



A Postcolonial Study of *In Other Rooms, Other Wonders* and *The Wandering Falcon*

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ABSTRACT:

The present study is a postcolonial investigation of selected short stories by Daniyal Mueenudin's (2009) *In Other Rooms, Other Wonders* and Jamal Ahmed's (2011) *The Wandering Falcon*. The selected short stories under study from Mueenudin's collection are *In other rooms, other wonders, Nawabdin Electrician, Saleema, and Provide, provide*. While the selected short stories from Ahmed's collection are *The Sin of the Mother, The Mullah, The Betrothal of Shah Zarina, and A Point of Honour*. The present study examines the nature and ways of male and female representations in selected stories and contextualizes it to the broader field of postcolonial criticism. Postcolonial literary criticism provides significant frames to analyze nature of representation in both colonial and postcolonial contexts. It attempts to reveal the image these representations produce and how far these constructions reinforce stereotypical notions. Postcolonial writings by native writers are considered self-representations and these representations formulate identities of formerly colonized people in their sociocultural context. These sociocultural constructed identities subvert or reinforce stereotypical notions. For the purpose to reveal the nature of male and female representation in Postcolonial context the selected short stories were analyzed using Braun and Clarke's (2006) model of thematic analysis. The investigation led to conclude that stereotypical notions regarding males and females are reinforced in the selected short stories. The portrayal of female characters suggests that females appear as victim of societal norms, and male power and authority. While male characters are represented in terms of masculinity and positional superiority. The selected texts share thematic similarities and these representations, do not construct a positive image and portray pre-formed identities of female and male in Pakistani society.

Keywords: Postcolonial, Rooms, Wonders, Wandering Falcon, female representation

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1. INTRODUCTION

Pakistani fiction in English is an emerging body of literature, and it provides significant areas for research (Sarfraz, 2013). The present study aims at investigating the nature of representation of male and female characters in the selected short stories and seeks to explore the images that these representations construct in the selected writings. Literary writings are not always independent aesthetic objects rather these connote different meanings under social and political perspectives. Through these perspectives literature postulates certain ideological frameworks and constructs images of societies and cultures. Consequently, investigation of literary texts enables us to unveil the hidden perspectives. Eagleton (1991) maintains that a literary text always reflects “who is saying what to whom for what purpose” (p.9). Thus, investigation of nature and ways of representation reveals the hidden perspectives and the images that these representations construct. The term representation involves multiple meanings and interpretations. Representation is not considered a depiction of the object in the real sense rather it refers to re-present the constructs in a new form. Moreover, representation is regarded as a political activity, since it involves power and control over the process of representing, constructing and re-constructing of images.

The aspect of representation stands significant to be investigated in Postcolonial context because colonialist writing constructed the image of natives in negative terms. On the contrary, Postcolonial writings in English are regarded self-representation by the native writers (Innes, 2007). These literary writings are considered different from other literary writings in terms of themes and style as Innes (2007) locates that Postcolonial literature is primarily concerned with self-representation which include artistic and political representations. In the quest of artistic representation, writers from the former colonized territories narrate their own stories, provide the experience of colonial encounter and its consequences to create historical understanding (Innes, 2007). In the process of self-representation, writers choose the language of the colonizers as a medium to convey their viewpoint suggesting a cultural, social, and linguistic variety of their own. Thus, re-presentation of the colonized in literary scholarship and writings are debated in postcolonial literary theory. Postcolonial literary writings construct the identities of colonized in terms of their sociocultural contexts. As said earlier, Postcolonial literature consists of the literary writings by the natives of formerly colonized territories. These Postcolonial literary writings are produced primarily to reject colonial notions and misrepresentation of colonized cultures and these writings play a dynamic role. Ashcroft et al. (2002) define the role of these literary writings and contend that these writings are the site

in which “new perceptions are expressed” (Ashcroft et al., 2002, p.1). Thus, writers along with other cultural modes present the day-to-day realities experienced by the formerly colonized peoples (Ashcroft et al., 2002). Nonetheless, it can be said that these literary writings are the manifestation of their indigenous cultures. While locating thematic concerns of Postcolonial literature it is significant to note that these writings are primarily concerned with physical, material and cultural exploitation by the colonizers. Furthermore, their subject matter is extended to investigate the issue of gender, race and class in both colonial and postcolonial contexts (McLeod, 2010). These writing are cultural manifestation which construct identities in socio-cultural environment. Pakistani writings in English are also considered the authentic representation of Pakistani society which is significant to investigate (Ahmed, 2012).

The literary writings in English from the decolonized states are a sign of direct influence of the colonial rule on the native languages as English replaced indigenous languages casting them primitive and inadequate to carry the burden of new scientific terms. As in other colonies, English language in the Indian sub-continent was introduced during the colonial rule. Mahboob (2009) locates its arrival in the sixteenth century and the English language obtained the status of official language in 1835 with the recommendation of Macaulay’s minutes on Indian Education. Mahboob contends that English language was first introduced in the Indian Subcontinent in the sixteenth century (Mahboob, 2009). This act marked a new form of writings in English by native writers. Language and literature ran parallel to each other and emergence of literary writings from non-native speaker is a clear sign of language acculturation during colonial rule which resulted in the growth of literature in the English language by non-English writers (Talib, 2009). Thus, the roots of Pakistani writings in English can be traced back to the emergence of English language in Sixteenth century as literary writings in English language in pre-partition era came as a direct result of colonial rule and these writings emerged in other parts of the world which were under the colonial rule such as the Caribbean, Kenya, and Nigeria.

Nonetheless, historical development of Pakistani writings in English can be traced back to the pre-partitioned era in which writers produced fiction and accounts on sociopolitical conditions of that time. Earlier, most of the writers preferred their native language for their expression such as Iqbal, Ghalib, Hali, Tagore, Naumani, and many others, focusing on the glorious past of the Muslims which came to an end in colonial rule. Moreover, these writings inculcated a spirit of resistance which led to question the colonial rule and constructed national spirit in them (Mansoor, 2012). According to Raja (2010) the Muslim writings, “drew upon the

transnational Muslim past to question the present and to articulate a future” (p. xxiii). This spirit of questioning later resulted in the creation of national states after the colonial rule. Similar to these writings in Urdu and indigenous languages, writings in English focused on similar thematic patterns as Iqbal (1930) in *Reconstruction of Religious Thoughts in Islam* constructs the spirit of resistance and disdain for colonial rule and inadequacy of European political system (Mansoor, 2012). According to Mansoor (2012), Iqbal’s (1930) perspective highlighted “the flaws in the western political systems and their clash with religious philosophy” (p.18) and “presented Islam as a system that is not confined with in specific time” (Mansoor, 2012, p.18). Apart from these sociopolitical accounts literary writings in English in pre-independence period were characterized by celebration of their past, culture and belief system. Moreover, these represent natives bewildered by colonial rule as Ali (1940) in *Twilight in Delhi* depicts Muslim community and sociopolitical conditions of that time (Ahmed, 2012). In relation to female portrayal, Ali (1940) presented female figures as victims of cultural tradition as Shamsie (2002) indicates, Ahmed Ali presents the thwarted lives of Muslim women with immense sensitivity and locates the roots of their unhappiness and dissatisfaction in society’s sociocultural traditions (Shamsie, 2002). The roots of investigating female positionality in sociocultural context extends to the post-partition era.

In recent years, fiction writers such as Mohsin Hamid, Kamila Shamsie, Daniyal Mueenuddin, Uzma Aslam Khan, Qaisera Shahraz, and Nadeem Aslam appeared on literary scene with their writings. Fictional account of these writers gained critical appreciation on account of diverse subject matters and distinct style. Contemporary Pakistani writers are featured prominently based on their distinct themes regarding terrorism, extremism, gender issues and globalization. Apart from the gender identities writers construct religious and political identities in sociopolitical context. *The Reluctant Fundamentalist* (2007) and *Home Boy* (2009) are based on similar theme of identity crisis and terrorism in the aftermath of 9/11. The protagonists seem to have embraced a third space in global world (Ahmed, 2014). The central characters appear bewildered about their present and future in post 9/ 11 context. In these writings, writers seem to subvert the assumptions made about Islam and Muslims. It is significant to note that Pakistani writings in English deal with multiplicity of ideas within socio-cultural, political frameworks of Pakistan and the wider world. While commenting on the themes and issues in Pakistani Fiction Chambers (2011) views that contemporary Pakistani writers are “producing some of the most nuanced and politically engaged writings in world literature today” (Chambers, 2011, p.131). This suggests that, Pakistani writings in English are situated in both

local and global settings, and present the socio-political context of the Pakistani society. Thus, Pakistani literary writings present range of issues such as gender exploitation, social customs and local and global politics. These writings are explored from Postcolonial perspective as it provides significant frames to examine the social fabric of formerly colonized societies.

The objectives of the study are:

To examine the ways in which Pakistani writers in the selected texts represent the characters.

To explore the nature of representation of male and female characters and the image these stories produce.

2. METHODOLOGY

Methodology is defined as a plan of action or strategy that guides the choice of particular method of inquiry (Crotty, 1998). It contains different elements in research process such as research approach, epistemology, theoretical perspective, and method of analysis. The research questions for the present study were explored using qualitative research approach. Qualitative research approach aims at deeper understanding of ideas, meanings and concepts instead of measuring the social phenomena. The research is exploratory in nature and data for the research include two short story collections *In Other Rooms, Other Wonders* and *The Wandering Falcon*. Four selected short stories from Mueenuddin's (2009) collection are Nawabdin Electrician, Saleema, In Other Rooms, Other Wonders, and Provide Provide. While the four selected stories from *The Wandering Falcon* by Ahmed (2011) are The Sin of the Mother, A Point of Honor, The Mullah and Betrothal of Shah Zarina. These stories were selected keeping in view the objective and scope of research study. These stories were read and significant excerpts were gathered through the technique of document review. These excerpts were collected based on research questions of the study. The texts of the selected stories were analyzed from Postcolonial perspective. Postcolonial theory aims at investigating the nature and ways of representation of formerly colonized societies and traces the marks of colonial rule in the societies. It also provides significant angles to investigate the nature of representation of male and female figures. Postcolonial theory as an epistemology for the present study attempted to explain the nature of representation of male and female characters and the image these representations produce. Thematic analysis was employed for analyzing the collected data. For critical analysis, Braun and Clarke's (2006) model of thematic analysis was adopted which reduced the collected excerpts into new form to reach towards a conclusion. Thematic

analysis provides understanding of the subject matter and themes relate to the character in a fictional text.

3. ANALYSIS

In the previous chapter, methodology for the present study was presented, whereas in the present chapter research questions that guided the study will be presented. The current chapter presents analysis of the collected data that aimed to answer the research questions. For this study, Braun & Clarke's (2006) thematic analysis model was carried out on collected excerpts from the selected short stories. Postcolonial theoretical perspective guided the study and the framework of the analysis includes the text of the selected short stories. Moreover, close reading of the short stories helped in investigating the themes. These themes were closely examined and analysis is presented under different sub-sections. The first part explored representation of male and female characters and in this section themes related to representation of gender is discussed. Whereas the second part probes the thematic and contextual similarities in both the texts. Therefore, themes related to representation of society are also analyzed in selected short stories. Thus, the study presents practical applicational criticism and the texts of short stories are quoted where necessary, to support the analysis.

Investigating nature and ways of representation of formerly colonized are significant sites in Postcolonial literary criticism (Nayar, 2008). In literature, portrayal of characters is consequential as characters' point towards orientation and attitude towards gender in the sociocultural context and writer's own ideological concerns. Analysis of representation of gender reveals the portrayal of male and female regarding socio-cultural, religious and ideological implication in the written texts. Moreover, selection and representation of certain types of characters' articulate writers' strategy to present characters as per their ideological frame works. In the present chapter, by means of thematic analysis, nature and ways of representation of male and female characters are investigated. Nature of representation of the characters can be examined through thematic analysis. Themes are considered the subject matter of the text and in fictional text characters signify and appear to be the representatives of different themes. Thus, representation of characters is significant to unveil the status of gender in social cultural context and authors' orientation towards male and female relationships. The broader theme of representation of females is related to the depiction and orientation of female characters regarding Postcolonial literary criticism.

Analysis of characterization includes the significant features of the characters including physical appearance, character traits and status of female in sociocultural contexts of the selected short stories by Mueenuddin (2009) and Ahmed (2010). In this view, female characters are analyzed on account of physical features, personality traits and their positionality in the socio-cultural context with reference to their male counter parts. Representation and construction of women bodies are significant in Mueenuddin's (2009) stories. In the selected short stories, female characters are introduced and represented in terms of their physical and sexual attributes. Female characters are portrayed in terms of their bodily appearance which cast them in contrast to male characters who are represented in terms of their masculinity, ability and skills. These portrayals construct series of binaries between male and female characters. In the selected stories, female characters such as Nawabdin's wife, Husna, Saleema and Zainab are introduced in the stories in terms of their bodily appearances and physical features.

In the story *Nawabdin Electrician*, Nawabdin's wife is represented as a nameless character who is depicted in the story with her bodily appearance as it is noted that she, "had a lithe strong body, her vertebrae visible beneath her tight tunic. Her long mannish face still glowed from beneath the skin, giving her a ripe ochre coloring" (*Nawabdin Electrician*, p. 9). Introduction of Nawabdin's wife in the story in terms of glowing tendency of her face and "ripe ochre coloring" points towards her objectified images as "lithe body, glowing skin, ripe ochre coloring, and "long mannish face" are physical attributes which are made significant instead of any other skill or ability. This description is told through observer or narrator however, presence of Nawabdin in the background suggests her body as an object of male gaze. This sexual male gaze portrays her image in terms of sexuality and objectification.

Apart from Nawabdin's wife, Saleema, the central character of the selected story *Saleema* is introduced in a similar manner of Nawabdin's wife. Her character is portrayed in the story as a figure that is "sensual, unscrupulous and romantic" (*Saleema*, p. 20). The story reveals that she lives in unfavorable circumstances but bitter experiences in her life have not "cracked her hard skin" (*Saleema*, p. 20). This does not suggest her character in terms of her moral and physical strength but refers to her sexuality. In another instance her physical features are made significant and it is said, "Her oval face, taller than broad, with deep-set eyes, had a grace contrasting with her bright easy temperament. At twenty-four this hard life had not yet marked her, and when she smiled her dimples made her seem even younger, just a girl; she still had some of the girl's gravity" (*Saleema*, p. 20). In the story, the writer has portrayed Saleema's

girlish gravity in terms of bodily appearance as emphasis is laid on her body, facial features and physical appearance in contrast to her mind, skill and expertise. Moreover, her girlish gravity is associated with her bodily appearance which tends to attract male characters in Harouni's house. Saleema makes chapattis in Harouni's household and her husband is depicted as a heroin addict. In the quest for survival she uses her body as a tool to get little favours. In this way, her young body appears as the center of focus as she is noticed and her presence is felt by male characters through her physical appearance instead of her other personality traits such as mind, skill and expertise.

In relation to the representation of Nawabdin's wife and Saleema's character other female characters such as Husna in the story *In Other Rooms*, *Other Wonders* and Zainab the central character of the story *Provide, Provide* are introduced in the stories in similar way. In the story *Provide, Provide*, Zainab is introduced in the story with her physical description as having, "hard pale face, angular, with high cheekbones, almost beautiful, but too forceful" (*Provide, Provide*, p. 34). This forcefulness is related to her physical strength but cast her in terms of her bodily image. In addition, women are considered weaker sex in terms of their physical strength. Zainab is mentioned as strong in terms of her body; however, this does not give her any advantage and she depends on the male members for protection. This physical description and Jaglani's presence in the scene make her body an object of Jaglani's gaze as it is reported "he looked up at her suddenly, wanting to find out what kind of woman she might be" (*Provide, Provide*, p. 34). Jaglani's sudden action of looking at her and search for her physical features and appearance signify her body as a center of attention. Afterwards in the story, Jaglani gets attracted towards her and they develop an illicit relationship and Jaglani appears to admire her "thick black hair, braided and oiled" (*Provide, Provide*, p. 35). This suggests that Zainab's physical features and bodily appearance made Jaglani inclined towards her instead of any personality trait that she possessed. Apart from Zainab's character, Husna the central figure in the story *In Other Rooms*, *Other Wonders* is not represented as a beautiful figure. The author notes that "the irregularity of her features, her straight, dry hair, her small mouth, all caused her to cringe inwardly and suddenly to feel vulnerable" (*In Other Rooms*, *Other Wonders*, p. 64). However, she makes use of her sexuality to gain Harouni's attention and afterwards chooses to become his mistress in the story. Thus, her body becomes as a source to get benefit from Harouni. This adds another concern that female bodies are valued based on physical features and standards for the beauty of female bodies are socially constructed. Females who are not physically attractive feel vulnerable as they do not hope to seek male attention.

Similarly, Husna becomes dejected as she does not hope to attract the male attention from her age. In this way, she finds Harouni an opportunity to fulfil her dream of becoming an upper-class lady.

Nonetheless, depiction of female in relation to physical and bodily images is not a new phenomenon. Representation of women in terms of their bodies exists not only in literature but is also present in the media, art and other sociocultural discourses. In colonial literary writings, such as Conrad (1988) and Orwell (1938), female characters of the colonized territories are often represented in relation to their physical attributes. Representation through physical appearances cast women as physical and sexual objects and female bodies and sexuality appear the most significant characteristic of their personalities. In this way, the female body appears as a site of male gaze and is represented as sexually alluring objects. In addition, female body appear as a significant sole characteristic and personality trait to be noticed, adored, focused and emphasized. Thus, women identities are constructed in relation to their bodies. This constructs a series of binaries between male and females in which male are represented with mind while females are thought of as bodies. This is evident as males are associated with skillfulness, self-control, and strength. These characteristics are related to mind which cast men as capable of doing technical things.

In the selected short stories by Mueenuddin (2009), objectification in relation to representation of females is revealed through depiction of physical appearance of female subjects and is closely linked to female figures who are portrayed in terms of sexual connotations. Nonetheless, representation of objectified images of female characters in the selected stories occur in different ways. First, female characters are introduced in terms of their appearance in contrast to any other aspect of their personality. Their bodily appearance is emphasized which suggests that female characters are identified with their bodies and these bodily images contribute towards their reduction as objects. This reduction makes them as physical things of male sexual desire. In this way, sexual desire and objectification cast them as silenced subjects who can be treated like physical things. Physical objects are incapable of expression and their identities are constructed in relation to their physical appearance.

Apart from representation of physical attributes in the story Nawabdin's wife is attributed by Nawabdin as, "my chicken piece" (Nawabdin Electrician, p. 12) and like her character, Saleema is attributed as "my duckling" (Nawabdin Electrician, p. 20). It is significant to note that chicken and duckling are often considered domesticated birds in rural areas and people

keep them in their houses as pet animals. Furthermore, in rural areas, these birds are associated with possessions, and fertility and more specifically to their bodily function. Furthermore, the use of word ‘my’ suggests female characters as possessions as they are considered in terms of male ownership. Apart from this, the use of these symbolic words suggests characters of Saleema and Nawabdin’s wife in terms of docility as chickens and ducklings are considered docile creatures. Furthermore, these domesticated attributes and symbols of female characters are represented in terms of animal imagery as Husna is mentioned as “she held out her hands and spread the fingers in front of him, like a cat stretching” (*In Other Rooms, Other Wonders*, p. 61), and Gul Bi Bi while drinking water is represented in these words, “she started sucking his hand and fingers like a small animal” (*The Sin of the Mothers*, p. 4). In the above instance, Husna is mentioned in terms of sexual connotation which cast her as a sexually intriguing character who is the first one to instigate the sexual relationship with Harouni. Moreover, she does not show any resistance to Harouni’s response and gives him positive signals. In addition, animal similes are used to portray the characters of Gul Bi Bi and Husna. Thus, objectification of the female characters suggest that women characters are associated with objects and animals to signify their positionality in terms of possession, irrationality, docility and submissiveness.

Nonetheless, objectification of female is a significant concern in analyzing representation of female characters. Female characters such as Nawabdin’s wife appears as a figure who is devoid of self-expression and identity as she is presented as a nameless character who is referred as “the wife” (*Nawabdin Electrician*, p. 9). While other characters Saleema, Husna and Zainab make use of their bodies and develop illicit relationships to get little favours. Husna develops an illicit relationship with Harouni and Zainab and Jaglani are involved in illicit relationship. In this way, representation of female bodies contributes to related theme of sexuality. Theme of sexuality strengthens the view of female character’s representation as a victim of male gaze.

In relation to construction of identities of female characters in terms of bodily images, theme of sexuality is another significant theme. In the stories from *In Other Rooms, Other Wonders* female characters are represented in terms of their female sexuality. Female characters such as Nawabdin’s wife, Husna, Saleema and Zainab are represented with sexual connotations. In the story, *In Other Rooms, Other Wonders*, the female protagonist Husna is represented in terms of her sexual objectification. This sexual objectification occurs in different ways. First, female characters appear sexually intriguing as Husna, Saleema and Zainab use their sexuality to attract male attention and appear initiators of illicit relationships. In the story, Husna appears

to seek Harouni's attention to get material benefits as she wants to join the upper social class of the society. It is noted that, "whenever she saw a girl her age stepping from a large new car in Liberty Market, among the expensive shops, or glittering in a pair of diamond drops at a wedding, Husna's mind would hang on these symbols of wealth, not letting go for hours. She sensed that all this might come to her through Harouni, if she became his mistress" (In Other Rooms, Other Wonders, p. 64).

In this way to seek Harouni's attention, she appears keen to show herself off deliberately as it is noted "She wore a fitted kurta, showing the cleft of her breasts, which jutted out from her muscular youthful torso" (In Other Rooms, Other Wonders, p. 62). In representation of Husna's character emphasis is laid on her "muscular youthful torso and cleft of her breast" cast her as a sexualized figure who uses her body and sexuality as an instrument to attract K.K Harouni's attention. Moreover, it is noted that although she is a young girl, who plays cards with her cousins but she is aware of her sexuality as it is said, "still a girl at twenty, and yet aware of men's eyes flickering over her as she walked through the lanes of the Old City" (In Other Rooms, Other Wonders, p. 65). These instances suggest that Husna is aware of her sexuality and appears to have a sexually intriguing figure.

Furthermore, in relation to Husna, Saleema is also represented in a similar way as she uses her sexuality for little benefits. In the story Saleema, it is mentioned, "She slept with Hassan the cook in this house where she served as a maid" (Saleema, p. 57) as she is tempted by cooks and the material benefits are important to her as it is noted, "The delicacies that Hassan gave her – the best parts, things that should have gone to the table, foreign things: pistachio ice cream and slices of sweet pies, baked tomatoes stuffed with cheese, and potato cutlets. Things that she asked for, village food; curry with marrow bones and carrot halva" (Saleema, p. 22). In relation to her sexuality, it has been presented that she uses her sexuality as a mean to make odds in her favors. Moreover, it is told that not only Hassan who, "had gotten everything from her, as always she'd given it too soon" (Saleema, p. 16) but she used to serve in three houses before coming to Harouni's house hold and in every house where she worked, "she had opened her legs for the cooks" (Saleema, p. 15) and the reason is mentioned that, "The cooks tempted her" (Saleema, p.15) as then she could grab material benefits for them. This suggests that she unlike Husna does not instigate sexual relationship however, she does not appear resistant to her sexual objectification. Moreover, her sexuality appears as mean for her to get benefits which her husband cannot provide her. After Hassan, she tried for other servants in Harouni's house as it is stated, Saleema next angled for one of the drivers – forlorn hope! a large man

with a drooping mustache who didn't ever speak to her (Saleema, p. 21). This suggests that Saleema search for opportunities for herself and in this quest, she makes herself a temptation for male members of Harouni's household. After her failed attempt of attracting the driver, she sees another opportunity. She thinks of Rafik as it is stated, "she did this almost unconsciously, it suggested to her new possibilities of relation, defined not by constraint – which she understood – but by delicacy" (Saleema, p. 24). Moreover, it is represented that she initiates her intimate relationship with Rafik and her sexual instigation is made evident in the words as "She kept bumping her hip against the pillar. Come on, come on" (Saleema, p. 26). Like Husna's character, Saleema also appears as a sexually intriguing figure who does not resist to male sexual manipulation but consider her sexuality as a mean of getting benefits from the male member. These benefits include good food from Hassan as he gives best part of the food in return.

Characters of Saleema and Husna are similar as it is evident in the story that they use sexuality to get certain benefits. They consider their sexuality as a commodity and although they are not prostitutes yet it is represented that their sexuality has an exchange value. However, in the stories, it is represented that their circumstances make them to exploit their bodies. As they are not skilled and educated and the only choice left for them is to use their sexuality for their survival in society. In addition, use of their sexuality is not out of purpose, they do this because of certain objectives. As Saleema seeks Rafik's attention because she has "no one to protect her" (Saleema, p. 33). Husna takes up the role of Harouni's mistress as "she could never hope to marry or attract a young man from one of the rich established families" (In Other Rooms, Other Wonder, p. 70). In contrast to Saleema who uses her sexuality as a means of getting material benefit, Zainab does this willingly. Her objective is revealed afterwards in the story that she develops an illicit relationship and marries Jaglani because of her ex-husband Mustafa's incapacity to bear her child. Moreover, like Husna and Saleema, Zainab is also represented aware of her sexuality as it is noted she "knew how to please him" [Jaglani] (Provide, Provide, p. 41).

Apart from their characters as sexually intriguing, they appear nonresistant in male sexual victimization. As for Zainab, "She did this uncomplainingly, giving him whatever he wanted" (Provide, Provide, p. 41). While Saleema always gives it too soon, similarly, Husna slept with Harouni after one week of her shifting to Harouni's house and does not show any resistance. Furthermore, Husna's intimate relationship is marked by her sexual instigation as it is noted, "She said to him, speaking plainly, 'scratch a man and find a boy'" (In Other Rooms, Other

Wonders, p. 74). In this way, theme of sexuality cast female characters as sexualized objects who appear to use their sexuality for certain objectives. Representation of female sexuality regarding male characters adds another dimension in portrayal of female characters. Female characters are described in terms of sexual connotations. As for Saleema, she is represented in terms of sexual connotations by the two drivers in the story and it is said, "Give us some of that black mango. It's a new variety!" "No, it's smooth like ice cream, I swear to God my tongue is melting" (Saleema, p. 26). While Nawabdin's wife is represented with sweet disposition and sexual connotation by Nawabdin as it is noted, "Nawab saw in her still the girl he married sixteen years before" (Nawabdin Electrician, p. 13). These sexual connotations suggest male gaze which cast female characters as sexualized figure who are given importance because of their sexuality which can fulfil male sexual desire. Apart from major characters such as Husna, Saleema, Nawabdin's wife and Zainab, other female characters such as peasant's wife appear in terms of sexual connotation. These characters are portrayed with disdain. It is evident in the story *Provide, Provide*, when Jaglani mentions female of Duniapur throwing at him for little favours as it is noted "Once or twice he had slept with the wives of peasants in the village, when the women threw themselves at him. He would give the husband a job, something that might as well go to one man as to another, but these women were unclean and crude" (*Provide, Provide*, p. 42). While, Harouni's encounter with women is portrayed as it is noted in these words, "As a boy Harouni had slept with maidservants, lost his virginity to one of them at fourteen. Husna evoked those ripe first encounters (In *Other Rooms, Other Wonders*, p. 67). This suggests female characters as site of male sexual desire. However, after fulfilling male desire, female characters are abandoned by the male characters. This is evident as Jaglani blames himself for losing "his manliness and strength, for a pair of legs that clasped his waist and a pair of eyes that pierced" (*Provide, Provide*, p. 50). This instance not only mentions Zainab with disdain but also reduced her into a sexual object who satisfy male sexual desire. Nonetheless, female characters in Mueenuddin's (2009) stories are represented in terms of their sexuality. They are portrayed as objects of male gaze, sexually intriguing which construct their identities in terms of male gaze, sexual desire and disdain.

Contrary to Mueenuddin's (2009) stories, Ahmed (2011) stories do not portray the female characters as sexualized objects. Female characters are not represented in terms of sexual connotations, male gaze and male sexual desire. In Ahmed's (2011) stories, female characters do not use their sexuality as commodity. This suggests a significant concern that female sexuality is repressed in the tribal settings as female characters are denied of their choice of

marriage and the male members of the family appear to decide for their marriages. This is evident in the case of Gul Bi Bi and Shah Zarina who conform to the choice of their male members.

In relation to female bodies and sexuality, female characters are also represented in terms of their fertility and appear as fertile beings whose major purpose is to reproduce the children. In the story *Nawabdin Electrician*, Nawabdin's wife is introduced in relation to her bodily appearance and "unsurpassed fertility" (*Nawabdin Electrician*, 9). As it is said that Nawabdin's wife with her unsurpassed fertility "proceeded to bear him children spaced, if not less than nine months apart, then not that much more" (*Nawabdin Electrician*, p. 9). Nawabdin's wife's fertility appears as a significant characteristic of her personality which is not related to her mind or skill but appears a bodily characteristic. Her unsurpassed fertility suggests that producing children is a routine for her. This contends her character as a fertile object who is responsible for bearing children. As a fertile being she leaves "Nawab with a complete set of twelve girls, ranging from infant to age eleven, and then one odd piece" (*Nawabdin Electrician*, p. 10). This suggests her objectification in terms of fertility as she appears as a fertile machine that produces children. Thus, in the story, Nawabdin's wife is portrayed with her specific role assigned by the society that is of producing children. In the selected short stories, society is represented in patriarchal context and women in patriarchal society females are deemed to be responsible for bearing children. Apart from casting Nawabdin's wife as a reproductive machine, the above reference points towards female positionality as it is a practice in patriarchal societies that "Men are considered as individuals and women are thought of as bodies" (Chaudhary, 2003, p.1). Thus, the theme of fertility suggests female positionality in terms of their bodies as sexuality and fertility are related to their female bodily functions. Moreover, mentioning of one odd piece as a prized son is significant as in the patriarchal society a woman's womb is acknowledged when it produces sons for the family to carry the family lineage (Silva, 2003, as cited in Chaudhary, 2013). Further, Nawabdin's wife is portrayed as a nameless character and represented in relation to Nawabdin. She does not seem to be an individual in her own right. She appears content with her way of life and it seems that she doesn't want to improve or change the status quo. Nawabdin is merely responsible for earning for the family. This is significant as in patriarchal society males are represented as the preserver of the family lineage. In this way, females are considered less privileged than males and patriarchal society and females are denied of their right of property and family inheritance.

In relation to fertility, other stories associate female characters such as Saleema, Zainab, and Gul Bi Bi with motherhood. It is significant to note that characters of wives such as Nawabdin's wife, Jaglain's wife, Rafik's wife and Harouni's wife are associated with the role of mothers and it is made evident that they are the preservers of family lineage. In addition, female characters in the roles of mothers suggest their positionality in terms of reproduction and household. The female characters such as Saleema and Zainab are eager to enter into motherhood. Although they have illicit relationships but they want to take the roles of mother for themselves as Saleema bears Rafik's son while Zainab adopts a daughter. This also suggests that motherhood is considered an underlying instinct in females which Zainab and Saleema want to fulfill. Further, fertility and motherhood suggest female self gets complete when she takes up the role of mother. Fertility and motherhood add to their beauty and they consider themselves complete after entering into motherhood as it is noted that after giving birth to her baby "Saleema became more rounded, she was at the peak of her strange long-faced beauty (Saleema, p. 31). As for fertility, it is worth noting that in traditional society female are regarded as an instrument to bear children which helps in the preservation of family lineage. Thus, it has been presented that in relation to fertility motherhood appears an underlying instinct in the female characters. However, characters of wives are regarded as fertile instruments and the status of children are recognized because of their mother's status in the society. Moreover, characters of wives are represented in terms of their roles of mother and their performance in regard to their children's upbringing.

Apart from bodily appearance, sexuality and fertility, female characters are also associated with male and family honour. The selected stories from *The Wandering Falcon*, women are represented as male possessions and honour. The honour of male family members and tribe is considered to be attached to women. The story *The Sin of the Mothers*, is based on the theme of honour killing as Gul Bi Bi and his lover are represented as victims of honour killing. In the story, Gul Bi Bi and her lover run away from their tribe and take refuge in an area governed by armed forces. However, members of their tribe catch and kill them in the name of honour because they believe that both brought disgrace to the tribe. They are stoned to death for the sake of honour because they run away from their tribe and start living together as it is noted that Gul Bi Bi's lover develops a passion for her even though she is "the sardar's daughter, his master's wife" (*Sin of the Mothers*, p. 10). In the story, it is revealed after Gul Bi Bi's death that she is a married woman who develops love with one of the tribe's man. In the story, it is worthwhile to learn that the tribal custom and traditions do not allow females to make decisions

on their own and choosing their life partner by themselves. Thus, they become victims of honour killing as it is said, “The agony ended only with death, the bones broken and the head crushed beyond recognition” (Sin of the Mother, p. 15). This happens because tribal customs and traditions forbid a woman to take decisions of her marriage without the consent of the male members of both families. Moreover, they use this custom to avenge disgrace and insult of the tribe, as it is said, “They used mud and water to plaster the towers so that their work might endure and provide testimony, to all who cared, about the way in which the Siahpad avenged insults (Sin of the Mothers, p. 16). Moreover, according to their custom and tradition, “Death would be best for the likes of him” (Sin of the Mothers, p. 16). This refers to the individuals who become non-conformist to the strict rules of the tribal society. In this way, the theme of honour killing suggests male positional superiority and dependency of society on customs and traditions set by male members of the society. In patriarchal society and tribal customs, the issue of honour killing is deeply rooted as a social condition of tribal areas. Moreover, in the stories, women are considered as a source of honour and pride of their families, the honour of their males is attached to the females and wives. This is problematic because it denies individual choice and freedom of a woman as she is responsible to preserve the honour of the family. In addition, this demands females to conform to the socially constructed roles.

In the tribal and patriarchal society, male members govern females of their families and honour of the families is attached to females. It is considered inefficiency of male members who cannot control female members and is regarded disgraceful to the tribe and their family if females do not conform to their decisions. Further, to regain the family honour those who choose to marry on their own are killed in the name of honour. The practice of honour has its roots in tribal customs and traditions of the society and shares much relevance with societal norm, customs and traditions. However, Honour killing is generally associated with religion, and in the story, it is represented that Gul Bi Bi and her lover are stoned to death because of breaking the laws of religion. As it is said, “My daughter sinned. She sinned against the laws of God and those of tribe” (Sin of the Mother, p. 16). Yet, it is significant to note that in the tribal society, custom and tradition are valued more than the laws of religion. This can be said because religion does not deny the right of choice for marriage of an individual in Islam. This is significant because the characters are represented as Muslims and with reference to Islam.

Constructing of women's identities in terms of the honour of families and male members is evident in the story Saleema, as Rafik considers his wife as a source of pride and honour for him. Like tribal society, patriarchal society demands females to observe social norms to

preserve the honour. In this way, females appear as preservers of the family honour. As Rafik tell Saleema about companionship with his wife and locates her as a preserver of his honour as it is said in these words, “My wife is sixty years old, little girl. She and I have been together for almost fifty. She stood by me, she bore me two sons, she kept my house, my honor has always been perfectly safe in her hands” (Saleema, p. 32). This suggests towards female positionality, which is represented in terms of body, fertility, gender role and honour. Female positionality in terms of these female characters in terms of bodies, fertility and domesticity female characters are portrayed less privileged to male characters. This signifies a relationship of binary between men and women. In this binary opposition, males are portrayed superior to females. In this way, female gender roles such as bearing children and keeping house points towards fertility and gender roles, while honour meant for family and Rafik’s honour. Apart from these instances, in another story, Shah Zarina runs away from her husband’s house and it is considered that the family has been disgraced and dishonored as their family honour is attached to Shah Zarina.

Thematic analysis of the selected short stories reveals that victimization of women is evident in both the selected texts by Mueenudin (2009) and Ahmed (2011). In the selected short stories, female characters appear victims of different forms of oppression such as, physical, material, social, sexual and psychological subjugation. In the selected short stories, tribal and patriarchal societies are depicted. In *The Wandering Falcon* tribal system is portrayed in which women are considered as commodities. Female characters appear as victims of physical and psychological abuse and are subject to submit societal norms and traditions such as honour killings, bride price and dowry. While in the selected stories from *In Other Rooms, Other Wonders*, female characters face physical, sexual, social and psychological subjugation. In the stories from *The Wandering Falcon*, a society with tribal customs is depicted and in the tribal culture individuals of the tribes are made to adhere to their cultural values, systems and traditions. Members of the tribe are required to follow the tribal codes. This is evident, the story, *The Sin of the Mother* because Gul Bi Bi’s father who is the chief of tribe cannot save his daughter life. Gul Bi Bi faces death because tribal codes are the same for every member of the tribe. In this situation, the manipulation of females depends on these tribal customs and traditions in which females are casted inferior and less privileged to males. As for tribal traditions females are required to play the roles society constructs for them. In the tribal society revealing their choice of marriage is considered shameful for women as societal norms demand them to act in accordance with sociocultural traditions. In this way, central characters Gul Bi

Bi and Shah Zarina appear as victim of tribal norms who submit to the decision by the male members of the family and afterwards when they make decision on their own they become victims of tribal laws. As Gul Bi Bi is portrayed the victim of honour killing. Before that she was made to marry forcefully as it is revealed by her father, “she was driven to sin only because I did not marry her to a man” (The Sin of the Mother, p. 16).

Apart from this, Shah Zarina’s marriage was arranged without asking for her consent and her father took the bride price from her husband in the name of marriage. Bride price is a custom in tribal society in which price is settled before marriage and is given to the bride’s family by the groom’s family. The tradition of bride price portrays female characters as commodity to be exchanged for money. This suggests towards material, psychological and physical subjugation of female characters. Thus, female characters appear as the victims of manipulation of men. Apart from these forms of subjugation, female characters appear to be the victim of physical oppression, as it is represented in case of Shah Zarina who is subject to psychical victimization. Shah Zarina faces physical abuse by her husband. The author describes Shah Zarina’s condition as a bear who is owned by her husband. It is significant to note that when her husband finds her guilty of teasing the bear he “took the same staff and gave his wife exactly the same number of blows as he had given the bear.” (Betrothal of Shah Zarina, p. 165). Moreover, her daily beating gets a routine work for her husband as for keeping good behavior her husband physically abuses her as it is noted, “in the morning along with the bear, Shah Zarina would get day’s beating”. (Betrothal of Shah Zarina, p. 165). This suggests physical oppression on Shah Zarina by her husband. She is portrayed as victim of her husband’s power and authority. This signifies another concern that Shah Zarina’s husband is represented as superior to her who possesses authority to victimize and manipulate her.

Apart from these stories, female characters in Mueenuddin’s stories appears as victims of physical, psychological, social and sexual abuse. In the story Saleema, the main character Saleema is victimized. She becomes the subject of physical oppression at an early age as she tells Rafik, “I was brought up with slaps and harsh words” (Saleema, p. 29). Moreover, she was sexually exploited by the local land owner as it is said, “she herself at fourteen became the plaything of a small landowner’s son” (Saleema, p. 19). She also becomes the victim of sexual abuse by her father as it is said, “Her father came into her room at night and felt under her clothes” (Saleema, p. 19). While at Harouni’s house, she becomes the victim of sexual and physical oppression. It is revealed in the story that Hassan takes advantage of her position and exploits Saleema and “he pinched Saleema under her arm as she stood flattening the chapattis

between her hands. ‘Here’s where the real meat is. He laughed” (Saleema, p. 25). This suggests victimization and sexual commodification of Saleema. First she becomes victim of her father abuse and afterwards male servant in Harouni’s house consider her an opportunity to get advantage of her sexuality. Moreover, these sexual connotations suggest male sexual gaze.

Apart from these characters, Husna appears a victim of psychological abuse. As she is psychologically victimized by Harouni’s daughters because of the class difference. She is treated inferior because of her illegitimate relationship with Harouni and her family and class background as it is revealed that when Husna broke in the conversation between Harouni and Sarwat, “Sarwat looked at her in amazement, as if the furniture had spoken” (In Other Rooms, Other Wonders, p. 71). This suggests psychological victimization as Husna is made to feel inferior.

Thus, victimization and oppression suggest that males possess positional superiority over female characters. This positional superiority allows them to manipulate female characters. Positional superiority cast female figures as in terms dichotomy between victim and oppressor. In this way, different forms of female subjugation are evident in the selected stories. The theme of victimization of female is evident in both selected texts and is significant to mention because postcolonial females are largely represented as victims of male power.

Apart from female bodies, sexuality, fertility and male victimization, female characters are represented in terms of cultural and ideological gender roles. In the selected stories, female characters are represented in the domestic sphere while male characters are represented in public domain. In domestic sphere, female gender roles appear socially and culturally constructed as female figures in patriarchal societies are responsible for household work and required to fulfill domestic responsibilities. In relation to these gender roles female characters are depicted as caregivers and comforting beings. They are responsible and considered to provide family comfort at home. They are represented in traditional gender roles such as Nawabdin’s wife seems like a house maid who is responsible for taking care of the home and children. She is uneducated and is represented as engaged in domestic chores. Even when she speaks she is concerned about the home, living and children. Nawabdin’s wife activities are also related to home and domesticity and she appears engaged in her domestic responsibilities as it is noted that Nawabdin finds “her always in the same posture, making him tea, fanning the fire in the little hearth” (Nawabdin Electrician, p. 9). These activities determine her role in social and cultural context.

This instance shows that women are often perceived in terms of domesticity which is traditionally embedded in socio-cultural contexts. Apart from being engaged in household work, Nawabdin's wife appears as a nurturing being as it is said, "He opened his mouth obediently, like a boy receiving medicine" (Nawabdin Electrician, p. 10). This shows the role of the wife as a nurturing, and comforting being who is responsible to take care of every member of the family. Apart from this, in the story she is shown busy in household chores and preparing food. Although, she prepares food, yet she eats not with the family but eats at the last as it is said, "Nawab ate first, then the girls, and finally his wife" (Nawabdin Electrician, p. 12). This determines Nawabdin's wife positionality as an individual and as collective representative of social cultural construct of female identities. As an individual she is portrayed inferior to her husband and she is responsible to take care of her family. While as a representative of women identities in sociocultural context, it suggests females in patriarchal society are required to cook food and serve the family. This identity construction does not equalize her positionality with her husband but she is positioned inferior to Nawabdin. Further, she also manages to decorate the house in her capacity in terms of income which suggest her passion and bonding for her home and family. Thus, activities of Nawabdin's wife cast her character in terms of domesticity. Like her character, Zainab and Saleema are also being depicted in terms of domesticity and household. Saleema works in Harouni's house as it is said, "she had duties in the kitchen, she made the chapattis, so thin and light that they almost floated up to the ceiling. She had that in her hands" (Saleema, p. 21). While Zainab also prepares food for Jaglani. Female characters are being represented in terms of skill and expertise which are considered traditional to female gender roles in patriarchal and tribal society. In the stories, women characteristics are mentioned in contrast to male characters. Female characters such as Nawabdin's wife, Saleema, Zainab, and Husna are mentioned in terms of their female gender roles. Moreover, they appear incapable of doing technical things as Husna is portrayed in relation to her incapacity to learn typing as she tells Harouni, "My hands are so tiny, I can't reach the keys (In Other Rooms, Other Wonders, p. 71). While Nawabdin's wife, Saleema and Zainab are depicted in domestic sphere that is related to the kitchen, household and domesticity. Representation of female characters in terms of domesticity adds a significant concern which suggests that characters of wives such as Harouni's wife, and Jaglani's wife are represented with disgust as Harouni has abandoned his first wife while Jaglani mentions his wife as "he had two sons by his wife, and he continued to sleep with her when he needed release, though

he didn't find her attractive, her slow mind and preoccupation with the household in Firoza, which smelled of cooking" (Provide, Provide, p. 41).

Apart from these characters, females in *The Wandering Falcon* are also represented in terms of traditional gender roles. In the story, *The Sin of the Mother* the central character Gul Bi Bi is portrayed in terms of house and domesticity as she does the household work and prepares food for her family. Like Gul Bi Bi, Shah Zarina is also portrayed in relation to domesticity and traditional gender roles as she is depicted engaged in domestic chores after her marriage and responsible for preparing food and cleaning home.

The above discussion of themes suggests towards female representation in the selected short stories. It is revealed that female characters are represented in terms of female bodies, fertility, sexuality, honour and domesticity. From postcolonial perspective, it is located that females of the formerly colonized territories were represented in terms of certain characteristics during colonial rule. Females in the Oriental context and in colonial discourses appear in relation to male power and fantasy (Said, 2003). Moreover, figures of female Orientals is created in terms of unlimited sensuality and sexual desire. In addition, women of the Orient are represented as victims of double colonization who face patriarchy and colonization simultaneously (Morton, 2003). This cast them as subject of cultural, political and societal subjugation. These constructions are primarily celebrated for giving voice to marginalized women in colonial territories. However, these characteristics of females are circulated largely and strengthened the binaries between male/ female, and Oriental females/ Occidental females.

These binaries and stereotypical notions are revisited in postcolonial literary representations. Postcolonial literary writings present the status of women in social-cultural contexts with changing sociopolitical conditions. However, the nature of male and female representation in postcolonial context remains conflicting. In the present study, representation of female characters is contextualized in Pakistani situation. In the selected stories, tribal and patriarchal societies are represented in which women's identities, or females are constructed in terms of social context of these societies. In tribal and patriarchal settings, females are represented in terms of fertility, bodies, honour and gender roles. Apart from these, women are represented as less privileged to men as it is said "Nawab ate first, then the girls, and finally his wife" (Nawabdin Electrician, p. 12). This points towards female positionality in patriarchal society. In patriarchal society, women are placed at a subordinate position to men. Moreover, Jaglani when revealed that Zainab's intent behind her marriage views her as beggar as he says "You

had no choice. How long would your sister-in-law have treated you well? You came like a beggar (Nawabdin Electrician, p. 41). This suggests Zainab dependency on male family members and her positionality in relation to Jaglani. Apart from this, she is positioned in terms of possession and when Zainab brings her belongings to Jaglani's house it "made him feel happy that he possessed her" (Provide, Provide, p. 45). While Husna is mentioned by Harouni's friends in these words, "they called her 'daughter' and looked forward to her lively, flirtatious company" (In Other Rooms, Other Wonders p. 72). Moreover, they envied Harouni for his possession of Husna. These instances suggest that female characters are portrayed as possessions and commodities in patriarchal society. Further, this can be compared to female bodies as their bodily possessions as Husna and Zainab are portrayed as companion who give comfort to Jaglani and Harouni.

Apart from Mueenuddin's (2009) stories women in tribal society are represented as the victim of tribal custom, tradition and male positional superiority. However, female characters in *The Wandering Falcon* show resistance to male authority and tribal customs. They are not represented in terms of sexuality and fertility. The analysis of the characters from postcolonial perspective demands a comparison with the previous literary writings in Pakistani context. A parallel can be drawn between the literary writings by male writers and literary accounts by female writers to examine the nature of female and representation in postcolonial context.

The tradition of female representation in Pakistani context is incomplete without mentioning Bapsi Sidhwa's (1988) *Ice Candy Man*. In her narrative in the context of partition of Indian Subcontinent. In her portrayal of female characters, central character Lenny's ayah Shanta appears as the victim of male abuse, however, she rescues her self-empowerment by deciding to go to her parents in Amritsar which points towards the beginning of her new life (Ahmed, 2009). Apart from Bapsi's portrayal Qaisera Shahraz (2001) recounts female experience in Pakistani patriarchal context in *The Holy Woman*. In her narrative, Zari Bano, the central character is depicted as the victim of social custom of marrying females with the Holy Quran. However, after being a victim she survives her self-identity and afterwards makes decision of her education and marriage on her own. These instances suggest that female writers narrate female experiences in changing global and sociocultural conditions as Shahraz (2001) along with the patriarchal custom discusses the global discourse on the veil. In addition, the representation of male characters in these narratives locate that societal norms and traditions contribute in female subjugation as Zari Bano's father appears incapable of refuting the social norms.

Apart from female writers, male writers of Pakistani origin record male and female experiences differently. Male writers such as Zulfikar Ghose (1967) and Nadeem Aslam (2004) portray female characters in Pakistani context. Ghose (1967) *The Murder of Aziz Khan* recounts female subjugation in the feudal system. In Ghose's portrayal, women appear as victims who remain passive and do not fight and struggle for their self-identity (Ahmed, 2009). In addition, female characters are depicted in the household and remain in the domestic sphere. While Nadeem Aslam's (2004) *Maps for Lost Lovers* situate female experience in the context of religious extremism. In Aslam's (2004) portrayal, female characters appear as the victims of strict religious codes and are subjugated in the name of religion. Nonetheless, the comparison between male and female writing of Pakistani Origin aims at tracing similar concerns in the nature of male and female representations (Sarfraz, 2013).

Based on the above comparison and analytical description of female characters in the selected short stories it is noted that female characters appear victims of male power and authority. Female experiences appear in a similar manner in male writings. They are represented in terms of sensuality and male sexual desire which cast them as sexualized objects devoid of self-expression and identity. In Mueenuddin's (2009) stories the identities of female characters are constructed based on physical and sexual objectification and they are characterized by their non-resistive attitudes. In the text, female characters of Mueenuddin (2009) and Ahmad (2011) stories, are represented in terms of their femininity who use sexuality as a means to take little favors and material benefits. In *Other Rooms, Other Wonders*, representation of female characters conforms to the constructed image of the Oriental female. Nawabdin's wife is a nameless character who is represented reductively as a reproductive subject. These female characters are stereotyped in relation to the physical attributes, male gaze, sexuality, victimization, and female traditional gender roles.

While, Ahmed's (2011) female character possess resistive inclination as Gul Bi Bi and Shah Zarina run away from their tribes and challenge the strict tribal customs. However, the female identities are constructed on pre-formed notions in relation to patriarchal and tribal societies. Thus, Females are represented in terms of fertility, and traditional gender roles such as domesticity, nurturing and comforting beings, caregivers and care takers. Women are represented as weaker to men. In the stories, female characters are represented in terms of femininity who are incapable of doing technical things. Moreover, female characters are considered male possessions and honour of family and tribe is attached to the female characters.

The above section has discussed the representation of female characters in the selected short stories. While, this section elaborates the representation of male characters in the selected text. The following section is divided into subthemes which relate to different aspects of male representation. These sub-sections include representation of masculinity, representation of gender roles, theme of positional superiority, and theme of manipulation. The whole thematic discussion is summed up in last sub-section.

In the selected short stories, male characters are represented in terms of masculinity. Masculinity suggests that males possess masculine traits which include physical strength, rationality, skills, self-confidence, aggressiveness, authority, self-control and association with mind. All these attributes are mainly related to bodily strength, mind, self-awareness, and emotional control. In the selected stories, male characters are represented in terms of masculinity. Similarly, in the stories from *The Wandering Falcon*, male characters are represented in terms of physical strength. In the stories, *Sin of the Mother*, *A point of Honour*, *The Mullah*, and *Betrothal of Shah Zarina*, male characters are represented as warriors who are depicted in terms of their physical strength. Male characters appear with arms and represented as warriors who can battle to achieve their goals and are represented with instruments such as guns, swords, and revolvers. Apart from this, male characters also appear as camel riders. They ride camels which suggest authority and control. Further, their association with camels riding suggests their masculinity and positionality as privileged as they appear owner of their possessions. They appear capable of controlling the objects for their survival. Like this, male characters in Mueenuddin's (2009) stories are represented in terms of instruments, and vehicles such as motorcycles, cars, jeeps, cycles and utensils. As Nawabdin is associated with a motorbike and it is seen that his positionality and status is aggravated because of his possession of a motorbike. While Jaglani and Harouni are associated with jeeps and cars which suggest that male characters' own material possessions which cast them privileged over female characters.

Furthermore, representation of masculinity includes its association with bodily strength and power. Regarding Nawabdin's physical capability of defeating other person in terms of bodily strength it is suggested in the instance when a robber confronts and tries to snatch his motorcycle but failed eventually and Nawabdin overpowered him, as it is noted, "He thought of the motorcycle, saved, and the glory of saving it. He was growing. Six shots, six cons thrown down, six chances, and not one of them killed him, not Nawabdin Electrician" (Nawabdin Electrician, p. 8). It is represented that when he gets successful in saving his motorcycle he

boasts off his physical strength and “glory of being saving it”. In addition, he is represented as a warrior who do battle for his survival. As, it is suggested about Nawabdin and he considers himself a warrior, “The daughters acted as a spur to his genius, and he looked with satisfaction in the mirror each morning at the face of a warrior going out to do battle” (Nawabdin Electrician, p. 4).

Representation of male characters in the selected stories differs from representation of female characters. In the selected short stories, male characters are represented in terms masculinity in contrast of female characters who are represented in relation to femininity. Therefore, representation of male characters suggests positional superiority over female characters. Male positional superiority is evident in the selected short stories. Mueenuddin’s stories are set in Punjab which depicts the household of a landowner Harouni with different characters. In these selected stories, male characters such as Nawabdin, Harouni, Jaglani, Rafik, are represented as privileged over female characters. This positional superiority is strengthened by masculinity, social norms and traditions, and financial or material basis.

Male positional superiority depends on masculinity. Male characters are represented in terms of masculine traits. As mentioned above, masculine traits include physical strength, self-control, skill, self in contrast to feminine traits which denote lack of physical strength. In Mueenddin’s (2009) stories, male characters appear capable of doing technical things as Nawabdin is represented with machines, and motorbike (Sadaf, 2014). Nawabdin tends tube well and represented fixing these machines and driving motorbike. While Nawabdin’s wife is represented in terms of domesticity.

Moreover, Harouni is represented as a landowner who holds material wealth. He owns a farm at Dunyapur near Multan. Harouni lives in his Lahore house and Husna a girl in her twenties gets attracted towards Harouni because of his wealth. She chooses to become his mistress for material benefits. In their relationship, Harouni appears at a privileged position because of his material wealth. Moreover, male characters are depicted as bread earner for the family and this contribute to their privileged positionality. While female characters are represented as depended on their male family members. In this way, female characters such as Zainab, Nawabdin’s wife and Saleema are also represented in relation to femininity. As they work in the household in the role of servants who can cook food and clean the house. In the stories, male characters are represented as warriors and are seen in the stories as armed. Moreover, they

are represented in terms of their bodily strength. Regarding *The Wandering Falcon* male characters are represented in terms of masculinity.

Apart from the physical strength, male characters are represented superior in relation to societal norms and traditions. As female characters are represented inferior to males based on social customs and tradition. Female characters are considered incapable of protecting themselves and they depend on their male family members for protection as Afzal Khan said to Shah Zarina, “there should be a brother or a husband or a father walking beside you. A girl needs protection” (Betrothal of Shah Zarina, p. 67). In addition, social customs and traditions do not allow men to cry as it is considered a feminine trait as Roza Khan says, “It is not good to hear a Baluch-even a child-cry” (A Point of Honour, p. 24). According to social traditions, it is considered unacceptable for men to cry like women but in contrast crying and wailing of women are not objectionable rather presented as custom as it is said on Shah Zarina’s departure, “when they saw him coming, her sister and stepmother broke out crying, as is usual on such occasions” (Betrothal of Shah Zarina, p. 161). This does not imply attachment to Shah Zarina but practicing of a common tradition. Apart from this, male positional superiority is also related to material superiority of males. As women are dependent financially on the male family members and this superiority cast them inferior to men in the household as it said about Nawabdin’s “Nawab ate first, then the girls, and finally his wife” (Nawabdin Electrician, p. 4). This suggests the positional superiority of Nawabdin who is the earning hand of the family. Furthermore, it is stated about Nawabdin that he has thirteen children who are “all daughters, one after another after another, until finally came the looked-for son, leaving Nawab with a complete set of twelve girls, ranging from infant to age eleven, and then one odd piece (Nawabdin Electrician, p. 11). Moreover, in relation to Shah Zarina situation of positional superiority of male is evident as her husband says, “I can get another wife, but not another bear” (Betrothal of Shah Zarina, p. 164). This instance suggests that male positional superiority is also suggested in terms of bride price. In tribal tradition, it is considered as a custom which is practiced on the wedding as it is paid to the bride’s family. As in the story Shah Zarina’s husband paid bride price to her father Fateh Mohammad and this suggests that females are manipulated by male members because of their positional superiority. They do not hold any sense of authority and agency over themselves. In both the texts, Pakistani society has been presented as a patriarchal society in which male occupy a privileged position. While, females are often mistreated due to various societal norms and traditional values that gives privilege to the male members of society.

4. CONCLUSION

The study was started with the theoretical framework for the study which provided historical overview of Said's (2003) theory in relation to colonial and postcolonial representation. Moreover, it discussed nature of male and female representation in colonial and Postcolonial context. This helped in investigating the nature of representation in selected texts and for data analysis thematic analysis method was adopted. The analysis of the short stories contributed to the result for the study and findings were presented in the last chapter. Summing up, the whole study it is concluded that in the selected text representation of male and female character was not progressive rather traditional in nature. The characters were represented based on already held assumption and this kind of representation contribute to stereotypical image of the Orient as representation of males and females were based on pre-formed identities.

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