

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)

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Article History: Received: 2 Dec, 2019 Accepted: 19 May, 2020	ABSTRACT 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. <i>Key Words:</i> Radical feminism, Kishwar Naheed, Gynocentric Feminism.
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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 عائد کردہ پابندیوں کو قبول نہیں کیا، بلکہ اُن پابندیوں کو قبول کیا جو میرے ذہن نے مجھ پہ
عائد کی ہیں۔۔۔ میں سمجھتی ہوں کہ بات کو بین السطور کہنا زیادہ مناسب ہے کیونکہ رمز و کنایہ بھی تو شاعری
کا حُسن ہے۔

“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 Naheed's 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' feminist 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

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 man-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.

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