

## Pakistani Women Fiction Writers in the Context of Feminism

**Dr. Farhat Jabeen Virk<sup>1</sup>, Dr. Shahzia Andleeb<sup>2</sup>, Dr. Fouzia Sahar Malik<sup>3</sup>,  
Dr. Irum Saba<sup>4</sup>**

<sup>1</sup>Dr. Farhat Jabeen Virk, Associate Professor/Chairperson, Department of Urdu  
Zuban-O-Adab, Fatima Jinnah Women University Rawalpindi. Pakistan

<sup>2</sup>Dr. Shahzia Andleeb, Assistant Professor/Program Coordinator Urdu Institute of  
Humanities & Arts Khawaja Fareed University of Engineering and Information  
Technology Rahim Yar Khan

<sup>3</sup>Dr. Fouzia Sahar Malik, F.G. Post Graduate College for Women,  
Cantt, Rawalpindi, Pakistan

<sup>4</sup>Dr. Irum Saba, Department of Urdu Zuban-O-Adab, Fatima Jinnah Women  
University Rawalpindi. Pakistan

### ABSTRACT:

Feminism as an intellectual movement is the religion of the twentieth century when the women of the West first raised the banner of rebellion against male domination and restrictions. The artificial distinction between men and women in society was challenged. And the woman who was confined to the sanctuary and the sanctuary was given the right to work alongside the man in the open air. How could Urdu fiction writers ignore such a big change of mind, so the individual, domestic, economic, and psychological aspects of women and sexual issues were also included? In the same vein, 21st-century Pakistani women Urdu fiction writers have also made women and women's issues the subject. These fiction writers include Neelam Ahmed Bashir, Tahira Iqbal, Nelo Fur Iqbal, Tahira Iqbal, Neelam Ahmed Bashir, Shahnaz Shoro, Fahmida Riaz, Bushra Ijaz, Zahida Hina, Atiya Syed, Salma Awan, Seema Piroz, Nelo Fur, Azra Abbas, and other women have dealt with this collective issue of global level in an effective manner under the diverse themes of their fiction. This paper is a critical review of these styles and ideas.

**KEYWORDS:** Feminism, Urdu Literature, fiction, rebellion, oppression, distinction, economic, psychological.

### Introduction

Feminism as an intellectual movement is the religion of the 20th century when women in the West first raised the knowledge of rebellion against male domination and restrictions. The artificial distinction between men and women in society was challenged, and women who were confined in the harem and sanctum sanctorum, she got the right to work side by side with men in the open air. At the same time, western fiction writers made female themes the main theme of their stories. It was limited, but now it has gone beyond its limits.

How could Urdu fiction writers ignore such a big intellectual change, so their fictional themes included women's individual, personal, economic, psychological, and sexual problems? Women and all the problems of women have been made the subject of writers. Among these fiction writers, Neelam Ahmed Bashir, Tahira Iqbal, Neelu Far Iqbal, Shahnaz Shoro, Fahmida Riaz, Bashira Ejaz, Neelam Ahmed Bashir, Zahida Hina, Atiya Syed, Salma Awan, Seema Piroz, Nilu Far Syed, Azra Abbas and a long list of fiction writers are included. The names of Tahira Iqbal and Neelam Ahmed

Bashir are very prominent among these female fiction writers with a firm mind and moderate temperament.

### Literature Review

Even in Urdu literature and fiction, the oppression of women has been described as a genre topic from the beginning and even today the importance of this topic has not decreased and God willing, its importance will continue to be maintained in the future. Urdu is a modern form of fiction, short story, and novel and in it the writer works very concisely and tries to convey his complete idea in the least number of words. A myth describes a single event, which includes all the elements of a story and also has a materialistic style. Therefore, our fiction writers have treated feminisim very well in their fictions. This may be the reason that the chaos that is spreading in the present era and women's rights are being violated, they tried to present these issues. is going Fiction is the most successful genre of Urdu literature in modern times, in which every subject is described by its artist in a very eloquent style. The characters of fiction are also ideal characters. In which men are present. Here men are oppressed and women are oppressed. This is not only the case of a fiction writer, but almost the story or truth of the fiction writer's femininity can be clearly seen. . Along with physical abuse of women, emotional and spiritual abuse has also been described by fiction writers in their fiction. The condition of sexual exploitation of women can also be seen in the fictions of their fiction writers. The deprivation of women's rights has been beautifully described by our Urdu Daan or experts in each language.

### Feminist Narrative in Modern Fiction

In the fiction of Tahira Iqbal, the female tradition has come out under the new structures of the 21st century and she has managed to save herself from the clichéd fictional treatment in the tradition. She has also described the brutality of women and the unfaithfulness and cruelty of men. That is, she has not put the one-sided view of the picture in front of the reader like most women fiction writers, but the sexual, emotional, family, and private affairs.

Representation of social, religious, psychological, and economic problems among the women surrounded by these problems, the characters of such women have also been carved out, who have characters with natural brutality and coercive attitudes like men, and from their study, we do not think that in a society in which women are oppressed and oppressed. As has always been presented, it is indeed true. He has successfully brought out such characters from oppressed women who are not oppressed in any way and men are also stunned to see their bravery. For example, take his story "Shabbi Khoon" in which there is a brave girl Rabia in the mansion of Shahbaz Khan, a cruel feudal lord, where only the dead bodies of oppressed women come out. She gets out by leaping over Khan's high-walled mansion and throwing off all sorts of shackles.

Rabia's character reflects the oppression of a woman and her bravery and feelings of rebellion and revenge. In this story, along with feudal cruelty, the bravery of a woman is also made a subject. Thousands of such incidents are still happening in our society today.

Similarly, Tahira Iqbal's novel "Tipsia" tells the story of a woman's bravery instead of victimization, and the main character of this novel is an old bride, Zainab, who takes away her eighteen-year-old husband, Sanul. In this story, the character of Zainab is shown as a rebel against the forced attitudes of society instead of being portrayed as a victim. The story "Ape Ranjha Hoi" is also representative of the superiority and bravery of a woman compared to a man, in which the story of the emotions and feelings of the beautiful girl Zahra is told. She refuses to compromise and takes her beloved Rahim's Dad out of the arena and settles in her. She becomes the sky and shadow for Rahim's Dad. Possessed of fighting power and a heart as strong as a tiger's.

The face of womanhood which has always been hidden from the eyes of our female fiction writers is the matter of having relationships with more than one man for the sake of multiple relationships and sexual pleasure. Reflect the trend. Noomi's role in the story "Asir-e-zaat" and Baju's role in "Murkad-i-Shab" are the best examples of this. -

After her husband's murder, Nomi establishes a relationship with an eighteen-year-old student, and Bajo adopts Bashire's healthy body in the presence of her sick husband to satisfy her sexual appetite. The problems of women have been described, there they have also made the subject of her excesses and bad manners, brutality, and cruel attitudes and represented the female character in her fiction on merit. Neelum ahmad Bashir's fiction perfectly captures the vivid emotions of a half-dead woman and gives a sense of the countless desires and instinctive urges that thrive in her existence, which has been breathing comatosely in our society's ICU for generations. On artificial oxygen. A woman whether eastern or western. Nature has worked equally well in shaping nature, emotions, feelings, and mental and physical requirements. This can be significantly felt in Neelum Ahmed Bashir's fiction. The woman is the center of his legends. Whether of the West or East.

He has written on other topics and since he has spent a large part of his life in the West, he is well aware of the way of life there and therefore his pen captures the attitudes of both societies with excellence. Class distinctions, social units, animal to human rights and laws, whatever the subject. There was no thirst anywhere.

If Neelam Ahmad Basheer writes about an oriental woman, she completely portrays her in fiction. The pen flows with words from the oriental light and the words flow as if the sun is rising from the east. But then this sun reaches its peak and starts burning and the reader feels its heat intensely. Her fiction "Hunger" is an example of this, in which she is skilled in writing not only about women's psychology but also about the class system and the complex problems associated with it.

Belonging to a scholarly family and her father Syed Abid Ali Abid being a well-known Urdu critic, Shabnam Shakeel inherited literary genes and took advantage of this to turn her fictional and poetic head for women's rights. His fictional collection "Nah Qafs Na Ashiana" is representative of the same kind of meaning and shows the image of the helplessness and inaction of women in the patriarchal society. His fiction "People of a Planet" tells the story of Big Begum and Little Begum silently suffering humiliation and oppression at the hands of men. Shabnam Shakeel's fiction "Dil Shaad" has been narrated in the form of a painful story and in it, the disrespect and deprivation of the village woman has been made a subject.

Commenting on this legend, Hina Jamshed writes in "Creative and Intellectual Universe of Shabnam Shakeel": “

"Ek sayare ke log" Shabnam ke behtareen afsanon mein se aik hai. Bazahir yeh afsana bhi dehaat mein aurat ki be-waqufi aur istehsaal ki umda tasweer karta hai, aur dehaati samaj ke tanazur mein likha jata hai. Yeh afsana asal mein apne andar insaniyat aur hamdardi jaise jazbat ko sametay hue hai. Maslan, Baat baat par tootkaari karne wali aur jhagadne wali badi sookun jo banjh bhi hai aur bazahir chhoti si sakht nafarat bhi karti hai, woh chhoti jo khud haalaat ke jabr ka shikaar hai lekin insaan jo chaahe kaisa bhi ho, neki, khair aur hamdardi ka jazbah qudrati tor par is mein mojud hota hai. Isi jazbay ki aksariyat Shabnam ne apne afsane mein badi khoobsurati se ki hai." (1)

In Shabnam Shakeel's story "People of a Planet", where the position and status of women in the villages are described, there is also an attempt to highlight the problems of women concerning big and small Begum, but at the same time, it has been taken into consideration that the relationship of love and humanity exists somewhere between the two. Shabnam Shakeel knows how to touch and stir the pulsating vein of the psyche of today's woman, and she knows how to carve the roles of rural and urban women and what kind of psychology to present in them. A joint effort by Shabnam Shakeel, Dr. Saleem Akhtar, and Khalida Hussain is also available regarding "Portrait of Women's Problems in Women's Poetry" in which Shabnam Shakeel's critical point of view is visible and in this book poetry A research review of the work of women in the last five decades was presented. Shabnam Shakeel's fiction reflects the problems of today's and tomorrow's women, and she is seen appealing for the solution to the problems in a very clear way.

Nilufar Iqbal's name in the chapter of Taneeth is credible among modern female fiction writers. Nilofar Iqbal has presented Taneeth in her stories in a rich way. -

His fictions "Phar", "Khushi", "Halala", and "Paon" are representative fictions of Tanishit. He has presented not only sexual and psychological problems of women in his fiction. But also presented other feminist problems which are the problems of today's 21st century women. Nilo Far Iqbal's fiction "Khushi" is one of the burning problems of middle and upper-class women today. It is a representative fiction of Brand Addiction, which is a feeling of inferiority spread through the media. In which every Pakistani product is shown as bad and imported products as good and high quality. The main problem of today's woman is brand addiction which has dominated her personality to such an extent that she wears branded clothes and shoes. And to get other things, it becomes prone to wrong way and causes domestic impotence.

The feeling of inferiority and the feeling of superiority is a feeling inside a person that gives a person self-confidence, and a person becomes strong even in poverty and bankruptcy. In the story "Khushi", the character of a woman is suffering from the same type of inferiority complex, she wears branded clothes herself but feels anxious and sad when she sees others wearing branded clothes like her. It happens. She hesitates to wear a suit that she has worn once to a party again just so that others don't say that she has worn this suit before. This is an extreme form of inferiority complex among women today:

"Kya karun... kya karun..." Woh soch rahi thi. Naya dress hi lena parega har soorat... In dresses ko to woh log dekh chuki hain. Aur upar se woh jo shamil ho gayi hai group mein nayi... Woh chhachhundar Namra... Is ke saath muqabla bhi to rehta hai. Is ka to kaam hi ek hai. Sara dins exhibitions ya designers ke showrooms ke chakkar katna. Koi nayi cheez aati nahin ke sab se pehle online order kar leti hai. Agar is dafa is kamina ka munh khula ka khula nahin reh gaya to mera naam Raniya nahin... Apne is filmy dialogue woh khud hi muskura di. Balon ko bhi re-stitch karwana hai. Is ne sheeshe mein apne bhore balon ka jaiza lete hue socha. Dress bhi silwane ka waqt nahin raha. Kuch off the rack hi lena hoga. Bas theek hai, kal sara din yahi kaam karna hai. Tamam designer's ke showrooms mein jaungi. Phir faisla karungi." (2)

The self-talk of Rania, the main character in this story, is the blade of the call, which is rained on the overly fashionable women in different sentences and shows the inferiority of women in today's society. The reader of women. On the one hand, there is a character suffering from feelings of inferiority and phobia like Rania, on the other hand, the writer has presented the role of Saghra, his maid in his house, who is satisfied with life and a woman. She is self-confident even when she wears Utran.

"Sughra nazdeek hi poocha marnay mein mashghool thi. Begum Sahiba ji..." Sughra ne poocha ek taraf rakha aur paas aakar khadi ho gayi. "Kya hai?" usne bezaari se poocha. "Ji, kal tusi jidda suit ditta si... Aini tour hui meri... Ki dassan... Ik ik zanani ne pichhya kithe leita... Shareekan de te ji mohna dangay ho gaye." "Phir?" "Main akhiya meri Begum Saab haran ditta ae." "Acha. Allah twano bauta dewe ji. Mera dil khush kar ditta ae." Sughra ki aankhein khushi se jhilmila rahi thi. Usne kafi ka ek talkh ghont bharate hue socha, "Aur mera dil? Mera dil sar ke siwa ho gaya." (3)

On the one hand, this comparison is made with a class that suffers from brand phobia and dissatisfaction, and on the other hand, a picture of a self-confident working class is shown that is satisfied in every way. Another myth of New Far Iqbal. "Halala" is also of a similar nature in which the problems of women's divorce and remarriage have been explained. In "Halala" the person who causes the divorce between the ex-husband of Zarmina aka Jaina is a stranger from another city named Shahr Yar. The entry of a third person in the middle and spoiling their life has been made a subject. Along with this, Halala, which is an illegal measure, and many forms of social distortions are hidden in it, has been made a subject of special ridicule.



Shahnaz Shoro is a well-known fiction writer of the 21st century from Sindh, most of whose fiction are known concerning Tanishity. The greatest quality of Shahnaz Shoro's fiction is that her fiction not only deals with the problems of local women and their oppression of women is significant, but the awareness of women's problems is also found at the global level. His collection of fictions "Zawaal Dukh" consists of eighteen stories in which almost all the stories can be considered as representatives of Tanishita. and Tradition', 'Dreams and Interpretation', 'The Suffering of Psychological Imbalance, 'The Suffering of Psychological Imbalance'. The Destruction and Deconstruction", "People Word and Ego" and "Ananity and Dependency Struggle" are the fictions of Shahnaz Shoro in which the pain of today's woman, her existential pain, physical and psychological and economic. The problems are described. Shahnaz Shoro has adopted a simple narrative instead of symbolic narration '.

He has presented issues like abortion and abortion with great subtle observation in "A Bassin". There he condemns forcing women to have abortions. In this myth, the woman's conscience appears to her in the form of an eight-year-old Abasin in the form of a child lost because of abortion and curses her. The storm of curses and blame is so strong that the reader's attention is directed towards this character. Distracted and the mother's sole protagonist is helpless and ashamed of her past sins. "Abasin" begins with self-talk, but this self-talk is not the mother's own, but a kind of hallucinated dialogue between Abasin and the mother embodied in the form of conscience.

"Kyun yeh kyun? Main kyun nahi?" Abasin ne meri intariyan kheench kar jism mein bhara hua sab kuch neeche pheink diya. Uske haath mein surkh surkh chhuri mujhe lalkaarti hui aage barh rahi thi... Aur woh dheeraye chale ja raha tha. "Main nahi to yeh bhi nahi... Koi bhi nahi... Kyun? Yeh kyun?" Aur phir aysa hone laga ke manzar mujhe zaroor dikhaya ja raha tha magar lafz kohe taur se mere liye parwaz nahi karte. Kahi raaste mein meena ke qatre ban kar idhar udhar bhatk jaate aur main tashna reh jaati. Qaus-e-qazah dikhayi deti... Magar mera brush saare rangon ko kangaal kar ke bhi kora aur paisa hi rehta. Mere zehan mein makdi ke jaale ki tarah bareek bareek guchay latkne lage. Haalanke main mehsoos karne par qadir thi... Main ek janam mein baar baar qatl ho rahi thi lekin qatil be jurm tha. Woh aata tha... Har baar aata tha, jab main apne toote phoote wujood ko jod leti thi. Woh phir se mujhe tukde tukde karne pahunch jaata tha." (4)

These feelings belong to the woman who dropped her illegitimate child during pregnancy and the killing of an innocent life burdens her conscience and keeps her in fear for the rest of her life. This kind of fear and fear and then in this context, the character's own words indicate that abortion causes a woman to suffer from a severe psychological disorder, as well as her physical health.

In Abbasin, the kind of dream that a woman who undergoes an abortion has been a psychological disorder, and with it, she has a physical defect that she does not get pregnant, and she lives all her life in this past. She regrets the sin. In our society, this regret is the fate of this woman, and the man whose sperm has been conceived and is considered illegal is absolved from all matters, which is completely against justice. Thus, the author of fiction has drawn the reader's attention to this important social problem that today.

"Tum to badi sachi ho ab tak... Andar se bhi wahi... Gaali bhi sab ke samne deti ho. Phir mera sawaal aane par munafiq kyun ban gayin? Kyun dar gayin? Kyun mera qatl ka mansooba banaya? Kyun mere qatl mein shariq hui? Main to bohat chhota tha... Anbhi to kali bhi nahi bana tha aur tumne mujhe noch dia. Qatl kar dia aur tukron mein baant kar socha. Jaan chhot gayi... Ahaahaha... Jaan nahi chhoti. Main simat gaya. Dekho main zinda ho gaya hoon. Main tumhare aath sawalon ka jawab hoon. Tum badi hoti jaogi, main bhi bara hota jaunga. Tum buddhi khosat ho jaogi aur main jawan... Phir main tumhe aisi aisi azziyaten doonga ke tum saha bhi nahi sakogi." (5)

It is evident from the above passage that the author of the legend has shown Abbasin in the form of a woman's conscience constantly attacking her soul and after one abort her illegitimate child, she does not become pregnant for the rest of her life and is a victim of infertility. The feeling of guilt increases as the woman grows up, just as a newborn child grows with time. The myth has a depth of impression. It is a picture of helplessness, deprivation, and oppression.







### Feudal Families Trends

In this fiction, the image of a Sindh woman's helplessness is shown. The characters of this fiction show the half-truth and half-lie hypocritical attitudes of the feudal society and tell the story of the victimization of the Sindh woman. To grant their rights, they have been married to the Qur'an, which is the height of ignorance and a heinous act of forcibly suppressing women's sexual and natural desires.

Often feudal families keep their daughters' virgins all their lives or marry them off according to the Qur'an, which is clearly against the rules of Sharia. Mianwali is the north-western district of Punjab, where most of the cases have been reported in Musakhel and Sindh areas for the past two decades, where girls were forcibly married to the Quran. We're about to be given Shahnaz Shoro's story "Haveli" leads the reader to the same subject from the title and the beginning. At the beginning of the story, the ritual of giving the right is mentioned. Let's analyze a scene:

"Haweli ke zanana hisse mein Shadi-e-Maut ka samaan tha. Mardana hissa hamesha ki tarah fateh thahra tha. Haq-bakshwane ki taqreeb ikhtitam pazeer ho rahi thi. Mardon ke zehnun se bojh utar gaye thay. Sar-khurooji naseeb ho gayi thi. Woh kafi arse se badi uljhanon mein thay. Zameen ke mutalliq, rishton ke mutalliq, afwahon ke mutalliq aur logon ki zabanon ke mutalliq ab tamam masail suljhe hue lag rahe thay. Pehli, doosri, aur teesri biwiyon ki shaklon tak se alrak wadairo ne apne man chahay khaas mulaazimeen ko doda ya tha takay sandeesha de aayein ke tamam din ki mushaqat ke baad sahib bahadur thak kar chor hain aur aaj raat badi haweli mein qayam hoga. Dehaat aur shehar mein rehne wali biwiyon tak janti thien ke thakan darasal hai kya. Albeit chand nai noveli shakook mein par jaati thien aur tasalliyan deti thien ke sab wahem hai." (6)

### Islamic Perspective

By granting rights, it is meant to fix the marriage according to the Qur'an so that the girl gives up all her rights for the Qur'an and the land and property remain in the house of the family. Likewise, the feudal practice of plural marriage here is not a manifestation of any Islamic concept, but ignorance and patriarchy. It is a representative of the arbitrary dominance of men in the society.

In the fable, the helplessness of the new brides and the sarcastic laughter of the old wives expose the disgusting faces of the vadiras. The author of the fable has also described a scene of marriage from the Qur'an, which seems to be one of the women's problems, in a very straightforward narrative:

"Aaj larkiyan ke haqooq bakhshwane ya Quran se shadi ki rasam ek tawil arsay ke baad manai gayi thi. Kul mila kar 32 larkiyan hui thi, jin mein 13 saal ki bachiyon se le kar 42 saal tak ki auratein shamil thi. In ki shadi mardon se nahin hone ki khas wajahat thi. Kuch ka dimaagh chal gaya tha. Kuch ke liye khandaan mein larkay na paida the. The to be had. Chhote ka badi larkiyan ke liye aur be had bade chhote larkiyan ke liye. Pehle shadi shuda mardon ki doosri ya teesri shadiyan karwai gayi thin to woh khandaani ranjishon ka baais bani thin. Jaidad ka batwara, pigg ki neeche hone ka khauf. Beti ko shariat ke mutabiq diye jaane wale hisse nikalne ke baad chhote zamindar hone ka tanqaa. Tanka tanka bikharne ke khauf ne unhein yeh qadam uthane par majboor kar diya tha, aur phir sab se ahem masla yeh tha ke larkiyan thin ke kam bakht qadam qadam par dikhai padti thin aur mardon ki ghairat-on par taziyan barse padte." (7)

All the other fears of girls not marrying in one place, but the fear of losing their property is the cause of cruelty to their women in the families of the feudal lords of Sindh even today. The world has traveled through the first two decades of the 21st century. The social and cultural values have changed, but the grip of the chains made of greed and lust for wealth and land has not softened its strength and hardness in the feet of women and women must endure the historical tragedy of being oppressed.

Ezra Asghar is a Pakistani fiction writer of the 21st century who has written stories of domestic oppression of women and described the personal problems of women. It can be seen in "Lal Didi" and "Lal Didi". Apart from this, the rest of his fiction can also be said to be an expression of women's



problems. As mentioned, she has become a picture of the helplessness and loss of rights of women in our society today. The advice given by Lal Didi to Lal Didi at the time of her leave, by listening to Atiya's words, we get to know about the victimization of women in Punjab.

"To bus baray zulm sahe Laal Deedi ne apni saas ke, badi khidmat ki apne sasural walon ki, bartan manjhe, chakki paise, saare ghar ke kapray dhoye, kayi kayi meel door pahaaron se paani bhar kar laati rahi, saas ki maarein khaien, badi tapsia kaati magar of tak nah ki. Saas saara din us se das aadmiyon ka kaam leti aur raat ko patthar ke ek pyale mein do mutthi uble hue chawal usay khane ko de deti. Woh sabr shukr kar ke kha leti." (8)

Lal Didi in the legend is an example of the hellish life of a daughter-in-law in the in-laws of Punjab, which seems to be true to some extent even today. There are those in which women are shown suffering oppression at the hands of men. Here, the way a woman in the form of a mother-in-law tortures her son's daughter-in-law, makes one feel sick and realize this. In Pakistani society, women are not the victims of oppression only by men. Rather, women are forced to bear oppression at the hands of gender.

### Conclusion:

However, the problems of feminism do not end in the present era, but become more complicated in this era, because the fragile gender is not only threatened by the young generation, but an entire generation that is also young, young, and middle-aged people. They are also known to be his hunters. Perhaps that is why God Almighty has made such a way for them who are their companions or life partners or have children provided that they are righteous and virtuous.

There are people in this world who differentiate between boys and girls. Their boys pursue higher education and their girls drop out midway. Until this difference is not eliminated, the problems of feminism cannot be out of our society and our country and society. The life of a woman or femininity character is full of different observations and trends, one aspect of it can become a thick article. And their spirit of selflessness and sacrifice is hidden in the love of their children and servants. With the responsibility of the family. Suppressing one's desires is a manly act. There are some women who work and study to avoid the never-ending responsibility of their family. It is her tireless effort that her husband and children are always happy with her and we cannot deny that in this struggle, some blood and liver of her servants and children are also involved. However, all the statements given above are interpretations of women's emotions, feelings, observations and tendencies when they are beyond their interpretation. Feminism is not only the name of women's rights, but their development and success is also a part of it.

### References:

1. Hanamzafar: Shabnam Shakeel's creative and intellectual universe, Multan Books, Lahore: 2015 p. 118
2. Nilo Far Iqbal's Tales, Black Gold, Sangmail Publications, Lahore: 2020, p. 104
3. Also, p. 108
4. Shahnaz Shoro: The Fall of Sorrow, Example Publishers, Faisalabad: 2005, p. 128
5. Also, p. 130
6. Also, p. 140
7. Also, p. 140
8. Ezra Asghar: Lal Didi, including neither cage nor nest, Milestone Publications, Lahore: 2004, p.24