

WESTERN FEMINISM AND PAKISTANI WOMEN'S NARRATIVES: A STYLISTIC ANALYSIS OF *THE HEART DIVIDED*

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ABSTRACT

The present study is a stylistics analysis of *The Heart Divided*, written by Mumtaz Shahnawaz. The data is the novel that covers the story of a Muslim family before partition, when Hindus and Muslims lived happily in the same state. The researcher has used feminist stylistics as a research framework to analyze how women are presented. This research focuses on how the position of women as actors is presented in the text. The research is qualitative, and the selected text, *The Heart Divided*, has been analyzed using a feminist framework. The text has been analyzed particularly regarding the three levels Sara Mills introduced: words, phrases/sentences and discourse indicate gender. This research argues that the image of females in society is passive, distorted, submissive, and dependent and women's actions are reactions to men's actions on them. Further, the research shows that men exploit women. This research is significant because it may enhance the knowledge of the readers and researchers about Pakistani literature and will be addition to the knowledge about applying a feminist stylistic framework.

Keywords:

Feminism, Pakistani women's narratives, Mumtaz Shahnawaz, Heart Divided

Introduction:

Mumtaz Shahnawaz, a great and graceful writer, was born on 14 October 1912 in Lahore. She was a lady with a political mind and a great leader of women. She fights through her writing for the social and legal rights of women. The novel *The Heart Divided* sheds light on the components and circumstances that resulted in the partition of the subcontinent and the creation of Pakistan, a separate land. Mumtaz's masterpiece was published after she died in 1948. She responded to the partition due to its vast importance for the people of the subcontinent. Her writing expresses the multiple issues spreading due to partition and colonization on the local people and their impact on the culture of the subcontinent and different communities. She presented the attributes of feminism in the novel. She used phrases and words to explain that the females were considered a weak generation then. Females were not allowed to make their own decisions. They were considered to be marginalized generation. *The Heart Divided* explores the causes and events that led the way to the partition of the subcontinent and the establishment of Pakistan. They have been seen as a generation on the margins.

The Heart Divided is a novel that revolves around the Muslim family of Jamaluddin. Habib, Sughra, and Zohra are the novel's central characters, living luxurious lives because they belong to an elite Muslim family. The researcher's point of view focused on analysing the selected text by using Sara Mills' feminist stylistic model.

The author has painted a picture of the situation and necessities of the nation by using the main characters and their political beliefs. One of the main characters, Sughra, stands for Muslim women's rights. She was a campaigner, an active and devoted member of the Muslim League. Zohra and Habib were unionists who believed in Indian nationalism. During the novel, they

were impressed by the Muslim League's legitimacy and Pakistan's ideas. The novel *The Heart Divided* is probably the first narrative on the theme of partition. The novel tells the story of a Muslim family in North India in the 1940s. It represents a detailed account of independence and partition.

Mumtaz Shahnawaz was one of the first to abandon the burqa, get a degree in London, and then devote her life to social work after returning home. Specifically, the advancement of women, who at the time were regarded as a generation of weakness and marginalization. For women's rights, she put forth much effort. But somewhere between the 1930s and the early 1940s, she lost faith in the congress and switched her allegiance to the Muslim League. Nawaz's first and final book was *The Heart Divided* since she perished in an Aeroplan disaster over Ireland in 1948. She was 35 at the time. In his introduction, Krishna Kumar of Delhi University contends that *The Heart Split* is addressed to India to explain how "WE" came to be divided.

The narrative is autobiographical. With spontaneity, a narrative full of velocity, and well-delineated characters, Nawaz recreates the city where some old friendships were between Hindu and Muslim families. It is a factual description of children's life in a well-to-do Muslim house in Lahore in the 1930s. The conflict she portrays between traditional parents and contemporary offspring and the ups and downs of the young generation's romantic relationships has a global appeal. Shahnawaz failed to predict the suffering caused by the division. The brother, Habib, starts a tragic relationship with a Kashmiri Brahmin activist girl, believing that their union will serve as an example for a free, unified India. His sister Sughra falls in love with a man who is married and the father of three children. However, Zohra, the most devoted girl, shared idealistic equality for the nation.

They passionately discuss current national politics and, in the instance of Habib and Zohra, concluded that the Muslim League has captured the hearts of Muslims and that self-determination can only ensure their independence. Despite all odds, Zohra and Habib attempt to unite the league and the congress. When that does not occur, most of the responsibility is placed on the latter because, despite their knowledge and idealism, they lack a workable strategy for a nation where the league and the congress can cooperate or for an independent Pakistan. A youthful congress supporter only foresaw the future flood of tears and blood. The author herself had no idea what the implications of division would be. When she passed away, she was already working on a new book to remind her people of the egalitarian principles that led to the founding of Pakistan—principles that they already appeared to have forgotten. The researcher used the feminist stylistic paradigm put forward by Sara Mills to assess the stylistic elements in *The Heart Divided*.

Feminism could be viewed as a theory or ideology; in fact, this assessment is based on Tony Trew's assertion that "the concepts in a discourse are related as a system, they are part of a theory or ideology, that is, a system of concepts and images that are a way of seeing and grasping things, and of interpreting what is seen, heard, or read" (Fowler et al. 1979:95). The goal of the idea, movement, an ideology known as feminism is to provide women with social rights. It tries to shed light on the nature of gender inequality as a theory. It is a movement that promotes the concept that women have never been more oppressed. However, it is an ideology since inequality is a phenomenon that has its roots in civilizations that have unfavorable attitudes about one-half of humankind. However, equality is not a conception of what something is or how it functions. We shouldn't be working particularly hard or battling for it. It's essential.

Equality is like the inherent tendency that draws people together, whether they are men or women. The hate for women that exists in every society is not a real aspect of the human experience; rather, we need it to exist on this planet as men and women or as women and men. As a result, it makes sense to refer to women as logical beings rather than as lovely ladies. The

pursuit of equality for women's rights is referred to as feminism. Consequently, this essay addresses the issue that linguists and authors identified. Margaret Atwood is one of these authors, and she used this notion as the basis for her novel: "Men are scared that women will laugh at them, and women are afraid that men would murder them"

According to Peter Berry, "Stylistics is a critical approach which uses the methods and findings of the science of linguistics in the analysis of literary texts". (2002, p. 204) There are various stylistic versions as far as methodological designs are concerned: Formalist stylistics, functional stylistics, affective stylistics, Cognitive stylistics, corpus stylistics, and feminist stylistics. Roman Jakobson is the father of formalist stylistics. His lecture "Closing Minutes" (1957) at the Stylistic conference is seminal to understanding the paradigm's primary tenets. According to this, linguistics and literature are indispensable for understanding each other because of their reciprocal relationship. Critics of this school have focused on the defamiliarization and estrangement of the language in literary texts.

Functional statisticians are inspired by M.A.K Halliday's model of grammar, systemic functional grammar. Here, instead of defamiliarized language, the functions of the linguistic items are the focal points. But, this method has been criticized for analogizing it with spreading the screws of a machine and then reassembling it without any outcome.

Stanley Fish is the founder of affective stylistics. In this school, the reader is the focal point instead of the writer. In his *Literature in the Reader: Affective Stylistics* (1970), he succinctly provided the argument in favor of his version of the stylistic analysis. Under the influence of affective stylistics, the scientific domain of linguistics gets blurred with impressionism and subjectivism.

Corpus stylistics is a computer-assisted and controlled method for the linguistic analysis of literary texts. In this method, textual material is quantified and processed with the help of software. When data have been processed, the empirical conclusions are drawn. It is the latest development in the area that produces reliable results.

Sara Mills is a canonical figure in feminist stylistics, as shown in her book *Feminist Stylistics* (1995). She has outlined a hierarchical model of stylistics covering a single word's micro-level to the macro level of discourse. Here the scientific method of stylistics involves the political discourse of gender and sex.

To sum up, stylistics is a multidimensional area of the linguistic analysis of literary texts. There is a multiplicity of methods and frameworks for dissecting and interpreting texts. However, all the methods share their pivotal point of being linguistically oriented in temperament and methodology. This nexus unifies them under the umbrella term of stylistics.

This section begins with the inspirational statement, "Every research that helps to understand and interpret a literary work is valid. Any study is welcome as long as it advances our understanding of a literary work or enhances our capacity to experience and appreciate it. (Alonso, 1942) Page 489. The main goal of this activity is similar to that of stylistics, to start. Stylistics aims to demonstrate how and to what extent literary works' phonological, lexical, grammatical, semantic, and pragmatic elements contribute to their overall meanings and effects. According to Short and Semino (2008:117), stylistic analysis is a type of language criticism.

Additionally, it tried to offer unbiased and scientific feedback, based on actual, quantifiable facts, and applied methodically instead of subjective feelings and wants. To determine how we comprehend a document by carefully analyzing its language structure and how a reader— informed, model, or super reader—must engage with it to derive meaning. It follows that any examination of style attempts to uncover the creative principles that guide a writer's linguistic decisions.

Notably, every author, regardless of their ideas, and every work, regardless of its genre, has unique traits. "Linguistic action communicates complicated social meanings," writes Holmes in this passage. The many social groupings we associate with, the social positions we accept, and the occasionally competing ideals we uphold are all indicated through language (Holmes, 1997: 195).

As has already been said, the study of feminism is concerned with language since it is the primary channel for meaning that supports dominance relations. Therefore, to study feminism in a literary work is to learn how meaning supports dominant relationships. Language is not the only means of knowledge or communication, but it is a means of power.

Feminism stands for the advocacy of females' rights and resistance against the patriarchal social order in which women are always the victims of social, domestic, and sexual injustices. In modern times, "the women's movement of the 1960s" is the renewal of the feminist tradition. (Berry, 2002, p.121)

It is necessary to understand feminism to distinguish between the three key terms: female, feminine and feminist. The first is a biological phenomenon, the second is a social construct, and the third is a political stance. Confusing these three concepts results in a misunderstanding of the social system. Historically speaking, there are three waves of feminism. The first is marked with mere lamentation, the second claims equality, and the third or the latest one, proclaims a different and prestigious identity for females.

Generally, the females are the feminists, but ironically, the males may be feminists. For example, great Victorian novelist Thomas Hardy is regarded as a hidebound feminist because all the focalizers in his novel are females, ranging from Tess to Eustacia Vye. However, Kristeva, Woolf, Showalter, Beauvoir and others constitute the canon of feminism in the twentieth century.

Summarily, feminism, whether in the form of literary or cultural theory or the form of theory located in creative writing, stands for the anti-patriarchal order and resistance against females' marginalization from the domestic sphere up to the political one.

Review of Literature:

Linguistic analysis cannot be unrestrained in the literature investigation because they complement each other. To understand any literature, the first step is to know the language used as the medium of literary work. Leech (1981:1) describes that examining literature in depth is not separate from language and vice versa. Stylistics is a field that proposes to explore language use in any literary work. It is a combination of literary work and language. Stylistics studies how language is used in literary work. It is the study of the style. Stylistics has two main aims: to explain the link between language and expressive function, and to discover the author's works of imagination and doubtful attribution. (Leech, 1981:14)

Stylistics is divided into two main types: literary stylistics and *attributional* stylistics. Literary stylistics examines and explains the ideas of the critic's imagination and aesthetic relations with language and explores the relationship between literature and language. It also answers how the specific language style differentiates different writers and describes literature's ideas and aesthetic beauty through language: linguistic observation and literary insight work as a cyclic stimulus. Linguistics observation and literary insight work as a cyclic motion; these two are stimuli for each other and this motion is called 'the philological circle' presented by Spitzer in Leech (1981). On the other hand, attributional stylistics is the study of the writer's style and how they are different from one another, which is examined by analyzing their writing's characteristics. These characteristics are the range of vocabulary, sentence structure, patterns, sentence length and the frequency of certain questions, by checking these characteristics through stylistics. The researcher adopted the style of an author. Attributional stylistics deals with the habits of authors in using language. Literary stylistics deals with the deep level of the

writing and attributional stylistics examines the attributes of an author's specific style. Attributional stylistics notices language features, and literary stylistics describes the artistic motivation through analyzing the language. (Leech, 1981) Stylistics is a critical approach that uses the methods and findings of the science of linguistics to analyse literary texts. There are various versions of stylistics as far as methodological designs are concerned. Formalist, functional, affective, and Cognitive stylistics are just some of the versions. Because of their reciprocal relationship, Linguistics and literature are indispensable for understanding each other. Using a computer-assisted and controlled method for the linguistic analysis of the literary texts is the latest development in the area that produces absolutely reliable results.

The scientific domain of linguistics gets blurred with impressionism and subjectivism under the influence of affective stylistics. The analysis of texts using corpus stylistics is based on data quantified and processed with the help of software. When data have been processed, empirical conclusions are drawn.

Feministic stylistics

This research examines literary works that are based on feminist stylistics. Its goal is to determine how female sentences are presented by analyzing individual words, phrases/sentences, and speech. The goal is to examine how males display women to their male peers. (Mills 2005:3)

Women's rights groups claim that government colleges and other institutions treat women "oppressively and differently from males" (Mills 2005:3). Feminists think that society is structured in such a manner that it benefits males more than women. Mills developed her theory on Feminist Stylistics by combining feminist theories with stylistics. (Mills 2005)

From rhetoric and interpretation, modern stylistics arose in the 19th and 20th centuries. Deirdre Burton (1982) uses this approach to examine The Belle's transitivity system. In the field of feminist stylistics, notable figures include Sara Mills (1995), Simpson (1942), and Annette Kolodny (1975). Sara Mills explains how to analyze articles in her book Feminist Stylistics. Only a few people have looked at female fiction authors' work through the lens of feminist stylistics. He Wei (2006) examines dialogue segments and thoughts using narratology and stylistics in "feminist Stylistic Study of Short Story Prelude," and Yang Yang (2007) did a feminist stylistic analysis on Up in Michigan. The origins of women's sorrow may be seen from various perspectives.

The dominant image of women in Pakistani culture and literature is passive, negative, twisted, subservient, and dependent, according to this research. The study aims to see if female authors have succeeded in eradicating their unenthusiastic, negative and inactive image, or if societal factors also impact their works. The majority of the women in the narrative are shown as oppressive and nasty. (www.iiste.org)

The design abilities of Margaret Atwood's novel "The Handmaid's Tale" are investigated through a stylistic study. It aims to look at her stylistic characteristics, such as how her words often conceal or hide what transpired. Using Sara Mill's Model, the researcher tries to uncover the ideology and power relations that underlie a literary text at several levels (according to Sara Mill). (Duleimi 2016)

Feminist stylistics has its roots in feminist critique ideas and practices that originated in the United States and France. However, the feminist movement's dialectical changes and inconsistencies have made it impossible to define it adequately. As a result, instead of referring to feminism, it is increasingly trendy to refer to femininity. But according to Mills 1995: p3), Feminists think that women are oppressed and treated differently than males as a group. They also feel that society is structured in such a manner that it benefits males rather than women in general. They claim that while males might choose to resist the oppression of other groups, not all men gain equally. Sara Mills says that feminist critique is frequently done without a

theoretical framework. A growing number of female critics have favoured deconstruction theory and reader-response criticism. Feminism, as Mills points out, entails a commitment to change the social structure in order to make it less oppressive to women and, by extension, men. (Wales 1997, p.172) She, for one, enumerates the fundamental theoretical foundations of feminist critique, stating:

Sarah Gertrude Hargreaves, a writer and critic, analyses the comprehension of literature (authored mainly by males) via the experience of reading as a woman in her latest book, *Women in the World of Fiction*. One strand investigates the written discourse's seeming objectivity, neutrality, and universality. Another raises concerns about the evaluation methods that have resulted in establishing a literary canon. Which has developed a literary canon in which "minor" writers are overwhelmingly women.

According to Ogundipe-Leslie, the notion of a woman is complicated. Women in the army of Dahomey in the eighteenth and nineteenth centuries adopted various gender roles (albeit often only after menopause), demonstrating that womanhood is not solely defined by gender.

According to Nkurunziza, African women authors cannot claim to be concerned about different social problems in their nations or Africa unless they place their knowledge and solutions within the broader global framework of imperialism and neocolonialism. She says, "What should be feminist theme issues?" alluding to what feminist thematic interests should be. (pp.11-12)

This stylistic approach aims to investigate how literature conveys (or does not express) a distinct female consciousness. It claims that male hegemony exists in both how women are treated in society and how they are portrayed in literature. In the process, literary creation is regarded as a vehicle for bringing female perspectives to the forefront and dismantling masculine stereotypes. (Leech and Short 1981: p. 3) It is less essential that a poem's structure and language are beautiful than that it uses the same tactics as pornography. She claims that a woman stylistics expert places less value on language's aesthetic function than other language characteristics (Mills 1995: p.5).

Sara Mills (Theorist)

Sara Mills has compiled several papers and essays under the title *feminist linguistics analysis*. The book offers a feminist critique of both literary and non-literary sources. While Mills emphasizes the connection between gender and politeness and gender speaking, she investigates communication through casual contacts and public speeches. Mills' writing style is entertaining, and her examples and language diversity are outstanding. Each essay begins with a paragraph describing its purpose and how it relates to the previous sections. The book's main strength is its ability to cover various topics, genres, and approaches. The book's central themes are why feminism is necessary and what feminist linguistics methods have accomplished and can do. The book begins with a discussion of gender, feminism, and how women vary from male and female sentences. It also includes a literary-themed short tale called *The Deficient*. Examine the so-called feminine sentence in the opening section of the essay. (Mills, 2012)

This article provides a stylistic analysis of the key features of lexis and grammar in Austen's *Pride and Prejudice* and Hume- The Sotomi's General's Wife, demonstrating the dialectics of genderlectal linguistics. It evaluates the key lexical and grammatical components of the 'female sentence' or 'écriture feminine'. The goal of this study is to see if it is true that women's health is affected by their gender. (Garvey, 2012)

The dominant image of women in Pakistani culture and literature is passive, negative, twisted, subservient, and dependent, according to this article. The study aims to see if female authors have successfully eradicated unenthusiastic negative and passive portrayals of women, or if their works are socially affected. Most women in the story are shown as oppressive and unpleasant.

The design agilities of Margaret Atwood's novel *The Handmaid's Tale* are investigated through a stylistic study. It seeks to look into her stylistic characteristics, such as how her words often veil or hide what transpired. Using Sara Mill's Model, the researcher tries to uncover the ideology and power relations that underlie a literary text at several levels (according to Sara Mills).

The goal of this study was to examine linguistic stylistics that describe how women and men appear in texts using a feminist approach, i.e. feminist stylistics. Several female or male tendencies are associated with the text in this study. In a collection of poems, several italics are often found at the bottom, and they are used to emphasize the topic of the poem. This study reveals that Rupri Kaur wants readers to comprehend his poetry as much as he did when he composed it. (Journal of Language 2020)

According to recent research, sexist language is more common than ever before. The findings were published in the British Journal of Sociology, with the term 'sexist language' defined as comments that create, promote, or exploit unjust, irrelevant, or unpleasant gender inequalities. To comprehend the actual function of 'natural' sexes as impacted by language, we must evaluate whether language is a fair method to 'contemplate' the universe, or whether it impacts the way we view the world. (Vitterling Braggin 1981:3 as quoted in Mills (2005:62)

In the light of linguistic theory, our thinking systems are impacted by the language of our community, and our understanding of 'reality' is constrained by the linguistic forms available to us as members of that community. The debate is about how language shapes our perceptions of the world, which is crucial to feminists for various reasons. Some feminists embrace language certainty arguments at every level of linguistic transformation because they believe that the circulation of these meanings helps society acknowledge and perpetuate sexism. (Mills 2005:63)

Research Methodology

Both qualitative and descriptive research were conducted in the study. The selected text is the subject of the critical analysis of feminist stylistics. Formal stylistics, functional stylistics, corpus stylistics, affective stylistics, cognitive stylistics, and feminist stylistics are only a few of the several types of stylistics. Feminist stylistics has been used in this study as a research approach to examine the selected texts.

The researcher has used Sara Mills' (1995) paradigm of feminist stylistic analysis to examine the subject under study. Following her suggested methodological framework, the chosen text has been examined at three levels.

- Word-level
- phrase level
- Discourse level.

i. Word level:

Word level is the first level of the selected model. On this level, the researcher has examined the vocabulary items for analysis from the feminist point of view. It has been observed that the author presented words that are only related to females of society. For example, the writer used kitchen vocabulary, sex-specific words, and kitchen vocabulary.

ii Phrase/sentence level:

The next level is about large-scale analysis to check the phrases and sentences for the judgment of feminist writing. On the second level, it is observed that the writer has represented the female-marked phrases and sentences associated with language or rebutted the pre-suppositions and interferences of the readymade phrases. Negative connotations are also

observed in the selected text, for example, when encouraging a person, it is said, “Be a man and face the calamities with courage”, or Man is a social animal.

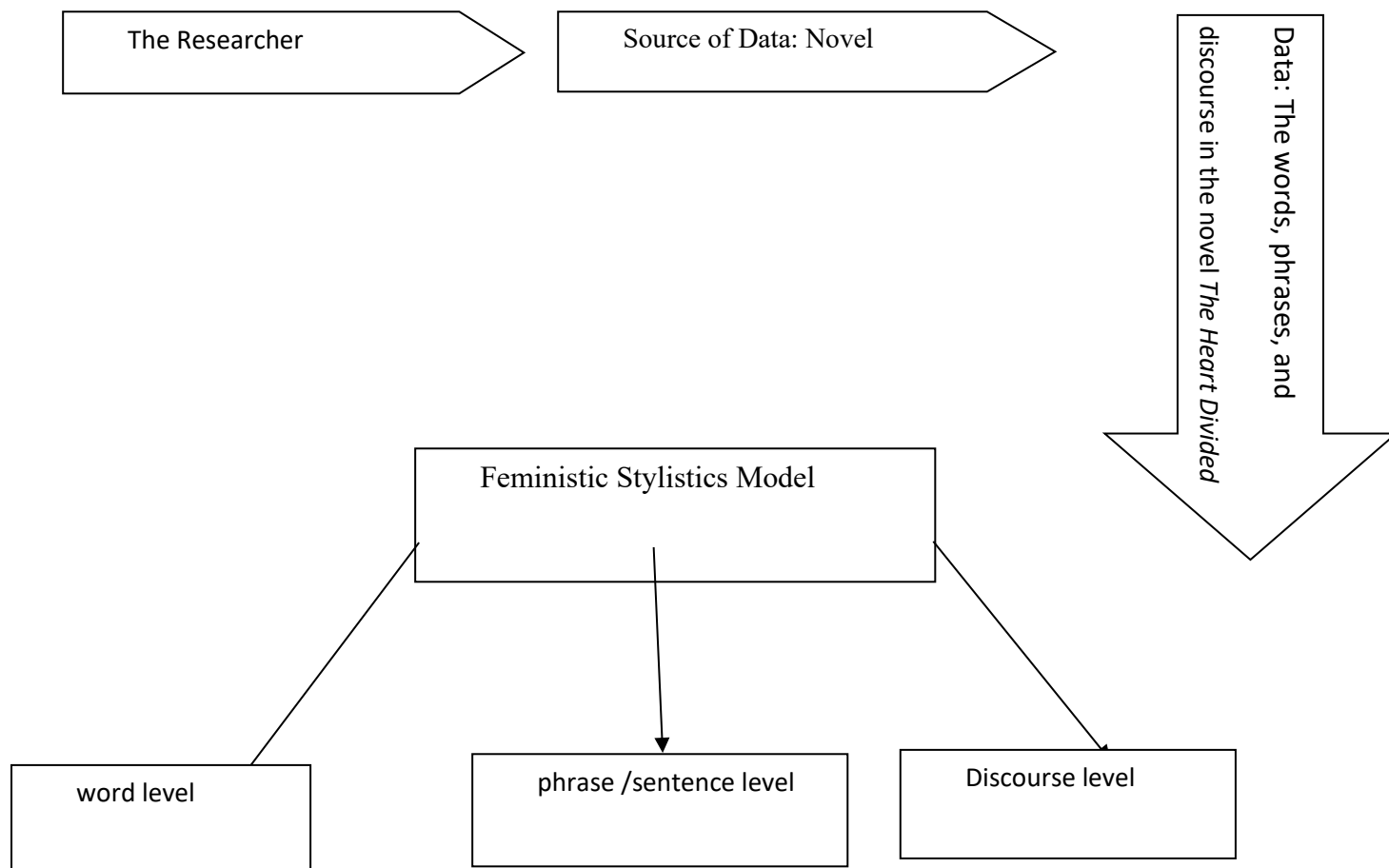
iii Discourse level:

At this level, immense discourse structures are the main emphasis. The text is viewed as "something which is the negotiation of textual components and codes and forces outside the text which impact both the construction of the text and the way we understand what is written," according to the definition of the content. (Mills, 1995; P. 123)

This study's primary data source is Mumtaz Shahnawaz's novel *The Heart Divided*. It was initially published in 1999 based on Mumtaz Shahnawaz's experience. Books, articles, and information from either printed or electronic sources related to the topic of this study were included. To analyze the text related to feminist stylistics, the researcher has used the book Feminist Stylistics.

Stylistics (Mills, 1995) is the leading theory. Furthermore, the researcher also read many books related to stylistics study, such as Style and Teaching of Literature (H.G. Widdoson).

The following steps indicate the framework of the study.



Identifying feminist points of view and gender specification presentation through word, phrase/sentence, and discourse level.

Analysis

The sheer size of a novel makes a stylistic examination of the entire work a genuine difficulty. Using Sara Mills' methodology and its three levels (word, phrase/sentence, discourse), the analysis will focus on the novel's most significant stylistic categories. The writer appears to have utilized simple words and large paragraphs that may be comprehended without needing a dictionary.

The Heart Divided is a novel that revolves around the Muslim family of Jamaluddin. Habib, Sughra, and Zohra are the novel's central characters, and they live luxurious lives because they belong to an elite Muslim family. Sughra is a Muslim women's rights campaigner and a member of the Muslim League. Habib and Zohra are both Indian nationalists persuaded during the novel of the legitimacy of the Muslim League and Pakistan's idea. The novel *The Heart Divided* was probably the first to feature the theme of the partition of India. It tells the story of a Muslim family in North India during the 1940s. It provides a detailed account of independence and partition, though it stops short of the partition riots.

The story is partly autobiographical. It is almost a documentary account of the life of children in a well-to-do Muslim family in Lahore in the '30s with spontaneity, a plot full of pace and well-delineated characters, Nawaz recreates the city where some of the oldest friendships were between Hindu and Muslim families. The forefathers of the Muslim and Hindu youth lived peaceful lives with dignity. The Muslim and Hindu give respect to each other. The clash she depicts between traditional parents and modern children has a universal appeal, as do the twists and turns of the young generation's love affair. Shahnawaz did not foresee partition's pain Habib, the brother, embarks on a tragic romance with a Kashmiri Brahmin girl, a Congress activist, convinced that their marriage would set an example for a free, united India. The Brahmin girl, Mohini was an excellent and almost best friend of Zohra. She discussed Mohini in the letters she sent to her brother Habib when he was studying abroad. Habib and Zohra have a special affection and love for the passionate and intense girl Mohini. Her passion for the nation, beauty and bravery attracts Mr. Habib and a Muslim boy falls in love with a Kashmiri Brahmin girl. Mohini also feels love for Habib. They spent time with each other as friends or family friends, but neither family allowed them to meet again when they learned about the love of Mohini and Habib. His sister Sughra falls for a married man, while Zohra shares an idealistic ambition to forge a just and equitable society.

They animatedly discuss the national politics of the times and gradually, reluctantly, in the case of Habib and Zohra, become convinced that the Muslim League has won the hearts of Muslims and that self-determination alone can guarantee their freedom. Zohra and Habib hope against hope for unity between the league and the congress. When that is not materializable, much of the blame is levelled against the latter for all their idealism and intelligence, the character does not have a practical plan for a country where the league and the congress can work together or for an independent Pakistan. Only a young congress supporter foresees the sea of tears and blood to come. The author herself never anticipated what partition would mean. At the time of her death, she was already planning another novel to remind her fellow citizens of the egalitarian ideals behind the creation of Pakistan -ideals they already seemed to have forgotten.

Analysis at word level

The first level analysis focuses on gender bias and feminist words seen in the novel, used individually as words or lexical items. This analysis section focuses on representing words that indicate gender specification and feminist elements in the novel *The Heat Divided* in the table below. First of all, the researcher has explained the meaning and use of the words in the novel and after that, the words are categorised into different sections, which are represented by tables in the current chapter.

The words used for a specific gender(female) and feminist words.

Sr. No	Words	Page No	Meaning and interpretation of words in the novel, <i>The Heart Divided</i>
1	Apa	2	Apa is a word used to call an elder sister in Punjabi culture. The novel is set in Punjab and this specific word shows the specific female gender. Mumtaz Shah Nawaz writes a story of a Muslim family and it is the Muslim family culture to use the word Apa for elder sister and Zohra, a character of the novel, used to call Apa to her sister.
2	Sari	2	sari is a type of dress that is used by female. in the novel the writer explained that on the partition time the Muslim and Hindus lived together that's why they adopted the culture of each other and sari is considered to be a very sophisticated dress that is used on special occasions. The Muslim and Hindu girls both used this dress and this word is also specific for females
3	Pardha-party	2	Pardha – party this is special party for women and no man is allowed to enter in this party because the women who strictly follows the Pardha (cover their face) attend this party. Muslim females have to cover their face because the male members of their families consider it a disgrace for the family.
4	Veil	2	Veil meaning to cover the full face when a female is meeting to a stranger of going out the female side .in the novel the female is strictly doing this action if she is from high and Muslim family
5	Shameless	2	Shameless meaning is flagrant in the novel the females those are not doing veil or go out with face uncover are shameless.
6	Old Maid	3	Old maid is also a gender specific word that is used for old and worker who is working the house for long time ago and in the novel, there are many maids.
7	Governess	3	Governess is used for a female tutor.
8	Dupatta	4	It's a type of head cover that is specially used by Muslim ladies.
9	Ladies party	4	Ladies party is on for female friends no men is allowed to participate in that party.
10	Knives	4	Its kitchen vocabulary
11	Forks	4	Kitchen vocabulary
12	Complacent wife	5	A happy and satisfied married lady is called complacent wife and Jamaluddin said this about his wife.
13	Mistress	5	This word has negative connotation if a female is living with a male without marriage she called mistress.
14	Aunt	5	It's a title for some relation like father's sister and mother's sister.

15	Pardah party	6	It's a kind of party where females are only participants.
16	Bibi	8	Bibi is a title that servants used to call their female boss.
17	Curtained cars	10	The female of high-class Muslim ladies uses these cars their cars are always curtained to maintain the Pardha.
18	Ladies part	11	Ladies part is a place in the house where ladies of the family lived and male servants dared not go.
19	Bemoaned	12	This word is usually used for females, which means bewail.
20	Potent charms	12	It's black magic and mostly it is considered that only females do this type of action.
21	Farangan mem	13	This word is used for modern female of partition time.
22	Shawl	14	It is a kind of head cover.
23	Humiliated	15	Mehrunnissa is insulted in the novel, by her father-in-law due to her daughter's mistake.
24	Shameless hussy	15	A person who disgraces the family by some actions.
25	Begam Sahiba	16	It's a title used for elite and high-class females of the society in the novel.
26	Burqah	17	It is an overcoat dress used to cover the female from head to feet.
27	Toils of Pardha	27	These words are used by Zohra she is saying that the world is making progress and we are busy in maintaining Pardha.
28	High heel	36	It is a type of shoes only used by females
29	Powder	36	This is an item from makeup that is used on face of females.
30	Lipstick	36	A specific makeup product used to colour the lips of females.
31	Cups	68	Kitchen vocabulary
32	Fangled ways	70	Kitchen vocabulary
33	Thrashed	71	Its meaning is to beat someone
34	Jewelers	72	This word is used for the men who are selling the jewelry.
35	Velvet	72	It's a kind of clothes used by females
36	Satins	72	It's a stuff of clothes
37	Georgettes	72	A high-quality stuff specially used for wedding dress
38	Gota	73	It's a type of beautiful lace line that is used to ready the female dresses for wedding specially for bride.
39	Silk	73	Soft and shiny stuff used to ready dresses of girls and also used for sari.
40	Plates	77	Kitchen vocabulary
41	Dishes	77	Kitchen vocabulary
42	Mehndi	82	It's a colour to draw beautiful designs on hands of females on special occasion.
43	Henna	82	It is the other name of mehndi has beautiful fragrance.

44	Ear-rings	84	It's a jewelry used by females to decorate the ear.
45	Bride	86	A girl is going to be married.
46	Widow	86	A title for female whose husband had died
47	Nain	86	Female cook.
48	Girl friends	87	Female friends.
49	Collyrium	94	Eyes lotion of black colour used to clean and make beautiful eyes and its only used by females.
50	Stranger	99	In the novel Sughra used this word for her husband because she is going to do arrange marriage.
51	Palanquin	100	It's a kind of vehicle that is handmade used for bride.
52	Impatiently	114	This word is used for sughra's husband because he was impatient.
53	Snatched	114	Sughra wants to discuss a topic from newspaper but her husband snatched it and not listen her thoughts. this thing makes her upset.
54	Thrown	114	This word shows the harsh nature of Mansur.
55	Lonely	120	This word expresses that Sughra was not happy with her husband because he was the choice of her family not hers.
56	Strange	120	Again, and again this word is used by Sughra for her husband.
57	Gold bangles	123	Bangles made of Gold and used by females.
58	Ear rings	123	Jewelry for female.
59	Doomed	125	Unlucky and another female character who is not happy called her unlucky.
60	Dead	125	Najma called her dead because her family is going to marry her a man who is stranger and already married.
61	Unhappy	125	Unlucky Najma used this word because she was not happy with her husband liked by her family.
62	Poor girl	125	A girl who has married a man that was not suitable for her and her friends used this word for her.
63	Young fool	127	If a girl or boy like someone and marry to her or his beloved their elders used this word for them especially a female not dared to do this.
64	Jealousy	128	A feeling that ruined the love story of Mohini.
65	Heartbreak	161	This word is used because Habib like a girl who is out of religion.
66	Misery	161	If the love birds got married then they will face misery and people consider it disgrace for the family.
67	Half open door	175	This term is used for the Pardha girls consider it half open door and they want to open it completely but family's pressure not allowed them.
68	Knitting	176	It's a female trick to make dresses without machines and Sughra do that for her coming baby.
69	Woollies	176	Handmade sweaters.
70	Sick cow	176	When a girl is not happy with her husband. here Sughra become sick and weak after her arrange marriage.

71	Moping	176	Sughra always sheds tears in different corner of the house because she is not happy.
72	Thorns	177	Zohra compare love with thorns because she new it that their graceful and elite families are not like this and love for girls is a thorn.
73	Lady-love	181	A lady that is loved by someone and this word is used for girlfriend.
74	Play cards	181	This thing also related to females that they play cards for their personal benefits.
75	Absurd	187	People consider the love story of girl and boy foolish and illogic.
76	Insulting tale	187	The tale of love for family is insulting tale and disgrace for family.
77	Gossips	187	Gossip word is also used for ladies and it is thought that men are not in this action.
78	Trash	188	This word is used by Mohini's father after hearing about her love he said I will get you away.
79	Break his bones	188	Father of Mohini want to break the bones of Habib because loves his daughter
80	Ashamed	189	Here the grandfather used this word for love and attachment of both.
81	Strike her	190	Mohini's father raised her hand to beat her because she loves a Muslim boy.
82	Customs	190	The family of Mohini don't accept the love of Mohini because it is out of customs.
83	Ties	190	Rules of marriage are settled for the family no one is allowed to ruin them.
84	Sacrament	190	Marriage is a social communion not individual choice.
85	Injure	190	If a girl got love marriage she injures the family.
86	Blinded	190	Young people are foolish and just become selfish by attraction and not observing the future disgrace.
87	Alienate	190	If she married with that boy the friends will stop supporting her and she has to her friends.
88	Fool	190	This word is used for the girl who is in love.
89	Abhors	190	Abhors means the society will loath that girl who will love a Muslim boy if she is Hindu.
90	Shame	191	Mohini's father ask her you want to die me in shame if you go registration marriage I will die with shame.
91	Abused	191	If Habib loves Mohini then he disgraced the Kashmiri pandit family.
92	Betrayed	191	According to Mohini's father Habib is not loyal with them because he insulted their pure blood by loving the girl of Kashmiri pandit.
93	Visionary	193	She is considered imaginative if she is thinking about the registration marriage.
94	Misfortune	193	Family of Mohini said her you sent a misfortune and disgrace upon us by loving a Muslim boy.

95	Ruin	193	Her love for a Muslim boy will ruin the reputation of the family in the eye on their Hindu community.
96	Good names	193	They belong to a pure blood and family has good names in the society and girl of good names not allowed to love.
97	Trample	193	Hurting the honour of the family
98	Dust	193	Throwing dust on family.
99	Ridicule	193	Humiliating the families by loving each other.
100	Disrupt	193	Marriage between both of them disturbed the friendship of family.
101	Rage	195	Feeling of intense anger observed in the house of Habib due to his love with non-Muslim girl.
102	Young idiots	195	The both girl and boy (Habiba and Mohini) abused by their families.
103	Strangle	195	Habib's father said to him if you not stopped this foolish act I will kill you with my own hand.
104	Womenfolk	195	This word is used for the women of the house.
105	Pure blood	195	Habib is going to hurt the pure blood of both families according to his father.
106	Unthinkable	195	Marriage of Muslim and Hindu girl is beyond the thought
107	Impossible	195	Marriage cannot be successful
108	Narrow-mindedness	195	Here Habib rose his voice and argue with his father about her marriage.
109	Insolent	195	Many abusing words used by the families of both.
110	Fool	195	Parents consider their child fool because they are in love with each other.
111	Registration marriage	196	Registration marriage is a type of marriage when girl and boy have to announce that they have no religion and Hindu and Muslim law cannot stop them from marriage.
112	Disgrace	196	This word is used again and again by parents because they consider love marriage disgrace for the family.
113	Transitory passion	196	Their love is just a passion in the mind of parents and they warned them not to marry.
114	Unjust	196	Habib call it injustice by law he asks question from his father why a Muslim cannot marry with Hindu girl if he loves her.
115	Fancies	196	Jamaluddin even not considered their love real that's why he called it imagination
116	Caste	196	Caste system is also a barrier on the road of love and both families strongly believe on caste system.
117	Disinherit	197	Habib's father said to him if you go for registration marriage I will disinherit you.
118	High caste	202	High caste is high class families of Muslims and Hindus.
119	Darkness	205	This word shows gloom and misery of the poor girls who didn't get permission of love marriage.
120	Ecstasy	206	The situation of misery depression starts for Mohini.

121	Blurred	206	This word expresses the confusion of Mohini about her life and love
122	Disrupted	206	Both lovers are disturbed by the strictness of the families.
123	Doubt	206	Always thinking tired the mind of poor Mohini and she has many doubts
124	Conflict	206	Conflict of many types started with Mohini conflict with herself, conflict with Mohini.
125	Gloom	206	Darkness and sadness make her life gloomy and miserable
126	Alien	206	Family of Mohini started ignoring her they hardly exchange words with her. She feels herself alien in her own hose.
127	Estrangement	207	Family left her alone and she becomes too weak physically and mentally.
128	Shunned	208	She was very dear to her grandfather and he also ignored her badly.
129	Hopeless lethargy	212	When she met Habib after long time she felt life in her body and heart.
130	Produce	248	A female character (najma) suffer a lot because she was unable to produce son.
131	Beat	248	Najma's husband always beats her because she was unable to produce a son.
132	Starve	248	To punish her wife, he locked her in room and she lived without food.
133	Horrible	248	It is fearful and panful condition for a woman to live without food in the house of her husband.
134	Worse	248	This word is used for the suffering of a female.
135	Haggard	248	She looked pale when najma comes back from her husband's house
136	Ghost	248	Najma becomes weak and pale like a patient after misbehave of her husband.
137	Tired	248	Najma was tired from the behavior of her husband and gossips of the society.
138	Fiasco	248	This word is used for the marriage of najma because her marriage is a completely failure and humiliation for her.
139	Crude	249	Husband of najma was not a man who can love and stand with her wife.
140	Uncouth	249	Its meaning is illiterate and stupid person who do not have manners.
141	Uncharitable	249	Its means unkind, najma's husband is very cruel to her.
142	Useless	249	This word is used by her husband for her. she is unable to produce a child that's why her husband called her useless.
143	Barren	249	This word is used in the novel for a woman who is unable to become a mother.
144	Shout	249	Harsh behavior of men when he abused her wife.

145	Pretext	249	Pretext means false excuses and najma's husband shout at her on false excuses.
146	Cinema woman	249	This word is used for screen women who work on the stage.
147	Second wife	249	This is the title of a lady when she married a man who is already married.
148	Greatest misery	250	It's the situation of highly humiliated and sadness.
149	Humiliated	250	Peak of insult
150	Lock	250	Najma was locked in the room by her husband
151	Bribed	250	Najma gives money to a servant to open her lock.
152	Exaggerating	250	The family of poor girl not trust on her about her husband
153	Bruises	250	Her husband beat her, her body full of marks.
154	Divorce	250	Najma left her husband and decided separation she fight for her rights.
155	Outcaste	250	If a woman demands for divorce it will take as disgrace for the family.
156	Coward	251	Weakling word is used for najma because she is unable to fight alone.
157	Frustrations	254	This word is used for sughra's married life that five years of marriage was full of frustration.
158	Welled-up	254	The difficulties of married life she has suffered from rise up in her mind.
159	Adjustment	254	This word expresses that she was not happy with her marriage but tried to adjust in every moment of her life.
160	Divorced	263	This word is used for najma and has negative connotation according to the society its disgrace of the family.
161	Pity	263	If a girl of a family got divorced it is considered misery for that family.
162	Lady doctor	266	This is gender specific word a female doctor is called by the name lady doctor.
163	House wife	276	Wives who live in the house and do household duties called house wife.
164	Cooking	277	This also female task.
165	Kitchen	277	This is the place related to the female of the house used for cooking.
166	Dupatta	277	This is head cover used by females.
168	Menfolk	281	This word is used to for men.
169	Arranged marriage	296	Zohra don't want to day a marriage on the choice of their parents. that's why she raised voice for her.
170	Bad influence	296	If a girl wants to do love marriage it considers bad influence of some modern girlfriend.
171	Spoilt	296	If she wants to do love marriage her father will spoilt her.
172	Upset	297	Sadness spread in the house.
173	Dreadfully	297	Highly upset.
174	Eminently	297	High class man

175	Inexperienced girl	297	A girl who wants to do love marriage but parents denied it by saying that she is inexperienced and do not now the complexity of society.
176	Childish notions	297	To fight for love marriage is called childish notion by elders of the family
177	Romantic notion	297	According to parents of the characters love is just imagination
178	Sorrow	297	According to the mother love leads toward sorrow.
179	Bitterness	297	Love causes bitterness and pain.
180	Nightmare	305	Sughra called her married life a fearful time and unhappy dream that she wants to forget.
181	Independent	309	Zohra used this word as feminist because she wants to do a job.
182	Preposterous	309	If a girl wants to do a job it's called ridiculous.
183	Defy	309	Resistance again mother's order is not allowed to girl.
184	Pariah	313	Its means outcaste if a girl got divorced she is considered to an outcaste
185	Outcaste	313	Lower class, low values
186	Terrible disgrace	313	Divorce is terrible disgrace
187	Unprotected	317	Zohra's Mother believed that if she is going to do job she is not safe.
189	Strangers	317	This term is used by mother for her colleagues.
190	Provoke me	317	Zohra wants to convince her mother
191	Lady professor	319	A female professor is called as lady professor.
192	Slaves	320	Muslim don't want to be slaves of America.
193	Full-skirted	350	It's a type of dress used by female.
194	Moghul pyjamas	350	Its Moghul style trouser that is include in female dress.
195	Sewing	352	It's an art to stich the dresses and female usually have this.
196	Lipstick	370	Lip balm /or colour for ladies.
197	Collyrium	370	Black eye lotion
198	Bare	371	Sughra's life was lonely and gloomy.
199	Lifeless	371	She felt lifeless when the person whom she loved is going to left her.
200	Hair pins	372	This is also related to female, ladies use this to set their hair.
201	Discarded	395	This word is used for divorcee.
202	Unsuitable	395	A divorcee is not suitable for marriage according to the mother of Habib.
203	Annoyed	435	Mother expresses the felling of anger and do not want a divorcee as her daughter in law.
204	Barren wilderness	445	Sughra feels her life as desert after leaving the house of her husband.
205	Unwise	465	Love marriage with the son of her father's clerk is unwise because he is middle class.
206	Unjust insinuations	465	Zohra fights for her feelings and loves with the whole family

207	Unfair	465	Zohra called it unfair because she wants to marry that man.
208	Prejudiced	465	Just because of middle family he is denying to zohra for love marriage.
209	Lower caste	466	Lower cast, lower status, lower family is barrier between zohra and her love
210	Wailed	467	The mother of children starts weeping and moaned
211	Restless	475	When Zohra was unable to get permission for a love marriage, she was depressed and sad
212	Depressed	475	Gloomy environment of the house became a reason to snatch her peace and she became worried and restless.

The above detailed table presenting the gender specific words that are used for female and expresses the female vocabulary(Aunt, Apa, Mother, Begum Sahiba, lady doctor, lady professor)kitchen vocabulary(cups, plates, dishes, knives, forks) dressing of female(sari, full skirt, Mughal pajama, silk, velvet, Gota, georgette, dupatta)makeup vocabulary(lipstick, powder, collyrium, ear-rings, bangles, hair pins)(Pardha vocabulary(burqah, veil, Pardha party, shawl, ladies part) and words that represent female as weak generation and not independent(depressed, Divorced, Disgrace, humiliated shameless, gossips, jealousy, fool, foolish, stupid, idiots). Mumtaz Shahnawaz expressed female misery and their fight for their right. A female is humiliated if she gets divorced; it is considered a disgrace for the family and girls are not allowed to have love marriages. Sughra suffered a lot after marriage because she got married at the choice of her family.

Analysis at the phrase and sentence level

Linguistics believes that words must be examined based on their background knowledge. Context is essential for the analysis of a word. (Mills, 2005:98). Words do not contain the complete meaning. The explanation is that the phrase and sentence level is also important for text analysis, because a word is not enough to create meaning in the text. Phrase and sentence level give the background information about the text. In the previous studies, Sara Mills introduced some phrase and sentence-level criteria. The analysts should be cautious in analysing readymade phrases, assumptions and conclusions, metaphors, jokes and humorous choices, and transitivity while analyzing the phrases that are specifically based on a specific gender or biased about the gender.

In the previous part, the researcher tried to demonstrate that some words have a history of usage that causes the hearer to interpret them in specific ways, but that words only make meaning in connection to their context (Mills 1995). For example, if the word girl is analyzed separately, it is just a word; we don't know about the use of this word, whether it is negative or positive. For example, if someone said to a crying boy, don't be such a girl. This phrase represents the negative connotation about girls that crying words are only made for girls. Moreover, the second example is that she is a girl. Here, the word girl is used positively. So, the context of the words is significant for a better understanding. (Mills 1995).

Many phrases and sentences in the novel represent the female condition and status in society. In this chapter's first part, the researcher has explained the words explicitly used for females or showing their suppression. The study will explain phrases and sentences from Mumtaz Shahnawaz's writing in this section.

- Keep sitting in the car and don't enter in a conversation with shop-keepers. (p,2)
- Born and Bred behind the Pardha. (p,4)
- High spirit of youth I would not curb them. (p,4)

- Sheikh Nizamuddin ruled the family with a rod of iron. (p,4)
- The crescent moon sank slowly towards the west. (p 7)
- A white burqa made in single piece makes a girl look extraordinary like a shuttlecock. (p,8)
- She would feel as free as a bird. (p,9)
- Efficacies of black magic. (p,12)
- Spicy tit-bits of gossips. (p,12)
- zohra Bibi was without her burqa. 'Ya Allah! what a disgrace!' (p,13)
- Anwari had carried a well -embroidered story to her father. (p,15)
- "You shameless hussy!" she cried and gave zohra a slap. (p,15)
- Zohra went out with Surraya, the shameless unveiled one. (p,16)
- They are marching ahead and we are still entangled in the toils of Pardha. (p,28)
- It is a sheer selfishness.
- Mohini's arrest had spread over the town like wild fire. (p,35)
- And how does a chit of a girl like you know what is right and what is not? (p,40)
- Crushed and bitter, angry, yet beaten for a long time, they hated the British and shunned all that was western. (p,42)
- You need to be thrashed get out of my sight(p,71)
- Sughra was not thrilled and exhilarated by all that was going on (p,73)
- While others like myself sometimes wish that they were dead. (p,104)
- Naturally I was horror -struck, just as you are. (p,105)
- Such injustice and he was the judge of the of the high court!" cried zohra. (p,106)
- Think of the poor girl's difficulties. (p,106)
- She was never alone and her thoughts were her like caged birds. (p113)
- She was lonely. (p120)
- "I am alone I'm doomed. I wish I were dead. (p,125)
- She was helpless before the weight and might of custom (p,126)
- The fool is riding for a fall. (p,127)
- I can reach the moon! Mother don't talk impossibilities." (p128)
- Better to let it die at birth, this love that could know no fulfillment. (p,148)
- "To strike the head against the stone can only lead to tears." (p,148)
- Don't you realize that it can only lead to heartbreak and misery for both of you. (p,161)
- Men may come and men may go ----- Zohra laughed at her. (p,176)
- If her people find out and my brother comes to know, it will be nipped in the bud. (p,182)
- "it's a tissue of lies," continued husband then he glanced at his wife's face. (p,184)
- He came towards her with his right hand raised as though to strike her. (p,190)
- You two young people blinded by attraction, cannot perceive things clearly. (p,190)
- So that you may kill me with shame. (p,190)
- Your head is in the clouds and you have forgotten that your feet must remain on the ground(p,192)
- Don't trample our honour in the dust. (p,193)
- He knew that such things were always easier for a man. (p,198)
- The horror of the dream had not left her and the darkness was oppressive. (p,205)

- She went about the house these days proud and silent. Almost an alien in her own family. (p,206)
- I curse the barrier that separate man from man. (p 236)
- Then she disappointed him for she did not produce a son. (p,248)
- It's my marriage -----it's a fiasco. you-----must have heard zori? (p,248)
- You have to no need to earn your living. (p 309)
- My young unmarried girl to go unprotected among strangers. (p,317)
- The room looked bare and lifeless, and the flowers in vases beginning to wither and die. (p,371)
- She felt restless and depressed and it seemed to her as if the whole world were enshrouded in gloom. (p475)

Analysis at the discourse level.

According to Mills (2005: 123), the general theory of discourse views content as something that negotiates how texts are formed and how we represent what was written. This includes text and code aspects and forces outside the impacted texts. Speech exhibits gender bias, and this proves that there are structures and patterns in discourse that highlight gender inequalities. "Gender Framework," as Mills referred to it. By investigating the discursive framework that may be identified as gender, the analysis can still be developed. By analyzing patterns and structures in the text, she attempted to demonstrate that seeing speech may take the shape of words and phrases associated to gender ideology. (Sara Mills 1995)

The gendered analysis methods that feminists can use are examined in this chapter, emphasising the larger-scale discourse structures, or structures above the level of the phrase. This chapter's goal is not to emphasize content as if it were given but to see content as the negotiation of textual components, codes. It is influenced by the outside world, which impacts how the text is put together and how we interpret what is written. Because stylistic analysis does not feel like it is genuinely linguistic analysis because it is not limited to particular lexical items, this emphasis on language analysis at the discourse level is frequently ignored (see Carter and Simpson 1989). However, as Carter and Simpson state: "Discourse analysis should...be concerned not simply with micro-contexts of the effects of words across sentences or conversational turns but also with the macro-contexts of larger social patterns" (Carter and Simp), it is very much concerned with the larger structures and patterns which determine the occurrence of these individual lexical items as well as the effect of these items and larger structures on readers Through these textual patterns and structures, the study connects the word and the phrase to a broader idea of ideology. However, it appears as though it is important to add a sense of gender to those basic notions about discourse, since the overall thesis of this book is that discourse is fundamentally gendered. Michel Foucault's work on constructing these discursive frameworks has been of tremendous value here (Foucault 1972). Since they act on a stereotyped level to influence the kind of language generated, I will refer to these gendered discursive structures as "gendered frames" (Sara Mills 1995).

After analyzing the novel, *The Heart Divided* on words, phrase and sentence level the researcher has examined the novel on discourse level.

- "Besides, she did not quite approve of her friendship with Surraya whose family has cast off the veil and went to the shops and restaurants with their faces uncovered, how shameless they were, and she thoughts, yet they belong to an old and respectable family". (p,2)

In these sentences, the writer explained that females who never cover their faces while going out are not considered worthy. The girls who are not living their lives in *Pardha* and their families do not have shame. Shahnawaz explains society's mentality about the females who do not observe the veil.

- “I am not the first girl to get married, so why should I be apprehensive about it? I’m sure he will be charming and kind and I shall love him as a faithful wife should. Yes, of course, I shall love him; she suppressed the vague doubt that arose in her mind. (P,6)

Mumtaz Shahnawaz portrayed a character of the girl who is going to do arrange marriage. She is not happy with this marriage, her husband is stranger for her but, she does not have to say that I am not happy with this marriage. The girls of graceful family not have liberty. Her heart is filled with pain. The thrill and excitement of marriage is not touched her. In the above line the writer represents the conflict of the mind of Sughra that she is satisfying her mind by saying this I will love him.

- You have disgraced the family! you have brought shame upon us! would that I had died rather lived to hear that my daughter such a thing! tell me at once who are the boys whom you are meeting on the sly? (p,15)

A girl is going out without Pardha and it creates mess in the house the sheikh Nizamuddin humiliated the mother of Zohra and driver makes a tale that the girls stepped out from the car to meet boys. This statement is explaining the position of a female in the house. They do not trust on the female. Here Mumtaz Shahnawaz creates a real picture of joint family where an aunt creates a spicy story to destroy the niece's honour.

- “your consciouswhat you thought was right “He was very angry now. “And how does a chit of a girl like you know what is right and what is not? I have spoiled you with my indulgence and you are getting out of hand. This will have stop. (p,40)

In the above sentences the feminist character is arguing with the father that she has done a great job according to her conscience. She is a debater and could convince other that’s why she has done a meeting in the college and a political work that was promoting Hindu Muslim league but the principal college complained to her father.

- For a few moments they were all too surprised to speak. For a girl to speak thus before elders was unheard of, Sheikh Nizamuddin stepped forward, " why you need to be thrashed “he cried Get out of my sight”. (p,71)

Mumtaz Shahnawaz represents the miseries, pains, and sufferings of the female; one character has zeal for fighting for her rights. Here, in the above line, Zohra wants to get permission to debate, but when she does not get it, she starts a war of tongues. She had a

Fight with her grandfather and challenged him one day, I will come out of Pardha and yes, I will. (p,71) This girl was the first in the family who dared to answer Nizamuddin in this way. This courage and determination make her a feministic character in the writing of Mumtaz Shahnawaz.

- A star was falling towards the rim of the sky like a golden tear, fallingfalling and then it was no more. (p,88)

Sughra, a character in the story, is unhappy with her marriage because she doesn’t know which type of boy her husband is and she feels like she will die on her marriage day because she does not like her in-laws. The writer uses these words on the wedding day when she leaves the house. This shows that a female is unhappy about her marriage but has to marry because her family wants to.

- She saw herself dressed in red and golden painted and be jeweled, a bride is waiting in her bridal chamber, trembling and fearful, yet eager too. (p,113)

Sughra, as newlyweds is ready as all girls do after marriage but here a word is used for her bridal chamber is word expressing the loneliness of Sughra she always lived in her

bedroom, a window in the room is always remains helpful for her because she sat on the window and sees the stars for long hours, in addition Sughra was not happy after marriage. This thing is irritating her internally, but she is not in a position to share with someone because the failure of a marriage of a girl from an elite family is a disgrace for the family.

Conclusion

Sara Mills's feminist stylistic framework effectively analyses the novel on word, phrase, sentence, and discourse levels. The model is beneficial to analyze the gender specific study. The present study has shown the dominance of males and marginalized condition of females by using the feminist model by Sara Mills. Some voices have been raised for their rights, but most of the females remain weaker, dependent and a dominant figure ruins them. The study has shown a significant difference between males and females in Mumtaz Shahnawaz's *The Heart Divided*.

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