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REPRESENTATION OF PATRIARCHY IN STAPLES' CHOLISTAN TRILOGY: A FEMINIST CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

The patriarchal power relation has different kinds of discursive manifestations in the forms of patriarchal dominance, hegemony, classical patriarchy and neo-patriarchy which all represent social realities of gender power differentials. This discursive accomplishment of power differential needs to be analysed for raising social awareness, feminist spirit and feminist reflexivity (Lazar, 2007; 2014). As such, the current study analysed the discursive construction of patriarchal power relation in the text of Staples' Cholistan Trilogy which consists of three novels Shabanu (1989), Haveli (1993) and The House of Djinn (2008). An eclectic approach of theoretical framework consisting Lazar's (2005; 2007; 2014) feminist critical discourse analysis (FCDA), Butler's (1990) gender performativity and Foucault's (1980) subjectivity theory was adopted. Halliday's (1985) approach of transitivity analysis was used for analysing the transitivity processes in the performances of gendered subjects described in the verbal phrases of the clauses in the text. The results showed that men have been constructed in agentive position as in charge of social control through the use of material, relational, verbal and mental processes in the clauses. The study revealed that patriarchal dominance and hegemony are manifested in the social practices with discrimination, social control, marginalization and physical violence meted out to women. As such, women cannot transgress the gender normativity to reconstruct their gender identities for public participation and emancipation. The study recommends that women's representation should be carried out through such discourses that permit performances of deconstruction of gender stereotypes for their emancipation and public participation.

Key Words: *Patriarchy, Power Differential, Gender, Feminist critical discourse analysis, Violence, Transitivity analysis*

INTRODUCTION

The phenomenon of patriarchal power differential is commonsensical, dominant and hegemonic and is accomplished through discursive means. The discursive practices render this power differential as naturalized, hegemonized and implicit in a particular social context. This normalcy and taken-for-grantedness of power relation obscure or mystify the inequality and power differential at work in the hierarchally gendered society. The investigation and deconstruction of this explicit and implicit patriarchal relation is a great challenge for the researchers. The current study is, therefore, focused to analyse the problem of asymmetrical patriarchal relation enacted and sustained through discursive means in the text of staples' Cholistan trilogy. For highlighting such a flagrant power differential, the study adopted a descriptive and qualitative mode of research. As such, an eclectic

theoretical approach of lazar's (2005; 2007; 2014) feminist CDA, butler's (1990) gender perfromativity and Foucault's (1980) subjectivity theory was used to analyse staples' trilogy. Halliday's (1985) transitivity pattern was employed for analysis purpose.

Staples' trilogy is significantly called the Cholistan trilogy because it tells the story of Shabanu's life, who is a Cholistani girl in Pakistani patriarchal context. *Shabanu: the daughter of the wind* (1988), as the first novel narrates the story of Shabanu's life at her father home where she is forcibly betrothed to older Rahim for his services in resolving the dispute with the antagonist nazir. She constantly strives to challenge the patriarchal authority but she has to obey the gender norms of patriarchal traditions. The second novel *Haveli* (1993) narrates the post-marriage story of Shabanu's life with the older Rahim at Okuraband and his house Haveli at Lahore. The novel also narrates the story of Nazir's daughter Zabo who is forced to marry the idiot disable son of Rahim from Amina. After shifting to Haveli at Lahore, Shabanu meets Omar, Rahim's nephew from his brother Mehsood and fascinates with his egalitarian treatment toward her. Nazir kills Ahmed and Rahim and imprisons Shabanu and Zabo. Nazir shoots Zabo dead on their way to the Cholistan deserts while Shabanu takes refuge at Derawar fort. At last, she manages to return to Haveli at Lahore. The third novel, *the House of Djinn* (2008) tells the story of Shabanu's release after her self-imprisonment for ten years at Haveli and her daughter Mumtaz. Omar's father (Rahim's brother) dies and he nominates Jameel (his daughter's son) by his will as the leader of the Amirzei tribe and as husband of Mumtaz. As such, the novel tells the story of Jameel and Mumtaz who both flee to avoid their imposed marriage. They are attacked by Nazir but they survive by the timely support of Omar while Nazir is killed. Such a complex picture of power differential in the Cholistan trilogy provided a fertile site for feminist CDA. The Cholistan trilogy is thus replete with the discourses which consist of material, relational, mental and verbal processes of the transitivity patterns in which a man is represented reigning supreme and a woman is relegated to a subordinate position in the social structure.

Theoretical background and methodology

The study adopted a constructivist qualitative paradigm to analyse the linguistic representation of patriarchal power differential. For analysing the performative construction of patriarchy and power differential, the study focused on the approaches/ theories related to the performances/ actions described in the verbal phrases of the clauses in the trilogy. As such, an eclectic theoretical approach was adopted which include Lazar's (2005; 2007; 2014) feminist CDA, Butler's (1990) gender performativity and Foucault's (1980) subjectivity theory with a relevant analytical approach of Haliday's (1985) transitivity analysis. Lazar's (2005; 2007) feminist CDA approach helps to analyse the discursive practices that aim to perpetuate gender normative and cause gender oppression. As such, the phenomena of discourse, ideology and power relations in a particular social context are encapsulated in FCDA that aims to highlight different ways which discursively negotiate, sustain, challenge and produce the hegemonic power relations. Exposing the mutual relationship of gender, ideology and power in discourse studies, it offers a political perspective on gender (Lazar, 2005). About gender being a social construction, Butler (1990) explains that gender is performative rather than a fact or fixed phenomenon. It means that various gendered performances or actions create the idea of gender as their effect without which there would be no gender. Foucault (1980) propounds his subjectivity theory in the way that though individuals are constituted as an effect of knowledge/power networks through regulatory practices but they are not helpless objects formed and moved by power only. The subjects controlled by the regulatory practices are called self-regulating docile subjects and those who constitute their self and identity on their own are called resisting subjects.

For analysing these reflected performances of the gender subjects, the study adopted the relevant analytical approach of Halliday's (1985) transitivity analysis which suggests the ways through which meanings are encoded in the clauses. It explains the process of who is what or whom or who does what to whom, or who has what attribute or who senses what. The grammar of the clause attributes various degree of agency to people, objects and concepts which is important for the analysis of power relation (Halliday, 1985). All the processes of transitivity like material, relational, verbal, mental and behavioural represent the actions or performances of the gendered beings which are spotted and labelled in the clauses of the text and

are analysed with semantic conceptions (entailment, presupposition, prediction, inference, foregrounding, backgrounding etc) for discussion and its exact interpretation.

Results & discussions

Walby (1990) maintains that the concept of patriarchy is unavoidable for the analysis of gender inequality because it encapsulates the pervasiveness and interconnectedness of all the aspects of women's subordinate role in the social structure. Patriarchy refers to the social system in which a man is considered as an authorized figure in the overall social organization. According to Ackermann (1991) patriarchy represents the legal, economic and social system which enforces and validates the sovereignty of the male head of family over its other family. Rakoczy (2004) considers patriarchy as an ideology and a way of thinking that reinforces male dominance and power socially, politically, legally, economically and religiously. The patriarchal structure has given birth to a new phenomenon of neo-patriarchy in which the patriarchal values are such inculcated by the elder women in which women lead women to subjugation at the household. It produces the hegemonic structure of patriarchy. About the categorization of patriarchy, Isran and Isran (2012) give two forms of patriarchy which includes classical patriarchy and bargaining of patriarchy. In the classical patriarchy, men have the complete domination and the women are totally superseded while the bargaining of patriarchy operates on cooperation and conflict. The existing study considers all the aspects of patriarchal structure and power differentials.

Aspect: 01. The covert and overt manifestations of power:

The supremacy of men is visible in physical violence and Phulan's hiding her make-up in front of her father.

Excerpts

1. Shabanu describes, "The colour softens on her skin, leaving her tiger eyes looking fiery. She wipes it away before Dadi comes home. But she'll wear it on her wedding day" (Shabanu, p. 202).
2. Shabanu refers to Sharma and her husband, "he married Sharma in the hope she'd bear a boy child. When Fatima was born he began beating both of them, and Sharma refused to lie with him" (Shabanu, p. 99).

Analysis of transitivity

The excerpts portray the situations in which the influence of men's power is manifested in women behaviour. The first excerpt describes the situation in which Phulan, like Foucualt's docile subject, wipes away her make-up or wedding beautification upon coming across her father. This manifests the covert influence of men over women or classical patriarchy because a woman wipes away her make-up with-out being told to her (Walby, 1990). In the second excerpt, Shabanu describes the situations of auntie Sharma when she is beaten by her husband for not bearing male children to him.

The first excerpt represents the covert manifestation of power of a man over a woman. The influence of Phulan's father 'Dadi' on her is described in the intransitive material clause 'the colour softens on her skin' in which the colour of her skin or face undergoes the material process of 'softening'. It presupposes that she gets so impressed that even her complexion gets changed. Further, the attributive relational clause 'leaving her tiger eyes looking fiery' elucidates the disturbed situation of Phulan at the appearance of her father. Her tigers eyes are represented as the carrier of the attribute 'fiery' which means that she gets disturbed or perplexed when she sees he father. The change in the complexion and disposition of Phulan suggests the covert influence of her father. The material clause 'she wipes it away' represents Phulan as the actor of the material process 'wipes away' for the goal 'it' (make-up here) which shows that she can't maintain her position before her father. Her lack of confidence to dare maintain her position, presents her very weak and powerless (Walby, 1990). It entails that a woman cannot stand to her action or her viewpoint. Her subservience and fear foreground a man powerful enough that imposes considerable influence on the behaviour of women. This presents an extreme case from radical feminism point of view because patriarchy governs a woman in all spheres of life (Bucholtz, 2014). The circumstantial element 'before Dadi comes home' categorically explains that even the presence of men can direct the action of women. The ideology of patriarchy is so pervaded that even if the father doesn't ask her to wipe away her make-up, she herself will do the same (Walby, 1990). This is called the internalization

and naturalization of ideology of patriarchy (Johnson, 2005) which has made Phulan as the self-regulating docile subject of Foucault (1980). Post-modern feminism seeks to deconstruct these patriarchal values and norms and reaches a position where the signification of stereotypical gender-role is overturned (Butler, 1990).

The second excerpt highlights the exercise of the overt power wielded by a man in marrying a woman and beating her (imposing physical violence) for not bearing male children. The material clause 'he married Sharma in the hope she'd bear a boy child' casts Sharma's husband as the actor of the material process 'marrying' the goal 'Sharma' for the circumstance of purpose 'in the hope that she would bear a boy child'. It presupposes that a man wields two types of powers in marring a woman and making her bear male child. It represents the asymmetrical power relation in which a man has the prerogative to choose a woman he wants to marry while a woman is reduced to the status of goal who has to accept any man as her husband (Walby, 1990). A woman is the obliged actor of the material process 'bear' the required goal 'a boy child' in the next material clause, 'she would bear a boy child'. One can predict that bearing a boy child is the obligatory duty of a woman. The person, who demands or gets something done with someone, wields power. It highlights the aspect of radical feminism which assumes that the oppression of a woman is grounded in reproduction, mothering and domesticity (Bucholtz, 2014). Bearing boy children accrues a woman power to the extent that she is not ignored or disgraced in the social structure which practically represents bargaining of patriarchy (Kandiyoti, 1988). The clause complex 'when Fatima was born he began beating both of them, and Sharma refused to lie with him' contains two kinds of material processes 'begin beating' and 'refuse to lie'. The material process 'beating' ascribes a man a position who can resort to the use of repressive power to control a woman. Bearing a girl child Fatima is punishable action which entails that a feminine gender is not preferred in the patriarchal structure. A woman is depicted the actor in the material clause 'she refused to lie with him' which metaphorically positions a man as having a power which exercise is denied by a woman. It reveals that a man has the authority to get a woman lie with him which is here challenged by a woman.

Aspect: 02. Punishment and physical violence are the manifestation of patriarchal power (Walby, 1990):

In case of transgression from patriarchal norms, women are subjected to physical violence. Shabanu is slapped by her mother when she refuses to her marriage with the older Rahim and her father subjects her to physical violence when she tries to runaway (Walby, 1990).

Excerpts

1. Shabanu says, "I'll go to live with Sharma". After Mama's slap, she says, "Mama's slap sends my head flying and my eyes reeling."
Mama says, "Shabanu, you are to say nothing more. It is done" (p. 193).
2. Being found after fleeing, Shabanu expresses her feeling as, "without speaking, he lifts me to my feet and brings his stout stick down across my shoulder. I stand straight and let the stick fall against my ribs and shoulders. I am silent."
Shabanu says "I refuse to cry out, and Dadi in his fury is like Tipu, bloodlust in his eyes.
Shabanu further elaborates, "He can beat me to death if he likes. The pain grown worse as the blows strike already-bruised flesh" (Shabanu, p. 239-240).

Analysis of transitivity

The excerpts portray the situations in which a woman is subjected to physical violence for her transgression from the patriarchal norms (Walby, 1990). In the first excerpt, Shabanu is slapped by her mother when she refuses to marry the older Rahim-sahib. Her mother represents the phenomenon of neopatriarchy and the hegemonic patriarchal power differential (Sharabi, 1988). In the second excerpt, Shabanu flees to escape her marriage with the old man Rahim sahib. Her father traces her and gives her a sound thrash (Walby, 1990).

The excerpts demonstrate that physical violence is imposed on women for their any transgression from the patriarchal norms. Even a mother slaps her daughter for her refusal from the imposed patriarchal decision of her marriage with an older man. This solidification of patriarchal system by the women by making their juniors obey the patriarchal norms manifests the phenomenon of neo-patriarchy (Sharabi, 1990). Shabanu refuses the marriage and wants to go to auntie Sharma who symbolizes feminist activism and independent existence of women. She expresses her intention in

the material clause 'I'll go to live with Sharma'. Literally, it doesn't communicate her refusal in clear terms but it's the symbolic significance associated with the person Sharma that signifies her refusal and resistance. It also refers to the coherence of the language which is supported by the social context (Halliday, 1985). Shabanu declares herself the actor of the material process 'live' in the circumstance of place 'with Sharma' which reverberates the echoes of her transgression from 'glass ceiling' (lazar, 2005a; 2014). It entails that Shabanu has a tinge of resistance or feminist reflexivity. The material process of her mother 'Mama's slap' is indicative of the patriarchal hegemony and neo-patriarchy in the women. This material process shows that any resistance or refusal is dealt with the use of man-like repressive power. Her mother prohibits her in the clause, 'you are to say nothing more' which represents both imperative and modulation of obligation (Halliday, 1985). She is denied being the sayer of the verbiage 'nothing more'. It entails that Shabanu is denied the right to raise a voice against the decision. She is double oppressed with physical violence and suppression of her voice. Her mother's action of suppression reflects the hegemonic status of neo-patriarchy while Shabanu's resistance heralds the arrival of liberal and radical aspects of feminism or feminist activism (Lazar, 2005a; Bucholtz, 2014).

The way Shabanu is excluded from the decision of her marriage is reflected in the material clause 'it is done' which demonstrates the finality of the decision that gives no right to women to raise their voice. Once decided the marriage of girls, can never be challenged or altered.

The second excerpt portrays the situation in which Shabanu is given a sound thrash by her father for her running away from the imposed marriage with the older Rahim-sahib. She positions her father as the actor for the material processes 'he lifts me' and 'brings stout stick down' and represents herself as the goal or maleficiary in the process. The adverbial disjunct 'without speaking' in the clause, further depicts a man powerful enough that he doesn't even considers it suitable to ask a woman about the reason. It discursively distances a woman from the power to be consulted even in the matter. She passively has to suffer all the brutalities and physical violence meted out to her. The material processes of 'stand straight' and 'let the stick fall against my ribs and shoulders' position a woman a very passive actor in the processes. A woman is relegated to a very vulnerable and insecure position in the social structure. The relational clause 'I am silent' further solidify the ideology of patriarchy in the social structure of the Cholistan desert. Shabanu is the represented as the carrier of the attribute 'silent' which metaphorically figures a woman as dumb driven cattle without any power to protest or raise a voice. The hegemonic patriarchal power is still further displayed in the behavioural-cum-verbal clause 'I refuse to cry out' which demonstrates that Shabanu, being the behavor or sayer of the process, seems bearing the physical tortures and pains from the physical violence on her own volition. This presupposes that she is used to tolerate the violence inflicted on her by her father which shows her being complacent with the subordinate position (Lazar, 2005a). A man's physical power is further magnified in the relational clause 'Dadi in his fury is like Tipu' in which 'Dadi' is identified with Tipu (the stubborn angry camel). The infinite and absolute power of a man is described in the material clause 'he can beat me to death if he likes' in which her father Dadi is positioned as the capable actor of the material process 'beat' the goal 'Shabanu' to the circumstance of extent 'to death' if he becomes the sensor of the mental process 'likes'. The modal auxiliary 'can' signifies two kinds of power differentials. Firstly, it confers a man the capacity and power to beat a woman to the death, and secondly, it refers to the authority and permission which is given to him by the hegemonic patriarchal environment (Walby, 1990). This proves that a man's power and domination is totally institutional (Lerner, 1986). The material conditional clause 'if he likes' is totally indicative of the authority of a man in the exercise of his power over a woman. It presupposes that a man has got a discretionary power to subject a woman to any kind of oppression. The ideology of patriarchy seems totally entrenched in the Cholistan deserts.

Aspect: 03. Fathers' power to regulate and control the actions of their daughters represents classical patriarchy (Walby, 1990).

It also represents the traditional Confucian-Asian value of patriarchal system which supports men's position as head of the household. Even Zabo's weeding night meeting is supervised and controlled by her father Nazir Muhmamad.

Excerpts

1. Dadi asks Shabanu, "Where are you going? You stay here and help your mother prepare breakfast". Mama also says to her, "Shabanu, your father is trying to tell you that your responsibility now is to learn how to run a house. Remember when Phulan was betrothed and she had to stay at home? Now it is your turn." (Shabanu, p. 230).

Analysis of transitivity

The excerpt describes the situations in which Shabanu is stopped by her father Dadi not to wander freely outside home after she is betrothed to Rahim-sahib. Her mother also urges her to keep limited to domesticity. As such, the excerpt highlights the gender asymmetrical power relation which displays the phenomenon of classical patriarchy (Isran and Isran, 2012). The excerpt represents the discourse derived from a traditional Confucian-Asian patriarchal ethic in which the gender polarity is strictly maintained and there are clear gender-specific roles and prerogatives for men and women (Lazar, 2005a; 2014).

The excerpt highlights the role of a woman in sustaining the gendered power relation. Ideationally, the rhetorical question, 'where are you going?' questions the position of Shabnu as the actor of the material process 'going' to the circumstance 'where'. It actually aims to reprimand Shabanu for her wilful material process of 'going'. Interpersonally, it shows man's aggressive behaviour toward a woman that can influence her behaviour (Halliday, 1985). In the imperative clause 'you stay here and prepare breakfast' Shabanu is ordered to assume the position of actor in the material processes of 'stay' and 'prepare'. The verbal clause 'your father is trying to tell you that your responsibility now is to learn how to run a house' represents her father as the sayer of the verbiage 'your responsibility now is to learn how to run a house' to the receiver 'Shabanu'. The sayer (Father) seems more powerful as his verbiage can affect the behaviour or social role of the receiver (Shabanu). The verbiage also categorically signifies the social role of Shabanu which makes her confined to her domesticity which proves that household serves as the influencing patriarchal structure in the private domain (Walby, 1990). The circumstantial element 'now' refers to the time as she is now a betrothed woman and her social role is now more confined to domesticity. The verbiage also includes the possessive relational clause 'your responsibility is to learn how to run a house' which positions Shabanu as the possessor of the responsibility of 'running a house'. The relational process is used effectively to highlight gender-role signification and to assign the role of home-making to Shabanu (Halliday, 1996). As this ideology is reinforced by Shabanu's mother, it shows its hegemonic status and existence of neo-patriarchy that how gender ideology work implicitly in the then society of Pakistan (Sharabi, 1988). In the imperative clause, 'remember when Phulan was betrothed and she had to stay at home?' Shabanu is depicted as the metaphorical senser and the phenomenon is represented by the clauses "Phulan was betrothed and she had to stay". This mental process 'remember' indoctrinates the senser (Shabanu) about her stereotypical limited role and supremacy of men. It aims to construct the perception of the senser Shabanu about the phenomena of 'betrothing and staying at home' that seems to impinge upon Shabanu as senser. In the passive material clause 'Phulan was betrothed', the role of agent has been backgrounded while Phulan is positioned as the goal or beneficiary of the process which presupposes that a woman is given no choice in her betrothal. A woman is designated with her compulsory role to be limited to home and domesticity.

Conclusions

The study revealed that patriarchal structure let men dominate and oppress women in their social practices (Walby, 1990). Phulan wipes away her make-up when she comes across her father though he doesn't properly ask her to efface it. It instantiates the implicit or covert effect of power over a woman and this power differential has been internalized by women (Lazar, 2005a, 2014). Similarly, a man feels powerful enough to demand a male child from his wife and can use repressive power in case she fails to bear male children (Walby, 1990). So, the male-dominance and the hegemonized power differential are visible in Phulan's effacing her make-up and Sharma's husband beating her. Men wield the power to impose physical violence for asserting their authority and subduing women in the patriarchal structure which is used as social mechanism for regulating the behaviour of women. As such, physical violence manifests the use of repressive power which stop women transgress the gender normativity or reconstruction of their gender

identities (Walby, 1990). As representative of neo-patriarchy, Shabanu's mother slaps her for her refusal because she accrues this power from her being compliant to the patriarchal system. She being the exponent of male-dominance seems complacent with the patriarchal system and represents the phenomenon of neo-patriarchy (Walby, 1990). Her father also beats her soundly for her running away from the mismatched marriage with the older Rahim which is an explicit manifestation of classical and private patriarchy. His power being institutional, he doesn't feel any threat or guilt to subject her daughter to such a severe physical violence (Walby, 1990). Similarly, a father wields the power to regulate the behaviour and actions of his daughter. He being the head of the family/ household represents the traditional Confucian-Asian value of patriarchy (Lazar, 2005a). About such a dominant role of father in the affairs of their daughters, Isran and Isran (2102) maintain that in classical patriarchy the senior men i.e., fathers remain head of the families followed by senior women. As such, Shabanu's free movement outside home after her betrothal is prevented by her father. So, a woman's behaviour is regulated by her farther both before and after her marriage.

In the representation of patriarchal power relation and gender normative, the male characters mostly performed in conformity with the patriarchal norms to stabilize their dominance and patriarchal structure. The male characters performed total 07/14 material, 00/01 mental, 02/04 relational, 03/10 verbal with their passivated role of 00/07 as goal, 00/00 as phenomenon, 00/03 as receiver and 00/00 as recipient or target. All their actions are described in the transitive verbs which reflect them able to perform more "externally caused" processes which show them exercising power to affect and control the external world (Halliday, 1996). The female characters in the representation of patriarchy performed total 07/14 material, 01/01 mental, 02/04 relational, 07/10 verbal with their passivated role of 07/07 as goal, 00/00 as phenomenon, 03/03 as receiver. Mostly, the female characters carried out the acts of intransitive verbs with an atmosphere of ineffectual activity in which the female subjects as doers got affected (Halliday, 1996). Still, in their transitive verbs, they are represented exercising control and power over the matters that are related to the domestic domain. In their passivated role, their number of passivation is maximum which show that they are mostly affected, exploited and oppressed with the performance of male characters (Halliday, 1996). Analysis of the transitivity patterns demonstrates that men are constructed in agentive positions as in charge of social control through the use of material, relational and mental processes. In the material processes, women are depicted as goals that are directed and guided by the authority and protection of men. The material processes in which women are inscribed as actors reveal that they wield power as an agent of facilitation and obedience of men and sustenance of the family. The man is positioned as the legitimated agent of instilling discipline even through violence. In the relational processes, fathers/ men are expected to offer guidance and security and women are expected to submit to their authority and control. Men are also inscribed as carriers of the attributes such as physical strength and cognitive or mental capacity which depict them as in control of their environment. Women are figured as carriers of attributes that depict them as devoid of physical strength. The girls are socialized by their fathers to recognize the man's authority and take their subservient positions in all matters. The study recommends that women should be represented with the discourses that permit performances of deconstruction of gender stereotypes and reconstruction of gender identities with alternate possibilities for social emancipation and public participation through transitivity processes of male domain.

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