open domains for women and men individually. Speculations of man-centric society by Walby indicates "two particular types of male-centric society –private and open male-controlled society" (Walby, 1990). Private male-controlled society depends on family unit creation as the principal site of ladies' abuse. Open man-centric society is based mainly out in the open destinations, for example, business and the state. The family unit does not stop to be a man-centric structure in the general population frame, yet it is never again the main site. Pakistani society exercised both forms of patriarchal system and analysis of the poem “My Nation Listen to My Entreaty” we can witness that it was unacceptable to the women after the partition of India.

Fulfillment of Borrowed Joy’

Kishwar Naheed’s poem ‘Fulfillment of Borrowed Joy’, as the title shows, stresses on the fact that woman in a patriarchal society is totally dependent on their male counterpart. The poem portrays how man has bounded woman in day to day mundane affairs of looking after the house and taking care of the children. For every form of happiness, she looks up to her male counterpart. In short, she is in charge of production and reproduction in her family. These women are marginalized in this ‘man-made' society. "After the setting of the sun/ Every color loses its existence / When I come to the kitchen / To take care of everyday things / Then all color of my being sinks”. (Naheed’s ‘Fulfillment of My Borrowed Joy’).
Her poem ‘Ant Consumes the Elephant’ she addresses burning issues of this ‘so-called’ Islamic society, that is ‘forced marriages.’ It is a sad reality of our society and although we have moved on and are now part of the global community where the rights of women are now equal but its custom has not deterred its position from our society. "On whom should I write a poem about / That girl / Who cannot marry / Of her own accord / And those who point fingers, / Her own blood, / Are petitioners of justice” (Naheed’s ‘Ants Consume the Elephant’).

**We Sinful Women**

Kishwar Naheed as a feminist poet also has given special emphasis on the instrumental identity that women had been cloaked into, by their society. The objectification; an Instrument for someone else’s purpose. The theme of objectification is explored widely in the work of Naheed. “It is we sinful women / who are not awed by the grandeur / of those who wear gowns / who don’t sell our lives / who don’t bow our heads / who don’t fold our hands together.” (Ahmad, 1991).

In her poem ‘We Sinful Women’, she criticizes that all women are considered to be sinful and so they are regarded as articles and properties to be abused by the man-made laws of intensity and equity. The same theme can be seen in another of her poem ‘Khud Kalami’ (Talk to me): “Punish me / for if I live you might lose face / Punish me / for if my sons raise their hands / you will meet your end / If only one sword unsheathes / itself to speak you will meet your end / Punish me / for I love the new life with every breath / I shall live my life and shall doubly / live beyond my life. / Punish me for then the sentence of your/punishment will end.” (Ibid, 55). This narrative of a sinful woman is a universal narrative and it is strongly guarded and practiced in a patriarchal society. This practice of curbing women might be under the banner of black feminism in some country but it is practiced under the banner of religion in Pakistan. Kishwar Naheed realized the root cause
of women discrimination in the society and soon voiced her views in poems like the Khud Kalami and We Sinful Women.

Patriotism is viewed as a basic topic of the writing of the east, yet sadly this vital component is missing in the work of Kishwar Naheed. It was due to the fact that women were never considered a part of the nation. The feeling of nationalism has to be nurtured before it can be enjoyed. Women literature, unfortunately, has never been part of the historical or political archive. Women awareness with both in politics and religion has occurred through writing--their aspirations, their failures, and even their triumphs were all recorded and circulated in poetical metaphors.

One important aspect of Kishwar Naheed's poetry is that under the banner of historical events she addresses sensitive issues of self, emotions sex, and gender discrimination which otherwise could not be expressed in its socio-political scenario. As a result, Kishwar Naheed's work is able to, not only reach a larger audience, but her work also articulates feminist politics in Pakistan. When we analyze Kishwar Naheed's works from a broader perspective we uncover, that though viewed as a women's activist writer she has drawn quietly the unpredictable connections among ladies and men and sexual orientation and patriotism in Pakistani Literature.

**Anti-clockwise**

In her poem title ‘Anti-clockwise’, Kishwar Naheed questions society, God and even religion for the confined development of women. In its unique Urdu, there's a discernable mood to the methodology amid which the author thinks about the different ways that she has been compelled to keep her relationship alongside her male partner and come back to reproach them obviously. The title also signifies the reverse path that she tries to seek. The gap lines of the literary composition the image of a girl bent at her lover’s feet, a picture that without delay invokes a namazi (a person in Associate in the Nursing act of praying), the subsequent line dismisses any easy power between the lover and
beloved. whether or not the woman's eyes were to merge into her lover’s feet, even then, the author suggests, the lover can still worry his beloved. The lover worries this underlying power of his beloved that can't be in bonds by familial expectations and social norms. The lover despite multiple attempts and ways to take charge of his beloved, knows that he cannot bound her and knows in his heart that he cannot restrict her thinking and he knows he is helpless to control her mind, ultimately Naheed suggests that he has no control over who she is he can control her body but not her thoughts. Few stanzas are shared as a warrant to the analysis.

‘Even if my eyes become the soles of your feet / Even so, the fear will not leave you / That though I cannot see / I can feel bodies and sentences / Like a fragrance. / Even if for my own safety, / I rub my nose in the dirt till it becomes invisible / Even so, this fear will not leave you / That though I cannot smell / I can still say something / Even if my lips, singing praises of your godliness / Become dry and soulless / That though I cannot speak / I can still walk / Even after you have tied the chains of domesticity./ Shame and modesty around my feet / Even after you have paralyzed me / This fear will not leave you / That even though I cannot walk/I can still think / Your fear / Of my being free, being alive / And able to think / Might lead you, who knows, into what travails.' (Farrukhi, 2010).

In her meeting with Anita Anantharam Berkeley, California, Kishwar Naheed uncovered a significant number of inclinations communicated in her ballads are an immediate commitment with the disengagement (purdah) imposed on her because of wedded life inside a preservationist family in Pakistan. The lines “even after you have tied the chains of domesticity/shame and modesty around my feet/even then this fear will not leave you /for though I cannot walk/I can still think” raise an issue of an embodied resistance from within conceptually and literally.

The time in which Kishwar Naheed started writing poetry were hard times for the newly born Islamic state i.e. ‘Pakistan’. The general perceptions of the status of society and then of its people were vague. Naheed, among other poets and writers, took upon
herself the task of etching identities for the women in these hard times of turmoil. So, although the idea of feminism was a century old in the west it was still in its infancy in Pakistan after independence. Sometimes employing a gentle tone and at other times a bitter protest, Kishwar Naheed successfully convey the torment of the truncated other worldly, social-political and physical presence of ladies in a harsh society. For Naheed, poetry became an instrument with which to undermine such a society. She has analyzed all circle of ladies' lives; from their job in legislative issues of the country and state working to their sexual misuse.

7 Conclusion

Naheed’s mission to fight for feminism in Pakistan is evident in her literary work which comprises more than forty publications. Naheed has kept herself engaged with social and political developments for more than fifty years. In her scholarly contributions to this country, Naheed has emphasized the status of women from gynocentric point of view rather than from androcentric point. Furthermore, in writing, both her verse and composition, the corpus of her work is to emphasis the notion that women are people. Ordinary human being, with emotions, sentiments, potentials. In fact, they are individuals and are as unique as any androgenic inhabitant of the society.

Apart from the radical spirit that is apparent in her verses, Naheed’s poems are delightful, new and moving. She has given some remarkable sections to Urdu writing, both in metered lyrics and additionally in the class of free stanza. In exposition and verse, her work highlights topics identified with women common in Pakistan post-independence like: physical brutality allotted to women, abuse under the appearance of securing women rights for education and even biases that exist in our so-called Islamic country. Her all-consuming purpose has in reality introduced her as a straightforward delegate of women rights in the country.
The truth of the matter is that any individual who knows Kishwar Naheed cherishes her for her extraordinary comical inclination, her unstoppable soul, her bravery, her God-neglected language structure, her advocacy of the correct purposes, her vitality and her vivaciousness. She is a writer whose work comes from the heart. Naheed is not just a symbol in Pakistani literary society; she is the sweetheart of contemporary Urdu writing in the entire South Asian subcontinent.
References


Impact of Corporate Governance on Firm’s Performance: A Case of Micro-Financing Institutions in Sialkot, Pakistan

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ABSTRACT

This research paper attempts to evaluate the relationship between corporate governance and performance of the microfinance institutions in Sialkot employing primary source of data. A representative sample of 80 respondents from the top-level management such as board of directors, chief executive officers, managing directors and all the related staff who are responsible for the growth and progress of the microfinance institutions was selected using stratified random sampling technique. The findings of the study revealed that the CEO duality, board independence and ownership structure were the significant variables affecting the firm performance whereas the variables (board size and audit committee independence) showed insignificant impact. The analysis of the research suggested that microfinance institutions should have good and solid governance framework in order to enhance decision making and minimize the possibilities of the management failures ultimately improvement in the firm’s performance.

Key Words: Corporate governance, board size, CEO duality, board independence.

1. Introduction

The financial practitioners and economists emphasize that the development of the financial service sector is a key for the economic development of a country and the economic well-being of its people as it supports people to smooth their income and increase their investment opportunities (Aftab & Naveed, 2013). It drastically makes effects on social, political and economic environment of the country. Thus, country should have good financial systems in order to offer the appropriate access for the people in getting money in order to bring improvement in the living standards. However, it has been analyzed that

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number of people who are not accessible to the financial services, especially in the developing countries (Burkart et al., 2014).

Significance of corporate governance in any organization, especially, microfinance institutions cannot be neglected at any instance, especially in the development, welfare, social justice, economic wellbeing to its people (Coles et al., 2008). Good corporate governance provides health and education facility to its participants on the equal basis which directly and indirectly helps the country to increase the sector of development (Thrikawala et al., 2013). Pakistan is struggling since independence and under the process of being run under the system of cooperative governance (Knoll & Zloczysti, 2012). Corporate governance of the country or company is either based on good governance or bad governance. Good corporate governance is based on strengthening, effectively managing and controlling the organizational management functions, strong decision-making powers, and achievements of microfinance institutions (MFIs) to accomplish their primary objectives. The primary objectives promote further development of industry that have been asserted key element as considered to determine MFI performance (Ault, 2016; Tiruneh, 2015). The main functions of the corporate governance are to assign these power decisions amongst those people who work for the development of microfinance institutions (Carney, 2005).

The performance indicator of the microfinance institutions is interlinked with the corporate governance. Main aim is to develop the economic conditions, improve the way of living standards, control inflation rate, and control the rate of unemployment and other related tasks and activities which all are made for the progress of economy through integration of good corporate governance (Fan et al., 2007; Chakrabarty and Bass, 2013). It is observed that the microfinance institutions are considered as the sensitive institution where the role of the top management is very important in the progress of the organization. The main aim of these institutions is to accommodate the poor people of Pakistan and make them financial stable through providing these services, and also support the innovative activates in the country (Archera and Jones-Christensen, 2011; Mumi et al. 2018). The role
of the board of directors, shareholders, stakeholders and managing directors is considered as the top management of the organization is very important (Hussain, 2003). All the main power and authority for the implementation of policy and decisions are in the hands of the executives. With the passage of time, they all are transformed from top level to middle level of the organization (Javid & Iqbal, 2008).

Poor governance is always acting opposite in direction as compared to good governance. Good corporate governance has become important due to effectively managing demands for reflecting transparency and accountability of fund effectively utilized to well perform microfinance activities (Chen & Yi, 2008). Effective corporate governance has a pivotal role in improving the financial performance of the firm. Sialkot city was chosen purposively due to its emerging entrepreneurial and trade importance. Many micro finance institutions are operating in this industrial city and the relationship between corporate governance and performance of micro finance institution should be assessed. As the research in hand revolves around the main questions as: To what extent board size and audit committee independence has impacts on the firm’s performance? To what extent, the board independence and CEO duality has impacts in terms of strengthening of the corporate governance and how does it lead to the strong corporate performance? What is the role of the ownership structure in terms of the corporate governance and overall enhancement of the corporate performance? Thus, this study is focused to determine the important factors effecting performance of micro finance institutions in district Sialkot. The rest of the paper is structured as follows: section represents review of literature, third section entails research methodology, section four describes discussion and last section is about conclusion.

2. Literature Review

Corporate Governance is a very established concept from the past two decades and nowadays because of its comparative importance in the performance of the overall firm. Need for corporate governance arises when scandals came out because of the financial
crises of Enron, WorldCom etc. Javid & Iqbal (2008) studied that the contribution of the Corporate Governance variables such as board size, CEO duality, educational level of the board members, ownership structure, experience of board members and board ownership towards the performance of the financial institutions. They also revealed the negative relationship between CEO duality, board size and board Ownership and the firm’s performance but the positive relationship between the board educational level and experience, audit committee independence, board independence and the firm’s performance. Jegatheesan et al. (2011) stated that the microfinance was the provision that gave access to different financial services like remittances, credit, micro insurance, savings, leasing to low-income clients including customers and the self-employed who usually having lack of access to the banking and relevant services. Its main aim was to offer an eternal access to appropriate financial services having savings, fund transfer and insurance. Micro finance became more extensively accepted and moved into the main stream and the provision of services to the poor might also be escalated, improved the efficiency and outreach while keeping the costs to be lowered.

Corporate governance term transpires due to the consequent relationship between the governance of corporations and the governance of countries or nations (Knoll & Zloczysti, 2012). The firmness of this relationship is derived from the fact that as governance of any country plays a vital role in the performance of the whole economy of the country just like governance of corporations also plays a very imperative role in the performance of the corporation as well in the performance of overall economy. This section of literature review presents past research works and theories that have been conducted by the past researchers in the domain of highlighting the significance of corporate governance and how does it impact on the performance of the microfinance institutions. Corporate governance basically comprises of two mechanisms i.e. internal corporate governance and external corporate governance. Internal corporate governance works on the mechanism of preservation of shareholder’s concern and monitoring the top management by the board of directors whereas external corporate governance works on the mechanism of observing and
directing managers with the help of laws and regulations and governing many parties involved such as stakeholders and professional institutions (Thrikawala et al., 2013). The performances of the corporate governance are evaluated in number of terms like the return on investment, assets, and assign power to those people who are qualified and have skills to run the setup of microfinance institutions, profitability and development of the microfinance institutions (Blanchflower, 2014). It is true that the current condition of Pakistan is considered as the developing country and need a lot of investment to make its population strong and healthy. Today, the current condition of the corporate governance of Pakistan is not up to the mark, due to so many reasons like, inflation rate, unemployment, energy crises; transportation system is not working properly and many other related issues that affect the decisions of corporate governance (Galema et al., 2012).

The process of the top management leadership styles and commitment towards the work plays an important role in the development of the microfinance institutions. The corporate governance supports the microfinance institutions so that they can become helpful for the lower-class people of Pakistan. Obtaining the top management leadership and commitment plays a critical role for the diversification programs to succeed (Sami et al., 2011). This is one of the best ways for the commitment and communication of all the employees working in the microfinance institutions. Corporate governance established their corporate offices and committees that coordinate the microfinance work force diversity and provide the feedback to top management. Wong and Chen (2014) revealed the influence of the corporate governance tool on the firm’s performance. They identified that board size, CEO Duality and deviation from the voting right and cash flow right is negatively related to the firm’s performance whereas board independence and insider ownership contributes positively towards the firm’s performance. The role of the corporate governance is very important to evaluate the performance of the microfinance institutions. Lensink et al. (2018) examined the effect of microfinance having synchronized combination of the financial & nonfinancial services and corporate governance on the performance of microfinancing institutions. Employing the global data set of
microfinancing institutions in seventy-seven states, they found that the endowment of nonfinancial services did not affect nor change microfinancing institutions’ financial sustainability and efficacy. However, the outcomes recommended that the provision of these social services was attached with the modified loan quality and higher depth of outreach activities.

On the behalf of the feedback board of directors takes all the effective and important decisions that can benefits the organization. It is fact that the work of managing diversity cannot be done without the top management. Most of the microfinance institutions are also based on the advisors’ groups or tasks work forces to monitor the policy and procedures of the organization (Peng et al., 2013). Microfinance institutions are directly impact on the diverse group within the organization and take the decisions on the base of the feedback and suggestion to the top management of the microfinance institutions.

2.1 Research Gap

Radical Feminism and feminist views the world through the eyes of man and that patriarchal structure is the most important element in women's oppression, thus eliminating all other forms of gender discrimination from the society like; race, culture, caste and class. Radical feminist believes that the oppression of women by men is so deeply rooted in society that a complete overhauling of the society is needed in order to attain equality for women. Radical form of feminism focuses on society and ideology to be the main cause for the subjugation of women. It was the extreme women's activist who gave the major hypothetical meaning to women's liberation and it is radical woman's rights that has filled in as the reason for motivation and investigation directing women around the globe.

3. Research Methodology

Research methodology plays a very important role in completion of study. Research methodology indicates the research methods and tools in the research work. The
research methodology comprises of various phases, initiating from the development of research problem to the interpretation and reporting.

3.1 Data Collection Technique

Keeping in view the research objectives, we collected the primary data based on well structure questionnaire. The primary data was collected by doing face to face interviews of the selected respondents.

3.2 Sampling Frame and Sample Size

Information were collected from top-level management, such as board of directors, chief executive officers, managing directors and all the related staff who are responsible for the growth and progress of the microfinance institutions. The data were collected through stratified random sampling from 80 respondents of three microfinance institutions working in district Sialkot, Pakistan. These institutions were Tameer Microfinance Bank, Apna Microfinance Bank Ltd and Khushhali Microfinance Bank Limited.

In this study, the researcher used three microfinance institutions such as Tameer Microfinance Bank, Apna Microfinance Bank Ltd and Khushhali Microfinance Bank from Sialkot city itself.

3.3 Data Analysis Technique

In this context, the regression analysis was applied to identify and analyze the relationship between the variables of corporate governance and the performance of micro financing institutions.

3.4 Theoretical Framework

Framework model of paper is designed and developed under the strong consideration of past and similar literature, model and theory which directly support
corporate governance and performance relationship in context of Microfinance Institutions. In accordance to framework model of paper is composed of two variables. These variables are independent and dependent. Independent variables are board-size, audit committee independence, CEO duality, board independence and ownership structure, whereas dependent variable is firm performance evaluated in terms of market value of microfinance institutions working in Pakistan. Explanation of these variables is given as:

**I. Broad Size**

Board comprises of the group of the directors is the group of the individuals, that are elected for the representation of the stockholder. Mandate of the board is establishment of policies and procedures for the corporate management as well as making the decisions on main company problems and issues. It will be taken in number as the size of the board is highly dependent on the size of the company (Peng, Au, & Wang, 2013). It is also recommended by the studies of Javid & Iqbal (2008) and Wong and Chen (2014).

**II. Audit Committee Independence**

Audit committee is considered as the opening committee of the board of the director’s company that is in charge of the overseeing the financial reporting as well as disclosure. All companies should maintain the qualified the audit committee so that it can be listed on the stock exchange. In our research we have taken this variable in dummy form if audit committee exists then one (yes) otherwise zero (no.) This variable is not mainly used in various researches. The contribution of this variable is checked by the study of Javid & Iqbal (2008).

**III. CEO Duality**

CEO duality is considered to situation when CEO also tends to hold position of chairman of board. Board of the directors that is set up for the monitoring of the managers that CEO on behalf of shareholders (Thrikawala et al., 2013). We took this variable in
dummy form if CEO duality exists then one (yes) otherwise zero (no.) This variable has been used in research studies of Javid & Iqbal (2008) and Wong and Chen (2014).

IV. Board Independence

Board is independent is deliberated as the corporate board that majority of the external directors who are considered to be not affiliated with firm’s top executives and have minimum dealing with organization in avoiding of the conflicts of the interests. In our research we have taken this variable in dummy form if board independence exists then one (yes) otherwise zero (no.) This variable has been used in research studies of Javid & Iqbal (2008) and Wong and Chen (2014).

V. Ownership Structure

For number of the new businesses, best beginning ownership structure is the either sole proprietorship or partnership (Sami et al., 2011). This variable is taken as dummy variable as if ownership structure is centralized then we assign it zero value and if it is shared then we have given it one value. This variable has been supported by the study of Javid & Iqbal (2008).

VI. Firm’s Performance

Firm’s performance is one of the relevant constructs in the strategic management researches and in number of the researches it is frequently used as the dependent variable.

3.5 Research Framework
3.6 Research Hypothesis

Suggested hypotheses are presented as followed:

**Hypothesis 1:**
Board size is positively associated with firm’s performance.

**Hypothesis 2:**
Audit committee independence is positively associated with firm’s performance.

**Hypothesis 3:**
CEO duality is positively associated with firm’s performance.

**Hypothesis 4:**
Board independence is positively associated with firm’s performance.

**Hypothesis 5:**
Ownership structure is positively associated with firm’s performance.
4. Empirical Findings

Empirical findings and results are based on various statistical techniques. Before estimating the model, we computed the descriptive statistics of the variables. Later on, to determine the effect of various explanatory variables on performance of micro finance institutions working in Sialkot in context of corporate governance we computed multivariate regression.

4.1 Descriptive Statistics

The summary statistics of dependent and independent variables are illustrated in table 1.

Table 1: Descriptive Statistics of Variables

<table>
<thead>
<tr>
<th>Variables</th>
<th>Mean</th>
<th>Standard Error</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance of micro financial institution</td>
<td>41.7586</td>
<td>1.83202</td>
<td>9.86572</td>
</tr>
<tr>
<td>Millions)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board size (No.)</td>
<td>6.413</td>
<td>0.731</td>
<td>2.524</td>
</tr>
<tr>
<td>Audit committee independence (0=No,1=Yes)</td>
<td>0.447</td>
<td>0.483</td>
<td>0.118</td>
</tr>
<tr>
<td>CEO duality (0=No,1=Yes)</td>
<td>0.634</td>
<td>0.103</td>
<td>0.272</td>
</tr>
<tr>
<td>Board independence</td>
<td>0.467</td>
<td>0.683</td>
<td>0.138</td>
</tr>
<tr>
<td>Ownership Structure (0= centralized,1= share)</td>
<td>0.654</td>
<td>0.123</td>
<td>0.302</td>
</tr>
</tbody>
</table>

4.2 Multivariate Regression Analysis

OLS multivariate regression technique was employed to identify and analyze the impact of various corporate governance variables on the firm’s performance because multivariate analysis depicts the cause and effect relationship among dependent and independent variables. The results of multivariate regression analysis are presented in table 2. We found that ownership structure and CEO duality are important factors in determining the performance of Micro-finance institutions. We found that on an average institution having shared ownership structure earn 16 percent more as compared to centrally controlled financial institutions. Similarly, if CEO duality exists then performance also
improves. We also observed that on an average institution having CEO duality earn 52 percent more as compared to non-existence of CEO duality in the financial institutions. Furthermore, our results show that independent variables as board size, board independence and audit committee independence are non-significant in our research study.

**Table 2: OLS Estimates of Multivariate Regression Analysis**

<table>
<thead>
<tr>
<th>Variables</th>
<th>Coefficients</th>
<th>SE</th>
<th>t-statistic</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intercept</td>
<td>4.80</td>
<td>1.535</td>
<td>3.132</td>
<td>0.002*</td>
</tr>
<tr>
<td>Board Size</td>
<td>0.10</td>
<td>0.158</td>
<td>0.664</td>
<td>0.509 NS</td>
</tr>
<tr>
<td>Audit Committee</td>
<td>0.19</td>
<td>0.190</td>
<td>1.029</td>
<td>0.307 NS</td>
</tr>
<tr>
<td>CEO Duality</td>
<td>0.52</td>
<td>0.158</td>
<td>3.301</td>
<td>0.001*</td>
</tr>
<tr>
<td>Board Independence</td>
<td>0.02</td>
<td>0.128</td>
<td>0.158</td>
<td>0.875 NS</td>
</tr>
<tr>
<td>Ownership Structure</td>
<td>0.16</td>
<td>0.088</td>
<td>1.899</td>
<td>0.061**</td>
</tr>
</tbody>
</table>

R Square                | 0.398        
Adjusted R square       | .158         
SE                      | 1.654        
F value                 | 28.18***     

Note: *=Significant at 5% level, **= Significant at 10% level, NS = Non-Significant

5. Discussion

In this study, we selected three microfinance institutions such as Tameer Microfinance Bank, Apna Microfinance Bank Ltd and Khushhali Microfinance Bank from Sialkot city itself. The main functions of the corporate governance must to assign these power decisions amongst those people who work for the development of microfinance institutions. This study was conducted to delineate the impact of corporate governance (board-size, audit committee independence, CEO duality, board independence and ownership structure) on the performance of microfinancing institutions. As per findings of our research, the board size, CEO duality and ownership structure were influencing
significantly on firm’s performance and market value. These results have been supported by the research of Lensink et al., 2018; Ault, 2016; Tiruneh, 2015. According to the results, it was analyzed that micro finance institutions of Sialkot, Pakistan should need to be improved in terms of top management, by giving independence to board size and audit committee etc. The recommendations are provided within the corporate governance and performance relationship in microfinance institutions to ensure improvement: Integration of advance information technology systems in existing business environment so that communication and collaboration network can be established in the micro finance institutions. The microfinancing organizations should be given special emphasis on these parameters for achieving their targets that will eventually contribute in the performance and market value of the organization.

6. Conclusion

Significance of corporate governance in any organization mainly microfinance institutions cannot be neglected at any instance, especially in the development, welfare, social justice, economic wellbeing to its employees. This research study was based on the top-level management such as board of directors, chief executive officers, managing directors and all the related staff who are responsible for the growth and progress of the microfinance institutions. The management of the microfinance institutions is divided into three major’s components that are top level management, middle management and lower level management. Assessment mechanism needs to be improved so that better evaluation process can be integrated. Corporate governance bears substantial importance due to increasing demand for the transparency as well as accountability of funds and making good decisions that utilized and adopted in the microfinance activities and tasks. It is recommended that all the micro finance institutions should be registered under the State Bank of Pakistan authorized working in the country. It has been analyzed that there is a high probability that if the above recommendations are approached or considered the overall challenges indicated within the context of micro finance institution and corporate governance performance can be maximized for change.
References


A Prognostic Role of Perceived Parenting Styles in Mastery vs. Performance Goal Orientations among Students

Sarwat Sultan¹, Frasat Kanwal², Sumreen Kanwal³

ABSTRACT
This study was purported to examine the role of perceived parenting styles in fostering the achievement goal orientations; mastery vs. performance among students. Participants of the study were 323 secondary school students aged 14-17 years old; 153 boys and 170 girls who provided their responses on Parenting Style Scale and Achievement Goals Scale. Results indicated that the students perceiving their parents with authoritative parenting style showed mastery goals for their academic achievements as compared to those students perceiving authoritarian and permissive parenting styles. Results postulated that gender of students combined with perception of parents is another predictive factor for differences in mastery and performances goals. Findings suggested significant main and interaction effects of gender and parenting styles on mastery-approach and avoidant goals but no interaction effect of gender and parenting style was found related to performance goals.

Key Words: Achievement goals, mastery orientation, performance orientation, perceived parenting styles

1. Introduction

Parenting styles and achievement goals have always been a topic of great interest for the researchers and academics. Earlier studies gave us an understanding that achievement goals can explain that community surroundings of students can have an impact on their educational inspirations (Dinger et al., 2013), sentiments (Putwain, Sander, & Larkin, 2013), happiness (Tian, Yu, & Huebner, 2017) and performance (Diaconu-Gherasim & Măirean, 2016). But some researches from the past also focused on parental involvement that parents play conspicuous role to form their adolescents’ motivational objectives (Grolnick & Ryan, 1989).
Achievement goal orientation theory revolutionized the understanding of motivation in the start of 20th century. Goal orientation theory is a social-cognitive theory of achievement motivation. Although other motivational theories study students' beliefs about their successes and failures, goal orientation theory studies the causes why students engage in their academic work. Achievement goal orientation is actually a person’s individual beliefs recognized to display their talents or the objectives set forth to be effective and successful (Ames, 1992). Pintrich (2000) explained it as one’s self-concept about the causes for learning and concentrating on objectives to be successful.

Early goal theoreticians focused on two types of goals orientations: Mastery, which is a need to obtain added knowledge or learning new skills, and Performance, which is an aspiration to demonstrate high ability and make a good impression (Dweck & Leggett, 1988). When people are engaged in mastery goals they use their failure information to improve their capability however when they adopt performance aims this negative information about their failure indicates a lack of normative behavior (Elliot, 2005). Mastery and performance goals are opposite to each other, mastery goals are more adaptive in nature and associated with superior educational accomplishment, less anxiety, less depression and good health (Luo & Nie, 2011; Tian et al., 2017) whereas performance goals are linked with non-adaptive behavior like limited interest (Dweck & Leggett, 1988).

Recent works of goal theorists have integrated another aspect of goal orientation: approach and avoidance (Pintrich, 2000; Elliot & McGregor, 2001). Performance approach goals indicate standard competency and outpacing the competitors; performance avoidance goals represent to avoid being unintelligent and irresponsible as compared to others. Performance approach goals are positively correlated with academic results, educational learning, happiness, and positive feelings (Lau & Nie, 2008; Liem, Lau, & Nie, 2008; Tian et al., 2017). Performance avoidance goals have positive correlation with boredom, low academic achievement, high nervousness, and self-defeating behavior (Yeo, Loft, Xiao, & Kiewitz, 2009; Dinger et al., 2013; Luo et al., 2013).
Mastery approach goals involve enhancement of understanding and competencies. Mastery avoidance goals cause struggling to avoid loss of expertise and potential or declining growth. Those who possess mastery avoidance goals are more anxious with themselves and their assignments and are obsessed with perfection (Pintrich, 2000; Elliot & McGregor, 2001). Mastery avoidance goals are also associated with dysfunctional results like damaging sentiments, fear for seeking help, low fundamental drive, and observed capability (Chiang, Yeh, Lin, & Hwang, 2011; Luo et al., 2013; Putwain et al., 2013). Some scholars identified that mastery avoidance goals were not linked to performance (Cury, Elliot, Da Fonseca, & Moller, 2006; Yeo et al., 2009), and other (Diaconu-Gherasim & Măirean, 2016) found that these goals were positively correlated with educational success. Generally, earlier researches confirmed that mastery avoidance goals predicted reduced amount of desirable results than mastery approach goals. Barron and Harackiewicz (2001) suggested that both mastery and performance goals are equally important for people to get the maximum advantage.

Researchers have speculated that there are connections between parenting styles and the effects of these styles on children, and these effects persist in adult behavior. Children start learning manners and basic skills from family. Parents use several approaches and actions in upbringing of their children according to their own personalities, social and emotional environment, and individualities and activities of their kids. These factors provide a base for specific parenting styles which plays a fundamental role in a child’s academic and societal growth. Parenting style refers to the combination of strategies that parents use to raise their children (Kordi & Baharudin, 2010). In 1960, Baumrind identified three basic parental styles authoritative, authoritarian and permissive (Akca, 2012).

One of the three major styles identified by Baumrind was the authoritative style. These parents form rules and directions for their children to obey. This style is quite democratic and children with democratic parents are independent, socially confident and
extremely organized (Baumrind, 1991). Steinberg (2001) stated that democratic style is perfectly suitable for the upbringing of kids and especially for adults. Authoritative parents are reactive to their children and listen to their questions. These parents have a lot of expectations from their children, but they offer friendliness, feedback, and sufficient support. These parents inspire their children to be self-regulating though they control their children’s activities as well. This sort of family environment makes children self-confident, imaginative, business persons and problem-solvers.

Authoritarian parents expect from their children that they will obey the rules strictly and when children are failed to follow, they are punished by parents. This style of parents is described as bossy and autocratic. These actions make disobedient adolescents more hostile and passive adults develop added dependency on their families (Baumrind, 1991). Authoritarian parents are emotionally disconnected and excessively controlling. They use power and directive methods, and are less inclined to utilize logical ways for control. The resulting adolescents from this type of upbringing lack sociability because their parents do not encourage them to be independent (Lamborn, Mounts, Steinberg, & Dornbusch, 1991). These adults have worse social skills, low self-respect and less confidence as compared to authoritative parent’s children (Martin & Nikos. 2006).

Permissive parents give tremendous freedom to their children and can never say no to them and spoil them by fulfilling all their wishes. As a result, their children show less self-control and become more self-centered (Baumrind, 1991). This lenient attitude of permissive parents creates difficulties for their children to fit in the social relations outside their family. Children and adults from permissive families cannot face hostile peer pressure (Steinberg, Darling, & Fletcher 1994), show challenging behavior, damaging lifespan outcomes and low academic performance (Lamborn et al., 1991).

Parenting styles and children’s behaviors are closely related which lead to different outcomes in the children’s lives. Mostly, authoritative parenting is positively
related with mastery goals whereas, authoritarian and permissiveness are positively linked to performance goals (Gurland & Grolnick, 2005; Duchesne & Ratelle, 2010). But some researches have varied results about the relationship between parenting type and achievement objectives, mainly mastery avoidance and performance approach goals. For example, parental participation, independence, care and discipline are positively connected to performance approach goals (Kim, Schallert, & Kim, 2010; Luo et al., 2013). Maternal involvement is negatively associated with performance approach goals (Duchesne & Ratelle, 2010) and parental support and performance approach goals have no relation at all (Diaconu-Gherasim & Măirean, 2016).

Moreover, there are diversified results about the relationship between parenting and mastery avoidance goals. Luo et al. (2013) observed that parental discipline was positively correlated with mastery avoidance goals whereas parental involvement was not connected with the same goals. According to Diaconu-Gherasim and Măirean (2016), parental independence has a positive whereas parental rejection has a negative relation with mastery avoidance goals. Adolescents with mastery avoidance approach have a strong need for perfection and to avoid mistakes therefore, there are positive links between parental autonomy orientation and their psychological intrusiveness with their kid’s perfectionism (Pintrich, 2000; Elliot & McGregor, 2001; Gong et al., 2016). A Hong Kong research study in school environment also provided evidences for a strong positive relationship between perceived parenting styles and achievement goals. Significant differences were found in relation to gender, like in males, a strong positive correlation was found between authoritarian style and performance goals whereas in females a positive relationship existed between authoritative parenting and mastery goals (Ames, 1992).

Cohan and Rice (1997) studied 386 pairs of 8 to 9 grade students as well as their 26 to 45 years age parents and their authoritative, authoritarian, permissive and combined child raising ways, and found strong connections between parenting and achievement of their child. Student’s perception about their parents was more authoritarian, less authoritative and less permissive than their parents thought of themselves. Student’s
success in school was positively correlated with the perception of high authoritativeness, low authoritarianism and low permissiveness. Several researches are conducted in past in context of parenting and achievement goals in the world (Lamborn, et al., 1991; Gonzalez, Greenwood & WenHsu 2001; Mahasneh, 2014) but in Pakistan no research work is properly done on these variables. That is why it is expected that this research study will serve a great contribution in the field of developmental psychology.

Research findings have maintained that students’ perception of parenting styles determine the mastery and performance achievement goals orientation among students (Pintrich, 2000). Based on the review of this literature, the current study further examined the impact of perceived parenting styles on four types of achievement goals among students in relation to the gender differences as well. The present research is an extension to uncovered the role of parenting styles in determining the way a student choose to set his/her achievement goals in academic pursuits. Gender effect combined with parenting styles was also another objective of the current study.

2. Methodology

2.1 Participants

The sample consisted of 323 secondary school students ranging in age between 14 and 17 years (mean=15.21, SD=1.79). This sample of students was approached from six schools of Multan city through random sampling technique. Participants were further divided into gender; 153 boys and 170 girls studying in grades 9 and 10. All the participants were contacted at their school during study time through convenient sampling technique.

2.2 Instruments

The following instruments were used to achieve the objectives of the present study.

2.2.1 Parenting Style Scale
Parenting Style Scale (Powel & Dillon 1998) was used to measure the three perceived parenting styles; Authoritarian, Authoritative, and Permissive. It is a 11-items scale responding on a 3-point Likert response options. Scores on each style was obtained separately. For Authoritarian style, one score for every (a) response on items 1 to 5 and one score for every (b) response on items 6 to 11 were added. For Authoritative Style, one point for every (b) response is added on items 1 to 5 and one score for every (b) response on 6 to 11 items were given. Similarly, for Permissive Style, one score for every (c) response on items 1 to 5 and one score for every (c) response were added on 6 to 11 items. The range of the total scores on each of the parenting style from lowest to highest was 0-11. The highest score indicated the dominant parenting style. Alpha reliability coefficient of the score was found .79. Alpha reliability coefficient for each parenting style was found as .81 for authoritarian style, .79 for authoritative style, and .83 for permissive style.

2.2.2 Achievement Goal Scale

Achievement Goal Scale (Elliot & McGregor, 1999) was used to measure the types of achievement goals; mastery and performance goals with two sub components of approach and avoidance. It is a 12-items questionnaire responding on a 7-point Likert scale indicating 1 (not at all true of me) to 7 (very true of me). Three items were composed for each of the four achievement goal orientations. A total score on each of goal orientations was obtained by averaging the scores provided on three items on each type of orientation; mastery-approach goal (3, 7 and 11), mastery-avoidance goal (2, 6 and 10), performance-approach goal (1, 5 and 9), and performance-avoidance goal (4, 8 and 12). Scores for each type of achievement goals was found between 3 and 21. The highest score shows the dominant type of achievement goal. Alpha reliability coefficients for each of the goal orientations were found between .83 and .92.
2.3 Procedure

Prior to data collection, the institutional permission was taken first from the school principals. All the students were then approached during their school hours in their classes with the presence of their teachers. After briefing them the purpose of the present study, they were assured that their responses on the questionnaires will be kept confidential and will only be used for research purpose. All the students responded on two scales measuring parenting styles and achievement goals along with a demographic information sheet; gender, age, class, parents’ education, and parents’ employment. School students were then categorized into three groups in respect of their parenting styles (authoritarian, authoritative, and permissive) according to their highest score received on any one of three parenting styles. Data were analyzed by using SPSS-21.

3. Results

Mean and standard deviation for descriptive analyses of the rating on perceived parenting styles and achievement goals were calculated to identify the types of parenting styles and achievement goals respectively (Table 1). One-way Analyses of Variance along with post-hoc tests were computed to see the differences in the achievement goals among students of authoritarian, authoritative, and permissive parenting styles (Table 2). Two-way ANOVA were employed to see the combined effects of gender and parenting styles on four types of achievement goals (Table 3).

Table 1

Means and standard deviations of the scores for four types of achievement goals among students of three parenting styles.
**A Prognostic Role of Perceived Parenting Styles in Mastery vs. Performance Goal Orientations among Students**

<table>
<thead>
<tr>
<th>Parenting Styles</th>
<th>Mastery Goals</th>
<th>Performance Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mastery Approach</td>
<td>Mastery Avoidant</td>
</tr>
<tr>
<td>Authoritarian</td>
<td>11.46 (3.81)</td>
<td>14.73 (3.07)</td>
</tr>
<tr>
<td>Authoritative</td>
<td>17.91 (2.07)</td>
<td>15.62 (3.29)</td>
</tr>
<tr>
<td>Permissive</td>
<td>14.00 (2.83)</td>
<td>12.00 (4.24)</td>
</tr>
</tbody>
</table>

Table 1 indicates the differences among students who were identified with their perceived parenting styles of authoritarian, authoritative, and permissive practices. Statistics shows that mean scores of mastery-approach and avoidant goals are higher for authoritative parenting style. While the scores on authoritarian and permissive parenting styles are found higher on performance-approach and avoidant goals.

**Table 2**

One Way Analysis of Variance of Students’ Perceived Parenting Styles for their Scores on four Achievement Goals.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Sources of Variance</th>
<th>SS</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mastery Approach</td>
<td>Between Groups</td>
<td>331.38</td>
<td>2</td>
<td>701.37</td>
<td>2.644</td>
<td>.00**</td>
</tr>
<tr>
<td></td>
<td>Within Groups</td>
<td>42327.55</td>
<td>297</td>
<td>627.88</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>43549.44</td>
<td>299</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mastery Avoidant</td>
<td>Between Groups</td>
<td>383.17</td>
<td>2</td>
<td>613.63</td>
<td>1.997</td>
<td>.04*</td>
</tr>
<tr>
<td></td>
<td>Within Groups</td>
<td>44132.12</td>
<td>297</td>
<td>515.05</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>45345.16</td>
<td>299</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance Approach</td>
<td>Between Groups</td>
<td>4541.58</td>
<td>2</td>
<td>836.32</td>
<td>2.739</td>
<td>.00**</td>
</tr>
<tr>
<td></td>
<td>Within Groups</td>
<td>143565.11</td>
<td>297</td>
<td>245.82</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>165413.79</td>
<td>299</td>
<td></td>
<td></td>
<td></td>
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</table>
The results of One-Way Analysis of Variance in Table 2 indicate significant differences in the scores of students on four types of achievement goals as a function of different parenting styles. Results imply that the students under different parenting practices hold different types of mastery and performance goals for their studies.

The analysis of post hoc Tukey-Test showed significant differences in the mean scores of students of authoritative parenting style from authoritarian parenting (3.37, p = .012) and permissive parenting (4.67, p = .027) on mastery-approach goals. Results suggested that students under authoritative parenting had higher mastery-approach goals as compared to the both other parenting styles. Results further showed mean differences of authoritative parenting from authoritarian parenting (5.83, p = .014) and from permissive parenting (4.04, p = .008) on mastery-avoidant goals. Results suggested that students of authoritative parenting were higher on mastery avoidant goals than other two parenting styles.

Table 3

Two Way ANOVA of Students’ 2(Gender) × 3(Parenting Styles) for their Scores on Achievement Goals.
Results in Table 3 indicate the significant direct effects of gender and parenting styles on mastery-approach and mastery-avoidant goals; and therefore, interaction effects of gender and parenting styles on mastery-approach and avoidant have also been observed. Results further indicate that gender has no significant direct impact on performance approach; therefore, no interaction effect with parenting styles was found. Hence the findings show the main effects of gender and parenting styles on performance-avoidant goal but both have no interaction effect for performance-avoidant goal.
4. Discussion

Parental practices used by parents in dealing with their children have always been found fundamental in their children’s social, cognitive, and academic development as well as in shaping their behavior at early ages. Parents attitudes and behaviors what they adopt usually called as parenting style that further has an effect on self-development, self-efficacy, self-esteem, academic motivation and achievement (Brown & Iyengar, 2008). Another concept related to student achievement is achievement goal orientation. The perspective of achievement goal orientation elaborates the reasons of one’s involvement in learning tasks and their goals in terms of personal achievement (Middleton & Midgley, 1997).

In this study we examined the differences in achievement goals among the students having different perceived parenting styles i.e. authoritative, authoritarian, and permissive. The study was also intended to find out gender differences in perceived parenting styles and achievement goals among students. The first hypothesis of the study stated that the students having perceived authoritative parenting styles have more mastery-approach and avoidant goals then the students having perceived authoritarian and permissive parenting styles. Results demonstrated that there was a critical distinction among students having different perceived parenting styles. Results (Table 1) proved that the students having perceived authoritative parenting styles have more mastery goals (M=17.91, SD=2.07) as compared to the students having perceived authoritarian (M=11.46, SD=3.81) and permissive parenting (M=14.00, SD=2.83) styles.

These findings are in accordance with the work of Juang and Silbereisen (1999) who examined the interplay between parenting styles and patterns of aspiration among students. They identified the link between parenting and students’ type of aspiration which...
further anticipated the grades in class and other academic benefits. They suggested from their research conducted on 640 students that the adolescents perceiving their parents more warmth, engaged in healthy interactions, and rich discussions on academic related issues with them (authoritative style) had mastery goals and showed higher school engagement and involvement.

The interest of this study was basically to know the differences in students’ choice of mastery-approach and avoidant goal orientation, and performance-approach and avoidant goal orientation in relation to their perception of parent dealings with them. Findings depicted that mean scores of mastery-approach and avoidant goals were higher for authoritative parenting style. While the scores on authoritarian and permissive parenting styles were found higher on performance-approach and avoidant goals.

These findings are in line with the research findings of Mital (2011) who conducted a research to analyze the impact of three maternal parenting styles; authoritative, authoritarian, and permissive on achievement goals; mastery/performance-approach and avoidance, school grades, and school involvement among students. Findings indicated that students perceiving their mothers under authoritative parenting style were found more likely to learn under mastery goals and obtained high grades. Moreover, the students who identified their mothers more authoritarian and permissive attained lower GPAs and reported performance goal orientations. Finally, study provided the notion that authoritative parenting style is more significant in learning skills and raising school engagement through the adoption of mastery goals during student life. Leung, Lau and Lam (1998) also studied the association between child rearing styles and achievement goals in United States and found the similar findings about authoritativeness and achievement goals.
As the current study was also focused on examining the effects of gender combined with differences in perception of parents, the data were further analyzed to test this hypothesis. Results (Table 3) indicated the significant main effects of gender ($F=5.65, p=.003$) and parenting styles ($F=2.60, p=.03$) on mastery-approach and avoidant goals which implied that students’ gender individually is a function of determining the mastery goal orientations. Male and female students’ perception of parenting styles was also found a significant factor for students’ selection of goal orientations. Thus interaction effects of gender and parenting styles on mastery-approach ($F=2.35, p=.01$) and avoidant ($F=3.06, p=.001$) have also been observed. Gollowitzer (1996) documentation that a boy or girl perception about their parents was strongly associated with grades had provided a great strength to the present study findings.

Results further indicated that gender has no significant main and interaction effect on performance approach. Though main effects of gender and parenting styles have been found on performance-avoidant goal but both have no interaction effect for performance-avoidant goal. It is quite noticeable in this regard that many of the previous studies conducted on goal orientations were related to men samples and perspectives surely may have been changed since then. Boys’ and girls’ equal participation in any academic field has developed a comparable similarity of endorsing achievement goals between both genders and therefore the result is no gender differences in terms of achievement goals. Further it might be due to the recent advancement in gender-role socialization for males and females that may lead to develop consistent patterns of achievement goals they signify and adopt.

Results further showed that gender has no main and combined impact on performance approach. In spite of the fact that main impacts of gender and parenting styles
have been found on performance-avoidant goals however both have no connection impact for performance-avoidant goal. This may have been recognized that a great part of the early studies on goal orientations was directed with men only. At present, things may have change since that time. Male and female students have been found equal in the orientation of performance goals. Reasons can be grounded that now female students perceiving authoritative parenting style are working hard to attain competencies in their learning areas and therefore are less inclined to set performance goals.

Conclusion

This study has been found booming in providing the evidence that students’ perception of parenting styles is a significant component for determining the patterns of achievement goals among students. Students perceiving authoritative parenting style have been found with mastery goal orientations than the students of authoritarian and permissive parenting styles. Male and female students perceiving different parenting styles had no impact on performance goals among students.

Limitations and Suggestions

As the study relied on conveniently approached sample and the findings cannot be generalized to the whole kind of student population, it is suggested that the random sampling should be done for more reliable results and its generalizing capacity. The study may well be replicated with more variables associated with parenting styles and goal orientations e.g. parents’ education level, income, and living area.

The findings of the present study have the implications for students, teachers, and parents. This study will be helpful for the students to have an insight into their own goals
of hard working, their basic motivation and intention for study. For parents, it provides statistical evidence that their children’ perceptions towards their parenting practices and their behavior towards their children ultimately determine their children’ motivation and type of achievement goals. It must be in benefit to the student if parents are given awareness regarding the most adaptive types of parenting behaviors. For the teachers, study will help them understand aspects of learning motives of the students regarding their study strategies. Teachers can get benefit in understanding students’ behavior in the context of their perceived parenting styles, and then can guide parents as well in parents’ meetings.
A Prognostic Role of Perceived Parenting Styles in Mastery vs. Performance Goal Orientations among Students

References


Comparative Discourses on Language variation: A Study on Prostitutes in the Novels of Indo-Pak

Amara Faheem¹, Dr. Akmal Basharat²

<table>
<thead>
<tr>
<th>Article History:</th>
<th>ABSTRACT</th>
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</thead>
<tbody>
<tr>
<td>Received: 12 June, 2019</td>
<td>The focus of this research is the inspection and dissection of the discourses adopted by different genders to portray the marginalized women, in their novels. It will expose the writers’ attitudes towards such females, particularly in the Patriarchal society of Indo-Pakistan. Literature is considered to be an echo of life, so it should present a clear reflection of society. Each writer has peculiar lens to observe various social aspects and thus has different representative styles and specific textual material. It can be more diverse while writing about the looked down upon characters belonging to the outcast segment of society i.e. the prostitutes. The difference in gender may give rise to a different social opinion about fallen women. On the other hand, the society of Indo-Pakistan has some antagonistic points of view as compared to other societies because of the patriarchal order. This research will examine the particular difference of social ideas about the social perception of prostitutes. So, when different writers paint the fallen women personages, what type of language they use? What would be the selective tools and thoughts behind presenting them? How they paint a whore? The foundational framework for this research is based on the paradigm of critical analysis into the downgraded characters. This research is purely qualitative using the constant comparative procedures of qualitative inquiry.</td>
</tr>
<tr>
<td>Accepted: 18 May, 2020</td>
<td>Key Words: Gender differentiation, selected novels, marginalized women, patriarchal society, and writing style</td>
</tr>
</tbody>
</table>

1. Introduction

The Italian word ‘Cortigiano’ refers to a well-educated and independent woman, who attends the court. She may be a trained artist or artisan of dance and singing. She associates herself with the upper-class society which provides her power, luxuries, and status in exchange for entertainment and companionship. But with the passage of time, courtesans started lowering their image and became sex providers and became ill-reputed
characters. Such female characters have remained part of the society at every stage of history. Literature is replete with characters of fallen women who are considered to be a social and moral stigma on society.

British involvement and bloody riots in Indo-Pakistan forced many creative minds to depict the circumstances and describe them, particularly the declined status of courtesans in their fictions. The social critique heralded the prostitute-courtesan courtesy (and more generally, the lower orders of society, the ajlaf (low caste) of which she remained apart), as ethical figures struggling against the undue social organization and the ethical dictatorship of the self-appointed spokesmen of community. All through the late nineteenth century, Muslim social reformers expressed the condition of women in society; ethical (Akhlaq) literature was reformulated for the sake of correcting the social values.

Many novels of the nineteenth century focused on the need of educating respectable women. Otherwise, it was widely surmised that the female world (women's quarters) would have dark, ignorant and susceptible influences on women belong to the lower classes; who moved between the domestic sphere and the public markets. It would become upper-class women properwives and mothers, inspired by the revolutionary trendsetting of educator Sir Syed Ahmed Khan. This is epitomized also by Nazir Ahmed’s novel, ‘Mirat Ul-Arus’; idealizing the educated housewife, having knowledge about arithmetic, reading, writing, and religious scriptures (Quran), thus enabling her to manage a household skillfully and be considered a socially respected woman.

According to Sharar (1991), the institution of prostitution in Oudh developed throughout the sovereignty of Shuja-ud-Daula (1975, 34-35). In the nineteenth century, during the reign of Amjid Ali Shah and Wajid Ali Shah, it acquired the status of a highly acclaimed form of civilization with its peculiar social values. According to Russell, In these ages, besides the sex workers of Umrao Jaan’s period, choruses and dancers were also extremely qualified in the conversational philosophy (1992,107).
This was corroborated in newspapers such as Oudh Akbar which noted that ‘under British rule, the traffic (prostitution) is somewhat lessened; the plan adopted by bawds now is to go into independent states, where they can act as they please. In some cases, the demi-monde tawaif (a whore) married into the respectable family as they transitioned into gaanewale (professional female singers): Malka pukhraj as well as Akhtari Bai. Throughout the first two decades of the twentieth century, tawaif (a whore) played a central role in the development of new media and technologies, from the advent of the theatre to radio recordings. In fact, Gramophone Company’ made the first recording in 1903 by Gauhar Jaan, an upper-class courtesan of Calcutta. Between 1890 and 1910, she continued to sing and dance at the homes of wealthy Zamindars (Landlords). This ideology is not separated from its medium language of Urdu in Victorian society.

Fashionable and painted women, champagne, violin’s sighing, and a Negro dance with the sentimental quiver of a heart-breaking ballad were all, a spectacle of the days before the war of 1857. Some British soldiers were playing the violin, acknowledging the applause of the crowd with glittering smiles remained as cold as marble. Prostitute, a charming woman, creates a scene of attraction and applauding. A common feature of the genre in the early twentieth century was the sexual fantasies, taboo subjects, or fantasized on the theme of prostitution, which may or may not is expressed in explicit language. (Kronhausen, 1969).

Though Prostitutes performed many valuable roles in the past, the declining status of prostitutes has been the hot topic of the early decades of the twentieth century. Different authors reflect their characters with different perspectives or as their innovative perceptions were. This paper represents the portraits of the prostitutes by writers of different genders with a different opinion and thought about the downgraded character in the novels of Indo-Pakistan.
Language is a conduit that helps to perform many social concerns in front of the public or in private places. Deprivation, deficiency, and scarcity of resources are the steeplechases to which the social animal has to learn about.

The sources, connections, bridges, and resources are the elements of steps to stairs. Without gaining the art of language, the expressions of emotion, movements, and assumptions remain silent and quiet things considered as dead and deceased. It means that words, actions, and thoughts, everything needs some form of language for its expression. Low-class creatures, enslaved and the fallen-women in the patriarchal society fall in the social category, which has no fixed rights to express their feelings. For Hindu nationalists, the middle-class national narrative has been interpreted as representing a decadent Muslim subject that is antithetical and anti-chromatic to the national project in contemporary India. For South Asian Muslims of the extent of Mughal heartland, it proposes an approach to generate wisdom of this very position by beckoning to a luxurious and lavish past while also maintaining a historically positioned and distinct Muslim cultural identity.

The status and existence of Courtly Dancers have been the cultures in Indo-Pakistan who have a significant role in educating the manners and etiquette to reasonable families. It would be an honor for such families to get the art of learning from the characters that afterward became fallen. Their status shifts from the executives and lavished life to the ill-reputed characters and became the stigma for the society, which has been a topic of discussion for many writers. But the criteria, observation, and perception of different writers vary, and the purpose of this paper is to check and investigate this varies from a different perspective by the writers of both genders; male and female.

2. Literature Review

From Reynolds’s Rosa Lambert to Hamid’s Moth Smoke, there are a number of examples of those women who got dishonor from society. It was a favorable motif after eighteenth-century English narratives to talk about such characters. In these representative stories of prostitutes, the writers not only portrayed the character of a whore but of a chaste
woman also, with the comparison of the dual female personality: fallen woman and the virtuous home lady. These courtesans would have a reputable position in the culture, in contradiction with the fallen women, who are specified sex workers (Watt, 1984, 3). This disposition towards prostitution, which emerged because of the puritanical Victorian ethics, was one of the elements that had constantly happened in the civilization of Indo-Pakistan. In various societies: lifestyle and customs, from the hetaerae of early Athens to the Courtesans of medieval times, occupied a position of prestige somewhere in society. They had highly remarkable information about poetry, music, drama, and dance skills in the manner of the court which engaged a lofty place in society for hundreds of years.

According to a Biographer’s account, “her arrow never missed its mark and thereof such that even the best horseman could not keep stride with her”. By the twentieth century, the tawaif (a whore) had literally become the ‘Fallen Woman’ (Waheed, 2011). As a Public woman, the tawaif (dancer, a whore) became the subject of raising the moral regulation from the mid-twentieth century onwards by the emerging Indian middle classes. By the third decade of the 20th century, there appeared some new ways of communicating and describing the ‘Fallen Women’ regarding the social impact and literary images.

Jyotsna Singh witnesses that Dancing girls or sex workers had remained an article of both Hindu-Muslim societies and the culture sustained till the nineteenth and smoothly to the twentieth century until the previous remnants of wealthy nobility were embossed out (Alison, 2008). According to colonial observers, ‘those girls had high knowledge and training and also got government protection’. At that time, they were allowed to be spare from any disgrace, documented as a separate qualified class, and have to give tax bestowing to their finance. The place they engaged in culture was outside the inland sphere and even ends to the influence cores of the privileged class. Breds depicts their positions well, “At the courts of the various Indian rulers, the courtesans were accepted as a very influential group” (ibid).
Courtesans did have associations with princes, noble families, and merchants and had value and authority. They used to issue commands on the laws of manner, decorum, melody, and dancing sessions. They entertained the esteem of the court. It was also a custom for young noblemen to visit frequently the most famous Kothas (establishment) to learn good manners, the art of conversation and to improve a taste for poetry (ibid).

This paper reflects the opposite side of the respectable character when they appeared as the stigma for the society and the man warned their wives to have a distance to the fallen women, as in The Courtesan’s Quarters. But there might be different perceptions and various representative styles to depict and represent such ill-reputed characters of the society. This research is the analysis of such variations in representations by both genders; male and female. If male members are using the abusive and rude language for such characters, as in The Courtesan’s Quarters, My Son the Fanatic, etc., whether female writers are also using the same language with the same thought.

In the ‘Nana’, Emile Zola remarks to sketch the character of her heroine as, “Nana was nude with quiet audacity; she appeared in her nakedness, certain of the sovereign power of her flesh. Some gauze enveloped her, but her rounded shoulders, her Amazonian bazooms, her wide hips, which swayed to and fro voluptuously, her whole body, in fact, could be divided, nay, discerned, in all its form like the whiteness of tilt, beneath the slight fabric she wore” (Zola,1880, p,129).

Nana has taken possession of the public, and now every man was her slave. The prostitute has been an unstable social category and an aesthetic representative’s; a window into the cultural politics of nation and community. As a public figure, the fallen women became the subject of the tint of moral regulation from the mid-nineteenth century onwards by the colonial state or by emergent Indian middle classes. The removal of the prostitutes from the local communities by 1910 was due to the emergence of the conservative sexual politics of urban reformers and revivalists who saw the dancing girls and whores as a threat to the new moral order and compassionate marriage, had become the norm.
Different writers use different narrative strategies in order to articulate the unspeakable and to uncover the obfuscation, silence, and omission drive from the society of Indo-Pakistan. ‘Social’ as a language of excess invites an evaluation and subversion of the cultural construction of sex, class, and gender because of textual and thematic concerns from the cultural mode of fiction, flavored true soil of the society. How does a writer demonstrate a culture of domination and suppression upon a marginalized female; a prostitute in the patriarchal society of Indo Pakistan?

3. Research Methodology

Writers would have different values and criteria to notice and demonstrate the social aspects. Literature, as a reflection of life, has a number of precedents about the changing status of fallen women, from dancing girls to sex workers. Every writer has a different lens to observe the society; patriarchal order, about the whore. It can be more diverse while portraying different genders. The language, terms, motifs, presentation style, etc. of both genders may be altered. This research will help to reveal the variation of thought and presentation of both genders while talking about the living creature of the red-light area; female-prostitutes.

Different discourses and situations upon the discussion of the prostitute by different writers have been the study of this research. What are the differences in the mentioned writing of different writers, particularly about ill-reputed and deliberated bad-character women in the patriarchal societies of Indo-Pakistan? This research is purely qualitative, which will help to analyze the language and diction which male and female authors use for the fallen women; join establishment either because of oppression or for the economy.

This paper refers to attempt the study, to organize the language above phrases and larger linguistic units, such as conventional exchanges or written text. It follows the analysis of discourses that is also concerned with language, in use of social context, and particular with communication or conversation between orators. One of the ways to analyze
the variation in language behavior has been developing since the early 1960s. It isolates various factors in the social situation which influence or interest with kind of language used, and to discuss associated functions which language fills in different situations. Language does not play a constant role across different social situations: It would reveal how unimportant language may be in a certain context!

There are several other ways of informally organized demonstration of discourse. Conversationalists, themselves regularly refer to discourse structure in the course of the conversation, by utterance such as: oh! By the way …; anyway, as I was saying…….; or that reminds me. “In everyday situations, conversationalists are aware that not anything can follow anything: some utterances require to be peered by such ensconce or a claim of reverence. (Cf. Schegloff and sacks, 1973). This way of communication would help to investigate the writers’ style of delivering the dialogue or portraying the characters of the prostitutes.

This research is purely qualitative research where no statistical data is required or available. The research will focus on the language used by different writers for the character of prostitutes. This will be a comparative study of the writings and thought of two different genders, talking about the fall-down grading character of the society, particularly patriarchal order in Indo-Pakistan. This research will be a content analysis of the exploratory way of investigation, which assists to explain the social or a mutual thought of men and as well as women embedded in the discourses they used.

4. Discourse Variation

A conversation is wholly syntactic: its unity depends on numerous quite different types of mechanisms, e.g. social interaction. The category ‘Prostitute’ remained a tenuous one, since ‘singing and dancing girls’ were included in the category of such ‘Objectionable Persons’ of towns and localities. Even sharing train compartments with such women, was considered to be a problem for the bearers as fears in the Nasim-i-Hind in 1896 about
‘contamination with fallen women’. Railway authorities were called upon to ‘warn station masters against permitting bad women to sit in the special carriage, expressly reserved for the accommodation of respectable native females.

Throughout the early 20th century, Urdu novellas and chapbooks repeatedly warned readers to remain distant from prostitutes, lest they fell into debt, disease, and disrepute. In the 1903 novel, “Shah Begum”: the story of a Bazar beauty, a former cantonment prostitute who moves into the city with her mother, seduces the hero, Pyare Lal, by inventing a ‘Tale of Woe’. The author ends the story by informing the reader that had Pyare Lal is not ventured near the mischief-making Shah Begum, as he would not have had to pay so dearly by not only contracting a venereal disease, but lacking money to pay for his cure (Sevgi O. Aral, Mead Over, Lisa Manhart, and King K. Holmes, 1993).

Discourses should in principle be analyzable terms of syntagmatic constraints of a possible sequence of utterance. ‘Ice Candy Man’, ‘The Courtesan’s Quarters’(A translated version of Bazar e Husn), Moth Smoke’, ‘Umrao Jaan Ada’ etc. by male writers are the novels of particular sequence; Paraphrase-able which have different motifs turn around the lives of prostitutes. It is both apt and significant, and also somewhat absurd. There are many examples of odd juxtaposition in the novels written by male writers while talking about such relegated individuals, such as in the story of “The Bed Number Twelve” by Mitra. He mentioned,

“But here it is not necessary to know in this respect as to who is really a man and who is a woman. Is the difference in the physical sex the only criterion in this matter? Many people are recognized as men, due to their physical signs, but with respect to ideas, emotions, and actions; they are worse than even animals, leave alone the women”.
Such juxtapositions not only occur at the syntactic level but also at the level of discourse. Umrao Jaan (a fallen woman) was a whore from Lucknow, but within a matter of days, the entire neighborhood was talking of her beauty and talent. She seated herself as the embodiment of refinement, (and said) ‘our profession is such, that even if we grab ourselves with the Quran, even then, no one believes in us….whether or not you choose to believe me, I come from an honorable family” (p.160).

The novel, ‘Umrao Jaan Ada’ starts with an image of Feudal Lucknow’, which evaluates a previous age sustained in a depraved milieu of Nawabs (Lords) and Tawaifs (prostitutes) in an impressive but delicate tenure of harmony and poetry. (Mukharjee, 1985.91). As the novel endures, we understand the decline and near the expiration of this debauched nation.

Asaduddin (2001) describes Lucknow as having been ‘ravaged’ at the end of the book; reverberations. Khurshid-ul-Islam’s proposal (1957) is that “read idol of the ‘Umrao Jaan Ada’ is the city of Lucknow and its culture and that the novel is an elegy on its demise”. She (Umrao) consumed several years achieving her melodic range.

Bholi Bas tells Suman, “you don't really need to know classical forms and raags (kinds of music), popular ghazals are fashionable here”. (p.78). Ruswa’s and other writers' amid, the conversation is polygenic; that is, its coherence depends on several natures of devices, such as repetition of events, structural markers, fine synchronization in time, and an underlying hierarchical structure relating sequences of discourses acts. There are two points, one is descriptive; stories in conversation are structured, they have recognizable and describable beginnings, middles, and endings with proper motifs. And the second is methodological.
Labov (1927 d) defines narrative structures as a sequence result in the change of narrative events. For natural conversation; as spontaneous, unplanned, and casual, these terms are opposed such as artificial, contrived, invented, introspective, intuitive, and hypothetical. And both of them can clearly observe in any novel; narration about character and the author, as a storyteller makes it a narrative structure with the spontaneous flow of narration and somewhere with the planned and intentional story. Manto commented in one of his afsany, ‘Banjh’ to a boy, Naeem, ‘he always forgets his romantic stories and afsany because they are fabricated and not have the tint of sincerity. They are only for fulfilling his sentimental need (p.155). Like Manto, Ruswa’s selection of vocabulary and structure make his novel, “Umrao Jaan Ada” an artificial story.

Though history gives a shred of evidence on the life of Umrao and the suffering in Indo-Pak after 1857 and then the lifestyle, motifs, pieces of advice, are elaborated Umrao’s beauty, etc., all these indications turn to fabrication. The opinion of Javed Siddiqui; a writer who wrote Muzaffar Ali’s Umrao Jaan (1981), "There have always been two opinions. I believe she never existed in this world. If she existed where is her grave? No one knows until this date. “Umrao Jaan Ada” of Ruswa became a famous Urdu novel that everyone believes it a novel of real character, though it is not a fact. Amaresh Misra, author of “Lucknow: Fire of Grace” believes Umrao Jaan really existed. "Ruswa met Umrao in 1882 when she was reduced to penury," utters Misra. "She was living as a destitute and she told her life story to him." Amaresh has persuaded that evidence that is mentioned factual, because of some historic signs and indications support the novel.

Writers’ reaction and behavior may be automatic, oneself, unconscious, and in that sense spontaneous, yet nevertheless deeply organized in ways that generally unrecognized by users, particularly while talking about the ill-reputed character of the
prostitute. Ochs (1979) provides a very useful discussion on the distinction between planned and unplanned discourse; she defines unplanned discourse as talk which is not thought out prior to its expression. Sociolinguist covers a wide range of study of how language is used in the social context, but all the studies have one thing in common: they deal with language variation. They emphasize how malleable language is and how its form and function change across different social situations within one culture. The aim is of course to find systematic patterning within the variation. Various social factors determine the individual speaker’s use of language. All speakers are multidialectal or multi-stylistic, in the sense that they adapt their style of speaking to pursuit the social situation in which they find themselves.

As Alfred Schutz states: "Successful communication is possible only between persons, social groups, nations, etc., who share a substantially similar system of relevancies. The greater the differences between their systems of relevancies lead to fewer chances for the success of the communication. Complete disparities of the systems of relevancies make the establishment of a universe of discourse entirely impossible".

John Locke (1663) argues that a person, who would enslave to another person, should be regarded as a potential threat to life and liberty at all. In this respect, Manto says in ‘The Woman in the Red Raincoat’, ‘Gangs of young men were still on the prowl and abductions of helpless and terrified girls were common’ (p.36).

These kinds of texts warned their readers in poetic form as well, ‘Do not love for a prostitute’s sake, protect your life and youth for God’s sake (Kar na chah tawaif key liay, Bachao Jan o javani varz-e- Khuda k liay). The Kotha (Establishment) can never simply be the world of courtesan alone but is the residence that is occupied at different moments
by the cities’ varied inhabitants. As Khurshidul Islam (1957) has pointed out, Ruswa closes Khanum’s salon because this shop contained all kinds of commodities and its customers came from far and near, and from all classes of society. The level of their cultural refinement was different from one another. Among them were the connoisseurs of the fine arts as well as barbarians. It was the vantage point from where Ruswa could witness the vast decay. In one of her afsany, the mother-in-law of Naheed says, ‘It is the duty of men to visit outside. Our Youngsters are very beautiful that’s why girls die for their love. They are not gays so if they meet with girls then what is the issue?’ (p.73)

Ruswa, unlike Manto, was an intentional writer who did not speak in a direct way. The text Umrao Jaan Ada is a narrative performance, gradually giving shape to Umrao Jaan through a double narration, narrated by Ruswa who is himself a writer and an actor in performance, while the Umrao Jaan is indulged in self-praising. Ruswa expresses a detailed description of her physical features, her character, lifestyle, and visitors; high forehead, large eyes, good figure, and her silk pajama, fine muslin dupatta, gold necklace, and gold nose pin (pp.19, 20)…”They were like queens holding court, with young handsome noblemen about them as courtiers to keep them amazed” (p.54). Ruswa takes her innocent and virtuous soul and states also her game of love with visitors. He raises voice against the late marriages and shares some reasons to join the brothel but, like a social man of the patriarchal order who admires her through the mouthpiece of Umrao herself.

The novel is written by Ruswa, considers the alleged biography of Umrao; tells the story of Umrao with a clear environment of passive discourse by him. The first-person narrative (somewhere he or Umrao herself) is frequently interrupted by remarks made by the fictive listener, who stretches the boundaries of the personal narrative into the impersonal, critical, and objective. In that case, the novel becomes as much the chronicles
tales as considers the biography of Umrao. The text of the novel gives clear indications of the self-consciousness of the author is trying to construct this story as authentic and convincing.

There are many other instances revealed by male writers to decorate the marginalized women such as, in the novel ‘Bazar-e Husn’ (‘The Courtesan’s Quarters’), Premchand (1919) articulates the story of a husband (Gujadhar) and his wife (Saman). In this novel ‘Bazar-e Husn’ Gujadhar feels the pride to join brothel because many of the elite go there but on the other side, he scolds his wife to have socialization with the prostitute and warns her, ‘honor and dignity do not come with wealth’. This may be the policy of men of double standards in society that can clearly be observed in their writings. Such as the writer Steve Martin observes that sex is one of the most beautiful, natural, wholesome things that money can buy (Samuel A. Nigro, 2000).

Kuraishi (1994) articulates the extremism of thoughts and ideas on politics, religion, and a prostitute; Bettina, in her story of ‘My Son the Fanatic’. Pervez has a friendship with a prostitute and used to share every problem and hope to her. He is worried about the changed behavior of his son. When Pervez trembles in anxiety, then she puts her arms around him and rubs his head. In exchange for love, she enjoys the free cab facility with Pervez. And it was called, ‘a ride in exchange for a ride’.

When Bettina wants to discuss this tension of Pervez with his son Ali, he replies to her harshly that if his father loves him, “then why is he letting a woman like you touch him like that?”. Kuraishi’s motif is different; on the subject of the relationship gap but he also expresses some features about Bettina; stood in the rain, wearing high heels, a short skirt, gaudy rings, and ice-blue eye shadows. He not only paints the physical beauty of a
prostitute with the help of the words full of charming but also elaborates on the affiliation of Pervez with a prostitute. Though Ali; another man of the same society is not accepting her, even as a friend of his father.

Kishwer Naheed (1993) said in “Myth and Realities”, ‘women are hired by domestic servants in a few African countries, and female domestic servants are often sexually appropriated by men of the house. Ishfaq Ahmed (2000) wrote some novels on feminist issues and the difficulties they have to face, particularly in the patriarchal society of Pakistan. His fictions appear to be reluctant while personifying the scenes related to the ill-reputed women, but the narration about his heroine is direct and straightforward. He says in one of his novels, ‘Kheal Tamasha’ (Child’s Play) about a fallen-woman and the value of her in a patriarchal order, ‘I take her to the fields of corns. After pushing her shirt aside, I just lay my face on her warm milky chest. She smiles and says to comb my hair with her fingers, ‘tradition in our homes is the same. You are like your brother, Jalal’. I gaze on her but she says after combing with her fingers. ‘For the purpose to which you take me in the fields of corns, your brother also took me for the same cause’. Then the writer goes away from a fallen-girl because of embarrassment.

It is exactly like the hero of ‘The courtesans Quarters’ who joins brothel because the very famous rich personalities go there but feel irritating when talking about a prostitute, because of having a pious soul. This is like a play with words or the true reflection of a patriarchal society. It is the dual standard of a male member in this male-dominated society. Rather in the novel of Umrao Jaan Ada, on one side Ruswa declares her like a whore but on the other side, he notices the virtuous soul and innocent nature of her. In the novel ‘Moth Smoke’ Hamid is the listener of the story of the heroine; Mumtaz, the main character and protagonist, Hamid tries to portray some physical features of
prostitutes as well as of the establishment. ‘A disturbing young girl with long eyelashes brings tea. She bears bells on her ankles that chime as she walks, and I find myself hoping this is the only service she is made to provide, although I doubt it very much. (p.51).

Mohsin Hamid; a Pakistani writer portrays the story of a prostitute in his first novel ‘Moth Smoke’ (2000). Mumtaz (representing heroine of Hamid) was a prostitute before her marriage but now is feeling distressed to adjust in her husband’s home. Hamid says that she is a ‘disturbing young girl, wearing bells on her ankles’. He uses diction while informing her that she has ‘a nice face, good hips, but her breast is not generous, she should eat much’ (p.51). One day Mumtaz goes with her boyfriend to the brothel to meet her old friends. One of her friends (another prostitution) tells him the story of her kidnapping by a man and then to join the establishment (p.52).

He goes with Mumtaz to a Kotha (establishment) and voices the story of one of the whores; Dilaram, who tells Hamid her story to join the brothel. The converse representation by Hamid seems to have sympathy somewhere; he used blunt but discourteous words for them and did not express any praise in a positive sense.

“Sitting hunched over the toilet, I feel the wet smoothness of my skin as my belly doubles over and touches itself. My stomach is so bad that I am passing liquid, it burns. I grab the lota (ewer) and wash. Walking naked to the window of my room, I pulled the curtains and saw an overripe sun swelling on the horizon” (p.23).

There is a liberal and fairly bold sprinkling of allusions: ‘very sexy but not much to drink’ (p.10). He uses bold and direct words for Mumtaz; a protagonist and was a prostitute before marriage, who feels herself a miserable and helpless woman. ‘It’s been a long time since anyone accused me of dressing like a prostitute. What I mean is, we might
attract the attention of the cops’ (p.49). The writer made a friendship with Mumtaz and liaison also. Hamid being a banker in the novel says, ‘why God gave bankers lips: to kiss up to our clients’ (p.19). It has the same narrative strategy as ‘Umrao Jaan Ada’, ‘Khael Tamasha’ etc. of ‘I’ narrative form. Ruswa, Hamid, Ahmed, Premchand, etc. are the audience, participants, observers, authors, and also judges in their novels.

Manto was a short story Urdu writer of Indo-Pakistan, who wrote about fallen women in that society and remained successful to pull the attention of his readers on the subject of the same. In one of his stories, ‘The Black Shalwar’ he writes, ‘most tommies came to her boozed in three or four hours. She managed to cope with six or eight of them and rake in 15 to 20 rupees. He was a brave writer to disclose some hidden painstaking mysteries with bold dialogues when he would tell about his heroine, Sultana’s comment to her visitors,’ After closing the door he was taking off his coat when Sultana said, ‘now come on, give me one rupee extra for milk’. In Manto’s other story ‘Khushia’, he can ‘see her standing in front of him naked like a wax figure. Her body was beautiful. For the first time, he had realized the women who rent out their bodies could be beautiful also. This was like a revelation’.

Manto was a literary writer who practiced a number of works on the subject of fallen women and kept suffering a lot of criticism upon his work. His bold style of expression and direct statements made him a popular and courageous writer. In one of his stories, ‘Ek Zahida Ek Fahasha’ (“A Zahida, a Whore”), he expresses the clear and mirrored statement of men about the fallen women. This is the story of Lahore, before the partition of 1947. Javeed insists his friend Saadat meet his lover Zahida, in a garden. By mistake, Saadat stopped a tonga (a light horse-drawn two-wheeled vehicle) to welcome Zahida, but the horse keeper said to Saadat, ‘please go away from this woman, she is a
whore… she plays tricks with Youngsters and gentlemen’ (Hazoor is orat sy bach k rahen… is ka kam yehe hy k shareef or nujawan larko ko phansti hy). And on reply, Saadat says, ‘by the Grace of God, leave the woman on her base spot, and ensure her about my unwillingness to go’ (Khuda k liay isy wahen chor ao, jahan sy laiy ho… kah dena k me os k st jana nahi chahta).

In the novel ‘Shehere Lazawal, Abad Werany (Endless City, Populated Barrens) Darakhshanda, a prostitute, says to Phool Wanti about her lover Muner. She says, “Male has nothing to give the female. Your Muner will come to you, depends only to what extent his body may touch your boundaries, and then he will go back” (p. 27). She (Darakhshanda) then says to begum Mukhteyar, “it is the instinct of a man. He cannot be patient with one lady only, he needs variety. His sex function demands this” (p.38). In one of the other novels, Raja Gidh, Bano Qudsia says, “every man has all secrets of power in function of his sex so he turns to the red-light area” (p. 154).

Although the assigning of men purely to the public space is not entirely correct, as men were able to occupy or inhabit both the public and the private space. Daniela Bredi’s analysis (2002) of the courtesan’s position, says that this is able to participate in the social life of men and she has a precise accurate social position which is blamable on the theoretical planes but recognized and honored on the realistic one, comprising as it does the means that permits this type of society to remain intact. According to this logic, respectable women belong to the internal, private space which is their domain, and they must not be mixed up with those who, like men, belong to external, public space (2001, 112). Rejecting the idea of art for art’s sake, a writer of the modern era is convinced that, given the social and political circumstances all the time, literature needed to serve as a
social purpose. This decision according to swan had been made from 1907 to 1920 and is clearly reflected to ‘Bazaar-e –Husn’ too. Manto said in his story of “Khushia”, “The naked body of Kanta (a prostitute) stood in front of him like a melted statue and is crossing inside of him. Her body was beautiful. It was the first time; Khushia could realize that body seller may have a healthy physique’ (p.177).

Khushia takes Kanta as a shameless creature, and thinks, “she must do shame, though a little…it is accepted, what she is a whore? But prostitutes do not stand naked” (p.178). Manto endorses Khushia’s and says, “he is a man and he expects it with senselessness that either woman is pious or public, he should be taken only as a man” (p.179). Khushia reminds one of his childhood memories when a lady tells him to fetch the bucket of water while taking a bath, and then said him to keep in the bathroom, in front of her, “the naked woman says, come here and keep the bucket near to me. I have got soap on my face” (p.180).

Ismat Chughtai, a Pakistani female writer discusses the subject of marginalized women with joy and toy. She takes this subject very lightly. In her novel ‘Sorry Mummy’, she deliberates about some young and teenage girls who play tricks with their boyfriends, on the other way, there would another option to choose someone else. She says that Mrs. Machal (Mummy) enjoys the rock and roll scenario in her Bangla. She teaches new girls how to trap the young rich boys and not to attach seriously with anyone. She communicates them with the game of love. Chugtai does not seem to elaborate on it an immoral act, rather a part-time entertainment to uplift life at a young age. They are not ashamed of their lifestyles.
The novel begins with the verse of Iqbal from his poem ‘Complaint to God’, Ice-Candy-Man takes her to the bazaars of prostitutes (Hira Mandi). Ice-Candy-Man's mother was also a prostitute and he is a pimp. After the abduction of Ayah by the Muslim mob, Lenny (a young girl) remains sad and dejected. She finds Ice-Candy-Man a changed man. The day he saw the mutilated bodies of his Muslim brethren, he became a different person. His beloved Ayah becomes a Hindu (a non-Muslim) for him. "They drag Ayah out. They drag her by her arms stretched tautly, and her bare feet that want to move backward, are forced forward instead." This vision evidences a traumatic for poor Lenny and she atones for telling the truth to Ice-Candy-Man. He notifies that Ayah is married to him and has been putative in the family of dancers. Godmother scolds him for ill-treating Ayah, but he raped her. He confesses, “I am a man! Only dogs are faithful! If you want faith, let her marry a dog." But Godmother responds madly by saying, ‘you’re the son of pigs and pimps!"

They reach an establishment (Hira Mandi) in a tonga. They have approached a well-decorated room with the fragrance of sprinkled flowers. Ice-Candy-Man brings Ayah; his Mumtaz dressed as a bride. Lenny is upset to see grief in Ayah's eyes and Lenny observes, "Where have the radiance and the animation gone? Can the soul be extracted from its living body? Her vacant eyes are bigger than ever: wide-opened with what they have seen and felt. She buries her head in me and buries me in all her finery and, in the dark and musky attar of her perfume."

Fouzia Saeed is a social activist, feminist, folk culture advocate, TV commentator, and writer. She is the author of a well-regarded book on the ethnographic look at prostitution in Pakistan, “TABOO”. The nonfiction material of this research exposes the hidden culture of the brothel area. She expounds the inclusive conversation on the lives of
prostitutes, why do they join brothel and how they scheduled the whole day with visitors! Saeed seems to get agree with Ruswa that they (prostitutes) are the unlucky souls to adopt the gifted atmosphere from their mothers, no matter, either they are interested to entertain their customers or have some other plans. But like Maha of Dancing Girls of Lahore, they have to suffer if they try to reject that source of receiving money; the only friend of the prostitute, as Umrao, also accepts. In other words, they are to have relations for their earning. Saeed in this book of ‘Taboo’, used general features of the language, not harsh words, even at some places, she gives the impression while using soft and respected words for the whore. She takes it as only their adopted profession. She does not target their characters which supposed to disagree in fiction. There is no comparison of their personalities with social norms of forced occupation.

Qudsia, a Pakistani Urdu female writer wrote about the life and physical beauty of prostitute. She never faces criticism on her elaborated characters. In her book of Shehre Lazawal, Abad werany, she said about the beauty of one of the whores that her body was making an appearance, with the deep neck and sleeveless frock of Nailon (a type of cloth), as someone would be making to and fro the branch of ripped peach behind the flowing water (p.08). Her spokesperson is also a prostitute, who is confident to say, ‘In my profession, there is no deficiency of helping hands. Until I made objections to someone’s wife, her husband used to meet me, and he may change. Some of the times, a newly married young man wants to have experienced before marriage, and I become get ready for him (p.14).
Conclusion

The language a writer uses for the prostitute, particularly in a patriarchal society, is no doubt, bold and direct but there is a difference in language representation because of gender biases or differentiation. A female usually talks in a natural and unconscious way, uses praiseworthy language for demonstrating the charm, and represents them as the innocent and helpless creature. They never use the sarcastic type of sentences rather they believe men to be responsible for it. The researches of Fouzia Saeed and Louis Brown declare prostitute the miserable and alienated women of society; who if want to get rid of the profession of prostitution, society does not accept or allow them as genuine normality. They have become the unacceptable second female gender of society.

The stuff provided by a male writer is totally different. His language may vary with the mood of the society. A Male writer held men guilty to some extent. But his used language is the product of self-consciousness and flowery. He seems to admire her physical beauty while uses abusive terms for her character. For instance, in the novels of ‘Umrao Jaan Ada’ and ‘Moth Smoke’, Ruswa admires the heroine; Umrao (a prostitute) but in the first form of speech. Umrao does herself deliver the dialogues of her beauty (self-admiration), and not by the writer (Ruswa). Kuraishi is not feeling guilty to have a friendship with a prostitute in his story but his annoyed son targets him upon this act, in My Son the Fanatic.

A female writer, most of the time focuses on the prostitute’s inner soul that seems virtuous and blames man to be accountable for her state in a brothel as in ‘Ice Candy Man’, Moth Smoke, Umrao Jaan Ada, researches done upon prostitutes, etc. Hamid ‘s statements about sex are a communicational bridge between the prostitutes, he himself does not get involved in the discussion. Naheed, in her book of “Women, Myth, and Realities” remarks that men are driven by nature to have abuse and domination upon women, which may be based on their sense of marginality or emptiness. We don’t know its roots while men are
making no effort to discover it. Men’s longstanding war against women is now in reaction to women’s movements across the world.

Female writers focus on the reasons and causes which force fallen-women to join the establishment. Ruswa and some other writers may have reasons to discuss in their stories but male writers approach the direct conclusion and just give attention to the physical and apparent beauty of girls in the brothel. Female’s research is somewhat different as Saeed in her book of “Taboo” focuses on the life and lifestyle of prostitutes in Shahi Muhalla. She asked a prostitute (Faiza) the reason to come into the brothel, she remarked, ‘it’s a male-dominated system where men are at the center (p.300)….I did make a good thinking plan for my future…Basically, if we want to analyze patriarchy in relation to the sex trade, we could ask the question, ‘who does this system serve?’ To answer would be the men who are in power, right? (p.302) … Ethics are for women, but nobody worries much about the boundaries of standards for men’s behavior (p.303) … No one considers that the man who harassed her could be at fault (p.304). It is men who become the cause of disrespect or dishonor of women, either through rape or Karo Kari, and become the stigma (p.309).

It can be said that female writers use formal writing with features of possessive-pronoun and adjective, and shows self-involvement, while on the other side, male writers use non-formal writing which may be informational as the bold expressive writing style of Ruswa, Manto, Premchand, etc. Time may change but the thought prevailed in a patriarchal society does not accept the change. Louis Brown, a British writer who did research on the lives of the prostitutes in Diamond Market (Red light area in Lahore). She says that the traditional culture of Lahore always spoils whore women. But the ancient institution of prostitution has some elements of protection which have mixed in the new and advanced damn life of the sex market in Lahore.

A century passed but the place of a prostitute in the Patriarchal society of Indo Pakistan is confined with fixed rules; same representation style and same thought of men:
immoral, unethical, and obviously illegal, though women are also not in the favor to legalize it. Female writers publically are not in favor of the whores but in literature, their descriptions are full of sorrow and having pity for those women, except some who joined this profession only to get more and more money.

Manto, Hamid, Ruswa, Kuraishi, Ahmed, and Premchand, all-male writers focus on the work of sentimentalism and their nostalgic projects related to the character of prostitutes. They inform readers about the shameless character of sex workers. On the other side, female as Chugtai, Sidwa, Fauzia, Kudsia, Kishwar, and Brown discuss the suffering lives of fallen-women. They all try to become the voice of this social aspect.

The priority of male writers is to portray and discuss the apparent beauty of marginalized women and female writers inclined to explore the reasons to join brothel and what type of life they have to lead. In books, ‘Dancing Girls of Lahore’, and ‘Taboo’, both female researchers have recorded the biographies of some prostitutes who want to get rid of that curse and to get marry with honor. The male character, Gujadhar in ‘Bazar Husn’ is feeling the pride to join brothel because it is the symbol of dignity, and Gauhar Jaan, a boy in Brothel of Umrao Jaan Ada is singing well. Ruswa does use, not a single word for Gauhar in a bad manner.

In other sense, it approximately may say that a male writer becomes biased while writing about another male member of the society, as having a scene of rape in Umrao Jaan Ada, or the contention between husband and wife in Bazar e Husn, while on the other side, a female plays with prejudice when discusses the other woman, even about an obnoxious woman, no matter, what is going on in patriarchal society about her.

Male writers victimize them only as prostitutes while females portray them as helpless creatures. “Women’s fiction reflects an experience radically different from men’s because our drive towards growth as persons is thwarted by our society’s prescriptions concerning gender”, Annis Pratt writes. From a woman’s point of view, Male writers have not fabricated much fiction exclusively. Some causes may be that, male authors are really
unable to make a script from the womanly perception or that, they have a dread that, they will be faced or encountered with too much cynicism and skepticism; Williamson’s declaration that female are doubtful about feminist interpretations in men’s narration.
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