

The Creative Launcher

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People and Society in Kishwar Naheed's *I am not That Woman*

Nisha Singh

Assistant Professor,
Department of English,
Mahatma Gandhi Kashi
Vidyapith, Varanasi,
India.

Abstract

Kishwar Naheed has been a courageous and sovereign expression in sustenance of the talents in Pakistan and has functioned firm to resuscitate vanishing crafts in remote areas, for the past 45 years, Kishwar Naheed was born into a conventional household that educated its sons well and daughters always at receiving ends. Kishwar asserted on advanced learning, she did her masters, and also wrote poetry. She had gone for choice marriage and had to leave her family. She became a civil servant, a career which she followed for 38 years. She was referred on leave for five years when the country was under martial law, she went to court to protest her suspension, and was reinstated. She was briefly in prison in February 1983, along with other women protesters, for protesting against the proposed Law of Evidence that was discriminatory to women. Kishwar used her leave to promote home-based free enterprise among rural women and recover dying crafts in Pakistan's remote areas. As a writer, too, Kishwar was in distress under martial law. Two of her books were banned, and she was also briefly arrested on charges of spreading antisocial elements. In 1998, Kishwar, then employed as manager general of philosophy, resigned from the service when the minister of philosophy protested to a traditional dance commemoration in the country. This innovator in feminist and confronting literature has produced nine volumes of poetry, Kishwar, who lives in Islamabad, also works as consultant with Action Aid and the Asian Development Bank. My paper aims to focus upon Kishwar's concept of People and their relation to Society. Through the structural construct the repression and ultimately the emancipation of women.

Keywords- *Politics, Feminism, Sovereign, Emancipation*

Our republic has failed in eradicating communal disparity and discernment on the base of gender. Like contest and civilization, gender is a communal concept. Gender parity means that women and men adore the identical eminence. In the existing condition of discrepancy, it

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cannot be accomplished lacking the liberation of women. Both equivalence and enablement are essential to attain political, social, economic, cultural and environment retreat.

Kishwar Naheed, Sitara-e-Imtiaz is an Urdu poet from Pakistan known for her groundbreaking feminist poetry. She was born in 1940 in a Syed family of Bulandshahr, India. Kishwar was an observer to the ferocity related with partition, and stimulated with her family to Pakistan in 1949.

She had to bout to obtain teaching at a time when women did not go to school; she studied at home and obtained a high school diploma through correspondence courses, but went on to get a masters degree in Economics from Punjab University, Lahore.

Kishwar was wedded to Poet Yousuf Kamran; she had two sons with him as a working woman, and then continued to support her family after his death in the Eighties.

Kishwar Naheed apprehended executive parts in innumerable national establishments. She was Director General of Pakistan National Council of the Arts afore her superannuation. She also edited a prestigious literary magazine Mahenaw and founded an organisation Hawwa (Eve) whose goalmouth is to help women who are deprived of independent earnings become monetarily sovereign through cottage industries and vending craft.

Kishwar has published six assemblages of poems between 1969 and 1990. She also writes for children and for the daily Jang, a national newspaper.

Her poetry has been translated into English and Spanish and her famous poem *We Sinful Women* gave its title to a pulverized flouting anthology of present-day Urdu feminist poetry translated and edited by Rukhsana Ahmad published in London by The Women's Press in 1991.

I am not That Woman is a beautiful poem composed by Kishwar Naheed. She is a woman writer of Indo-Pakistan. She articulates the brutalities done upon women by the kinfolk and civilization. The poem stances for a symbol of all the cruelty upon women. She also paints her craving, vision, longing and desires of equal eminence and privileges.

In the poem, *I am not That Woman*, the poetess, Kishwar Naheed conveys that a woman can become a influential woman if she is free from all social bindings of relationship. Hence, the poet asks for emancipation from the civilization and announces that the ordinary aptitude of women cannot be prohibited by any force.

I am the one you married off
To get rid of a burden
Not knowing
That a nation of captive minds
Cannot be free.

The introductory lines of the poem, reveal's that she does not belong to that kind of ordinary woman who sells socks and shoes for men. She is of the opinions that it is men who conspire against women and compel them to do such kind of work and want to lower the

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status of women's. Men feel superior and so they hide and lock the women in the walls of houses by telling that it their tradition and custom. As women are kept within the walls of stones, the poetess feels that she is surrounded by stones and not by love and care from her family.

Remember me, I am the one you hid
In your walls of stone, while you roamed
Free as the breeze, not knowing
That my voice cannot be smothered by stones,

The poetess opines that family treats them as captives instead of loved ones. All of them behave as inhuman without any love and compassion. The poet remarks that men feel superior so they easily wander in the peripheral realm pad locking the women in households in the name of custom and duties. Observing with the tradition, a woman is to do only culinary and spring-cleaning work at the home. At last, the poet educates her speech saying that men overlook that women are skilled and their beliefs and expression cannot be measured by the so-called traditional pebbles.

I am the one you crushed
With the weight of custom and tradition
Not knowing
That light cannot be hidden in darkness

The poetess is crumpled and burdened with the hefty liability of custom and tradition. Now the poet specifies the domination to all the women. She was acclaimed in principles, but virtually she had no excellence. She was a victim of reification. As Virginia Woolf asserts in *A Room of One's Own*:

Imaginatively she is of the highest importance: practically she is completely insignificant. She ... pervades poetry from cover to cover. She is all but absent from history.

The traditional women are expected by their fathers to be protected in homes learning all household duties. The society and men fail to understand that light cannot be hidden in darkness. The poet associates women to light and privileges that their thoughts, love, care, wish, passion and determination cannot be destroyed by the darkness of the civilization.

The poetess pronounces young men's assertiveness towards their mother. When a boy is fledgling, he lies on the lap of his mother and picks flower. He enjoys the bliss of this world in the protection of his mother, But, when he grows up, he forgets everything and becomes the brutal part of this world. The son's indifferent behaviour perforates the heart of the mother and she becomes brokenhearted. The poetess says that such young man plants thorns on the lap where he enjoyed when he was young. The poet claims that though she is not treated fairly, not loved by her sons and father, and not looked after by her family, she

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will try to be the best in her life. She will be the light and fragrance to the family and society. She will not mislay her eye-catching features of women kind.

Naheed designates the arrogance of fathers. Father's think that a girl-child is a problem and she should be protected with chastity. So, they lock girl-child in household and do not allow them to go to attain anything in the world. They contemplate the girl an article of occupation and so they have no affection towards their daughters. They give birth to the child and sell the girl to societies for marriage. It is here the poet equates birth to buying and marriage to selling. By undertaking a trade out of women, men want to make money. In this procedure, they nose-dive to comprehend that women too have sentiments, wishes, visions and abilities and they can accomplish whatever they need.

At last, the poetess states that though she is pickled like an article, she will do amazing attainments such as rambling on water. Restraints cannot prohibit the women's fortitude in the direction of achievements.

Father's, the potentate of the family, think that girls ought to be sent out of family in the name of marriage. They sense that having a girl at home is a problem and they want her to marry someone in order to get more prosperity, cheerfulness and to get rid of the problem. In men's discernment's, women are just acquisitive items. They contribute no emotional assessment to women. So, the poet articulates those women have incarcerated concentrations.

I am the commodity you traded in,
My chastity, my motherhood, my loyalty.

Subsequently covering all the anguishes from her family, the poetess now conferences roughly her place in the male prejudiced society. In men's estimation, women are just exchange object with chastity, motherhood and loyalty. She deliberates those potentials are extraordinary abilities of women. Conversely, domestic members are doing trade by the talents of the women. Similarly, common men do business out of women's somatic form. Usually, if a woman is anticipated to come to a community life, she can emanate as a model in advertisement or cinemas. There, she is expected to assign herself attractive and licentious woman. The poetess competes against the two types of industry of men consuming women. As an alternative, the poetess, as a depiction of womankind, desires to flabbergast all the plights, agonies and domination. Absolutely, she desires freedom to be a real woman to express her passion, desires, willpower and ability.

The poet does not dearth to use her sovereignty to grow into an uncultured-woman in the poster or cinemas. She does not want to earn money by showing her half-naked and glitzy physique. Concluding the poem, she resolutely apprises that she will not exploit her independence as she esteems the characteristics of womanhood such as chastity, motherhood and faithfulness to husband and family. She announces that she is not that class of woman who flogs her figure to earn dish.

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The poetess attempts to take a broad view of her thoughts as the voice of all the women. She accentuates that women essentially be preserved with love, care and honesty. She asserts that women are better than men if they are given autonomy. Nonetheless men are cruel towards women, they do not realize that women can combat and over throw men, but they care for the family and fail to do so. Henceforth, she requests the society to give liberty and understand woman's sentiments.

Women perform diverse roles in family and society as from daughter, sister, wife, mother and grand-mother, etc. She is expected to be well skilled in house exertion and behave rendering to the expected norms of a wife and daughter-in-law. Therefore, Gender disparities occur because of discernment in the family and social organizations, and social, cultural, and religious norms that continue pigeon holes, rehearses and politics that are harsh to women. The main objective of this poem is that empowerment of women is enablement of her family, entire nation is vested because finally it's the women who is accountable as a mother, as a originator of society, as a foundation of strength for holding moral values and social code in the coming cohort.

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