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Research Article

Configuring Markedness Theory of Opposition in Qaisara Sheraz's Typhoon: A Feministic Binary Opposed Linguistic Analysis

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ABSTRACT

This paper aims to explore the status of women accompanied by patriarchal practices in Pakistan. The linguistic features are analyzed to find the stereotypes as the product of marked and unmarked socio-cognitive structures. Markedness theory of binary opposition has been implied as a theoretical framework. The data includes a few of the lines of the novel selected through purposive sampling. The research proposes qualitative enumeration of the feministic binary opposition. The results show the binary oppositions as marked and unmarked structures of cultural practices enduring cognitive strata through generational practice. The marked suppressive roles of women are subjected to overdue unmarked dominant roles of men. Unmarked dominant roles of the males exhibited the unjust behavior of men around Naghmana, Gulshan, and Chuadharani Kaniz. The results also depicted the negative concepts associated with roles attributed to the unmarked notion of women. The negative roles for women as unmarked concepts show their suppressive roles. The research is significant in analyzing the binary roles as the cause of unequal social relations. It implies the markedness of linguistic choices as a tool to analyze the social structure through binary opposition. The research is particular in providing an additional hierarchy of feminine markedness in the theory of binary opposition. The study also contributes to cognitive studies by implying unmarked dominant roles as the result of naturally existing, frequent, and socially practiced cognitive strata.

Keywords: Typhoon', Binary Opposition, Markedness Theory, Marked Concepts, Unmarked Concepts.



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INTRODUCTION

Women have faced typical traumas owing to suppressive roles assigned to them by society. The enigmatic roles have always been considered as the natural consumption of a man. Despite equity, women have always been suppressed by their voices. The extreme practices of societies have marked the exclusive behavior of men as un-marked notions resulting in the culturally accepted norm of patriarchy. Qaisra Sheraz has highlighted the patriarchal practices as the demise of culture. Every character in her novel appears to be important as she has knitted the details of a life lived by common people in her hometown. She introduced two characters: Naimat Bibi and Kalsoom Bibi to represent typical gossip mongers in Pakistani society. The enchantment of that "Otherworld" caused her to drink it all. The class division featuring the supremacy of landowning families exhibits a world of inequality, ascribed by male domination and patriarchal despotism having unwanted control over other's lives.

Haroon and Baba Siraj Din being male members of society are kept at pace while Naghmana being a woman suffers at the end. The concept of women in such a society is of an individual who is to be confined within four walls of her home, taking care of her husband and children thus putting an end to her freedom of speech.

The stereotypical roles assigned to various genders have been found and analyzed as the result of linguistic items that are unequally distributed (Dansei, 2009). The linguistic items are denoted to contain cognitive strata, i.e. thought processes. The thoughts are provided by structuralists as the notions of peculiar structures. Structuralists have considered the existence of structures in terms of opposed pairs (Aimukhambet, et, al., 2017).

Binary Opposition and Markedness

Structuralism considers language concepts in terms of opposition perceived by the human brain. The symmetrical convention of human anatomy is structured in binary and became the reason to perceive the world in binary opposition. Phonetic structures were considered the first formation of structural opposition in linguistics. The polar concepts came to be known as the opposed pairs, whereas; gradient concepts were structured outside the binary pairs. Such classification pronounced culture specific opposed pairs as complementary to cognition fabricated into the hierarchy, i.e. strata. Sentence organization was found to be the product of opposition as basic conceptual opposition in the form (Dansei, 2009).

Semiotics consider language as the sign system of dual concepts in the semiotic sphere. The psychological content of binary opposition presented the abstract notions as varying concepts connoting varying meanings. These varying meanings contributed to the various classifications of binaries leading from phoneme to discourse level. The two primary levels consisted of form-based and concept based oppositions (Ibrahim, 2019).

The form-based and concept-based oppositions conjoined polar and gradient concepts into marked and unmarked notions of binary opposition. Markedness was called the most concentrated pole. The frequency of any linguistic item counted for the markedness and un-markedness of any of the linguistic items existing in binary poles or gradients. Morphological, lexical, semantic, and discourse oriented levels enforced the shrine of polar and gradient poles of binary opposition (Istamovna, 2023).

The gradient and polar pairs exist in the domain of culture, representing ideologies. The frequency distribution marks the significance of cultural practices. The present study aims to align the stereotypical practices as marked and unmarked linguistic items. It also envisions finding out the unequal distribution of linguistic items describing the cultural practices of Pakistani society in particular.

Limitation of the Study

The study limits its scope to the level of morphology, lexis, semantics, and discourse. Since the markedness level of a text is being considered therefore the scope of phonological interpretation remains limited in the study.

LITERATURE REVIEW

Fiction recreates society or portrays the reality of a society. In presenting society, women have always been represented as the most important notion for feminism. Feminism is a movement that struggles for the equal rights of women and as creative contributors of values in society. The postcolonial literature pronounced women in fiction as the marginalized entities. Women have been called the doubly marginalized entities as a result of colonization. The deliberate marginalization however has been considered as the root cause of early responsibility upon women in Pakistan (Ahmed, 2009).

The class-based marginalization of women has been studied through the lens of sexual exploitation. The results depicted colonization and its effect as the major cause of women harassment at the hands of men in the workplace. Women are and have been suppressed through sexual harassment tools, presenting a gloomy picture of the cognitive competence of society (Imtiaz and Asif, 2011). The anomaly in the structure of society has been designated as the structured roles attributed to different sexes. Studies have confirmed that Islamic patriarchal society has contributed to the suppression of women in Pakistani society. The blend of modernity and Islamic patriarchy in Sheraz's 'Typhoon' has been declared as the blend of marginalization and patriarchal notions respectively (Mansoor, 2017).

The studies have confirmed cultural norms attributed to generational roles and responsibilities. Research on '*Shrinking Women*' by Lily Myers has confirmed the roles attributed to women affirm they are the secondary sex (Ali and Nawaz, 2017). The ascribed roles have been found to accelerate a new zeal among women to contribute as active members of society. The new identity thus is the project of suppression and rejection accumulatively (Bukhari, et al., 2021). Women suppression has been declared as the discriminative behavior of society where women feel

burdened by their ascribed sexuality. Men on the other hand have been studied as the pride entities of masculinity enjoying authority by suppressing women. Studies have claimed that it is the body acclaimed by society that is responsible for the superiority of men and the inferiority of women (Anjum, et al., 2022).

Women suppressive roles and men authoritative roles have been studied in linguistic terminology as the variants of culturally pronounced linguistic items. These linguistic items exist in binary opposition to confront each other as authoritative. The origination of binary opposition dates back to the concept of dualism exclaiming the existence of opposing concepts in nature. The structuralist notion of binary opposition claims one of the concepts to dominate culturally as opposed to others (Dansei, 2009).

Binary opposition as a framework has been utilized for identifying the key frames of feminist studies. The research on Charlotte Bronte's *Jane Eyre* demarcated the binary divisions by questioning the associated implicit meanings of roles (Joshi, 2014). Binary opposition in structural narrative retains opposition at three levels, i.e. subject and object, sender and receiver, helper and opponent. Following the structure, the study on binary opposition, in William's *Summer and Smoke* has proposed binaries in the form of spirituality and physicality, death and birth, soul and body resulting in the thematic framework of the fiction (Putri and Sarwoto, 2016). The binary opposition in mythological studies has helped in forming the conflictive nature of man. Contradictions in myths have been formulated as favorable tools for artistic creation. The allocation of protagonist and antagonist has been declared to be formed through the space of opposition. The psychological division of man has also been attributed to natural binaries. These studies have helped the researchers and writers to develop themselves as humanists and naturalists (Aimukhambet, et al., 2017).

The structuralists have propounded the structures on the conceptual framework of binaries taken as polar concepts. The extension of structuralism in second language learning is the result of binary concepts. Researchers have claimed the existence of linguistic phenomenon in binaries promoting second language learning (Orlova, 2019). Binary oppositions as oppositions of competence claim the cognitive dimension of the concept. The binary linguistic items in cognition have been studied in comparison with man and machinery. Space-time coordinates cause and effect relationships formulated the framework to describe the binaries of man and machinery in science fiction. The results depicted opposed pairs based on socialization described in space-time and cause and effect classification (Podsievak, et al., 2020).

The unfixed relation of meanings has been expounded by post-structuralists. Binary opposition has strengthened the idea and has contributed to the study of the oxymoronic relations in the prose. The results depicted that one signifier contains both shades of binaries. The characters as the shades of the binaries take the special stance of Derrida's Deconstruction (Ahsan and Ishfaq, 2021). The binary deconstruction of the novel narrates five binary oppositions in terms of good and bad, ignorant and caring, value able and worthless, crowded and silent, and honest and dishonest (Aprilia and Arianto, 2021).

The research on Holy Scripture utilizing Saussurian binary structuralism demonstrated the effective nature of the scripture. It also unveiled the essential nature of human cognition as binary composed nature (Gul, et al., 2022). The modern Kazakh language has been found as the binary opposed conceptual language. It entails the pattern of Codex Cumanicus; a religious text (Iskakbekovna and Rezhepovich, 2023). The modern methodologies of language teaching incorporate the framework of binary opposition as a tool to distinguish between good and bad in a foreign language (Onyshchak, et al., 2023).

Considering Binary opposition as the conceptual framework of language acquisition, learning and understanding, polar concepts were regarded initially as binary. The phonemic study according to structuralists enlarged the various features of phonemes to be considered in binaries. Frequency and culture contributed to the gradient nature of linguistic items. Later studies confirmed affixation at the morphological level and singularity and plurality at the syntax level to be the culturally oriented reference for binaries to exist. The kinship system was also defined as one of the parameters in various languages to be binary constructed. These systems defined binary opposition at varying levels. The markedness of form-based and concept-based polar and non-polar items formulated a resolution at morphological, syntax, semantic and discourse levels (Danesi, 2009).

The studies however remained deficient in explaining gradient and abstract oppositional pairs in demarcating patriarchal stereotypes leading to women suppression in Pakistani society. The study aims to find the binary opposed marked linguistic items in Pakistani society. The marked linguistic items are studied to find the dominant patriarchal notions in society. The study is significant in extending the existing binary opposition theory of markedness as conceptual notions of frequency associated with women in Pakistani society.

METHODOLOGY

Data and Sampling

The study takes 'Typhoon' as the data for analyzing binary opposed linguistic items connoting gender disparity in Pakistani society. The text has been selected through purposive sampling. The study is qualitative as it only describes and explains the linguistic connotations.

Theoretical Framework

The paper implies the theory of markedness of polar concepts. Jakobsonian markedness theory has been considered for analyzing binary opposition of the marked and unmarked genders. Markedness and Unmarkedness retain the concept of poles apart and gradient conceptual framework where phoneme, morpheme, lexical, semantic, and discourse levels are considered. It indicates the marked items as less frequent as compared to the unmarked ones. The phonological phenomenon assigns the markedness role at the phonological level corresponding to voiced or unvoiced phoneme and distinctiveness of the phoneme. The morphological level assigns singularity, plurality, and affixation as the core of defining marked or unmarked values. Lexically, the absence or presence of some property marks for the markedness. The association of semantic features to a component marks for the semantic markedness. At discourse level frequency, nominates cultural practices, i.e. the number of times a word is associated is merely the product of societal practice. Marked notions are typically less frequent as compared to unmarked ones defining their existence as away from naturalness.

According to Jakobsonian theory of markedness, binary oppositions are formed as a result of markedness and unmarkedness. The notion according to him is the marked one which is less frequent, away from natural existence, attaining a + sign and showing more precision or specificity. Unmarked notions for him were the naturally occurring, expected connotations with much higher frequencies. (Jakobson and Waugh, 1979).

Table 1. Levels of Binary Opposition Markedness

Levels for Markedness	Association	Example	Naturalness/ Unmarked
Phonological	Phoneme Voiced/ Unvoiced Distinctive features i.e., bilabial, labiodental, etc.	/p/ /b/ ; +- Voiced /p/ unmarked voiceless /p/ marked voiced	/p/ naturally exists as voiceless.
Morphological	Affixation, singularity and plurality	Unhappy (Un)Marked Happy (no-prefix)Unmarked Boy (singular)Unmarked Boys (plural) Marked	Happy exists frequently Naturally.
Lexical	Absence, Presence, Specificity	Bitch (sex specificity) Marked Dog Unmarked	Dog is frequently used in natural existence.
Semantic	Semantic component of hierarchies i.e., nominative, accusative, dative, singular, dual, male and female, etc.	Horse (singular, male) Unmarked	Horse shows higher frequency as compared to stallion and mare.
Discourse	Cultural practice, Social practice, Frequency	Handsome (frequent as male) Unmarked Handsome (less frequent with female) Marked	Handsome is frequently associated with the masculine gender with much precision.

RESULTS

The results obtained depicted that:

1. Stronger concepts are the unmarked notions.
2. The linguistic items with sub-ordination concepts showed markedness.

3. However the concept of right and wrong varied depicting negative notions of un-markedness with feminine roles, depicting their submissive roles.
4. The unmarked negative notions attributed to feminine stereotypes.
5. The unmarked negative notions for feminine stereotypes depicted women as the Actors, marking them as the cause of negative connotation.
6. The unmarked positive notions attributed to masculine stereotypes.
7. The unmarked positive notions for masculine stereotypes depicted men as the actors, marking them as the cause of positive connotations.
8. The marked positive notions attributed to masculine stereotypes depicted man as the targeted realization showing men as the bearer of negative roles depicted by females.
9. Marked positive realization of the feminine role as a recipient depicts the suppressed notion of women.
10. Raped, and womanhood showed anomaly.

Table 2. Realization of Semantic- o- Syntax Cognitive Marked and Unmarked Linguistic Items in "Typhoon"

Text	Morphological Level	Lexical Level	Semantic Level	Discourse Level	Semantic-o-Syntax Cognitive Realization
Adultery	Adult Unmarked <i>Adult+-ery</i> Marked	Adultery associated with female Marked.	Adultery as a nominative case refers to females. Marked	Adulterous acts by females although rare mark it as a marked concept.	Male: (+) Unmarked Actor Female: (-) Marked Carrier
Divorce	Divorce Unmarked	Divorce (associated to feminine gender) Unmarked	The actor of divorce refers to a male. Unmarked Actor of divorce referring to feminine. Marked	Women being divorced by men occur frequently with much precision. (Unmarked) Women divorcing men is less frequent (Marked).	Male: (+) Unmarked Actor Female: (-) Marked Carrier
Stolen	Stole Unmarked <i>Stole+-n</i> Marked	Stealing a man (associated with feminine gender) Unmarked	The actor stealing a man refers to female Unmarked	Stealing of one's man by other women frequently occurs. (Unmarked)	Male: (+) Marked Target Female: (-) Unmarked Actor
Raped	Rape Unmarked <i>Rape+-d</i> Marked	Raped (associated with female as the actors) Marked	Rape associated with males naturally Unmarked	Rape associated with males as the actors occur frequently. (Unmarked)	Male: (-) Marked Target Female: (-) Unmarked Target
Womanhood	Woman Unmarked <i>Woman+-hood</i> Marked	Womanhood (associated with feminine gender)	Womanhood associated to Female Unmarked	Womanhood associated with woman occurs frequently unmarked	Male: (-) Marked Female :(+) Unmarked

Humanity	Human Unmarked <i>Human+ity</i> Marked	Humanity (associated with masculine gender) Unmarked	Humanity associated with males in nominative case Unmarked	Humanity associated with males occurs frequently Unmarked	Male: (+) Unmarked Actor Female: (+) Marked Recipient/carrier
Marriage	Marry Unmarked <i>Marri+-age</i> Marked	Marriage (associated with the female as the carrier) Unmarked	Marriage as a nominative case refers to feminine gender Marked	Marriage is frequently associated with females. (Unmarked)	Male: (+) Marked Actor Female: (-) Unmarked Actor
Rule	Rule Unmarked	Rule (associated with masculine gender) Unmarked	Rule as nominative case refers to masculine gender. Unmarked	The rule is frequently used with men. (Unmarked)	Male: (+) Unmarked Actor Female: (-) Marked Actor
Wise	Wise Unmarked	Wise (associated with masculine gender) Unmarked	Wise as nominative case refers to masculine gender. Unmarked	Wise is frequently used with men. (Unmarked)	Male: (+) Unmarked Actor Female: (-) Marked Actor

ANALYSIS

Stolen: Stolen as marked by masculine stereotypes connotes a positive notion of authority and high esteem. The concept of man as a marked positive stereotype is formed by declaring man as a target according to semiotic-syntax cognitive realization.

Rule and Wise: Rule and wise showed similar patterns. The positive notion attributed to masculine patterns with these linguistic items showed an unmarked concept upon the realization of the actor. This shows that men as controlling beings project themselves as the ones to rule and to make wise decisions frequently.

Raped: Male, negatively marked appears in the case of rape. It shows that men being physically strong can overshadow the female. The female being weak carries the unmarked negative notion of rape.

Marriage: Marriage as a patriarchal connotative item shows a marked notion in the case of masculine roles. Males as actor depicts those male members who can decide on marriage. Whereas, women have no say but are made to bear the weightage of marriage without consent

Womanhood: Womanhood as an unmarked positive notion for feminine structure stands out for the regular unnoticed linguistic structure. It shows a special inclination for stronger connotations empowering women's roles.

Humanity: Humanity as an unmarked positive connotation for males depicts them as actors of high ethical standards. Such realization shows men as dominant individuals exercising their power as high morale individuals.

Adultery and Divorce: Mark the female role as negative being the carrier of adultery and divorce respectively. These linguistic items show the regular behavior of positive unmarked value of male stereotypes as the actors respectively.

DISCUSSION

'Typhoon' is set in a Pakistani village named Chiraghpur, where people are captivated by the trauma of an incident that happened some twenty years earlier. As the title suggests, a violent whirlwind played havoc with the lives of individuals and buried them deep into their guilts. The lock of hair created a hopeful array of forgiveness. The tragedy of three young women, each one of them lost in nostalgic effect; Naghmana - a fascinating stranger from town,

Gulshan – the innoxious wife and Chaudharani Kaniz – a widow and village landlady is portrayed by the author in a way that justifies the title. All of them are grasped in the clenches of fate. One is found at midnight with another woman's husband. The other woman's home is distorted by this incident and her husband becomes a stranger for her whole life. The third became the victim of the brutality of a rapist.

The subject matter of Qaisra Shahraz is mostly based on women folk. This novel depicts the true picture of women in Pakistan scenario, especially in rural areas such as Chiraghpur. In post-colonial countries, the women are represented as an oppressed being. The women are victimized by male dominancy to survive in society and the honor of family. That's why Shahraz considered it mandatory to deal with this unique subject matter, to cope with the traditional and conservative aspects of society. It is traditions and society that consider women as subordinate to men and as a lesser being.

The different characters are analysed in "Typhoon". Naghmana, Gulshan, Chuadharani Kaniz are the three major characters of this novel who are oppressed by their respective men. The other characters like Zulaikha and Zari Bano are also suppressed by their husbands and fathers respectively. Naghmana, who is forcefully divorced is the most victimized woman in the novel. Firstly, she was charged with the allegation of adultery. Which, in the Pakistani scenario is fused to womanhood that woman is the sole cause of adultery. Though Haroon was equally responsible for the act which was considered by people as a crime; Naghmana was the only one who suffered. As soon as the matter was resolved, she was divorced by Haroon due to the conviction of Baba Siraj-ud-Din, the elder of the village. The exploitation of Naghmana is caused by the men who considered them as the Godfather towards the women. Baba Siraj-ud-Din used the full edge of his position by exercising power over the women.

I divorce you! I divorce you! I divorce you!

Three deadly talaqs pelted down onto her bent body, forcing her head to fall on her chest. (Shahraz, 2003, p. 12)

These words show the brutality of Siraj-ud-Din and the cowardness of Haroon causes havoc for Naghmana. In its real sense, there is "Typhoon" in the life of Naghmana. This clearly shows the binary opposition of position and exercising power between different sexes. Pride is a characteristic that is associated with men but at that time, before getting divorced she had pride which is her hair. She cut down the eighteen inches of her plait to be modest. As in text:

They were all after my hair, Auntie. Fascinated, yet hating me for it. It was my pride and joy. Thus I offer them my greatest pride – my hair! I will leave this village without it. (Shahraz, 2003, p. 253).

By this statement, the anguish of Naghmana can easily be judged. She was in a state of despair and agony. Further, she marries a university professor when moves to town. When Baba Siraj-ud-Din calls her back to the village for forgiveness, she is accompanied by her husband. There he comes to know about the incident of adultery and kacheri. He leaves Naghmana and moves towards the town. Once again she was left alone. She faces the same situation as she felt twenty years back. She was again humiliated by the man's ego.

And he is still your husband, you wretched woman!

Before her dazed hurt eyes, she saw her beloved husband stride out of the courtyard. Naghmana stared at the space around her. (Shahraz, 2003, p. 361).

He has gone! Her heart and eyes cried out in disbelief. He has left me! My professor has abandoned me! (Shahraz, 2003, p. 362).

The men always exercise the power of decision. Women always suffer from the right of decisions. It is a stereotype of society especially in Pakistan.

The other female character who suffers the calamity of fate is Hajra, Haroon's first wife. The typhoon which came into being due to the visit of Naghmana to the village, results in the havoc in Hajra's life. She lost her husband's love. After twenty years, they both realized that there was a kind of misunderstanding that wasted their twenty years of life. Apart from misunderstanding, it was the male ego of Haroon that kept him away from Hajra. In this incident, Hajra was also victimized. First, she came to know about the treachery of her husband and after it, she was deprived of her husband's love. As in text:

Through dried lips, 'meh looty gai, mother,' Gulshan whispered simply.

'Another woman has stolen my husband, Mother! Don't you understand!' Gulshan cried in agony. (Shahraz, 2003, p. 34).

He wasn't even asking her what the matter was. He just stood and waited – un happy and uncomfortable stranger. What had they between them? Nothing but empty, hollow living. (Shahraz, 2003, p. 349).

The above quoted lines depict that women are always suppressed and considered inferior beings. Haroon even doesn't consider it necessary to console her wife after what he did with her. Finally, Hajra gathered the courage to break the ice between them. All this binary opposition can be viewed in the relationship between Haroon and Hajra.

The third victimized woman is Chaudhrani Kaniz. She was raped at the age of sixteen. Her innocence was exploited by her sister's elder brother-in-law. She got married to Sarwar at the age of twenty. When she told her husband about the rape, she was rejected. Her husband gets involved in love with another woman. This also depicts the binary opposition in this relationship that raped Kaniz was not accepted rather another woman with illicit relationship was accepted by Sarwar. It is the stereotype that women always have to suffer what was not done by them. As in the text:

It is a fact of life. Men rob women not only of their womanhood but also of their humanity. You have been robbed of both. (Shahraz, 2003, p. 231).

I have only experienced two encounters with men – and both were destructive. While one raped me, the other humiliated me. (Shahraz, 2003, p. 232).

I will never forget that look. It was almost as if he believed it was my fault. More importantly, to my horror and humiliation, I soon found out that he loved another woman. My marriage was doomed, even before it began. While one man had cast his evil shadow over my life, another woman still tugged at my husband's heartstrings. (Shahraz, 2003, p. 232).

Shahraz has portrayed the reality of manhood in a village scenario. Men are always considered as conservative as far as their family morals are concerned. They cannot overcome the weaknesses of women rather they punish them for what is not done by them intentionally.

Considering the minor characters, Zulaikha, the wife of Baba Siraj-ud-Din, is also victimized by his husband's cold behavior. He did not pay attention to Zulaikha's opinions. He adores her openly but he does not follow the suggestion of her wife regarding the kacheri. While her wife was so conscious of her husband's repute that she never rebuked him in front of anyone, not even in kacheri. He did not consider it essential to ask her for suggestions to resolve the case of adultery. Even, he did not pay attention to her words. As in the text:

Just remember to be wise, my husband – let your head rule, not your heart (Shahraz,2003, p. 162).

CONCLUSION

Human nature accepts binaries as they provide conceptual functioning. The linguistic nature therefore of any language is binary. The binary concept is associated with either marked values or unmarked values referring to polar and gradable concepts. The gradable concepts either as marked or unmarked are understood on the scale of cultural frequency. It is the frequency of linguistic items that connotes the cultural association of linguistic items.

The studies on patriarchal structure associated with men and suppressive roles associated with women claim the linguistic structure to be organized around cultural affirmation. These roles are referred to be structured in binary opposition of markedness and un-markedness. The negative and positive roles with thesis marked and un-marked notions affirm the roles of graded linguistic items between the two genders. Semantic-o-syntax cognitive realization enhances the polarization of graded binaries.

'Typhoon' of Qaisra Sheraz represents the culturally affirmed roles of men and women in Pakistani society. These roles have been identified through the graded concept of markedness and un-markedness of binaries. The stronger roles of empowering nature have been found as unmarked and positive carried by males. The roles are further demarcated as patriarchal through the semantic-o-syntax cognitive realization of marked, unmarked, positive, and negative actors, carriers, and targets. The suppressed roles of women are assigned mostly as positive, marked, and carrier; negative, unmarked, and actor, and negative, marked, and carrier.

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