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## Research Article

# Comparative Linguistic Analysis of Gender Representations in "The Daughters of Aai" by Fehmida Riaz and "Saleema" by Daniyal Mueenuddin

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## ABSTRACT

Language is considered man made. Historically, males and females are controlled by socialization and linguistic hegemony. This study strives to explore the similarities and dissimilarities in gender representations in Daniyal Mueenuddin's short story "Saleema" and Fehmida Riaz's short story "The Daughters of Aai", qualitatively, by doing content analysis of words, phrases and sentences through the lens of gyno-text and andro-text as cited in Barry (1995-2000) & Tyson (2006). It is found out that politically and socially constructed language controlled women more than men. It is quite clear through analysis that Fehmida Riaz's representation of females is limited, full of shyness and confessional of females' weaknesses. Moreover, Riaz endorses male power while Daniyal Mueenuddin portrays equally bold men and women openly and bravely, thus exposing less social linguistic control over his narrative.

**Keywords:** Language, Social construction, Past learning, Patriarchal control, Male power, Female weakness, Representations.

## INTRODUCTION

The human imagination is constructed through different myths, folklores, and childhood tales. Females and males are taught through the narratives from the religious and historical point of view. And it is contended strongly that men were the researchers, teachers and disseminators of knowledge for centuries. The riddle is to be resolved whether men impacted the women language learning and **usage**, or all men and women learnt basic knowledge and language from their mothers. Scientifically, development of DHA of human beings is done within **the first** five years of childhood and then an add on is done to primary learning throughout life. On the contrary, it is believed that whatever imagination men and women got about past, present and future was through the lens of a male author. Plato, Socrates, Aristotle and Panini were the originators of language, grammar and rhetoric. (Spender, Dale: 1981) endorses similar belief in his book "Man made language". But it cannot be denied that all men and women are sons and daughters of **women**, and they got their basic education from their **mothers' laps**. Though, women started writing later, yet matriarchal impression is also a big reality. Simultaneously, our male authors and female authors have an impact of gender socialization and ideologies. Women and men have double learning consciousness that might have been developed by mothers and then by male teachers and authors and gradually, it has passed to new generations of mankind. Gender socialization impacted the men and women in terms of thinking and writing. This riddle is unsolved but it clear that language is a tool that can be twisted by the powerful. Males being powerful physically are reported to control language.



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Therefore, the present research aims to explore the differences and similarities of male and female authors' ways of expressing and socializing gender in their short stories.

## RESEARCH QUESTIONS

How women and men have been identified and differentiated by Fehmida Riaz and Daniyal Mueenuddin through language in their stories?

Who is exposed powerful in gyno-text and and andro-text?

## STATEMENT OF THE PROBLEM

Females' authors are considered inferior in the field of writing as compared to men. Male narrative is prioritized as manlike strong and crystal clear while female write up is inferioritized as confused and intricate. It is reported that female authors follow male language and perspectives in real life as well as in their literary works. The linguistic subordination restricts women perspectives and feelings; Thus, comparative analysis of gyno-text and andro-text is necessary to find the effects of man language on women for finding some solution of the problem.

## LITERATURE REVIEW

Every researcher finds the power of language in all systems and mechanism of human life. This mechanism was developed by the males as Spender (1981) contends that historically language has been created through the lens of men. It has been socialized from male perspective as result. Similarly, in theory of "Historicism" Tyson (2006) presents the historical evidence to define the dichotomies involved in language and its socialization. According to historicism, nothing is believable because history is full of gaps. Men and women's consciousness was positioned through a planning by the powerful. The men and women are biologically different and, on that basis, they had been historically nurtured with different linguistic repertoires to aggravate their differences to empower one at the expense of the other. Similarly, Ali, H. et., al.(2021) proved that male and female biological difference was constructed by constant performance of speech and actions by making it a permanent part of our memories. And all the efforts to liberate women from their past socialized weakness had been unsuccessful because speech and actions had been repeated multiple times, hence, it was not easy to revoke the effects.

Simon De, Beavoire, Hellen Cixos, Virginia Sylvia Plath and Elaine Showalter are prominent feminists and critics. They got aware women of how they are differentiated from men, how to write about their own selves and how to evaluate their work from female perspectives. Born in 1949, Elaine Showalter is a highly influential American feminist critic. She coined the term **gynocriticism**. By this term, she refers to the literary theoretical account that evaluates the literature produced by female writers and focuses on critical appraisal of women's works without using the nomenclature formulated by male professionals and authors. In introducing female literary canon, Showalter encourages females to create their own image to drop the male western dominant canon. She declares female writings the work of the oppressed, self-confessional, weak, imitative in nature having impact of dominant male group. Feminist approach and criticism are divided into three phases depending on the efforts ladies made to make their literature presentable.

The first one was an imitative phase which was called feminine phase' by Showalter in her work *A Literature of Their Own* (1977). The feminist or imitative phase refers to the literature produced by the writers like Jane Austen, Bronte Sisters, George Eliot and that of Victorian women who strived hard to be audible in the male dominated literature. They added uniqueness in literature though they followed male imprints. Showalter differentiates 2<sup>nd</sup> phase as rebellious phase of women writing, opposing the male standards and patriarchal structures propagated unnaturally. The third phase refers to the phase of identity realization. This phase is marked by Showalter and Woolf. They suggested women study other females' literary works to look for gaps in feminine literature. They pleaded with women to contribute to gyno-criticism and gyno-text.

In the modern and postmodern era, women neither imitated the male authors views and language nor challenged their authority. They tried to focus on exploring their own issues relevant to body and sexuality to write upon them to come closer to their natural self as a result of the efforts of Showalter.

In Pakistan male and female both started to write almost at the same time. Like, Ada Jafri was the first Pakistani Urdu poet (1924-2015). She published her first ghazal named "Rooman" in 1954. Sadat Hassan Munto wrote Toba Tek Singh in 1955. The facts explain that male and female authors were working and producing literature simultaneously. In past females' works were not accepted for publications supposing their works inferior. Researches

are required on why females are considered inferior writers as compared to men. The neglect of females' creative work created the imagination that ladies were inferior at producing any literary work. Pattanayak (2009) endorses the male perspective that in females' work there are many faults like disparity, pauses and imperfect syntax.

To cater to female inferior literary status, feminists like Showalter incited women to write about themselves and to criticize themselves to prosper as human beings like men. According to Barry (1995) the male writing in history was known as andro-text i.e., literature produced by men, while Elaine Showalter shifted attention to gyno-text i.e., literature produced by women in the late 1970. But still women have a very little literary contribution. The latest data collected by An American organization VIDA (2010) calculated that 74 percent of books reviewed were written by men. Granta Magazine found 65% contribution of male writers. In America, review of books posits biasedness about women.

Many female authors have been strong feminist writers and female mentors, but they accepted the power and control of men in their literary endeavors. Likewise, Sidhwa no doubt has been a powerful influencer in literature production with regard to female rights, but she confessed and accepted female weakness in her work, and this has been explored by Ali, H. & et. al (2020) in the representations of Pakistani women in "The Bride" by Bapsi Sidhwa. This research discloses that females are mostly subjugated by men in the role of wives. This is the only sphere of life where men find women more submissive. The humorous style of describing the struggle of "Zatoon" highlights that it is almost impossible for women to get freedom in the male dominated society. Because male power is being rotated in society through language either by males or by females. Similarly, Sidhwa's humorous style is confessional of Males' power and control.

The main purpose of this research is to find strengths of male and female write up in delineating their characters' identities through language. According to Wikipedia, Androcentrism is to place men's point of view as the world's point of view thus controlling the female perspective at the periphery.

## RESEARCH METHODOLOGY

Two Pakistani short stories i.e., "Saleema" by Daniyal Muheenuddin and "The Daughters of Aai" by Fehmida Riaz are used as data for content analysis in the present study. The data has been collected from simple random technique to avoid biasedness. The data will be analysed from the perspective of Andro-text and Gyno-text. The language of male and female writers will be analyzed to see how far they have used similar or dissimilar linguistic patriarchal structures about male and female characters. The language used by the male and female short story writers will be analyzed qualitatively. In analysis the focus will be on identity representations through language.

## DATA ANALYSIS AND DISCUSSIONS

In this section, The Daughters of Aai by Fehmida Riaz as gyno-text and Saleema by Daniyal Mueenuddin as andro-text will be analyzed. The authors of both the stories have contributed to define femininity as the titles suggest. Gynotexts and androttexts are differentiated on the choice of words, patterns and structures. Men and women writers are supposed to be influenced by gender ideology through past language structures. Female authors are supposed to be weak and shy in terms of writing openly as compared to men. Through linguistic analysis of the content of the chosen stories, the male and female representations will be analyzed.

### Linguistic Analysis of Gynotext "Daughters of Aai"

In every piece of writing, characters are represented from different perspectives. The representational style helps us perceive the approach of authors towards males and females. From the way the characters are represented, we may easily come to know how much he or she is promoting traditional values or deviating from it. The story The Daughters of Aai represents the females with the help of two plots. Two distinct groups of females are displayed to address females' marginalizations poignantly through the females belonging to both the proletariat and the bourgeoisie classes. One group comprises Aai, a village woman, Aai's special daughter Fatima or Fatu and Aai's comrades. The second group belongs to the influential class. It includes Shahbano, her sister, who is a writer in Karachi, and Mumtaz Begum, second wife of "Late Noor Muhammad, a landlord of a nearby village in the vicinity of Aai's village.

Fatu, being a special child is the most vulnerable characteristic. She is raped twice in the absence of her mother Aai when she was busy working in the fields to earn her family's bread and butter. A pathetic reality is exposed in this story about educated females that they do not know how to support the low class women. Shahbano, and her writer sister as influential ladies are displayed subalterns. Shahbano is represented weeping at the sad plight of village

ladies. At the same time, Shahbano's sister who was a journalist by profession was unable to find a safe place for Fatu. This kind of female's representation by Fehmida Riaz discloses her women as weaker sex who do not exercise power even when they possess it.

To safeguard Fatu, Aai and other ladies popularize that Fatu is possessed by a Djinn, and she has become Allah Wali. Fatu as a sacred woman, is left at a safe place, surrounded by children and adults. This was the only solution for them to offer to an innocent special adolescent. High class or low class women are exposed confessing their weaknesses in the story. The same way, in the sub-plot, Mumtaz Begum, the second wife of a landlord, opts for an unfair way to get her inheritance. She feigns her husband's first wife and her tricky son's social power politics by adopting Fatu's illegitimate baby boy. In absence of support to defeat the powerful, Aai and Mumtaz manage their problems by hooks or by crooks. Mumtaz purchases Fatu's baby boy to claim herself mother of the son of Noor Muhammad. The powerful ladies exercise power over other poor class ladies. Women do not stand against males' misuse of power to support females. Shahbano's sister does not argue with the administrator of a female shelter house, rather she just grieves over the system which she can change.

Fehmida Riaz seems to justify "menopause" only solution to Fatu's problem through the mouthpiece of Shahbano. The representations of women and men at the same time discloses here that Fehmida Riaz admits that women are still not so powerful as men are. They did not realize that they are in fact a big hurdle in their own progress. Riaz seems to assert that females do not support each other. Their support is temporary and ultimately, they adjust themselves to an inferior status. By fair or unfair means, ladies solve their problems, like Aai and Mumtaz Begum. These ladies did not report to police and did not go to court for their rights. This story is a confession of females' weakness. But at the same time, Riaz exposes the support system of uneducated women better than that of the educated ones. This opens another debate and gynotext seems to idealize male restriction on exposure and education of women. Women education is considered a hurdle in carrying out domestic duties and nurturing family in male linguistic patterns. Same feeling reflects here in gynotext. The examples from the content of the story, they sat weeping, Aai "wept bitterly, whispering quietly, weeping quietly" expose women powerless through language as they are mostly found weeping, thinking and disturbed in the narrative. Mostly, ladies are displayed accommodating to patriarchal females' roles of silence and obedience.

The gynotext by Riaz shows that there is hesitation in her style in describing female sexual attraction and beauty. She writes about "Fatu" that she has "filled out curves, full red mouth". These words show that Riaz being a woman hesitates to define why Fatu was raped. Similarly, attanayak (2009) says that women's writings are mostly based on illusions. There is no aesthetic element.

Riaz's females exaggerate the males' perspective of honour and accept their weakness. They are exposed afraid of men who contributed nothing for the welfare of women. Riaz's females hide Fatu's pregnancy and abortion from her father and other men pretending that "it would be their matter of honor". The males are shown the powerful characters even in absence from the scene and women are suggested to adjust without male support.

The women whether educated or uneducated are not displayed courageous. Their silence is exposed as adjusting to patriarchal structures. Like Lal (2005) asserts the same that women in India were supposed not to move to school, health centers, police station, court of justice otherwise, they were considered bad women. The confessional discourse on the part of the author Fehmida Riaz seems to float before our eyes. The words "village women prayed" from content of story show that praying is the only thing women can do. At the same time, they are exposed weak without men. Though the males are not shown as active characters yet, they are mostly referred as present in the situation. Male gaze and male point of view is being exposed with words like "they would laugh obscene laughter" time and again.

Fehmida Riaz discusses females' physical problems and realities. But the reference of Tolstoy words exhibits that she cannot believe in what he suggested about the authors whether male or female. She describes the words of Tolstoy "write down everything, shameful or painful". Simultaneously, she criticizes Tolstoy for not being aware of females' problems. Her words express her confession of females' weakness even as authors.

Shahbano's sister represents Riaz's thought process when she perceives early menopause and ageing" the only solutions for "Fatu" and other women's safety. Males' sexual desire has been described as a passing whim and at the same time Riaz exposes women as "butterflies". This juxtaposition of two different things for males and females defines gynotext of Riaz to differentiate women as delicate and men as supernatural power. The fact cannot be ignored that Riaz openly discusses females' bodies, their beauties and physical structures and matters of menstruation, abortion and childbirth. But as far as males' personality and their desires are concerned, she fails to

define them. Through the mouthpiece of Aai and other women, Riaz talks about their men that they just slaughter and enjoy eating cock meat. Riaz does not accept Tolstoy's apology for his misconduct to a woman. She does not accept his idea of writing bravely. She confesses that female cannot be brave.

Fehmida Riaz did not openly describe that women themselves are timid. They lack sisterhood and this is the reason male do not support them in certain matters. Lack of sisterhood is absent as far as the influential and educated class is concerned. Once women have access to resources and the resourceful people, they particularize those for their own benefits. Shahbano and her sister did not provide that much support that they could have done. But resourceful Mumtaz Begum manages easily for her problem only because she has resources. The discourse in this story shows that power is with the resourceful.

The females have had been identified as traditional women who are beast of burden. They work outside the home and at the same time bear children, nurture them and family alone. Fehmida words surprise when she attaches Aai's fitness of her figure with hard labour. The females are least resistant, and they have no complain about their men. They are exposed happily conforming to unnatural social norms by accepting their husbands' carefreeness. Men are shown acceptable whether they steal, slaughter the cock or they silently rape a girl in the fields.

The male characters are identified as someone absent but as the most powerful characters in gyno-text. They are never found as partners, fathers, brothers or male counterparts at work. No association has been built between men and women. They are just ghost-like characters who just silently govern women. Riaz seems to inculcate that women cannot be powerful in men's world. Tolstoy and the shelter home administrator are just the typical lustful males who make promises, but they are also traditional males in terms of making women sex objects. And Riaz seems to endorse the male perspective because her characters are embodiment of delicacy. Her female characters are neither powerful, nor new and resistant. They do not have acceptance for something new.

#### **Linguistic Analysis of Androtext "Saleema"**

The story revolves around Saleema who was brought up in a very pathetic atmosphere where father and mother both are indifferent to each other. Her father as a drug addict destroys home and mother gives open access to men and destroys her honour. Saleema ultimately learns to socialize like her mother and father. For her basic needs of food and clothes she lost her virginity and then she continued this even after marriage. Because her husband was a drug addict. She offered herself to many but could not get honour. After losing everything she learns the lesson of morality and female dignity. Then she learns that female can save honour after sacrifices of desires in male dominated society.

The pithy and lucid language has been used for the representations of men and women in the short story Saleema. He uses social metaphors and metonymies frankly to connect to the reality of men and women with their souls. And it cannot be denied that his simple language is full of terseness. Androtext "Saleema" represents only a few women like Saleema, Harouni's daughter Kamila Begum, Saleema's mother and Rafik's first wife. These four women are parallel characters. Saleema is represented as a plaything while Kamila Begum is a celibate and proud woman. Similarly, Saleema's mother is represented as pernicious woman as compared to Rafik's devoted and sacrificing wife. Contrarily, this androtext displays multiple male characters. Saleema's father, a slim landowner in Saleema's village, and at her workplace in Lahore, Rafik, Hassan, cooks, drivers, Harouni sahab and multiple minor male characters are exposed. Male are dominant while females are represented as controlled creatures. Males are represented powerful because they are exposed to have control of resources like money and edibles in this world created by Mueenuddin.

The erotic language has been used by Mueenuddin to hold women as a sex object or to show women as delicate creatures. Daniyal Mueenuddin writes obscener about the relationships of men and women. The slim figure, sexy appearance, and attraction define Mueenuddin's female protagonist. Multiple phrases and sentences allude to the beauty of Saleema as the protagonist like "she had girl's gravity", "her smile and dimples make her seem even younger". Younger age is highlighted as an important feature for females to attract males. Mueenuddin describes Saleema to be concerned about her age because she was irritated when Rafik's eldest son from his wife called her aunty. As a male author, Mueenuddin's discourse is intimate in terms of explaining males and females' weaknesses and sexual desires. He describes the male desires very openly and owns what men want to achieve. For example, "give us some of that black mango". The workers at Harouni's home all disturb Saleema because she was alone among different men.

Mueenuddin's language describes women weak in terms of control of their sexual desires. He defines Saleema as having no control over herself and presents herself quickly as sex toy to her village landowner, Hassan and then

Rafik. Similarly, her mother was shown easily accessible to men. Mueenuddin does not stop here rather he exposes Saleema greedy and brave in terms of searching for one of the drivers to get access to good food in absence of Hassan, a cook who got angry with her. At times, Mueenuddin seems to laugh at females' weaknesses by displaying Saleema mindless towards deterioration of her life and honor and at the same time, she is shown fearful of darkness and cockroaches.

Women's sacrificial roles are admired by Mueenuddin as he adores Rafik's wife, and his language clearly defines that women destroy themselves for money and for praise of their beauty. Saleema and her mother are represented as pernicious women. Because Saleema at her tender age, became the plaything and similarly, her mother slept around for money and favours. The women infidelity to their men is an act of dishonouring but males' infidelity to their wives is accepted by Mueenuddin. The androtext by Mueenuddin is a search for sacrificing ideal women. This androtext seems to pose that sacrifice is tagged with women not with men. Women have been delineated with a confused state of mind because they are easily fancified by men's temporary infatuation.

Mueenuddin exposes men's nature as full of strength in terms of decision making. They quickly shift from one thought to another practically. Saleema appears as a romantic untraditional woman and Rafik is exposed quite professional and realistic in androtext. Mueenuddin shows Rafik reading the Urdu Newspaper New Times in the morning sun to mark him undomesticated. Female identity is divided into two categories: good and bad. The socially constructed identity of good woman is defined through the mouthpiece of Rafik. He says My wife is sixty,..... my honour has always been perfectly safe in her hands. While Saleema is belittled as a bad woman with words little, poor and beautiful girl. Honour and women are identified as two sides of the same thing.

Similarly, women are shown the perfect domesticated ladies discursively. Saleema's pride of making perfect "Chappatis" is highlighted as a parameter for an ideal domestic woman. Harouni Sahab's words that he never ate such chappatis represented the authors' own praise for women's domestic skills. On the other hand, males all are shown powerful physically and monetarily through language as Mueenuddin writes about Rafik as the master's valet. Women are only powerful, if they sacrifice their physical desires like celibate and arrogant Kamila allowed no intimacies unlike Saleema and her mother. Saleema is laughed at by Rafik when she says that she belongs to a noble family.

The women have been exposed with duality and confusion as in theoretical framework presented by Tyson (2006) and Pattanayak (2009) who believe that women to have emotional fallacies. Similarly, Saleema is shown to be confused about her identity. She once told Rafik that she belonged to a respectable family and after some time she says that she was brought up rudely by her father and mother. She does not know whether to weep at her past or to be proud of that.

## FINDINGS

Both the stories represent differences and similarities in terms of males and females' perspectives as authors. Firstly, gynotext by Fehmida Riaz shows that women lack sisterhood while androtext by Mueenuddin establishes that men favour each other. He endorses females' unacceptability for one another as Saleema's mother calls her daughter a whore. This unacceptability in characters is evidence that author also has the same repertoire. Woolf (1979) supports that woman author writes her own mind when she writes about her characters. It is further elaborated by Dijk (2008) who exposes social cognition as a mediator between society and text.

Secondly, Riaz' gynotext asserts that women complain about males' recklessness though, it's their own fault. The androtext represents stronger and decisive female characters as compared to gynotext because Mueenuddin does not complain about any person and no character is found blaming the other as was the case in Daughters of Aai. Women are not shown broad minded in terms of writing and accepting male point of view as Riaz criticizes Tolstoy. Patterson (2000) responds to this problem by stating that women write with male language, and they follow their patterns. They have no options of their own. While Mueenuddin writes with a balanced approach in describing his ideology, like mother like daughter and like father like daughter. Saleema's mother and father's upbringing was held responsible for determining her future as a bad girl and drug addict. But in case of Riaz's story only males' absence has been focused to show them irresponsible. The lack of sisterhood is not objected. Lakoff and Spender characterize women's speech as more hesitant, less fluent, less logical, less assertive than men's speech.

Thirdly, Mueenuddin displays males' sexuality as a part of human nature, but Riaz supposes it a passing whim. The andro text is full of brave representations of males and female sexist identities. Androtext represents males and females' relationships openly. The androtext comprehensively defines human desires, while Riaz's descriptions

have catacorner references about male and female natural desires. Riaz confesses her weaknesses by stating that to be a woman even as a writer is different and difficult. Foucault (1972) unfolds the root cause of the problems involved in gynotext by stating that we do not simply write anything we wish, but we write within the context of those elements which are considered appropriate within our society. Foucault's point is further simplified by Shahid Siddiqui endorsement. Siddiqui (2014) reports that females' writing was not supposed lady-like if it had obscenity. He mentions that *Quilt* by "Ismat Chughtai" was banned owing to obscenity. Women were and are expected to hide sexual problems and relevant details.

Fourthly, gyno-text exposes women writers and female characters as day dreamers. Because they are exposed to find ideal situations, ideal men in the content of the story, but androtex highlights strong nerved men and even women who adjust in all conditions. Similarly, Riaz seems to wait for ideal situations for women to appear and confesses her weak status as writer by the words, "it is fatal for anyone who writes to think of their sex". Woolf (1977) defines this confused plight of gynotext to support and criticise the female narrative by suggesting that writing about one's sex in anger at inequality leads to poor writing. Similarly, we can assess that Riaz was also an angry woman as after her death, in an article (2018), Fehmida Riaz was paid tribute with unusual words that Riaz was an ambitious political carnal body who lived with her ideologies strongly. She was angry but social and patriarchal control did not free her voice and words. While Mueenuddin as a male author appeared strong, free through his androtex because males in our society are taught to behave strongly. This finding is also endorsed by medical research relevant to gender. According to Samulowitz, A. & et.al. (2015) men are taught stoicism and macho philosophy, so they do not express pain and weakness like women. Many things are typical in terms of male and females' representations.

## CONCLUSION

Fehmida Riaz and Mueenuddin have differences in their writing because they have been socialized to behave in different ways. Mueenuddin has brave and self-centered approach to define himself through his free and powerful characters while Riaz lacks that quality and confesses herself to be weak and refuses to write bravely like Tolstoy. The hedges and hesitations are the top quality of Riaz's language. Mueenuddin supports male perspectives, but Riaz represents her male and female characters with a confusion in her mind as author. She suffers from dual vision where women do not try to change themselves and they support the male perspectives. For natural writing patterns, women have to quit adjusting to patriarchal cocoons while males are already writing their own mind to a great extent because they learnt it from the social constructions around them. Gynotext could not produce what Riaz wanted to say in support of women because the society where she lived, the linguistic structures controlled her power of expression. But Showalter has given the solution to the problem that women must write and criticize female's works to improve their use of language. So, it could be concluded that our language has a patriarchal control and even after multiple efforts men and especially women could not create their own free narrative because of being in patriarchal and historical linguistic control. For female empowerment and equality to men, women authors have to get rid of linguistic control that entangled them in their childhood through folktales, rhymes, poems and short stories and marginalized them in favor of patriarchy. Now, female authors must write the narratives delineating girls and women strong and believing in their equality and empowerment rather than expressing their self-pity and self-confession of weakness to males.

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