Badan Dareeda as a Battle Cry: A Feminist Stylistic Analysis of Come Hold my Hand and She is a Dirty Linen by Fahmida Riaz

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ABSTRACT: *This study aims to analyze Badan Dareeda by Fahmida Riaz, a prominent Pakistani poetess, from Sara Mill's feminist stylistic perspective (1995). By developing the link between Riaz's transitivity choices and her depiction of female characters, the paper explores the representation of female figures in her poetry and the use of the medium of poetry as a weapon against the patriarchal normativity in the Zia regime. In the present research, purposive sampling is employed to select two poems, "Come Hold my Hand" and "She is a Dirty Linen" from Riaz's Badan Dareeda. The research is qualitative as well as quantitative. After tagging the data, the quantitative analysis shows that material and relational processes are used by Riaz frequently to present female characters. The qualitative analysis highlights that she uses material action processes to associate agency and action with women and relational clauses to restructure the identity of women in Patriarchal society during the reign of Zia. This research concludes that Riaz tries to alter the passive image of women as she portrays women as active and decisive characters. This paper signifies the use of the language of literature as a medium for reconstructing the identity of women. Furthermore, it promotes work on those literary pieces by Pakistani authors in which they aim to give a positive image of female consciousness.*

Introduction

Stylistics is a tool for interpreting text through language. It has gained prominence in the analysis of literary texts due to its objective mode of analysis. Modern stylistics is a combination of traditional tools of stylistic analysis and theories and methods from different disciplines for better interpretation of texts. Feminist Stylistics is a branch of modern stylistics, which tries to materialize gender concerns (Montro, 2014).

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Previous studies have shown that feminist stylistics has been employed to throw light on different facets of gender concerns in literary texts. Some of the topics which have been researched are: how do female authors characterize women? (Denopra, 2012; Shah et al., 2014); how do female authors use language as a tool to construct their identities? (Kazai, Bayyad & Sabagh, 2016; Hama, 2017); how are women and men represented differently in literary texts? (Demberg, 2014; Kang & Wu, 2015; Darweesh & Ghayadh, 2016); and how is women's language different from men? (Arikan, 2016).

Feminist stylistics is concerned with how issues related to gender are represented linguistically in the text. It employs models and frameworks of stylistics for discussing gender issues (Montro, 2014). Mills (1998) states that stylistics is not only concerned with the representation of oppression of women but also with the description of female figures in detail (as cited in Musa, 2017; Razdi & Musa, 2017).

The present study investigated gender representation through the genre of poetry from the perspective of Mills' (1995) Feminist Stylistics. By developing the link between Riaz's transitivity choices and her depiction of female characters, the paper explored the representation of female figures in her poetry and the use of the medium of poetry as a weapon against the patriarchal normativity in the Zia regime.

The present study tried to investigate how a Pakistani poet, Riaz has depicted women in her poetry with a particular focus on her choice of transitivity processes for her female figures. The study further aimed to reveal whether Riaz has given a positive or negative depiction of women. Moreover, the study tried to foreground the significance of literary language as a tool of identity construction.

Research Methodology

This research is quantitative as well as qualitative in nature. Two poems, "She is a Dirty Linen", and "Come Hold my Hand" from Badan Dareeda by Riaz are selected using purposive sampling. The feminist stylistic model given by Mills (1995) is employed with a particular focus on transitivity choices. These poems are translated into English. Then, the poems are tagged manually. Finally, the frequency of different processes is counted and interpretations are made in light of previous literature.

Significance of Research

This study is the first one in analyzing Riaz's poems with Mills' (1995) feminist stylistic perspective. The results of this study will highlight the way women are represented by Pakistani female poet, Riaz. Moreover, the study will consider language as a medium of developing gender identities and roles with a particular focus on transitivity choices.

Research Questions

This study tried to address the questions as follows:

1. Which transitivity choices are used by Riaz for female characters in her poems, *"She is a Dirty Linen"* and *"Come Hold my Hand"*?

2. Does Riaz give positive or negative images to women in her poems; "She is a Dirty Linen" and *"Come Hold my Hand"* by her transitivity choices?

3. What is the significance of the literary language in constructing the identity of women in her poems, "She is a Dirty Linen" and "Come Hold my Hand"?

Sara Mills' stylistic model (1995) provides analysis from word to discourse level, but this study is delimited to the analysis of Riaz's two poems, "She is a Dirty Linen" and "Come Hold my Hand" at the clause level. As the corpus comprises two articles, the results are not generalizable.

Literature Review

Stylistics

Stylistics is a tool for interpreting text through language (Simpson, 2004), in particular, the language of literature in different forms (Tariq, 2018). According to Simpson (2004), the object which is preferable in stylistic inquiry is literature. Widdowson (1975) opines that stylistics is 'the study of literary discourse from a linguistic orientation. He is of the view that the link between literary criticism and linguistics is developed by stylistics. Stylistics holds a position between linguistics and literary criticism. He adds that the word stylistics is composed of *style* which is related to literary criticism and *istics* which is linked with linguistics (as cited in Tariq, 2018).

According to Barry, stylistics is one step ahead as compared to grammars based on sentence levels as it tries to analyze the text as a complete unit that serves a purpose like persuasion, amusement, and suspense with the help of linguistic forms

(as cited in Tariq, 2018). Similarly, each text performs a specific function based on unique linguistic features that are present in it. Since functions that are performed by a text are highly influenced by different linguistic choices, stylistics gives primordial significance to language (Simpson, 2004).

Carter and Simpson (2003) divided stylistics into different subtypes according to their relevant significance in different domains. The first category is linguistic stylistics where the focus is on the use of different styles of language, the second is literary stylistics which deals with the interpretation of literature through different linguistic forms, the third category is discourse stylistics which links language with ideologies, next category is pedagogical stylistics, which is related to educational purposes like teaching and learning, and the last category is stylistics and foreign language learner which is associated with the significance of stylistics in teaching language(Tariq, 2018). Simpson (2004) puts light on the role of stylistics in teaching and learning a language. He contends that in addition to being used as a technique in pedagogy, stylistics has a role in creative writing.

In the early 1960s, stylistics adopted an interdisciplinary and multimethodological approach in textual analysis. Modern stylistics is a combination of traditional tools of stylistic analysis and theories and methods from different disciplines for better interpretation of texts. So, stylistics is not a monopoly of meanings on textual levels rather it is enriched in the analysis (Montro, 2014). Stylistics has taken benefits from different theories at cultural, social, and discourse levels in the interpretation of texts. Feminist theory, cognitivism, and discourse studies have merged with stylistics and new branches of stylistics have emerged. Feminist stylistics (Mills, 1995) cognitive stylistics and discourse stylistics are sub-branches of stylistics. With the help of these branches of stylistics, theories of feminism, cognitivism, and discourse are better understood in terms of linguistics conceptions (Simpson, 2004). Feminist stylistics tries to materialize gender concerns (Montro, 2014).

Feminist Stylistics

Feminist stylistics is concerned with how issues related to gender are represented linguistically in the text. It employs models and frameworks of stylistics for discussing gender issues (Montro, 2014). Mills (1998) states that stylistics is not only concerned with the representation of the oppression of women but also with the description of female figures in detail (Musa, 2017; Razdi & Musa, 2017).

According to Mills (1998), stylistics is based on political inspiration to uncover how gender is described in the texts. She further adds that feminist stylistics is not the only description of gender issues but it also tries to uncover how different linguistic expressions like metaphor, agency, and transitivity are linked with gender issues.

According to Montro (2014), feminist analysis employs linguistic theory and linguistic tools for the interpretation of gender concerns. Blaine (1990) considers that feminist stylistics is inspired by critical stylistics as it tries to unmask patriarchal ideologies behind the portrayal of women in a specific way. Moreover, the denaturalization of male dominance is one of the main tenants of this analysis. This approach aims at bringing change in gender perceptions through language and society. That is to say, the goal of this approach is the evolution of linguistic and social change. In the same vein, feminist stylistics deconstructs and constructs female dominance, enslavement, and dehumanization (Montro, 2014).

The major argument of feminist stylistics is that male power is developed in society as well as in literature. It tries to depict as well as change the image of an oppressed woman in society. This approach seeks to foreground how female characters are represented by literary works. In feminist stylistics, literature is regarded as a medium through which male stereotypical perceptions about females are revealed. Moreover, it seeks to establish female experiences. Feminist stylistics is not interested in a mere demonstration of subordination of females in society, but it brings to the forefront the ways by which women can be given equal rights. Feminist stylistics focuses on the attempts made by female writers in the use of language in different modes to represent women differently (Montro, 2014).

Literature Review

Burton's (1982) study is considered as earliest work in feminist stylistics. He viewed stylistics as a tool to explore the use of language in constructing realities. He focused on comprehending the way women are constructed in media, folk stories, literature, education, and family (Montro, 2014). He used models given by Halliday (1975) to justify the way language is used for encoding a particular reality. He emphasized the capacity of clauses in representing the experiential meanings and employment of verb and noun phrases for the depiction of realities. Burton (1982) emphasized that with the help of transitivity analysis, issues related to gender can be explored as characters who are seen as active in doing the action or viewed as recipients of action can throw light on who is doing what to whom (Montro,2014).

Mills (1995) viewed feminist stylistics at word, phrase, sentence, and discourse levels. She related the generic use of masculine pronouns to be sexist. She suggested that the use of gender-free language can reduce this gender bias. On the level of the word, she discussed that males and females are represented in binaries where women are associated with negative connotations. The categories like the lady/lord and master/ mistress are not treated equally. At the phrase and sentence levels, she foregrounded the use of gender-biased proverbs and at the discourse level, she linked the use of gender-based language to larger social structures and its effects on readers and in society (Gheorghiu, n.d.). Furthermore, at the phrase and clause level, Mills (1995) highlighted other aspects like the use of transitivity processes, metaphor, and figurative processes in the representation of women (Kang & Wu, 2015).

Mills (1995) contended that one of the goals of stylistics is to analyze the capacity and role of language in constructing realities for women. To her, to categorize a character as active or passive is based on the notion that whether he/ she is in control of circumstances or environment or controls them. This analysis can be carried out by transitivity which is one of the tools of stylistics employed in uncovering the typology of character. Active characters who take decisions themselves voluntarily are signified by material action processes, whereas characters that are associated with mental clauses are more thoughtful. So, language can act in both ways, it can deconstruct and reconstruct identities. With the help of transitivity choices, the way characters perceive themselves with others in the world can be examined (Kang & Wu, 2015).

Denopra (2012) applied Mills' model (1995) on four stories by Kerima Polotan Tuversa. After analyzing the texts on word, text, and discourse levels, she concluded that women are linked with emotions and thoughts whereas men are represented as symbols of power. Furthermore, she discussed the author's stereotypical attitude toward gender representation. Denopra (2012) considered the writer of these stories to be influenced by her male dominant society which is also reflected in her short stories.

Supriyadi (2012) analyzed Elenggu and Pengakuan Pariyem by employing a feminist stylistic model proposed by Mills (1995). He analyzed both these novels from the gender perspective. He concluded that the author of Elenggu used male-oriented language to criticize the movements of women for equal rights as men. On

the other hand, he discussed that Pengakaun is a lyrical novel focusing on equality of male and female and this is represented in the linguistic choices made by the author. He concluded that the way authors represent women is influenced by their social, cultural, and historical norms.

Demberg (2014) selected the newspaper Daily mail to scrutinize the sexist language. He compiled 162 articles and analyzed them by employing the Mills' model (1995). The analysis was done at the word and discourse level. The linguistic expressions deployed to represent gender, use of generic nouns and gender of the author were considered in the analysis. The results showed that linguistic sexism is expressed to some extent at both word and discourse levels. In addition, the use of male names as generic expressions also showed sexist language. The researcher added that the gender of a journalist didn't influence the way language is used.

Shah et al. (2014) conducted a study to analyze the representation of female figures in Mann o Salwa by a female author. They adopted the transitivity analysis to analyze gender concerns. The argument given by them was that women in Pakistani society are passive and down to earth and the same image of women as dependent on men is portrayed in this novel. Through their study, they focused on the fact that not only do male authors portray women as passive and dependent, but female authors also view them in the same way. They argued that transitivity analysis of material and mental processes proved that women are oppressed as their actions are influenced by males and females.

Page (2010) has criticized Margolis's argument because she represents women to be passive during acts of sexual affairs. By using non-verbal forms and nominalizations with female characters, sexuality is represented as if it's an activity done by man to woman. Kang and Wu (2015) conducted research to represent themes of masculine empowerment by employing Mills' model (1995). They selected transitivity to analyze concerns related to gender in Lawrence's Lady Chatterley's Lover. They concluded that in the case of male protagonists material processes are used frequently. They related the use of material clauses to the active and dominating role of men in society. Darweesh and Ghayadh (2016) applied Mill's model (1995) in the novel, The Handmaid's Tale by Margaret Atwood. They examined the role of language at different levels from word to discourse in developing power relations in text. They confirmed the appropriacy of Mills's model in exploring the writer's use of specific gender representations.

Arikan (2016) explored gender-specific expressions used by female authors which he called genderlect in Bloody Chamber. He propounded that one of the major concerns of feminist stylistics is those female authors who write differently as compared to males and these differences differentiate women writing from male writing. Kazai, Bayyad and Sabagh (2016) viewed North and South in light of feminism by applying the speech act theory. Their analysis showed that due to strict codes and norms for women in the nineteenth century, female characters manipulate language to gain power.

Hama (2017) explored the use of linguistic devices made by Maya Angelou to represent problems of the women in general and her own identity. The purpose of this study was to uncover the way the poet has shown herself in the poem. By engaging the model given by Mills and insights from semantics and pragmatics, Hama concluded that the author has used those linguistic devices at word, phrase, and discourse levels for constructing her independent identity and for self-defense. Muhammad (2018) used Mills' model (1995) to show how the bodies of males and females are expressed differently in the final flight. By compiling a feminist stylistic model with the corpus-based tool, Wmatrix, they extrapolated that bodies of women are discussed according to the perspectives of sexuality and physical aspects whereas male bodies are associated with their colour and skills.

Transitivity choices and representation of characters

Mills (1995) confirms the significance of transitivity processes in depicting male and female characters (as cited in Kang & Wu, 2015). According to Shah et al. (2014), Mills (1995) contends that female characters are represented to be passive and this fact can be shown with the help of transitivity choices of a particular type. Relational, mental and material processes are the main types of processes in the transitivity system. With the help of different transitivity choices, internal and external experiences are construed. One of the two ways in which transitivity is divided is the categorization of processes in material, mental, and relational clauses. Different transitivity choices are used by authors to construct the identities of their characters. The characters are shown to be active and controlling their environment with the help of material action intention processes. Similarly, characters who are involved in mental processes are considered to be thoughtful.

Types of processes

Material processes are concerned with physical actions. They involve an actor and a goal. There are two participants involved in material processes: actor and goal. Material processes are further categorized into three types: material-action-intention, material-action-supervention, and material event processes. The participant who acts is an actor whereas the participant who receives action is the goal. Actions that are performed by an actor willingly are called material-action-intention processes. The actions which are performed without an actor's will and happen accidentally are called material action supervention processes. The last category is of material event processes which comprise all those actions that involve an inanimate being as the actor (Shah, et al., 2014).

The processes which are associated with the internal experiences of human beings are mental processes. Mental processes are further divided into perceptive, cognitive, and affective. They have two participants: senser and phenomenon. The entity which is involved in any mental activity is senser and the object which is perceived is called phenomenon. Mental processes are external as well as internal (Shah et al., 2014).

Past studies have shown that Pakistani female authors portray women as negative and passive characters. (Shah et al, 2014). The present study is concerned with two Urdu poems, "Come Hold my Hand" and "She is Dirty Linen" by a Pakistani writer, Riaz to foreground whether she has shown women according to the patriarchal lens or she has tried to change perceptions about women by portraying them active and equal to men. Transitivity analysis is appropriate to answer the set research questions as different transitivity choices show active and passive characters in the selected text.

Data Analysis

In this section data is analyzed keeping in view the research questions

Research Question 1

Which transitivity choices are used by Riaz for her female character in Come, Hold my Hand?

First of all, this research question is discussed in the poem, Come Hold my hand. Riaz has used three types of clauses: material, relational, and mental. The most frequent clauses used in this poem are material ones. The frequency of different clauses is given in figure-1.

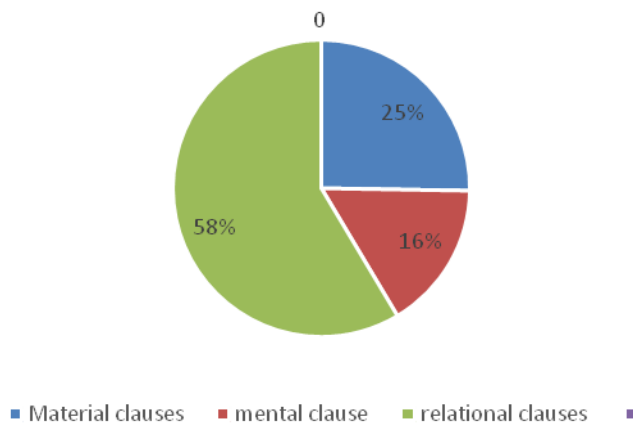Percentage of different clauses in Come hold my hand

Figure 1.

Percentage of different processes in the poem, "Come Hold my Hand"

Research Question 2

Does Riaz give a positive or image negative image to women in "Come Hold my Hand" by her transitivity choices?

In this poem, Riaz has tried to give a positive, independent image of women. She has used different processes to shed light on the free choice, action, and will of women. For this purpose, she has used material clauses in two ways. The first way is the use of action- processes with women. She has deviated from the stereotypes about women, which feature women as passive in cases of sexual matters. By her poetry, she has foregrounded woman as a biological being who has desires like a man. This narration is different from the depiction of women by other Pakistani authors who portray them as symbols of shyness and modesty. Some of the examples from the poem are.

چومنے دو مجھے اپنی یہ انگلیاں			
Let	me	Kiss	your fingers
	Actor	Material	Goal

ان کی ہر پور کو چومنے دو مجھے			
Let	Me	Kiss	every pore of them
	Goal	Material	Goal

چومنے دو مجھے اپنے بال ،اپنے ماتھے کا چاند ،اپنے لب, یہ چمکتی ہوئی کالی آنکھیں			
Let	Me	Kiss	your hair, sparkling forehead, this pair of scintillating eyes
	Actor	Material	Goal

In these examples, the poet has intentionally used material processes like "to kiss. Unlike the results of previous researches, women in the poem play role of an actor instead of being a goal or being acted upon. She represents women as actors and men (their body parts) as goals which are depicted in the clauses as "your fingers", "every pore of them" "your sparkling head", "your nails" and "your fingers". Similarly, Riaz has skipped actors in those clauses in which women are represented as a goal. By this, she has thrown light on the fact that as a goal, a woman can compel the actor for engaging in the process. In other words, even being the goal, women can engage men in action. The examples below can clarify this stance.

لاو ، باتھ اپنا لاو ذرا	
Give	Your hand
Material	Goal

چھو کے میرا بدن	
Touch	My body
Material	Goal

اپنے بچے کے دل کا ڈھڑکنا سنو	
Listen to	the heartbeats of your child
Material	Goal

بس یہیں	چھوڑدو	ہاتھ کو
Right here	Leave	your fingers
Circumstance	Material	Goal

تھوڑی دیر اور اس ہاتھ کو میرے ٹھنڈے بدن پر یہیں چھوڑ دو			
For a while	leave	this hand	on my cold body
Circumstance	Material	Goal	Circumstance

انگلیوں سے بدن اس کا پہچان لو		
Recognize	His body	By your hands
Material	Goal	Circumstance

ناخنوں کو لبوں سے لگالوں ذ را

Touch	My lips	With your nails
Material	Goal	Circumstance

These examples show that Riaz has skipped the actor to represent that women as a goal are influential and have equal roles in sexual affairs as men. This structure construes the subjective experience of Riaz in which she places the goal to be the power behind the action rather than the actor. This is the difference between what she views as reality in comparison to other Pakistani authors. In the above clauses, man is the actor but still, the power behind his action is that of the woman. This is a clear indication of the powerful representation of women. Riaz has surpassed the restrictions imposed on women by society and has given voice to notions of women's sexuality and willingness.

The results of this analysis are supported by Anantharam (2009), who discussed the works of Riaz and Naheed. According to her, both these poets use poetry as a medium to foreground all those issues of women, which could not be discussed with the help of other forums. She adds that women's sexuality and emotions have not been taken into consideration in history before them. She further argues that Urdu poetry has had a significant role in a social setting in Pakistan throughout history. It is one of those literary expressions which are recited at different events like conferences and ceremonies, different concerts, and mushairas. Due to its wide range, poetry is used as a medium to spread messages regarding female rights. The poems by Riaz are written against the Hadud ordinance, 1977-1888 which took under the state to control sexual and corporeal matters of women. Anantharam (2009) considers Riaz to have an articulatory power to write about the experiences of a female lover who is sexually inclined to his partner in Badan Dareeda. In these poems, a woman's will to select or refuse her suitors at will is given importance as well as her ability to fight against cruelties. Riaz herself defends her poetry by putting forth the argument that when one is compelled to live a life against one's will then it's better to consider fight a battle than to bow your head down and accept the verdict without fighting. She considers her poems a battle that helped her survive her slaughter (Anantharam, 2009).

The second type of clause used by Riaz is the relational clause. With the help of relational clauses, she has represented the voice of oppressed women in society. The engagement of these relational clauses doesn't show that women are weak as the

attributes given to women are restless, dark and deep, abyss, and colourless. But she has shown that women are aware of their rights and they are equally cognizant of their exploitation in society.

میرا ہر موئے تن		
My body	Was	Restless
Carrier	Relational	Attribute

میرے اندر اندھیرے کا آسیب تھا			
I	was	Dark and deep	Within
Carrier	Relational	Attribute	Circumstance

یا کراں تاکراں ایک انمٹ خلا			
I	Was containing	A bottomless abyss	Within
Possessor	Relational	Possession	Circumstance

یوں ہی پھرتی تھی میں		
This was all	I	Had
Possession	Possessor	Relational

زیست کے ذائقےکو ترستی ہوئی		
My life	Was	Colorless
Token	Relational	Value

دل مـیں آنسو بـھرے ،سب پـہ بـنستی بـوئی							
I	was	Happy	In the happiness of others	While	My heart	was	full of tears
Carrier	Relational	Attribute	Circumstance		Carrier	Relational	Attribute

The third clause type is a mental clause which is used by Riaz in this poem for representing her female figure.

اس بـتھیلی سے تـسکین پـانے لـگا		
My body	will get relief	from this palm
(sensor)	Mental	Phenomenon

اس بـتھیلی کے نیچے مـرا لال کروٹ سی لـینے لـگا		
My baby	will get relief	Under your palm
Sensor	Mental	Phenomenon

تـم اس جـان لـو			
You	Better '	know	It
Sensor		Mental	Phenomenon

تـم کو معـلوم کیـا ،تـم کو معـلوم کیـا							
Could	you	ever	know	Oh, my dear	Could	You	ever	Know
	Sensor		Mental			Sensor		Mental

In these lines, the poet has used mental clauses to give priority to the feelings of women. The poet has emphasized those aspects which can give pleasure to women. Contrary to traditional notions which hinder female sexual orientation, feelings, and emotions and degrade these on moral grounds, she tried to give freedom to women by a web of her words. Similarly, Riaz has entered into another world in which women are expressive of their feelings and emotions, the world construed by her transitivity choices.

تم نے اندر مرا اس طرح بھردیا		
You	Touched	Me
Phenomenon	Mental	Sensor

Research Question 3

What is the significance of the literary language in constructing the identity of women in poems?

Riaz has used transitivity choices in a pattern which construes the journey of women from one image to the other. The very first image is portrayed by relational clauses which show women to be oppressed and unhappy due to social inequality and knowledge about their state. The second phase is that of material clauses which are used by Riaz to show the capacity of women to act independently and according to their will. The third and last is the use of mental clauses to show the final state where women have found relief. The three states are represented under.

Stage 1: Relational Clauses: Consciousness about oppressed state

میرا بر موئے تن		
My body	Was	Restless
Carrier	Relational	Attribute

میرے اندر اندھیرے کا آسیب تھا			
I	Was	Dark and deep	Within

Carrier	Relational	Attribute	Circumstance

Stage 2: Material Clauses: Decision to act Independently

چومنے دو مجھے اپنی یہ انگلیاں			
Let	me	Kiss	your fingers
	Actor	Material	Goal

ان کی ہر پور کو چومنے دو مجھے			
Let	Me	Kiss	Let me Every pore of them
	Goal	Material	Goal
چومنے دو مجھے اپنے بال ،اپنے ماتھے کا چاند ،اپنے لب, یہ چمکتی ہوئی کالی آنکھیں			
Let	Me	Kiss	your hair, sparkling forehead, this pair of scintillating eyes
	Actor	Material	Goal

Stage 3: Mental clauses: Emancipation stage

اس ہتھیلی سے تسکین پانے لگا		
My body	will get relief	from this palm (circumstance
(sensor)	Mental	Phenomenon

اس ہتھیلی کے نیچے مرا لال کروٹ سی لینے لگا		
My baby	will get relief	Under your palm

Sensor	Mental	Phenomenon

تم اس جان لو		
You	Better know	It
Sensor	Mental	Phenomenon

		سب مقدس کتابیں جو نازل ہوئیں
		سب پیمبر جو اب تک اتارے گئے
		سب فرشتے کہ بیں بادلوں سے پرے
		رنگ ، سنگیت، سر پھول ،کلیاں ،شجر
		صحدم پیڑ کی جھومتی ڈالیاں
		ان کے مفہوم جو بھی بتائے گئے
		خاک پر بسنے والے بشر کو مسرت کے جتنے بھی نغمے سنائے گئے
		سب رشی ،سب منی ،انبیا ،اولیا
		خیر کے دیوتا، حسن ،نیکی ،خدا۔۔۔۔۔
		آج سب پر مجھے
		اعتبار آگیا ،اعتبار آگیا
I	Came to believe	All holy books, scriptures, Prophets, Apostles, angels, and saints (were nothing but something but still nothing Beauty, Greenery, Flowers, music, rhythm and all the symphonies of nature taught to Adam and his descendants
Sensor	Mental	Phenomenon

So, the final stage is depicted by mental clauses where she is satisfied and she has gained her desired image and status.

Research Question **1**

Which transitivity choices are used by Riaz for her female character in the poem, I am a dirty Linen?

In this poem, she has used three types of clauses: material, mental, and relational. The most frequent clauses used in this poem are relational clauses. The figure shows the frequency of different clauses in this poem.
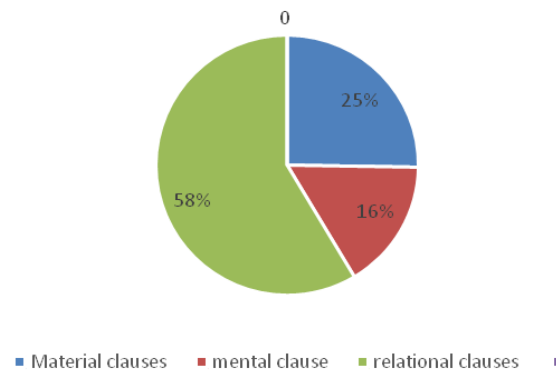

Figure 2

Percentage of different processes in the poem, "She is a dirty linen"

Research Question **2**

Does Riaz give a positive or image negative image to women in her "I am a dirty linen" by her transitivity choices?

Riaz has employed the use of material and relational clauses to defend a woman's stance about her existence and perception of society about her. She has tried to show how women are judged for their biological needs and how their desires are suppressed due to social norms. By this, she aims to show how positive, nature-based deeds of women are considered negative by society. Riaz has used material clauses in the poem and used a pattern in which she is being the goal. But in the clause" I am caged within the flow of blood and my seals are torn; she has placed the goal in the subject position. By giving the role of "goal" to her character, she has

demonstrated that these actions are not done by women deliberately as an "actor: rather as sexual desires are in their genetic makeup, women are compelled to act in this way as a "goal." That is to say, women are created to be loving, emotional, and sensual and this needs no judgment by society. Society makes women responsible for these feelings by ignoring the fact that women are under the control of some natural biological makeup that is responsible for their desires and feelings. Instead of considering them as goals that are influenced by their nature, sexual desires on part of women are considered to be their conduct.

بہتے لہو کی قید میں		
I	Am caged	Within the flow of blood
Goal	Material	Circumstance

چل دی اسی کی راہ میں	
Treaded	His path
Material-action	Range

بند لحم سب کٹ چکے	
My seals	Are torn
Goal	Material

Some relational clause also shows the same facts.

ابلے لہو کے جوش سے پستان اس کے پھٹ چکے		
She	Feels	Her sizzling blood, and bursting breast

Carrier	Relational	Attribute

With the help of relational and material clauses, Riaz has shown the nature and biological makeup of women. Riaz further depicts the way society views a woman.

Table 1

The attributes assigned to the woman in "She is a Dirty Linen"

With negation	Prayer	Prostration	Odour of virtue
Without negation	Lucifer	Burning lust	Dirty Linen

وہ اک زن نــاپــاک بے		
She	Is	A dirty linen
Carrier	Relational	Attribute

سر مـیـں کـوئی سجدہ نـہـیـں		
Her art	Is not	Prostration
Carrier	Relational	Attribute

لـب پـر نـہـیـں کـوئی دع		
Her art	Is not	Prayer
Carrier	Relational	Attribute

دبـکی بــوس کی آگ مـیـنـاپـنی طلب کی چاہ مـیـں

She	Was	In her burning lust
Carrier	Relational	Attribute: circumstance

زائیده ابلیس تھی		
Zaida	Was	Lucifer
Carrier	Relational	Attribute: circumstance

اس کے بدن کی شرم پرتقدس کا سایہ نہیں		
Her flesh	Lacks	Odor of virtue
Carrier	Relational	Attribute

Findings

These examples show how women are viewed according to the stereotypical lens of society. The women who are following their biological makeup are considered negative and moral less. Riaz has used two attributes simultaneously: the one which dirty linen lacks and the other which she has.

The attributes like Lucifer, burning lust, and dirty linen are the titles that are given to women, and attributes like prostration, prayer, and odor of virtue are the ones that she lacks. But the interpretations of these attributes are different according to Riaz who has used these attributes with women to make women confident about their biology and their desires. With the help of these relational clauses, she has a reconstructed woman as an incarnation of desire, emotion, and sexual orientation which is not discussed otherwise. At the end of the poem, she employs a mental clause to show that even cognitively women can't accept the norms which are implemented by society in the name of God.

Conclusion

The analysis shows that, unlike other female authors who represent women to be passive and influenced by society, Riaz has shown her female characters to be active by relating material clauses with them. Moreover, she has tried to defend and reconstruct the identity of her female characters by relating those attributes with them which are forbidden by society. She has construed a world by transitivity choices in which women can kiss, are lucifer, and can get relief for them. These three modes have been shown by material, relational and mental clauses.

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