

Representation of Women in *Mann O Salwa*: A Case Study through Feminist Stylistic Analysis

Syed Kazim Shah

Lecture, Department of Applied Linguistics, GC University Faisalabad, Pakistan

Shaista Zahid

Mphil Scholar, Department of Applied Linguistics, GC University Faisalabad, Pakistan

Dr. Aleem Shakir

Assistant professor, Department of Applied Linguistics, GC University Faisalabad, Pakistan

Shazia Rafique

Mphil Scholar, Department of Applied Linguistics, GC University Faisalabad, Pakistan

Abstract

This descriptive study makes an attempt to analyze *Mann o Salwa* from the perspective of feminist stylistics to investigate how Pakistani female author represents women in her novel *Mann o Salwa* by utilizing analysis of transitivity choices. This paper argues that the prevailing image of women in Pakistani society and literature is passive, negative, distorted, submissive, and dependent. This research aims to explore whether female authors have succeeded in abolishing the unenthusiastic negative and passive image of women in Pakistani society or their writings are also socially influenced because it is commonly believed that it is always a male author who portrays negative and distorted image of women, in this paper the researcher has tried to explore whether female authors present a positive image of women or not. Analysis of mental and material process of female protagonists has proved to be useful in answering the question of negativity and passivity of women. The result revealed that female authors' writings to some extent are socially influenced. They partially portray them passive and dependent on man. Their actions are actually the reaction of men's action on them as they are equally exploited by men and other women in society. They are oppressed as well as oppressors. Being a feminist research this study enhances the awareness of the society. Most of the women in the novel are portrayed negative and oppressors.

1. Introduction

Women have always been the focus of various studies in different disciplines such as gender studies, developmental studies, linguistics, and literature etc (Machaba, 2011). Many researchers have conducted researches on the representation of women mostly from the perspective of male authors and it is commonly held view that male authors portray the negative and distorted image of women. Chitando (2011) also observes that women have been represented by male authors as slack, dangerous and weak and dependent on men (Chitando, 2011). This paper investigates representation of women by women through feminist stylistics analysis. This study will make an attempt to analyze *Mann o Salwa* from the perspective of feminist stylistics to investigate how Umaira Ahmad, a Pakistani female novelist represents women in her novel *Mann o Salwa* and tries to answer the questions whether female writers make use of the language which presents the positive image of women or they use the language that portrays them passive, weakening and dependent on man. Portrayal of women by female authors in Urdu literature is an unexplored area. There is a need to investigate representation of women by female authors through the slant of feminist stylistics. It has also been observed that most of the representation of women from social and economic factors and less emphasis is put on the language itself (Leavy, 2000). The purpose of this thesis is to make a tentative study to analyze representation of women in *Mann o Salwa* by a female writer from feminist stylistics, a perspective much focused on the language aspect. Feminist stylistics is a bridge which links two disciplines, literary criticism and linguistics and it is mainly concerned with the analysis of how feminist ideology is expressed through the choices of language (Mills, 2005). Representation, portrayal, and depiction of the women have been an object of study all over the world throughout the history. In Pakistan research on portrayal of women in Pakistani feminist fiction has been started. Ahmad (2009) has added a study in postcolonial perspective and claimed that Pakistani feminist fiction writers are creating a liberal image of Pakistani women for the betterment of Pakistan. Shahid (2007) argued that in Islam there is equality of both the genders because in Islam a woman is always a source of comfort and peace to relations. Rahman (2012) has studied the pictorial representation of the Muslim women by international media. He suggested that the true image of the Muslim and Pakistani identity should be accepted and admired by the Western World. Representation of Pakistani women from the perspective of female writers needs to be explored and here lays the gap. Pakistani society is known as typically male dominated society, Gender relations in Pakistan rest on two

basic perceptions: that women are subordinate to men, and that a man's honour resides in the actions of the women of his family. Feminist analysis of representation of women in *Mann o Salwa* is a perspective much focused on the language aspect. Feminist stylistics is a bridge which links two disciplines, literary criticism, and linguistics and it is mainly concerned with the analysis of how feminist ideology is expressed through the choices of language (Mills, 2005). Through the analysis of textual language of *Mann o Salwa* this research unfolds its analyses of *Mann o Salwa* from the aspect of transitivity choices, one of the ideational functions of Hallidayan functional grammar. Stylistics investigation combined with feminist theory is proved to be very useful in offering a new perspective for the interpretation of underlying feminist themes in literary works. The study concludes that representation of women to some extent is negative and passive but we cannot say that the author only highlights negative traits or only the positive image of Pakistani women in society has been presented. Analyses of transitivity choices show that women are portrayed materially active but they are powerless and their actions highlight their negative and distorted image. Their actions depict them dependant and subordinate to men economically and socially. The author's anti feministic approach is also revealed through the analysis of mental process of female characters which shows that women suffer because of their own deeds.

2. Significance of the Study

This thesis is intended to analyze *Mann O Salwa* from the perspective of feminist stylistic. The study attempts to combine literary and linguistic theories by drawing on the theory of feminist stylistics which was proposed by Sara Mills in 1995 to interpret and analyze its textual language so as to answer the questions related to presentation of women and feminism. Little work has been done on analyzing fictional works by female authors from this perspective. Instead most of the studies are focused on the portrayal of women in fiction by male authors who view the world from a masculine point of view and their work is characterized with patriarchal power. Accordingly, this research attempts to conduct a cautious feminist stylistic analysis of female fiction writer, Umaira Ahmad's *Mann o Salwa*. The analysis is mainly concerned with representation, gender, discrimination, and exploitation of women by Pakistani society in this novel and to answer the question whether Umaira Ahmad portrays a positive image of women in Pakistani society or she also gives passive negatives image of women through language being socially influenced.

Statement of the problem

Representation of women in every field of life has always been point of interest for researchers. Negative representation and distorted image of women has always been associated with male authors and it is commonly held view that male authors do not portray real women in literature. Their language choice shows women as negative, Passive, dependent and subordinate to man. The influence of society can explicitly be traced on the language used for the portrayal women by male authors. In fact not only the language used by male authors but also by female authors to represent women is socially influenced. Female authors also use language which presents distorted, negative, disempowering, passive and male dependent image of women and do not portray women as human being equal to man. There is an academic need to investigate the representation of women by women. There is scarcity of research not only in Pakistan but also all over the world. This research will contribute towards filling this gap.

Hypothesis

Present study will be based on the hypothesis that negative representation and distorted image of women has always been associated with male authors and it is commonly held view that male authors do not portray real women in literature. My hypothesis is that the language used by female authors to represent women is socially influenced. Their language choice shows women as negative, passive, dependent, and subordinate to man as the society constructs them negative and dependant on man. The representation of women is also socially constructed and influenced.

Research Questions

- Does women in *Monn o Salwa* are represented as negative and passive?
- (a) Does material process in *Mann o Salwa* portray women as negative and passive?
- (b) Does material process in *Mann o Salwa* depict women inactive and dependant on man?
- (c) Does material process of female characters in *Mann o Salwa* portrays them as subordinate to men?
- (d) Does mental process of female protagonists reflect gender discrimination?
- (e) Does mental process of female characters expose the lives of women who are exploited by men and society?
- Does the use of linguistic choices support anti feministic approach to represent women in *Mann o Salwa*?
- Does transitivity choices made by the author disclose implicit anti feminist views underlying the text?
- Does the language used for the portrayal of female characters in *Mann O Salwa* is socially influenced?

Objectives of the research

Objectives of this study are:

- To investigate representation of women in the novel
- To explore the role of author in portrayal of female characters
- To trace out the influence of society on the writings of female authors

Review of Literature

The Current Development of Feminist Stylistics

First it is better to gain knowledge of lately developments of feminism and stylistics. As it is mentioned earlier that development of western feminism can be divided into three phases: liberal feminism, radical feminism, post-structuralist feminism. Modern stylistics began to develop in the 19th and 20th centuries from rhetoric and from the interpretation. In 1958, a seminar on stylistics in America and England inferred the origin of stylistics as an interdisciplinary of linguistics and literature. As a course of linguistic science, on the one hand, it insists on its research relating to styles of texts, on the other hand, it absorbs new ideas and theories to fulfill its fields so that it can offer a much wider means to appreciate works. Sara Mills (1995), Simpson (1942), Annette Kolodny (1975) and Deirdre Burton (1982) are the important figures in the area of feminist stylistics. Burton (1982) turns to this method to analyze transitivity system of *The Belle*. The conclusion is that gender discrimination is an original and profound while difficult to be changed aspect which leads to social inequality (Burton, 1982, p.197). Sara Mills in her book *Feminist Stylistics*, which is milestone in this field, points out ways of analyzing articles. She also analyzes books of non-fiction, and this manifests a new phase in research of feminist stylistics.

Showalter (1978), a pioneering critic in feminist literary criticism, wrote *A Literature of Their Own* (1978), which is a masterpiece, and the main purpose is to explore the literary tradition of women. She presents her famous three phrase development theory, which classifies the feminine literary writing process into feminine (imitation), feminist (protest) and female (self expression). This framework is a great contribution to feminist criticism both theoretically and empirically.

By and now only a few people have analyzed female writers' fictional work from the perspective of feminist stylistics. Traditionally most of the articles and essays have been focused on the study of female images in different fields of life. It is expected that some contribution can be made to give a keen insight into the study of women characters in female writers' fictional works. He Wei (2006) in "feminist Stylistic Analysis of Short Story *Prelude*" (2008) analyzes conversation segments and thoughts combining narratology and stylistics. Yang (2007) conducted a research on feminist stylistics analysis on *Up in Michigan*. In this research study she uses fragmentation and transitivity system of feminist stylistics to analyze a novel which provides a new way to depict the images and figures of women. He conducted a research "Women in Colonial India, A Feminist Analysis of *a Passage to India*" the author researches the problem of gender discrimination illustrating the perspective of feminist stylistics can deepen themes of novels. Feminist stylistics provides a new linguistic perspective to analyze gender and sex problems under current circumstances. Through the textual analysis based on this theory, female characters are represented in range literary texts. He Wei (2008) explored the feminist theme of short story *Prelude* from three perspectives. These perspectives include transitivity choices, pragmatic interpretation of conversation and creation of symbols. Through these angles, origin of women's misery, oppression of patriarchal society is worked out.

Methodology

According to Chitand (2011)

The choice of a suitable research methodology is an important stage in the data gathering process in any research. The first stage in the process of selecting appropriate research methodology is to consider the philosophical point of view within which the study is located (Chitand, 2011, p.1).

The research process in this research is performed by the researcher using methods and techniques which are helpful and suitable to conduct this research. This study is descriptive in nature and is qualitative content analysis. In this research, the method of feminist stylistic analysis which was proposed by Sara Mills has been adopted to analyze *Mann o Salwa*. To be specific, a feminist stylistics analysis is carried out by employing the method of transitivity analysis. Through transitivity analysis, this study makes an attempt to analyze *Mann o Salwa* concerned with the interpretation of textual language used for the representation of women in the selected novel written by a female author. Method of transitivity choices is suitable for the type of analysis which researcher wants to conduct for this study. It has enabled the researcher to answer the questions. Transitivity choices analyze activity and passivity of male and female characters in any text.

Population of the Study

In the present study only one Urdu novel by a Pakistani a female writer has been selected. The researcher has selected female fiction because this research is being conducted. The reason behind selecting an Urdu novel is that Urdu language and literature is the true representative of Pakistani society. Urdu language is national language of Pakistan and can truly depict the mentality of people of Pakistan. In the field of linguistics, language of Urdu fiction and specially works of female authors is ignored. No one in Pakistan has analyzed Urdu fiction

with the perspective of feminist stylistics from the facet of transitivity choices.

Sampling

In a research work, sampling is main feature because it helps the researcher to manage the research work. Sampling is a process in which the researcher comes to know some common obvious characteristics of the representing population. Moreover it is not effortless job to study the complete population. That's why it becomes possible for the researcher to select appropriate sample. For the present study, a novel from Pakistani fiction i.e. "Mann o Salwa" by Umaira Ahmad has been selected as a sample for the feminist stylistic analysis.

Tool of the Study

A close reading has been used for the qualitative analysis. Data has been analyzed and interpreted through different steps. Interpretations have been achieved through insight collected from close reading.

Transitivity and Representation of Women

According to F.S. Scott (1968) style of an author is reflected not only on the choices of words, but also on phrases and structure, so both aspects are of great importance. With the birth of new methods in modern linguistics, such as deep structure, surface structure, systematic functional grammar, theme and with these methods, it is much more objective, effective and systematic to analyze themes and characters in the novels. Transitivity analysis is one of the methods in ideational function of Hallidayan Functional Linguistics and the different patterns of transitivity are the primary means of expressing our internal and external experiences, which is the part of ideational function of language (Mills, 1995). In this research, the method of feminist stylistic analysis has been adopted to analyze *Mann o Salwa*. To be specific, a feminist stylistics analysis will be carried out by employing the method of transitivity analysis. In general, three types of processes requested by clauses are of primary significance: material process, mental process and relational process. Material process can be further classified into material action process including material action intention and material action supervision, and material event process. Mental process can be further divided into mental process internalized and mental process externalized. Mills (1995) is of the that analysis of transitivity choices is concerned with foregrounding the fact that for many women, some forms of pleasure may be concerned with not being an agent(actor), but that this is set within more critical discourses which recognize that we would be happier in control or 'by myself'. If we stick to the principle of feminist analysis being a clear critique of the ways that women have been represented, then we will offer a reading of this text which is unambiguous and which perceives the meaning of the transitivity choices all pointing in one direction. The female character is passive; the transitivity choices are of particular types, and this has some impact on the fact that the woman is represented as passive. We would then go on to argue that this is a common case for representations of women as a whole, and perhaps demand that this situation change. But it does not explain the power that these types of representations have for women listeners and the reasons why women in particular are focus of this type of representational practice, nor is it aware of the other messages in the text which undercut this dominant passive role for the female character. This more complex form of feminist analysis would set out to explore the way that passivity is constructed as pleasurable, and at the same time analyse the ways that the text demonstrates a number of conflicting forces, which undercut and challenge that pleasure; for example, showing the way that the female character was 'happy' on her own, and in fact does not want or need this type of interference to her life. Thus, analysis of transitivity is an tremendous source for interpretation, but only when we own up that transitivity like other linguistic features can stand for in a variety of different ways, according to the type of context in which it is set and also the set of supposition which the reader brings to bear on the interpretative procedure. In this light, this part singles out transitivity choices in representative segments from *Mann o Salwa* to unveil representation of women in negative and passive way.

Analysis of Transitivity Choices

Transitivity analysis is the analysis of who does what to whom. Its different patterns are the prime means of expressing our internal and external experiences which is the ideal function of language. Its aims are to explain the power relations between conflicting parties of human beings and to represent characters in circumstances around them. There are two versions of classifying process of transitivity and one is that there are three sets of choices of processes represented by clauses: Material process, mental process and relational process. Halliday is concerned with the representation of who acts (the agent) and who is acted upon (the one affected by the action of others). According to Showalter (1977), image of women in literature written by feminist women may involve finding them in the first place. To be specific, this study is mainly concerned with the three aspects: selection of process, participants and circumstances. The significance of these divisions is that choices made on a syntactic level are part of the representation of character. The extent to which a character is the passive 'victim' of circumstance, or is actively in control of the environment, making decisions and taking action, is one of the concerns of feminist stylistics. If a character is very active in a text, in control of their own decisions and actions, an analysis of text describing them might be expected to show a range of processes, and a relatively high number of material-action intention processes where the character is performing an action which they have voluntarily chosen as a course of behaviour. A character whose behaviour consists of many internalized mental processes

might be expected to appear as very pensive; similarly a character whose processes consist excessively of externalized mental processes may seem incomplete in some way. A character that is written in terms of supervention processes might appear somehow out of control of herself (Mills 2005, p.112).

Material processes

Material process involves physical action and these actions involve “actor” who is the subject of doing actual behaviours while the participant who receives it is “goal”. Material process relate to any type action or event in discourse and they characterized by inclusion of some kind of actor. Where an action is described, the Actor responsible for it will be an animate entity. Material process can further be subdivided into

- Material action process is further divided into:

(a) Material action intentions

Material intension processes are actions that occur as a result of an actor’s will. With material action intention, there is a clear will to do something.

(b) Material action supervention

Material supervention processes are actions that have no deliberate will behind them and can be seen as relating to actions which seem to take place by an accident and there is an attempt to capture for analysis those verbal processes where things are not done intentionally.

(c) Material event processes

Material event processes are the kind of processes when an event is described in discourse; an inanimate Actor is involved rather than an animate one.

(e) Mental processes

Mental process involves what is going on in human being’s mind, which is the inner world of a person. Perceptions (seeing, listening or feeling) and processes of cognition (like thinking, remembering) fall into the category called mental process. Further subcategories of reaction (such as liking, hating) are also include under this label. Looking, watching and forgetting do not involve the same level of deliberate physical activity as the material processes. During this process, there are two participants: “sensor” and “phenomenon”. Sensor is one who has the mind engaging process occurs and phenomenon is the world which is perceived. Mental process can be further subdivided into mental process internalized and mental process externalized (Lucera, 2011).

RESULTS AND DISCUSSIONS

In this part the researcher examines the depiction of female characters in *Mann o Salwa* by a female author by utilizing tool of feminist stylistics. Data has been analyzed and discussed in steps i.e.t he text details the experiences of women in the novel who and how their role is portrayed in different fields or life and social statuses. It reflects how women are perceived in the society. The research is mainly concerned with the analysis of selected material and mental processes, participants and the circumstances of the experiences of female protagonists.

Analysis of Material Process in *Mann o Salwa*

Material process in transitivity choices concerns about actions, what kind of actions do happen and who is the doer. When it comes to the analysis of the text, it is decided by the transitivity choices, such as who are participants, how action is processed. Actions of human beings are usually studied in the material process because only human beings are capable of doing action as they are able to think, feel, act and communicate.

(a) Material Process of Zaini and Shiraz

When Zaini met Shiraz in his house we are presented with few physical descriptions and actions of Zaini and Shiraz. And through the material and verbal process we can have much information about the characters of Zaini and Shiraz.

The processes include material and mental processes of Shiraz and Zaini.

Female actor: Zaini

[1] Wo us waqt Shiraz ke samne us k ghar mein bethi thi

[2] Zaini jese urrti hui us ke pas gae thi

[3] Zaini ne muskratay huey kaha

[4] Usay fakhar tha k wo us ka tha

[5] Zaini ne samne pari tapai per rakhay bertan sametne shuru kar diye

[6] Zaini ne behad sada lehjay mein kaha

[7] Zaini ne hmesha ki tarha taakid ki

[8] Zaini ne bura manty huey kaha

[9] Zaini ko andaza nahi tha k wo itne khushgawar mood mein hotay huey is tarah achanak ghussay mein aa jaye ga

[10] Kiyun kay wo college chali gae thi

[11] ab sepehr k waqt jab wo us k liye cutlets bana kar lai thi

[12] wo behad khushi kay alam mein sunti rahi

[13] Zaini ki samajh mein nahi aya kay wo kya kray

[14] Shiraz ko ghussay mein dekh kar us kay hath paaun phol jatay thy

Male actor: Shiraz

- {1} Wo abhi kuch dair pehlay hi Islam abad se aya tha
- {2} wo chaye petey huey usay interview ki rodaad suna raha tha
- {3} Shiraz kursi ki pusht se taik lagaty huey itminan se jawab diya
- {4} Shiraz be ikhtiyar hansa
- {5} Us ne cup table per rakhtay huey mazaq urrany waly andaz mein kaha
- {6} Shiraz aik dam sanjeeda ho gaya
- {7} Shiraz ne laparwahi se kaha
- {8} Wo us ki is bat ko isi tarha mazaq mein urrata tha
- {9} Us ne cup table per rakhtay huey mazaq urrany waly andaz mein kaha
- {10} Wo bat karty karty talkh ho gaya tha
- {11} Pichli rat ko Islamabad se aya tha
- {12} Wo us se bari khush mizaji se mila tha
- {13} Chaey pete or us k hath kay banay cutlets khatay huey
- {14} Wo usay apne interview ki tafsil sunata raha

We categorized the by processes by action Zaini and Shiraz. We can see that out of twenty nine processes fifteen are done by Shiraz and fourteen are done by Zaini. Shiraz has done material processes more than Zaini has done. Zaini is also concerned with the mental processes.

Female actor: Zaini

- [1] wo us waqt shiraz kay samnay us kay ghar mein bethi thi. Material action intention (affected= female body part)
- [2] Zaini jese urrti hui us kay pas gae thi. Material action intention (affected=female body part)
- [3] Zanaid ne muskuraty huey kaha. Material action intention (affected=female body part)
- [4] usay fakhar tha wo uska tha. Mental action internalized
- [5] Zaini ne us kay chehray ko dekhtay huey kaha. Material action intention (affected= male body part)
- [6] Zaini ne samne pari tapai per rakhay bertan sametne shuru kar diye. Material action intention (affected=female body part)
- [7] Zaini ne behad sada lehjay mein kaha. Material action intention
- [8] Zainad ne hmesha ki tarah takid ki. Material ation intention
- [9] Zaini ne us ki ye mantaq bahut bar suni thi. Material action supervision
- [10] Zaini ne bura manty huey kaha. Material action intention
- [11] Zaini (actor) ko andaza nahi tha (process mental) kay wo itne khushgawar mood (process: mental) mein hotay huey is tarah achanak (circumstances) ghussay mein aa jaye ga (Mental Process). Mental action internalized
- [12] Wo (actor) college (goal) chali gae thi(Material process). Material action intention
- [13] Ab sepehr k waqt jab wo us k liye cutlets bana kar lai thi. Material action intention (affected= female body part) suitable
- [14] Zaini ki samajh mein nahi aya kay wo kya kray. Mental action internalize
- [15] Shiraz ko ghussay mein dekh kar us kay hath paaun phol jatay thy. material action supervision
- [14] ab aik dam us ki bat per wo is tarah barham ho gaya tha. Mental action internalized

Male actor: Shiraz

- {1} Wo abhi kuch dair pehlay hi Islam abad se aya tha. Material action intention
- {2} wo chaye petey huey usay interview ki rodaad suna raha tha. Material action inention (affected= female body part)
- {3} Shiraz kursi ki pusht se taik lagaty huey itminan se jawab diya material action intention (affected= male body part)
- {4} Shiraz be ikhtiyar hansa. Material action intention
- {5} Us ne cup table per rakhtay huey mazaq urrany waly andaz mein kaha Material action intention (affected=male bdy part)
- {6} Shiraz aik dam sanjeeda ho gaya. Material action intention
- {7} Shiraz ne laparwahi se kaha. Material action intention
- {8} Wo us ki is bat ko isi tarha mazaq mein urrata tha. Material action intention
- {9} Us ne cup table per rakhtay huey mazaq urrany waly andaz mein kaha. Material action intention (affected= male body part)
- {10} Wo bat karty karty talkh ho gaya tha. Material action supervision
- {11} Pichli rat ko Islamabad se aya tha. Material event process
- {12} Wo us se bari khush mizaji se mila tha. Material action intention (affected=female body part)
- {13} Chaey pitay or us k hath kay banay cutlets khatay huey wo usay apne interview ki tafsil sunata raha.

Material action intention (affected= male body part)

Analysis and Discussion

In these actions Shiraz is more materially active than Zaini. Out of twenty seven actions though fourteen are done by Zaini but her actions as compared to actions of Shiraz are not powerless. Shiraz is in control of his actions but Zaini's actions are just done by the effect of Shiraz' action on her. During this conversation Zaini is mostly observing Shiraz who is moving his body parts more than Zaini. Zaini's actions are portraying her as timid and submissive to Shiraz. When she enters the room Shiraz is shown materially active while Zaini's actions reflect her meekness. In this passage Zaini is representing women in Pakistani society who think that they are born to serve and comfort men. Physical beauty of Zaini has been highlighted and her fiancé Shiraz is fascinated with her beauty which reveals typical mentality of male dominated society that women are beautiful and beautiful things are to please men. Zaini is portrayed as selfless, timid, weak and sensitive who want to hide her insecurities and problems in tears. In this passage Zaini has been portrayed as a woman who completely depends on man. She wants a support because she cannot be independent. Zaini does not want to be independent. She is proud because she has Shiraz who loves her but in fact her beauty pleases Shiraz. Shiraz' aggressive behaviour towards Zaini reveals Zaini's

4.2.2 (c) Material Process of Parizad and Shiraz

When Shiraz meets Zaini after nine years, who is known as Parizad a film actress a model, there is a difference between their earlier meetings and this one. There are some physical descriptions and verbal and material processes. These descriptions and processes show the changes that have been occurred in their high social status and personalities. When Shiraz sees Zaini as Parizad he could not free him from the charm of her beauty. And Parizad who as Zaini could not even talk to him loudly in past was treating him like an ordinary man as she would have dealt with any other man of her circle. There was embarrassment, regret, hatred, anger, and feeling of revenge between both the characters.

Female actor: Parizad

Male actor: Shiraz

Material process of Parizad

- [1] wo bilashuba kisi bhi mard kay hosh urra sakti thi. Material action intention
- [2] Wo kisi bhi mard ko kuch kehnaay kay qabil kahan chorti thi. Material action intention
- [3] Zaini ne is saktay ko tora. Material action intention
- [4] ye wo admitha k usay lagta tha kabhi akelay mein us kay samnay aa gaya tu wo mar jaye gi. Mental action internal
- [5] khari bhi kese reh paye gi us kay samne. Mental action intention
- [6] par wo khari thi or baray aram se khari thi. Material action internal
- [7] sirf dil tha jisay sambhálnay mein usay diqqat ho rahi thi. Mental action internal
- [8] wo taqriban das minute kay bad aai thi. Material action intention
- [9] Zaini ne aik nazar pholun par daal kar kaha. Material action intention
- [11] Zaini kay lehjay mein hairat nahi tanz tha. Material action intention
- [12] Zaini ne besaakhata kaha. Material action intention
- [13] Zaini ne aik nazar us par daltay huey phol us kay hath se liye or behad laparwahi se maiz par phaink diye. Material action intention
- [14] Zaini ne us kay harbay ko kund karty huey kaha. Material action intention
- [15] us ne Shiraz ki bat kat di. Material action intention
- [16] Zaini ne jese uska mazak urraya tha. Material action intention
- [17] Zaini ne usay bat mukammal karne nahi di. Material action intention
- [18] us ki awaz mein talkhi thi. Material action intention
- [19] Zaini kay hontun par aik talkh muskrahat aai. Material action intention
- [20] wo pata nahi usay kia jatana chah rahi thi. Material action intention
- [21] Zainab ne aik bar phir kaha. Material action intention
- [22] jo be tasur chehray kay sath wind screen kay bahar dekh rahi thi. Mental action intention
- [23] khobsorat sarhee mein malbos uthi hui garden or tanay huey wajod kay sath wo wakai jese pari jesi tamkinat kay sath chal rahi thi. Material action intention
- [24] rastay mein pari hui chizun par aik bhi nazar daly bagair ya aik lamhay kay liye bhi kisi se nazar milaey bagair (wo chal rahi thi). Material action intention
- [25] manu card hath mein liye isay kholay bagair us ne Shiraz se kaha. Material action intention
- [26] or apna card wapas kar diya. Material action intention
- [27] Zaini ne ajeeb andaz se muskuraty huey kaha. Material action intention
- [28] Zaini ki ankun mein kuch aya tha or phir chala gaya. Material action intention (affected female body part)
- [29] Zaini ne jese bat khatam kartay huey waiter se kaha. Material action intention
- [30] Zaini ne pani ka glass utha kar aik ghont bhara. Material action intention (affected female body part)

- [31] Zaini ne irdgird nazrein dauraye bagair ajeeb si muskurahat kay sath kaha. Material action intention
[32] wo ghont ghont pani pi rahi thi or Shiraz ko dekh rahi thi. Material action intention (affected male body part)
[33] Zaini ne tirchi muskurahat k sath hath mein pakray glass se aik or ghont liya. Material action intention (affected female body part)
[34] Zaini ne jese uska mazak urratay huey kaha tha. Material action intention
[35] Zaini ne masnui herat se kaha. Material action intention
[36] Zaini ne itminan se aik or ghont bhara. Material action intention
[37] Zainab ne khana chakha tha. Material action intention
[39] wo us kay khanay se farigh honay kay intzar mein bethi mashrob kay sip leti rahi. Material action intention
[40] Zainab sirf chup chap usay dekh rahi thi. Material action intention
[41] wo sun nahi rahi thi sirf usay boltay huey dekh rahi thi. Material action intention
[42] aik waqt tha jab wo us kay aik aik lafz ko jese hadees samajh kay sunti thi. Mental action internal
[43] aik ye waqt tha jab us ki zaban se nikalnay walay lafzun par aitbar to aik taraf wo sunnay ki zehmat tak nahi kar rahi thi. Mental action internal

Material process of Shira

- {1} Shiraz us se nazrein nahi hata saka. Material action intention
{2} Shiraz ko kya kehna tha wo sab kuch bhool gaya tha. Mental action internal
{3} Shiraz ne us kay chehray se nazrein hataty huey ghari ko dekha. Material action intention, affected female body part
{4} Shiraz ne us ki bat suni un suni kartay huey kaha. Material action intention
{5} Shiraz ne aik bar phir us ka maani khaiz jumla nazar andaz kiya. Material action intention
{6} Or table par para bukay utha kar usay diya. Material action intention
{7} Shiraz ne jese usay yad dilaya. Material action intention
{8} Shiraz ne apne lehjay ko khushgawar bnany ki koshish ki. Mental action internal
{9} Shiraz ka lehja ab takriban iltijaya ho gaya tha. Material action internal
{10} Shiraz kay chehray par aik rang aa kar guzar gaya. Material action supervision
{11} wo bat keh kar hansa. Material action intention
{12} Shiraz kuch dair usay ulajhta dekhta raha. Material action internal
{13} Phir us ne kaha. Material action intention
{14} Shiraz ne fakhriya lehjay mein kaha. Material action intention
{15} Shiraz aik bar phir se mumkina sawal o jawab ki tayari kartay huey usay waqfay waqfay se Zaini ko dekh raha tha. Material action intention
{16} wo us kay sath Pc ki drive way pe utra tha. Material action intention
{17} Shiraz ne har taraf kharay mardun ki nazrein Parizad pat garhti dekhein. Material action intention
{18} usay aik ajeeb se rashk ka ahsas hoa. Mental action internal
{19} wo aisi hi kisi aurat ki hamrahi chahta tha. Mental action internal
{20} Shiraz ne pehli bar logun ko Parizad ki taraf hi nahi apni taraf bhi mutwajja paya. Mental action internal
{21} Shiraz ka us kay qadmun se qadam milana mushkil ho raha tha. Material action intention
{22} apni tie or coat ko bar bar thek karta wo behad nervous ho raha tha. Material action intention
{23} kiyun ho raha tha ye samajh mein nahi aa raha tha. Mental action internal
{24} Shiraz ko apne aasab jese kisi nashay ki grift mein mehsos huey. Mental action internal
{25} Shiraz ne apna card nahi khola. Material action intention
{26} Shiraz ne dabay josh kay sath usay kuch yad dilaya tha. Material action internal
{27} Shiraz ne mushkuraty huey kaha. Material action intention
{28} Shiraz apni khushi chupanay ki koshish mein behal ho raha tha. Mental action intention
{29} Shiraz hansa. Material action intention
{30} Shiraz ne rashk aamez lehjay mein kaha. Material action intention
{31} Shiraz chand lamhun kay liye bol nahi saka. Material action supervision
{32} wo ab sanjeeda tha. Mental action internal
{33} Shiraz ne aik nazar aas pas bethay logun ko dekha. Material action intention
{34} jese andaza karna chah raha ho. Mental action internal
{35} us ne qadray bechergi se kaha. Material action intention
{36} Shiraz janta tha ye tariff nahi thi. Mental action internal
{37} Us ka itminan Shiraz ko uljha raha tha. Mental action internal
{38} wo tofan se pehlay kay asar thy jin par Shiraz ghor nahi kar raha tha. Mental action internal
{39} Shiraz ne khana khaya tha. Material action internal
{40} Shiraz musalsal batein kar raha tha. Material action intention
{41} khanay ka bill Shiraz ne diya. Material action intention
{42} or jese behad fakhriya andaz mein diya tha. Material action intention

- {43} jese wo ye btana chah raha ho kay us ka status tabdeel ho chukka hai. Mental action internal
{45} wo sirf ye nahi janta tha. Mental action internal
{46} Shiraz soch kar maghror ho raha tha. Mental action internal
{47} kese mumkin tha k Shiraz ye na jan pata kay wo uska zehn parh rahi thi. Mental action internal **Data**

Analysis and Discussion

In this scene we can trace out nature of both the characters. Physical descriptions of Parizad and Shiraz reveal the changes that occurred in them in last nine years. Parizad's actions reveal her confidence, pride and grudge. Shiraz's actions reflect his changed social status, his shallow and greedy nature and it is obvious from his actions that he is completely impressed by the charm of Parizad and her social status. Each and every action of Shiraz shows that although he is materially and mentally more active than Parizad but his actions reveal her shallow and greedy nature. He is embarrassed at whatever he has done to her in the past. His actions reveal his sense of guilt but he being a selfish person cannot impress Zainab who was exploited and defamed by Shiraz. When Shiraz meets Zainab as Parizad he observes each and every action of Parizad but he cannot understand the depth of her words. He is impressed by her intelligence. Parizad's actions reveal theme of feminism. She is not passive but most of her actions show her confidence and higher social status than Shiraz. In the past Zainab has always been submissive to Shiraz but at present she is not submissive to him. This very scene reflects that Zainab after raising her social status thinks that she is no more born to comfort and serve Shiraz. Theme of feminism is revealed through her actions. But author also illustrate that the status which Parizad achieves is not by fair means. She becomes powerful by unfair means which are not considered respectable in Pakistani society. Even in this scene there is negative representation of women. Parizad's actions reveal that when women are exploited by the society they become wicked and they also do the same with the society. Though Parizad is not at all passive but her actions are not powerful. There is also a contrast between her first narrated meeting with Shiraz in the novel and the present meeting. This contrast shows that Zainab in her first meeting was a woman with all positive traits but submissive and disempowering. While Zainab as Parizad is powerful but she is wicked, negativity and hatred. She is treacherous and sharp. She uses her mind to destroy others who have exploited her or wanted to exploit her. She adopts negative ways to take revenge from those who did wrong to her.

Material Process of Sheena And Shiraz

In order to analyse the transitivity choices in the passage, the actors in each process are extracted, with the lexical realization of each process associated with them, as below:

Female actor: [Sheena]

Male actor: {Shiraz}

Types of processes

- [1] Sheena dressing table k samne bethi kahi janay k liye tayar ho rahi thi= material action intention
[2] wo kuch dair tak phone k band hone ka intzatar krti rahi= mental> action> internalized
[3] us ne uth kar call receive ki= material action intention
[4] Sheena ne phone takriban phainkne walay andaz mein bed par dala= material> action> intention (affected=female body part)
[5] Dohara dressing table ki taraf aa gae= material> action >intention (affected=female body part)
[6] Is bar wo qadray jhullati hui phone ki taraf gae= material> action> intention (affected by female body part)
[7] Us ne phone utha kar behad batmizi se "hello" kaha= Material> action> intention, mental action internal
[9] Is bar Sheena ne phone bed par nae phainka= mental> action >internal
[10] us ne phone receive or dialed calls record check kiya= mental action external
[11] Sheena ne phone ko dabara bed par phaink diya phone dobara bajne laga tha= material>action intention (affected=female body part)
[12]Sheena ne is bar call receive nahi ki= mental action internal
[13] Wo Shiraz ko call receive karne dena chahti thi= mental action internal
[14]Sheena ne phone band hotay hi behad sard awaz mein pocha=material action intention
[15]Sheena ne behad teekhay andaz mein kaha= material action intention
[16] wo ghurrai=material action intention
[17] Sheena ne turki ba turki jawab diya= material action intention
[18] Sheena ne chilla kar kaha= material action intention
[19] Sheena ne dono hath apni kamar par rakhtay huey= material action intention (affected=female body part)
[20] wo behad turshi se keh kar kamray se nikal gait hi=material action intention (affected by female body part)
Male actor: Shiraz
{1} Shiraz toliye se balon ko ragartay huey bath room se bahar aa gaya= material action intention (affected= male body part)
{2} Us ne lapak kar phone utha liya= material action intention (affected= male body part)
{3} Shaid wo samajh raha tha k Sheena call receive karne ki koshish kray gi= mental action internal
{4} Sheena ki maujodgi usay behad preshan kar rahi thi= mental action internal

- {5} Shiraz ne apne lehjay mein aitmad paida karne ki koshish ki=mental action internal
- {6} Shiraz ne haklatay huey kaha= material action intention
- {7} Shiraz ka chehra surkh ho gaya=mental action external
- {8} Shiraz ki jaise jan nikal gae=mental action internal
- {9} Shiraz ne kuch himmat karte huey kaha= material action intention

Data Analysis and Discussion

In this passage actions of Sheena and Shiraz give information about their personalities. Sheena is positioned mentally as well as materially active while Shiraz is materially active. Shiraz is the major character and Sheena is his wife. In this part Sheena's actions reflect her true nature that she is arrogant, self-centered, and impatient. Sheena's actions give the information of her superiority in her house and what reflects in her actions towards Shiraz that Shiraz is coward, greedy, nervous, self-centered and financially dependent on Sheena's father. By the comparison of twenty items of Sheena and nine items of Shiraz, a conclusion can be drawn that Sheena has typically a character of arrogance and impatience. The way Sheena behaves, reveal that Shiraz has economically a different social status. Sheena's negative traits have been highlighted through her actions but Shiraz' actions also show that he has no self esteem. From the perspective of relationship this has been mentally and physically active situation. Sheena is in control of her actions but her actions occur as a result affect of Shiraz' actions on her. The theme of Sheena perusing independence are related to the theme of feminism related but in negative way is indicated by this detailed description.

Mental process of Zaini

When Rimsha, Zaini's classmate and friend tells her about her cousin's offer for Modelling Zaini gets angry and while going home she thinks about Rimsha's offer and other ways to become rich. Zaini thinks and says:

Analysis and discussion

These sentences describe the inner world of Zaini and here is a monologue by Zaini. In the terms of transitivity choices, all the verbs and the phrases which are used vividly describe the response of feelings passivity. Zaini thinks man can be trusted as father, brother, and husband; they can bring her bread and butter so there is no need to work being a woman. This shows that Zaini is depending on man and she is not active. In this passage Zaini who is the central character is the "censor" whose mental process is being described here. Zaini's internal feelings show that she has no interest in money. She being a Muslim thinks that earning money through modeling is not allowed in Islam. She should not choose modeling as a profession. She needs money to save her sister's married life but when she comes to know that she has an opportunity to earn money she refuses to avail the opportunity because she thinks there is no need to earn money through unfair means, she has a father who earns and spends money on family, she even thinks of her brother who is younger than her and is just a student, she thinks that after getting job he will earn her money, she also thinks of her fiancé whom she will be married in future so there is no need to earn herself money because she thinks her future is secure. These lines reflect typical mentality of Pakistani woman who are dependent on man in every field of life. Women in these lines are shown passive and male are active and bread winner. Pakistani women think that men should earn money and they should spend it on women being a father, a brother, a husband and even a son. In Islam though women are not allowed to earn money through unfair means but they are permitted to choose any respectable profession in which they can use their knowledge and skills. But Zaini does not think to adopt about those professions. This also shows that in patriarchal society like Pakistan women are not literate or skilled to become the bread winners. Though in these lines is showing passivity and she is depending on men for her needs but she does not want to use her beauty as a tool to earn money.

Mental Process of Zaini

Apne bedroom kay sofa pe beth kar wo pani kay aik glass ko hath mein liye is glass mein apni zindagi ko dekhti rahi... usay pachtawa nahi tha zindagi mein wahan chalay anay ka jahan wo us wakt thi. Wo zillat kay rastay se na guzar kar ati tu pachtati. Lekin sirf aik shock tha jis se wo bahar nahi aa pa rahi thi, wo Zia se us ki akhri mulaqat ki batein yad kar rahi thi. Baap ka is tarah bilak bilak kar rona us ne zindagi mein kabhi nahi dekha tha or wo janti thi, baap us kay liye ro raha tha or usay us wakt baap ko rotay huey dekh khar kuch bhi mehos nahi ho raha tha. Koi dukh, koi taklif koi ranj nahi. Aik ajeeb si behisi thi jis ne tab us k vajod ko apne hisar mein liya hoa tha. Behisi ya koi shikayt thi jo us kay dil se khatam honay ka naam hi nahi le rahi thi. Or ab jab Zia nahi thy tu jese kuch tha hi nahi, kuch bhi nahi, us ki zindagi se shiraz chala gaya that u dunya us kay liye khali ho gai thi or Zia chalay gaey thy tu wo khali ho gait hi. Pehlay bahar kuch nahi tha ab andar bhi kuch nahi tha. Us rat wahan apne kamray mein beth kar us ne apni ungliyun per apne khoni rishtun ko ginna shuru kiya. Akhir kon tha jo ab bhi us ka tha? Koi aik bhi nahi " maa, behnein, bhai..... or? Us ne dostun ko ginna shuru kiya. Ungliyun ki porein aik bar phir khali. Dunya mein ab koi nahi tha jisay wo apna dost keh sakti, Rimsha bhi nahi. Us ne mohabbat ko nahi gina, wo us ki zindagi mein thi hi nahi or dolat?... us ne apne asaasy ginne ki koshish ki. Dolat kay naam per bhi us kay pas kuch nahi tha. Kiraye ka ghar, purani gari, Faran kay chand naukar... agar wo paise kay liye yahan aai thi tu paisa kahan tha. Kya os tarah paisa bnana tha usay kay wo chaar din ghar bethi tu bijli katnay ki naubat aa jati or usay Faran kay samnay ja kar hath phailana parta. Ye wo paisa nahi tha jo wo

chahti thi or is tarah ka paisa nahi tha jo usay chahye that u phir usay kya chahye tha or kitna chahye tha? Kam az kam porun se shuru ho kar porun par khatam hone wala nahi chahye tha.[Mann o Salwa, 2005:242-43]

Analysis and Discussion

These line occur when Zaini comes to know that her father died during her campaign in Malaysia. She has earned the money through unfair means but she has nothing left behind. She lost her father, her mother, her sisters and even her brother. The money she has earned is not enough to spend whole life sitting at home. She realizes that she has to work to win the bread because she thinks she is the only person in the family who has to feed her family after the death of her father. These lines are the reflection of Zaini's inner feelings which force her to do work because she wants to be respectable person in the society and according to her in this society women can only be respectable if they have money, whatever the means are adopted to earn it. She wants to be equal to men in this Patriarchal and male dominated society. She challenges the norms of society but author portrays her in negative way being sinful and rebellious. The very thought of Zaini portrays her as a feminist soul but authors approach is anti feministic. She portrays Zaini as negative because she is rebellion who crosses the limits to gain independence. She does not confine to the home the only secure place for women in Pakistan so she does not fit to the criterion of the Patriarchal society. Author, through the character of Zaini wants to convey the message that if woman challenges and rebels the norms of patriarchal society she loses everything even her virginity. Zaini's mental condition shows that she is very depressed and broken. She is again and again exploited by the society. Everyone uses her for their benefits. These lines also show passivity which is suppressed in these circumstances but she wants someone to support her. This shows that she is not independent. Her tears reveal her weakness. She is alone but wants a support. She conceals her inner feelings of emptiness and weakness from the world. These lines also show that Zaini wants to be financially independent by earning money through fair or unfair means. In patriarchal society women have to face many problems and hurdles to be fit to the criterion of society. The text shows that if women challenge the norms of society they have to suffer a lot and finally will fail to achieve the goals.

Conclusion

answers the research questions, which were designed in the beginning of the research. Is it true that women in *Mann o Salwa* have been portrayed as passive and negative? Is it a fact that women are portrayed as submissive and dependent on men? Does a female fiction writer's portrayal of Pakistani women is socially influenced? Finally pedagogical implications and suggestion for further research has been given.

Research Findings

Feminist stylistics analysis of *Mann o Salwa* has presented representation of women in a female fiction. The analysis of transitivity choices of *Mann o Salwa* reveals the fact that representation of women is socially influenced. Women have been portrayed partially negative and partially positive in *Mann o Salwa*. It is obvious from the analysis of the language of *Mann o Salwa* that though there is rich representation of women in the novel, they are represented subordinate to men. Most of the female characters in the novel are inactive and dependent on man. This research started with a primary objective to investigate the representation of women in *Mann o Salwa* by Umaira Ahmad. The secondary objectives were to investigate how female authors represent women in the fiction i.e. *Mann o Salwa*. This research achieved its primary objective and generated a detailed and representation of women in *Mann o Salwa*. Another objective of this research is also fulfilled whe it was observed and analyzed those women in *Mann o Salwa*.

Another theme which was examined is typical attributes to women in this as are that of caring, loving, delicate, cook, mother hood while for male are patriarch, attention providing person, comforting others and always fresh and relax. Women's duty is to be attractive and pretty while men are strong and bread winner. Women are shown passive and submissive. It tells us how many hurdles a woman in Patriarchal society faces while trying to fit to the criterion set by the society for her beauty. It is obvious message that woman needs someone's support. They always seek for a partner. They cannot be independent. Traditional secondary role is assigned to women. It appears that women themselves are imperfect they need some messiah to help them to be acceptable for the society and men both. If women are not fit to the criterion of society, Women can achieve happiness in life only through marriage and motherhood because they need someone to support her financially and socially. It is generally women who are responsible for upbringing of children because these are trivial matters and intellectual men have many other important works to do. Men and women are caught up in an entangled web which demands them to behave in certain ways. Women are portrayed as emotional, submissive decorated and motherly women. Her proper sphere is her home only. Sexual appeal is exploitative and degrading but we can see Zaini uses her beauty to be strong in society but she is portrayed negatively. If women are sad and depressed, they try to conceal her feelings from husbands, sons and brothers in order to fix the criterion i.e. you have to be comforting as Zaini's mother and sisters try to conceal tensions from their brother and father. It exposes the illiteracy of women and their submissiveness. Passive role attributed to women by active men. This shows that the women whether it e of upper class/ lower class or of middle class, she is always submissive. She undergoes a lot of troubles, hardships to acquire respect for her family. Women are doing prescribed role and if they refuse to

perform assigned duties they are considered villain. We can also look at the treatment which woman receives in the world. It is women who is marginalized and is being exploited by men. Women measure themselves against each other, against what men tell them what traditions suggest. It reinforces gender stereotypes and gender roles. Our society has sexism so ingrained in it that every field adopts it. Women get inferior treatment who have no wealth and beauty. From the feminist analysis of *Mann o Salwa* we see two different types of women, oppressed and oppressor. This research reveals the fact that women's actions are the result of insecurity and inferiority traditionally attached to women. The character of Zaini and Sheena are portrayed negative. Sheena is a beautiful modern girl with lots of money being the only child of an income tax commissioner. But Sheena is outspoken, bold, rebellious women with all negative traits she is not submissive and timid therefore does not fit to the criterion of patriarchal Pakistani society so is portrayed negatively Zarri is another character who belongs to lower class; she is also greedy, treacherous, and selfish women. Shiraz and Zaini fail to achieve anything in their life aside from the regret and the guilt. The image of the women is submissive but only Zaini and Sheena refuse to bow against male superiority and both of them have been portrayed as negative in the novel. Their narrated life is not oppressed. Zaini and Sheena are educated, liberal and rebellious ladies struggling for the betterment of the status of women but their negative traits are highlighted more. Zaini's profession is represented in negative way and Sheena's behaviour is portrayed negative while Zarri another character in the novel is portrayed as cheater, liar and greedy. The represented female characters are presented inferior to men. Although only few of them are struggling to gain independence to maintain their socio, political, economic conditions according to the level designed by the World but they choose the way which is not recognized as respectable in society. Zaini and Zarri want to raise their social status by being rich but even then they are depending on men and as a result both are exploited. Therefore a passive and negative image of the female gender has been highlighted in the text. The influence of the society and the claim of Beauvoir (1949) that one is not woman at the time of birth but one becomes one through the treatment of the society cannot be ignored when Zaini appears in the novel as the symbol of a women who has been moulded and exploited by the society.

REFERENCES

- Aftab, A., (2011). *Gender Politics*. Pakistan. Emel
- Ahmed, Z. (2009). Pakistani Feminist Fiction and the Empowerment of Women. *Pakistaniaat A Journal of Pakistan Studies*.
- Ashton, F., & Whitting G. (1987). *Feminist theory and practical policies*. Great Britain: Henry Ling Limited.
- Beauvoir, D. S. (1949). *The Second Sex*. (trans) H.M. Parshely. London.
- Baumgardner, J., & Richards, A. (2000). *What is Feminism?* Retrieved from <http://www.feminist.com/resources/artspeech/genwom/whatisfem.htm>
- Bhasin, K., & Khan, N. (1986). *Some questions on FEMINISM and its relevance in South Asia, Kali for Women*, New Delhi.
- Brayton, J. (1997). *What Makes a Feminist Research Feminist?* The Structure of Feminist Research within The Social Sciences.
- Buchanan, I. (2011). "Socialist Feminism." *A Dictionary of Critical Theory*, Oxford Reference Online, Oxford University Press, Web. 20 October 2011.
- Brown, C. & Olson, K. (1978). *Feminist criticism: Essays on theory, poetry and prose*. London: Scarecrow Press Inc.
- Bryson, V. 1999. *Feminist debates: Issues of theory and political practice*. Hong Kong: McMillan Press Ltd.
- Butler, J. (1999). *Gender trouble, Feminism and the Subversion of Identity*.
- Carter, R., & Simpson, P. (1989). *Language, Discourse and Literature*. London: Unwin Hyman.
- Chitando, A. (2011). *Narrating Gender And Danger In Selected Zimbbwe Women`s Writings On HIV And AIDS*.
- Chomsky, N. (1957). *Syntactic Structure: Introduction to Stylistic*, University of Mouton, New York.
- Cook, J., & Fonow, M. (1986). "Knowledge and Women's Interests: Issues of Epistemology and Methodology in Feminist Sociological Research". *Sociological Inquiry*, 56 (4): 2-29.
- Crossman, A. (2009). Feminist Theory, an Overview. Retrieved from <http://sociology.about.com/od/Sociological-Theory/a/Feminist-Theory.htm>
- Daniel, O. (2011). Ideology, Power and Pictures of Women. *Journal of The Nigeria English Studies Association*. 14(2), 112-131
- Fairclough, N. (1989). *Language and Power*. London. Longman.
- Ferguson, A. (1994). Twenty Years of Feminist Philosophy. *Hypatia*. 9 (30), 198-215.
- Githens, S. (1991). *Men and Women in conversation: An Analysis of Gender Styles in Labguage*.
- Grace, D. (2004). *The Women in the Muslim Mask: Veiling and Identity in Postcolonial Literature*. London. Pluto Press.
- Hoff, A. S. (2009). *Gender Politics: A Case Study of Feminism in Iran*. Thesis, (Master of Arts). Wright State

University.

Holmes, J. and Meyerhoff M. (2003). *The Handbook of Language and Gender*. United States of America: Blackwell Publishing.

Hudson, R.A (1993). Invitation to Linguistics by Richard A. Hudson (1993, Paperback).

Humm, M., & Walker, R. (2012). History and Theory of Feminism – GWANET. Retrieved from http://gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm

Jin, Y.T. (2009). *Feminism: Making Sense of its Relevance and Praxis*.

Laidin, (2010). *Male authors writing female characters vs female authors writing male*.

Lakoff, R. (1973). Language and Women's Place. *Language in Society*. 2(1), 45-80.

Lakoff, R. (1975). *Language and Women's Place*. New York. Harper and Row.

Lange, C. (2008). *Men and Women Writing Women: The Female Perspective and Feminism in U.S Novels and African Novels in French by Male and Female Authors*.

Leavy, P. (2000), *Feminist Content Analysis and Representative Characters*.

Leech, G. (2007a). *Style in Fiction Revisited: the Beginning of Great Expectations*. *Style*, 41 (2), 117-132.

Leech, G., & Short, M. (2007b). *Style in Fiction*. Britain. Pearson Education Limited, Longman.

Letherby, G. (2003). *Feminist Research in Theory and Practice*. Buckingham. Open 101 University Press.

Lewis, D. (2011), *Women Writing Men: Female Victorian Authors And Their Representation Of Masculinity*

Lucera, R. (2011). Feminist Stylistic Analysis and Transitivity. Retrieved from <http://www.scribd.com/doc/82635626/Feminist-Stylistics-and-Transitivity>.

Machaba, L. (2011) *The Portrayal of Women In Xitsonga Literature With Special Reference To South African Novels, Poems And Proverbs*, 2011characters

Maguire, P. (1987). *Doing Participatory Research: A Feminist Approach*. Massachusetts: University of Massachusetts

McKenna, E. (2011): *Representation of women in Fantasy. What's the problem?*

Mills, S. (1995). *Feminist Stylistics*. London. Routledge.

Mills, S. (1998). *Post- Feminist Text Analysis. Language and Literature*. No 7(3), 235- 252.

Mills, S. (1995). *Feminist Stylistics*. London: Routledge Press.

Moghadam, V. (2009). Islamic Feminism and its Discontents: Notes on Debate. *iran-bulletin.org*. Retrieved January 11, 2009.

Murphy, F., C. (1995). *Beyond Feminism*. The Catholic University of America Press.

Nair, S. (n.d). Definition of Feminism. Retrieved from: <http://www.rise-of-womanhood.org/Definition-of-feminism.html>

Offen, K. (2000). *European Feminisms 1700-1950: A Political History*. Stanford University Press.

Page, R. (2010). New Challenges for The Feminist Stylistics. The Case *Girl With a One TrackMind*.

Reinharz, S. (1992). *Feminist Methods in Social Research*. New York: Oxford University Press.

Rahman, H., B. (2012). Framing of Pakistani Muslim Women in International media:

Muslim feminist's Perspective. *American International Journal of Contemporary Research*. 2(1), 106-113.

Rafapa, L., et.al., (2011) *Instances of Bessie Head's distinctive feminism, womanism and Africanism in her novels*.

Shariati, A. (2011). *Fatemeh is Fatemeh*. Iran. Shariati.com.

Shaikh, U. N. (2011). Role of Stylistics in Learning English as a Second Language. *Language in India*. 11. 259-272.

Shihada, M. (2011). *A Feminist Perspective of Virginia Woolf's Selected Novels: MrsDalloway and To the Lighthouse*.

Showalter, E. (2006). *A Literature of Their Own: British Women Novelists*. Encyclopaedia of Language and Literature.

Speer, S. (2005). *Gender Talk*. London & New York. Routledge.

Shahid, K. (2007). Feminism and Islam: Contextualizing Equality of Gender in Islam. *Pakistan Journal of History & Culture*. XXVIII(1),

Spender, D. (1980). *Man Made Language*. Routledge & Kegan Paul.

Swilla, N. I. (2000). Voluptuous Vacuou Vamps: Stereotyped Representation of Women in Kiswahili Press. *African Study Monographs*.

Tannen, D. (1991). *You Just Don't Understand: Women and Men in Conversation*. 105 London, Virago.

Thornborrow, J.,& Wareing, S. (2000). Introduction to Stylistics: A Linguistic Approach to Literary Understanding. Zhang Huahong, School of Foreign Studies.

Wadsworth, Y. (2001). *What is feminist Research? Bridging the Gap: Feminist and Participatory Action Research Conference*, Conference Papers

Wahab, M. (2011). *The Reality of Feminism in Pakistan- 3 Things to Know and Ponder*.

Wales, K. (Ed). (1989). *A Dictionary of Stylistics*. London: Longman

- Wasley, S. (2005). *The Limits of Feminism*. Thesis, (PHD). Murdoch University.
- Weber, C. (2001). Unveiling Scheherazade: Feminist Orientalism in the International Alliance of Women, 1911-1950. *Feminist Studies*, 27(1), 125. Retrieved ofrom: <http://www.jstor.org/pss/3178453>
- Wei, H. (2006). *Feminist Stylistics Analysis of Short Story "Prelude"*.
- Yang, (2007). *Feminist Stylistics Analysis of Up in Michigan*.
- Short, M. H. (1970). *A Stylistic analysis of John Steinbeck's Of Mice and Men*. University of Birmingham
- Zhu, T. (2009). *Examining The Representation Of Modern Women In 20th Century Modern Chinese Fiction: The Search For Self In Comparison Of Works By Women Authors Ding Ling And Eileen Chang*. Thesis. (Master of Arts). University of Southern California.

The IISTE is a pioneer in the Open-Access hosting service and academic event management. The aim of the firm is Accelerating Global Knowledge Sharing.

More information about the firm can be found on the homepage:
<http://www.iiste.org>

CALL FOR JOURNAL PAPERS

There are more than 30 peer-reviewed academic journals hosted under the hosting platform.

Prospective authors of journals can find the submission instruction on the following page: <http://www.iiste.org/journals/> All the journals articles are available online to the readers all over the world without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. Paper version of the journals is also available upon request of readers and authors.

MORE RESOURCES

Book publication information: <http://www.iiste.org/book/>

Recent conferences: <http://www.iiste.org/conference/>

IISTE Knowledge Sharing Partners

EBSCO, Index Copernicus, Ulrich's Periodicals Directory, JournalTOCS, PKP Open Archives Harvester, Bielefeld Academic Search Engine, Elektronische Zeitschriftenbibliothek EZB, Open J-Gate, OCLC WorldCat, Universe Digital Library, NewJour, Google Scholar

