



Issue 01

Department of English and Literary Studies

# ABSTRACT BOOK 2020



Estd. 1990

Institute of Liberal Arts  
University of Management and Technology  
ISBN: 978-969-9368-78-3

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## **Research Interests of DELS Faculty**

**Dr Nadia Anwar** is Assistant Professor and Acting Chairperson at the Department of English and Literary Studies, University of Management and Technology, Lahore. She completed her PhD in Nigerian drama from The University of Northampton, UK in 2015. Her principal research lies in the field of Postcolonial English literatures and Nigerian theatre and drama in particular and adaptation studies, critical discourse analysis, and pragmatics in general. As an active academic and administrative faculty member, she has remained engaged with many academic, research related, and extracurricular activities during her professional career. She has one research monograph and many research articles to her credit.

**Dr Naveed Rehan** holds a PhD in English and the Teaching of English from Idaho State University, an MA in English from Montana State University, and an MA in French Language and Literature from the University of the Punjab. She has written on D. H. Lawrence, British modernism, aestheticism, and creative nonfiction, among other things. Her PhD dissertation, entitled “Passionate Struggle into Conscious Being: D. H. Lawrence and Creative Nonfiction” (2011) investigates the craft of writing through Lawrence’s nonfictional works.

**Dr Furqan Tanvir** is an Assistant Professor at University of Lahore. He has a PhD in English Literature from University of the Punjab, Lahore. He served at the University of Management and Technology from 2013-2020. His research interests include English literature and critical discourse analysis.

**Dr Waqas Sajjad** is an Assistant Professor at the Institute of Liberal Arts, University of Management and Technology, Lahore. He completed his doctoral research on Deobandi-Barelvi discourses in Pakistan at the Graduate Theological Union, Berkeley. His primary areas of focus include the history of Islam in South Asia, the roles of religious institutions and *ulama*, engagements between and within religious traditions, and the use of art for religious messaging.

**Ms. Sobia Ilyas** is a Senior Lecturer at the Department of English and Literary Studies, University of Management and Technology, Lahore. Her areas of interest include Postcolonial Literature, Postmodern Fiction, The Theatre of the Absurd and Translation Studies. Besides being an MPhil in Applied Linguistics, she also holds a master’s degree in English Literature and is at present a PhD Linguistics scholar at the University of Lahore. She has a number of research publications credited to her name.

**Ms Rabaha Arshad** is a postgraduate researcher at the University of Glasgow, UK. Prior to joining the University of Glasgow in October 2020, she had been working in Pakistan and taught at Kinnaird College for Women, The International School of Choueifat and Beaconhouse National University in Lahore as well as mentoring online at CARLA, The University of Minnesota in the US. She joined the Department of English and Literary Studies, University of Management and Technology, Lahore in January 2020 where she served as a lecturer. Her research interests include children’s literature, literacy education and postcolonial writings.

**Ms Amina Qadeer** is a Lecturer at the Department of English and Literary Studies, University of Management and Technology, Lahore. Her research interests center on the concept of identity and its political, social and cultural construction in the South Asian community as well as feminism and its scope in modern times, particularly in South Asian communities.

**Ms Fatima Hasnain** is a Lecturer at the Department of English and Literary Studies, University of Management and Technology, Lahore. She has a postgraduate degree in English Literature from Forman Christian College University Lahore and a Masters in English Literature from University of the Punjab, Lahore. Her research interests include mnemohistory, war and post-war literature, feminist studies, and Middle Eastern poetry.

**Ms Zuha Khawar** is a Lecturer at the Department of English and Literary Studies, University of Management and Technology. She is dedicated to teaching students the principles of literary criticism and close reading. She has a profound interest in media and literature, American poetry, and feminist studies.

**Ms Samra Hafeez** is a Lecturer at the Department of English and Literary Studies, University of Management and Technology, Lahore. She completed her MPhil in English Literature at University of Management and Technology, Lahore, and MA English Literature at University of the Punjab. Her research interests include creative nonfiction, Pakistani literature, postcolonial literature and feminist studies.

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## **Preliminaries**

It is with great delight that we introduce the first issue of the book of these abstracts produced at the Department of English and Literary Studies (DELS), Institute of Liberal Arts, University of Management and Technology, Lahore. These abstracts have been acquired from the research work of successful graduates of PhD English Literature, MPhil English Literature, and BS English Literature programs, currently run at the department.

The body of abstracts positions itself as metadata of research that will allow faculty, current and prospective students, and researchers and scholars from around the world to benefit from the variety of topics and content produced by the graduates to contribute to the existing body of literary studies, its tributaries, and associated fields. The abstracts, we hope, will substantially increase the visibility, value, and quality of the research work carried out at the department.

With an emphasis on various avenues of research including gender, psychology, philosophy, history, adaptation studies, postcolonialism, and post 9/11 discourse, the nature of research has become increasingly multidimensional and interdisciplinary at the department. The students have indigenised research by juxtaposing modern theoretical perspectives and contemporary literary texts. They have worked with classical, Euro-American, and African Anglophone texts as well as on various facets of modern South Asian and diaspora literature. The department positively looks forward to more growth and optimisation of research interests to contribute to the ever-growing trends of critical studies in literature.

It is important to mention that the book consists of all the successful theses abstracts of all the research-based programs with the exception of BS English Literature abstracts which are collected from the time of its official transfer to the department in Fall 2019. Each abstract published in the book has been reviewed by the editors but only from the point of view of the mechanics of language ensuring that no change is made in the content and structure finalized by the researchers and their supervisors.

We thank all the researchers, their supervisors, and resource persons who worked together to produce wonderful ideas, fresh analytical methods, and new concepts to enrich literature and promote a healthy research culture at the department. Finally, we are grateful for the institutional and administrative support without which this book may not have seen the dawn.

### **Editorial Board:**

Dr. Nadia Anwar  
MS Amina Qadeer  
MS Fatima Hasnain





# PhD English Literature Abstracts

## PhD English Literature

**Title: Crossing the Borders: Transgressive Boundaries in the World of V. S. Naipaul**

**Researcher:** Humaira Kalsoom

**Supervisor:** Dr. Asim Karim

### Abstract

This study analyses the trope of border/border crossing and transgression in the fictional and non-fictional works of V.S. Naipaul that aptly highlights the challenges faced by postcolonial nations inhibitive to their progress. Foremost among them is how to negotiate with Western values and the increasing phenomenon of globalization, while retaining whatever is supposedly pristine in their cultures. It is incumbent to explore how Naipaul has been engaged with such a negotiation that may lead to hybrid/third space and mestiza consciousness along with a textual analysis of his writing for retrieving an element of dialogic construction, as proposed by Bakhtin. Naipaul's fictional and non-fictional works named *A House of Mr. Biswas*; *The Mimic Men*; *An Area of Darkness*; *India: A Wounded Civilization*; *India: A Million Mutinies Now*; *Among the Believers* and *Beyond Belief* are the culminations of the dilemmas faced by an immigrant soul that is nearest to crossing the borders and creating new boundaries for the self through a unique form of transgression. The purpose of invoking both fictional and non-fictional works is to look into Naipaul's life inside Trinidad and outside of the Caribbean. A comprehensive analysis of hybridity/mestiza consciousness has become significant over time. The crisis of diaspora highlighted by a majority of writers belonging to diaspora is of a life haunted by a constant, unending, perpetual factor of not belonging and being continuously in search for a home and or identity. Sometimes the feeling is of nearing adjustability but at the very next moment revaluations occur and situating the self in a new reality becomes a must. Naipaul, through his fictional characters, creates these dilemmas incognito. On the surface, the image is of a popular writer representing the superiority of Western values, but his main readership is situated in the immigrant community, especially since Naipaul vehemently condones the transgression of boundaries phenomenon or crossing the border. However, he does not agree with the holding of a third space; rather he suggests a total adoption of Western culture. His work violates an entire border position and suggests transgression, which in contrast solidifies new borders and boundaries.

In the current international scenario, the resurgence of terrorism makes Naipaul relevant. His understanding of postcolonial/Muslim societies as reflected in his fictional works and travelogues furnishes a substantial portion of literature that may help to understand the nature of challenges faced by postcolonial Muslim nations. Naipaul's solution to eradicate such a problem is refutable despite remaining popular throughout the West. His suggestion of transgression and crossing over to Westernization altogether may be understood as transfusion; however, it holds merit for the West and policymakers both in the developed and the underdeveloped nations to look deeper and make conclusions independent of outside influence.

*Keywords:* Transgression, borders, globalization, hybridity, dialogism, mestiza consciousness

**Title: Deconstructing Pessimistic Discourse in the Plays of Tennessee Williams**

**Researcher:** Irshad Ahmad Tabassum

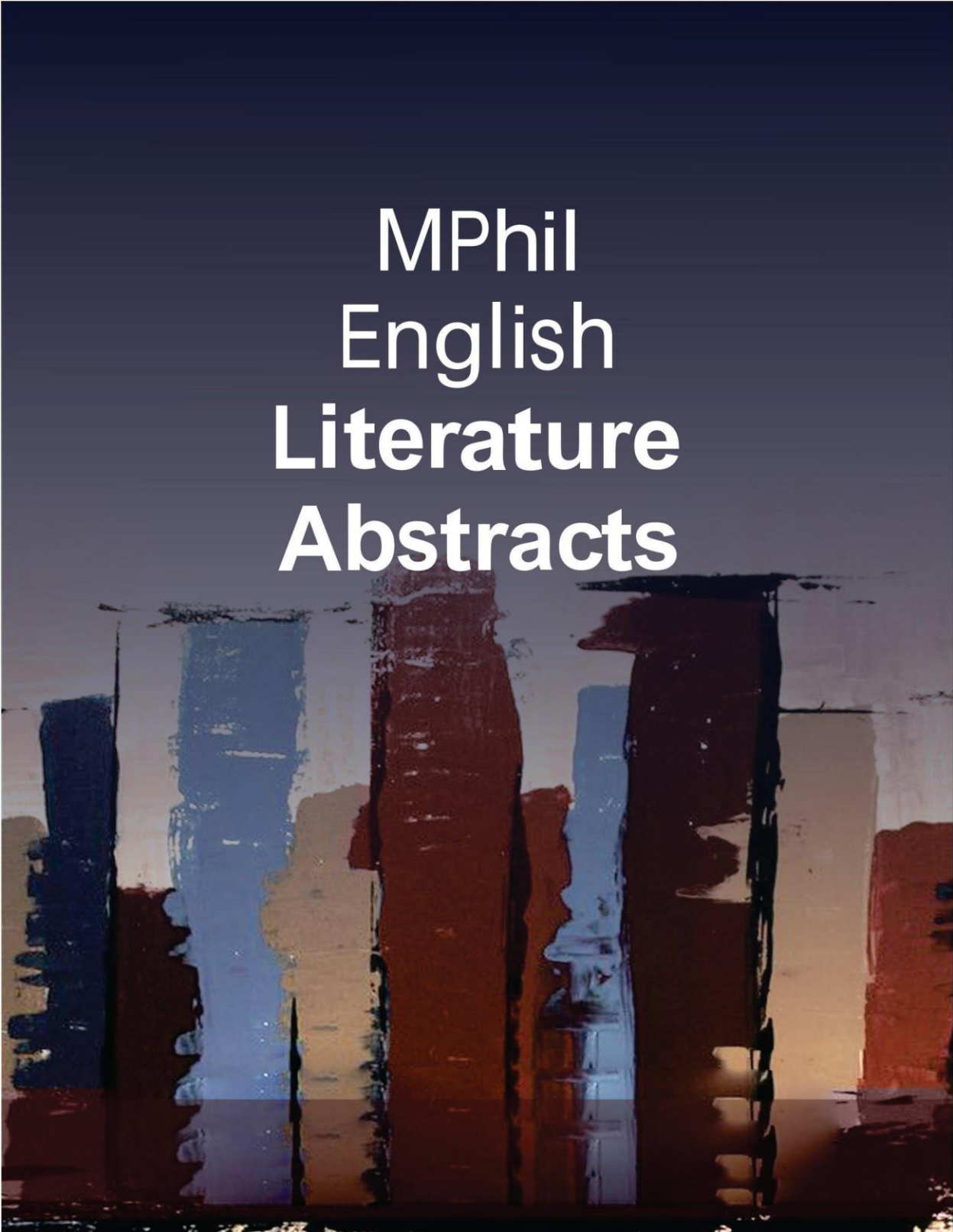
**Supervisor:** Dr. Asim Karim

### **Abstract**

This study uses deconstructive theoretical underpinning to debate the presence of an optimistic discourse contrary to the pessimistic discourse as stressed by the critics and researchers of Tennessee Williams. It is qualitative in nature and inductive method is employed to carry it out. Pessimistic discourse in the plays of Williams is crafted in such a way that it has to be decoded and deconstructed to make optimistic sense of them. The study explores optimism in the chaotic world portrayed in these plays. It proves that Williams' art focuses on ceaseless struggle to bring order to chaos. Focusing on binary pairs of opposites like conscious/unconscious, fertility/sterility, hope/hopelessness, soul/body, self/other sanity/insanity, regeneration/degeneration, saviors/killers, reality/illusion etc., this study tries to uncover certain contradictions and instabilities in the plays of Williams. By deconstructing the warring forces of signification in these plays, it searches for optimism in the bleak situation of human life. If the individual is at war with the society, he is also at war with himself. He becomes a hero when he refuses the role of victim and tries to change the course of events with an act of rebellion. In his desire to become his own liberator, he tries to transform his world. The external forces pounce upon him to crush him but they fail before his insatiable desire for existence. In his struggle for a

better world Williams' protagonists sometime fail but such a failure becomes a blessing in disguise as it makes them better human beings with great knowledge of things around them. This is what brims the dramatic world of Williams with hope and expectancy. This study highlights the importance of determination in making the best of life in the worst situation. The agony of entrapment in the plays of Williams and self realization through the act of defiance to it, in fact, help us recognize our own humanity and our desire for a better world. Williams unveils the complex and unruly human feelings without ignoring their strength. The study critically evaluates the plays of Williams and claims that he is not a pessimist playwright because the saviors in his plays are more powerful than the killers. It explores how Williams seeks hope in creativity and regeneration.

*Keywords:* Deconstruction, discourse of pessimism and optimism, binary pairs, regeneration



MPhil  
English  
Literature  
Abstracts

## **MPhil English Literature**

**Title: A Bolekaja-Womanist Analysis of the Selected Works of Julie Okoh & Stella Oyedepo**

**Researcher:** Nida Tanveer Shami

**Supervisor:** Dr. Nadia Anwar

### **Abstract**

This research explores the dynamics of Nigerian theatre from Bolekaja-Womanist perspective. It reveals the laudable contributions of the male-oriented Bolekaja and Womanist movements aimed at the wellbeing and betterment of Nigerians. The study also aims at underscoring the honest contributions of the women playwrights for the elevation of women's position within the Nigerian society in general and in theatre in particular. It also glorifies the collective Bolekaja-Womanist endeavors through literature to eradicate colonial encrustations from Nigerian mentality. Both movements demonstrate their autonomous Afrocentric literature with African flavor and history to replace the racist and sexist colonial literature. Both advocate the Afrocentric literary, socio-cultural, economic and political system for Black Africa. However, unlike masculine Bolekajism, Womanists combine Afrocentric patriotic ethos with Black female voice for equal dignity, socio-cultural and political participation of women along with their Black counterparts. They, like Bolekajism, reject Western feminist misrepresentation of African women and invite Bolekaja critics for mutual cooperation and complementarity. This research showcases the practical implication of Bolekaja-Womanist coalition in the contemporary plays of Julie Okoh and Stella Oyedepo. Both womanist playwrights propagate Bolekaja ideals of Nigerian/African progress and prosperity while propagating mutual cooperation, reverence and equal contribution of both men and women within private and public sphere.

*Keywords:* Bolekaja criticism, womanism, decolonization, afrocentrism, Nigerian theatre

**Title: Feminist (Post-) Colonial Narratives of Otherness: A Critique of Ikramullah's *From Purdah to Parliament* and Sultaan's *Memoirs of a Rebel Princess***

**Researcher:** Arifa Saboohi

**Supervisor:** Dr. Muhammad Furqan Tanvir

### **Abstract**

This study reads the life writings of two Indian-turned-Pakistani women, namely Shaista Ikramullah (*From Purdah to Parliament*) and Abida Sultaan (*Memoirs of a Rebel Princess*), with reference to their exploration of otherness based in hierarchies implied by colonialism and gender. It focuses in detail on colonial politics of identity to demonstrate the exploitative role of self-consolidating constructs of a western female subject in foreclosing the ‘native’ subaltern female self-identity. The idea is drawn from Gayatri Chakravorty Spivak’s feminist (post-) colonial argument about ethics of alterity that provide a ground for correcting what she critiques as ideological complicity with a Western agenda that plays an inevitable role, to a certain extent, in the voices of Third World women trained in the Western feminist episteme. It is argued that while feminist concerns issue from the more central debate on colonial heritage in Ikramullah’s narrative, in Sultaan it is the other way round. The former is primarily interested in her encounter with the Imperialist West that marginalizes Oriental culture by mystifying it, while the latter’s primary interest is in exploring gender-based otherness in an Indian princely state of colonial times in which, notwithstanding a century of rule by women Nawabs, the subordination of female subject position was an established norm. In spite of this difference of focus, both narratives demonstrate, to varying degrees, the speakers’ ideological complicity with the West not only through allegiance with the British Government but also in their relationship with underprivileged women of their societies.

*Keywords:* Feminism, postcolonialism, imperialism, colonial heritage

**Title:** Sara Suleri and the Work of Memoir

**Researcher:** Samra Hafeez

**Supervisor:** Dr. Naveed Rehan

### **Abstract**

This study formally analyzes two nonfiction works of Sara Suleri as examples of memoir writing. Suleri’s works have not yet been analyzed through the lens of memoir as a genre but this

research endeavours to fill the gap by analyzing the selected works according to the qualities set down by the practitioners of memoir. Even though Suleri's work have been described as memoirs, there has been no in-depth analysis of these two texts in light of the theories of memoir writing as a genre defined by practitioners in the field of creative nonfiction, such as Lee Gutkind, Judith Barrington, Philip Lopate, Bill Roorbach, and William Zinsser. Claiming Suleri's memoirs as pieces of creative nonfiction explains these works in the light of the theories of different practitioners of the fourth genre which is also known as creative nonfiction. To a great extent, writing a memoir can be an act of re-living and re-experiencing the past by the process of recall. Suleri attempts to find a relationship with her past in these works. Her memoirs *Meatless Days* and *Boys Will Be Boys: A Daughter's Elegy* revolve around multiple phases of her life. She has penned her experiences in an artful and fictionalized manner. In her memoirs, Suleri has sketched the picture of her life in a way that reveals different meanings centered on her individual memories. She has defined her past through the echoes of the voices and the silence of her characters. This study fills the gap in the critical appreciation of Suleri's memoirs to date.

*Keywords:* Memoir, memories, interpersonal, society and politics, personal experiences

**Title: Strife and Sisterhood in the Beloved Trilogy**

**Researcher:** Sidra Moez

**Research Supervisor:** Dr. Naveed Rehan

### **Abstract**

Family relationships always have a noteworthy influence on one's personality. This study deals with the loss of female family bonds in Toni Morrison's *Beloved* trilogy by examining the violence, strife and unfavorable influences exercised upon women by other women. The research addresses the question of how conflict at home can create psychological problems in the Black female characters in Morrison's work. Female combat is a pervasive component in Morrison's trilogy and this research examines the main intrinsic and extrinsic factors along with the circumstances leading to this hostility at personal, social and psychological levels. The selected key works of Toni Morrison—*Beloved* (1987), *Jazz* (1992) and *Paradise* (1998)—are not linear



narratives. Therefore, this study explores how the disruption of female bonding is overall connected to the selected texts' ideologies. In studying these works analytically from a Black feminist perspective, the research, by focusing on the female characters, brings out the common emerging varieties of hostility like revenge, resentment, hatred, intolerance, indifference, anguish, betrayal and jealousy in the texts. It explores the mechanisms of power in the texts. In addition to the effects of animosity and the transformation this power brings to the female characters' personalities.

*Keywords:* Black Females, disruption, hostility, negative relationships

**Title:** Transcultural Adaptation of *Macbeth* as *Raees*

**Researcher:** Sundas Shafiq

**Supervisor:** Dr. Nadia Anwar

### **Abstract**

Literary adaptation is a process, which reproduces the pre-existing literary pieces of work into a series of altering characters, settings, actions and storylines. In the contemporary world, we find plays, movies, computer games, mobile applications, amusement parks, and other areas of art which are successful adaptations of earlier works, fantasies, folklore or of any social occurrence. New researches in this field continuously add new concepts and bring into limelight the importance of adaptation through social, cultural or epistemological perspective. Adaptations of canonical texts of great authors such as Shakespeare have won universal dignity because his texts are beyond the restraint of region and ethnicity. He, being for all epochs and races, means that his plays can be adapted and indigenized in any setting and in any language to pave the way to hybridized cultures. Transcultural adaptation also deals with the social, dialectal, political, racial, and religious affairs of state. Shakespeare's plays have been adapted in the subcontinent during and after the British Raj. In 2016, Government College University Dramatic Club (GCUDC) Lahore, Pakistan adapted and staged Shakespeare's *Macbeth* as *Raees*. The GCUDC team made the variation in the text in order to make it appropriate for the native/local culture. This research aims to scrutinize the impact of the transcultural adaptation of *Macbeth* as *Raees* by using

Hutcheon's adaptation theory. The reception of Shakespeare as the manifestation of the British culture involves many social, cultural and political factors which are analyzed in this research.

*Keywords:* Adaptation, adaptation theory, transculturation, hybridization, indigenization

**Title: Challenges of Black American Muslim Women's Identity: A Critical Reading of Umm Zakiyyah's Novel *Muslim Girl***

**Researcher:** Muhammad Zaid

**Supervisor:** Dr. Muhammad Furqan Tanvir

### **Abstract**

The aim of this research is to analyze Umm Zakiyyah's novel *Muslim Girl* (published in 2014) in the light of the theory of Islamic Feminism to explore the identity-related dilemmas of a Black Muslim woman that issue from a number of factors including religion, gender and race. The dramatic histories of the quest for racial and gender-based equality in terms of civic rights and privileges in America, as well as the role of some recent events like 9/11 in foregrounding and questioning stereotypical representations of cultural 'others', would form the epistemological background of the primary text's analysis. Along with a study of the problematics of the cultural positioning of the chosen novel's protagonist—a Black Muslim girl whose family moves between America and Saudi Arabia—this analysis takes into account certain fundamental complications involved in the parallelism of Islamic teachings and Western feminism. Owing to the themes of the novel, a critical reading of *Muslim Girl* necessitates references to parts of Islamic scriptures in order to analyze their relevance to the contemporary western, particularly American, society. It is contended that the identity crises of the novel's protagonist have three dimensions for examining the politics of domination: besides being a 'Muslim' and a 'girl,' she is also black. Also centralized in the analysis is the motif of 'purdah,' the ground of one of the most controversial elements barring the smooth interaction between Islam and the contemporary Western world.

*Keywords:* Islamic feminism, western feminism, African-American literature

**Title: A Revaluation of Nigeria's Colonial Heritage: A Bakhtinian Interpretation of Teju Cole's *Every Day is for the Thief***

**Researcher:** Sehar Iftikhar

**Supervisor:** Dr. Muhammad Furqan Tanvir

### **Abstract**

This research work aims at exploring a US based Nigerian author Teju Cole's text, *Every Day is for the Thief* and looking at the variety of themes it expresses in the light of Bakhtin's concept of dialogism. Since dialogism is based upon a multiplicity of different voices or perspectives, therefore there cannot be a particular point of resolution to be found. Similarly, the text chosen is seen in an angle whereby the author creates an impression that the situation of the blacks today is a consequence of years of colonization in Africa. However, this impression is negated when the author picturizes the follies of Nigerian society as well as its political condition which can be looked at as a post-postcolonial condition. This creates an ambivalence of the authorial voice as well as the situations in the entire text. The study will focus on some other texts belonging to postcolonial literature or theory and show the readers how writers belonging to this sector of literature are discussing several different ideas rather than merely the binary divisions of master/slave and oppressor/oppressed relationships.

*Keywords:* Dialogism, postcolonialism, Nigerian literature, ambivalence

**Title: Ecofeminism in *Summer's End*: Mapping Change in Turkish Society**

**Researcher:** Mashal Farooqi

**Supervisor:** Dr. Naveed Rehan

### **Abstract**

This study explores the prospects of ecofeminism in Adalet Ağaoğlu's novel *Summer's End*. Ecofeminism is an interdisciplinary inquiry based on studies including feminism, women's health and ecology. This thesis contends that the work of Adalet Ağaoğlu gives us evidence of ecofeminism and maps the political and environmental change in Turkish society. Drawing on the knowledge of ecology and women's liberation, fundamentally ecofeminism is a belief system

which upholds the idea that the force which approves abuses based on race, class, sex, sexuality, physical capacities, and species originates from the same philosophy which endorses the persecution of nature. Social, political, and cultural upheavals have left permanent marks on Turkey's ecology and women. Turkish women writers have used their pen as a tool to discuss the changes in culture, society and environment of the nation. This study explores the connection between the female characters of the novel and the change in Turkish natural environment. This study fills in the gap as Eastern Mediterranean is underrepresented in Turkish literature. To analyze the text succinctly, a few factors such as the sociopolitical, cultural, economic and environmental transformation of the country have been incorporated in the study. Turkish society faces many environmental threats and dangers. *Summer's End* takes in environmental problems which arise with the construction of hotels, motels, roads and tourism sites in Eastern Mediterranean region.

*Keywords:* Ecofeminism, feminism, nature, Turkish literature, ecology, women's studies, environmental studies

**Title: Creative Nonfiction: The Pursuit of Knowing Oneself**

**Researcher:** Shahan Parvez

**Supervisor:** Dr. Naveed Rehan

### **Abstract**

This study is a defense of creative nonfiction, also known as the fourth genre of literature. It also promotes creative nonfiction which is a thriving and well known genre in North America and elsewhere, but is virtually unknown in Pakistan. It is argued that creative nonfiction is the pursuit of knowing oneself. Through reading creative nonfiction, true accounts of people's lives, the readers get to know themselves better. The study investigates how creative nonfiction helps us know ourselves as human beings and as Pakistanis. In order to fulfill this purpose, this study analyzes the personal essays of D. H. Lawrence, Phillip Lopate and Salman Rashid, three authors from three different continents: Europe, America, and Asia, through the lens of creative nonfiction. The study uses two methodologies: auto/biography as a research method and creative writing as a research method. This study reveals that creative nonfiction is the pursuit of

knowing oneself and it should be given the same importance as is accorded to fiction, drama and poetry. It deserves to be recognized as the fourth genre of English Literature here in Pakistan.

*Keywords:* Creative nonfiction, personal essays, Pakistani literature, personal essays

**Title: A Feminist Critical Discourse Analysis of Speech Acts in Chimamanda Ngozi Adichie's Novels**

**Researcher:** Khunsha Altaf Jafri

**Supervisor:** Dr. Nadia Anwar

### **Abstract**

The study examines how speech acts in Chimamanda Ngozi Adichie's novels portray male hegemonic structures in place. The analysis is made by using the conceptual framework of Feminist Critical Discourse Analysis (FCDA) which focuses on how gendered relations of power are reproduced, negotiated and contested in society. In order to apply this approach, I have chosen the novels, *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006) and *Americanah* (2013) as the primary texts. The research question designed in this study asks: how the female characters in the selected novels carve out their space despite the dominion of the male hegemonic structures. Various factors like male dominance, sovereignty and the subjugation of women play a significant part in the preeminence of the patriarchal setup presented in the novels. However, the women create an emancipatory space for themselves and make some fruitful efforts such as retaliatory strategies to reverse the cycle of male domination. Speech acts theory has been used for the purpose of analysis in which I have used expressives, imperatives, directives, commissives, emphatics and assertives as the major speech acts. The research aims to find out how these speech acts depict the concept of male hegemony. The theory of FCDA helps in the analysis of the texts and it foregrounds the idea of female characters creating a free space for themselves.

*Keywords:* FCDA, emancipatory space, male hegemonic structures, speech acts theory

**Title: From Femininity to Madness: A Thematic Analysis of Lisa Klein's *Ophelia***

**Researcher:** Mishal Nazir Chaudary

**Supervisor:** Dr. Nadia Anwar

### **Abstract**

A modern adaptation of Shakespeare's *Hamlet, Ophelia*, written by Lisa Klein in 2006, aims to reveal the differences between both the primary and adapted text in terms of plot, themes, and narration. The focus on the narrator, Ophelia, a woman, questions the complexity and rigidity of the conventional norms women have been facing since time immemorial. When they come forward as powerful, emotional and intellectual beings who could stand against the system, they are labeled as mad and marginal subjects. Whether it is the social ethos of the Renaissance or modern times, women are seen as the property of their fathers and later of their husbands. Seen in this perspective, patriarchal oppression consists of imposing certain social standards of femininity on all women, in order, precisely, to make us believe that the chosen standards can be labeled both unfeminine and unnatural. The generic characteristics of the adaptation studies are used in this study for the analysis of the novel *Ophelia*. The emphasis is on the feminist theory which questions and rejects the very definition of femininity and its totalizing approach. This research analyzes the forces of patriarchy which compel Ophelia, as a postmodern subject, to disguise her true self. It also explores how the counter discursive strategies used by women are labeled as madness and insanity. For this purpose two theories have been applied: *Laugh of Medusa* by Helen Cixous and Irigaray's theory of madness. With the help of these theories it is examined how Klein is writing back in her novel and raising the voice of women against patriarchy through the character of Ophelia.

*Keywords:* Adaptation, Ophelia, madness, femininity, postmodern subject

**Title:** The Philosopher and the Idealist Meet: Faiz in Iqbal's Court

**Researcher:** Faiza Azmat Raja

**Supervisor:** Dr. Naveed Rehan

### **Abstract**

This thesis aims to evaluate the radical ethics of Faiz Ahmed Faiz's poetry through revolutionary paradigms already developed by Muhammad Iqbal. Lauded as a revolutionary par excellence, Faiz is often held up as the perfect iteration of an organic, local mode of Marxist thought. The aim of this thesis is to deconstruct Faiz's poetry and trace its intellectual origins from theory to application. Whilst Faiz's technical skill is undoubtedly formidable, a thorough perusal of the content of his poetry unpacks certain shortcomings. Faiz's strength lies in the adversarial feint, in speaking truth to entrenched power. His weakness, revealed when his work is tried in Iqbal's court, is his failure to address the teeming masses themselves, those on whose behalf he engenders such righteous anger in the first place. Conversely, Iqbal's purview of revolution identifies a two-pronged problem that needs to be addressed simultaneously. Not only does the existing, oppressive political beast need to be challenged, Iqbal argues, but a spiritual revolution is also fundamental. This is a process that first, needs to *precede* material revolution, and second, focus entirely on the colonized native. He understands that for a successful, lasting revolution to take place, the very constitution of the masses needs to change. They need to decolonize their minds not just from an external oppressor, but from the internal impulse as well. Here is where Faiz's work falls short of and leaves the masses themselves largely unchanged. This results in a cosmetic revolution that Fanon so scathingly criticizes; as a new local bureaucracy of elites who have internalized the functions of the colonizer class emerges to take control of society. Iqbal's revolutionary ethics presciently predicts this process and aims to counteract it by forging a new Muslim consciousness.

*Keywords:* Deconstruction, revolution, idealism, poetry, decolonization

**Title:** Mata Hari's Encounter with Patriarchal Regimes: A Socialist-Feminist Analysis of Paulo Coelho's Novel *The Spy*

**Researcher:** Zahra Saeed

**Supervisor:** Dr. Muhammad Furqan Tanvir

**Abstract**

This research is a qualitative study of Paulo Coelho's historical novel *The Spy*, published in 2016, that explores injustices of a patriarchal capitalist socioeconomic system in which the protagonist becomes the subject of two-dimensional exploitation on the basis of her social class and gender. The text is analyzed in the light of the theory of socialist feminism, which highlights the importance of the simultaneous recognition and exploration of the two afore-mentioned strains of thought in social critiques. The injustices suffered by the protagonist, Margaretha Zelle aka Mata Hari, who has been regarded as an iconic figure defining various conflicting archetypes of glamour, romance, espionage, and moral corruption, have been studied in four inter-connected categories of social, economic, legal and political oppression. It is contended that the text narrates events of her life with a view of identifying the parallelism of the oppression she suffered in her private and public life. Further, her urge for economic independence through objectification of her sexuality probes some deep questions about the very notion of freedom and dependency in relation to Marxist notions of a society's means of production and consumption. This leads one into recognition of conditions that automatically subjugate a woman by awarding her a subject-position even when she tries to turn her gender-constructs into a source of power. It will be seen how the society's response to Mata Hari's role as an international spy was a logical extension of private, familial conditions that had led her into a professional life in the first place. The research argues for a need to understand deep-rooted problems caused by the combination of different social, economic, and gender-based hierarchies.

*Keywords:* Mata Hari, socialist-feminism, patriarchy, capitalism

**Title: Dynamics of a Deviant Father-Daughter Relationship: A Psychoanalytic Reading of Gabriel Tallent's *My Absolute Darling***

**Researcher:** Kinza Muzzamil

**Supervisor:** Dr. Muhammad Furqan Tanvir

### **Abstract**

This thesis aims at analyzing Gabriel Tallent's novel *My Absolute Darling* (published in 2017), with a view of exploring multifarious tropes of child abuse presented in it, for an attempt to understand the complexity of psychological drives that intermingle in expressions of love,



protection and brutal domination. The study would be contextualized by certain theories of deviant behavior in order to shed light on the author's deep grasp of his subject-matter. As such, this research argues for an interdisciplinary approach to literary fiction, psychology and sociology to fix attention on how the three can benefit from each other in bringing mysteries of human nature to light. The analysis is undertaken with the motive of constructing a theory for psychological, verbal and physical aspects of victimhood, as well as noting the simultaneity of their impact on the sufferer. At the same time, it brings into the limelight the interplay of urges of domination and subordination at work in such relationships. Through its detailed focus on taboo topics like sexual abuse and incest, this study also opens new horizons in a country like Pakistan for the need to understand and respond to critical debates issuing from them.

*Keywords:* Psychosocial analysis, child abuse, incest, psychoanalysis, trauma

**Title:** Zygmunt Bauman and the Continuing Legacy of Existentialism: An Interpretation of Cookshaw's *Double Somersaults* and Hawkins' *250 Grams of Poetry*

**Researcher:** Bushra Mumtaz

**Supervisor:** Dr. Muhammad Furqan Tanvir

### **Abstract**

This study analyzes two collections of verse, i.e., Marlene Cookshaw's *Double Somersaults* (1999), and Spike Hawkins' *250 Grams of Poetry* (2001), with a view of exploring how, at the turn of the millennium, they highlight the continuing relevance of themes and issues popularized by the existentialist philosophy in the wake of the World Wars. In this regard, the analysis of the two poets is contextualized by Zygmunt Bauman's pithy critique of the experience of modernity and post modernity in his book *Modernity and Ambivalence*. Drawing on the continuities and discontinuities between modernism and postmodernism, the study expands the idea that even though the sensibility of these poets at the turn of the millennium understandably does not focus obsessively on the sort of alienation or nihilism that characterized their predecessors, the recognition of strains of ambivalence, a central concern in Bauman's philosophy, in such themes as interaction with the other or hopes of salvation, does necessitate a partial leaning on the

inheritance of what is most easily categorized as the early to mid-twentieth century existentialist mindset.

*Keywords:* Modernity, ambivalence, stranger/other, existentialism, postmodernism

**Title:** Fictional Representations of the Indian Subcontinent's Partition: A Comparative Study of Khushwant Singh's *Train to Pakistan* and Gulzar's *Two*

**Researcher:** Jaweria Ahmad

**Supervisor:** Dr. Muhammad Furqan Tanvir

### Abstract

This thesis aims at analyzing two historical novels by famous Indian authors—Khushwant Singh's *Train to Pakistan* (published in 1956) and Gulzar's *Two* (published in 2017)—each dealing with events surrounding the tumultuous Partition of India in 1947, with a view of assessing the processes of oversimplification in fictional narratives that distort or partially misrepresent the historical situations they portray. It is contended that these novelists, while producing historical fiction, which should be seen as a junction of two contrary approaches to truth conditions of discourse, allow their stories to project latent ideological biases through the selectivity of their focus in spite of the fact that they may claim to draw on documented facts. Both the novelists clearly imply the unnecessary or undesirable nature of the Partition through their presentation of a time of idyllic peace between Indian communities before the Partition followed by a senseless and uncalled for wave of savage communal riots. In doing so, the meaning of their narratives is propelled by a complete neglect of all the historical reasons that led a great many politicians to feel the need of the Partition. Because of this, they present a distorted picture of Indian politics by targeting the Partition simply as the cause, rather than the effect, of communal discord among Indian nations.

*Keywords:* Indian Partition, historical fiction, communalism, selectivity

**Title:** George Orwell's *1984* and Contemporary Democracies

**Researcher:** Aneela Shahzadi

**Supervisor:** Dr. Naveed Rehan

### Abstract

The aim of this thesis is to draw a connecting line between George Orwell's totalitarian society depicted in his novel *1984* and several contemporary democracies. This thesis attempts to make an analytical comparison between the two with a special focus on psychological manipulation of the masses by the rulers to make them fit subjects of society. The authoritarian regime depicted in Orwell's *1984* represents a loss of liberty and individuality that is in contradiction with the principles of democracy i.e. liberty, equality, and independence but conformity with the practiced democracy in several states (United States, United Kingdom, and India). In this thesis, I will analyze the duplicity of the political institutions that lull the masses into the delusional states and turn them into psychological slaves by pulverizing individual thoughts and freedom for the advantage of those who are in power as shown in George's Orwell's novel *1984*. In examining this, the scope of the study has deliberately been narrowed down to psychological manipulation by governments to show how sophisticated means of manipulation are used to enslave the masses. This thesis will draw heavily on the work of theorists like Noam Chomsky and Michel Foucault to examine the relationship between knowledge and power, language and power, surveillance and regulation, and propaganda and media.

*Keywords:* Surveillance, totalitarianism, contemporary democracies, utopian fiction

**Title:** Human Trafficking and Subversion of the American Dream: A Study of Transnational Victimhood in Kim Purcell's *Trafficked*

**Researcher:** Muhammad Muneeb Danial

**Supervisor:** Dr. Muhammad Furqan Tanvir

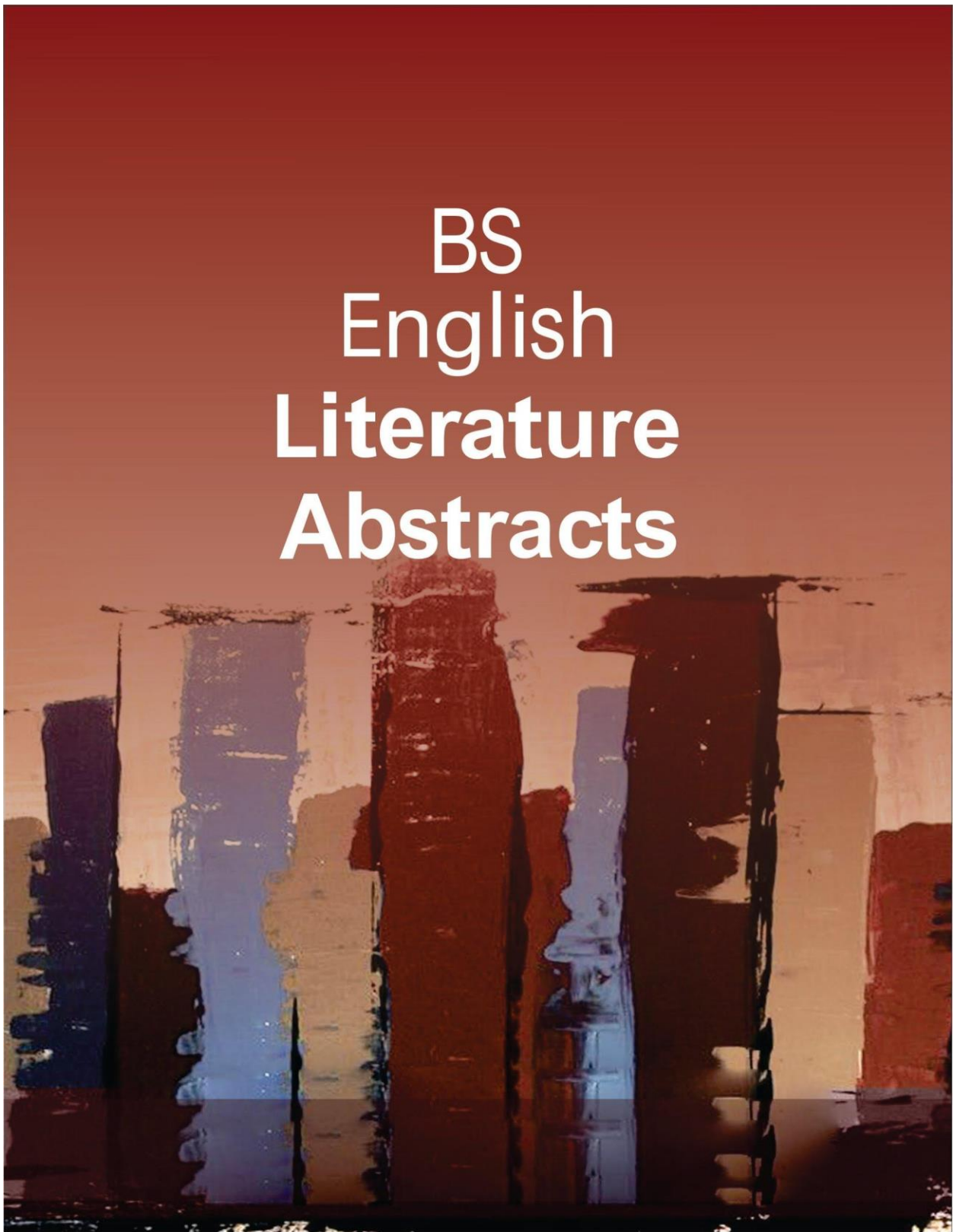
### Abstract

The aim of this study is to explore the theme of human trafficking in Kim Purcell's novel *Trafficked* (published in 2012) in relation to the betrayal of hopes of economic prosperity. This study will see how the subversion of these hopes in the course of a transnational journey into horrifying excesses of dehumanization entraps an individual irredeemably in disturbing political, economic and psychological dilemmas. *Trafficked* (2012) brings into focus the pervasive international problem of human slave labour, especially from poverty-stricken countries like

Moldova, Romania and some regions of Russia, lured by dreams of better economic opportunities into a country like the USA. The research aims at showing the deep-rooted links between transnationalism and contemporary practices of slavery at the same time that it fixes a sociological as well as psychoanalytic lens on the plight of the ensuing victims of dehumanization. Hannah, a seventeen-year-old Moldovan, in being transported to Los Angeles, USA, agonizingly discovers the betrayals of the American Dream through firsthand experience of misery – physical molestation and humiliation, a paranoiac sense of fear and helplessness, as well as debt bondage – that bars her from the basic human rights of deliberation and movement. This parallelism of psychological and social displacement highlights how the protagonist's loss of the right to her own name after crossing borders merges together transnational political, economic and social problems into an overwhelming existential threat.

*Keywords:* Human trafficking, American Dream, transnationalism, identity crisis, economic bondage, modern slavery

BS  
English  
**Literature**  
**Abstracts**



## **Bachelors of Studies in English Literature**

**Title: A Force More Powerful: A Deconstructive Analysis of a Rhetorical Question “How are you?” in *The Bell Jar* by Sylvia Plath**

**Researcher:** Khadija Aamir

**Supervisor:** Ms Amina Qadeer

### **Abstract**

Asking the question ‘how are you’ has been the tradition enrooted in each society, but the focus on the answer has never been the priority. ‘How are you’ is a rhetorical question, where the addresser’s credibility does not give much space to the addressee to answer it correctly. Sylvia Plath in her novel, *The Bell Jar* not only raises such questions but also shatters the stereotypical notions of perceived mental illness, and how it should be taken seriously. The paper aims to dismantle the misunderstood notions around the novel, *The Bell Jar*, by analyzing the binary opposition of ‘how are you’ and ‘I am fine’ and intends to find the undercurrent meaning shrouded in its grey areas through Plath’s character, Esther. Esther’s personality is caged within the six specific domains of self-concept and continuously positioned as “other” by society. Sylvia Plath is a modern writer who challenged the cycle of confining people in a bell jar. Esther, the protagonist is in a state of struggle and is torn between the desire to rebel and to belong to the community at the same time. To understand this dilemma in the novel *The Bell Jar*, one needs to understand the power of persuasion through Aristotle’s three building blocks of rhetoric i.e. logos, ethos, and pathos. Hence, to analyze the posed rhetorical question, the paper will also evaluate Esther’s dialogic relationships through Aristotle’s rhetoric theory and Lacan’s mirror stage narrowed within six domains of self-concept.

*Keywords:* Deconstruction, persuasion, rhetorical questions, binary oppositions

**Title: A Comparative Study of Medusa and Shireen from “The Bull and the She Devil” by Zaib-un-Nissa Hamidullah**

**Researcher:** Koh-e-Nur Khan

**Supervisor:** Fatima Hasnain

### **Abstract**

This paper intends to compare the character of Shireen from “The Bull and The She Devil” with the mythical character of Medusa. Under the concept of *Écriture féminine* presented by the feminist Helene Cixous in her 1975 essay “The Laugh of Medusa”, this paper further intends to explore how women’s writing can change the narratives in male dominant literature. The major focus of the research is Cixous's ideas on the deconstruction of Lacanian phallus by reclaiming women’s subject position in the center. It aims to discuss the central position, signifiers and their effects on male and female subject position i.e. men in the center and women at the fringes. It further intends to compare the signifiers of Shireen with the signifiers of Medusa. The ‘speaking’ eyes and smile of Shireen work as the laughter of Medusa which symbolizes the destruction of male-dominant writing tradition through female narratives. Moreover, this qualitative research is the study of the preconceived notions and their ambiguity regarding South Asian women's role as wife and a female writer. With respect to their colonial history, the struggle against Lacanian phallus becomes stronger as they stand outside the fringes of the center.

*Keywords:* South Asian literature, signifiers, phallogentrism, *écriture féminine*

**Topic:** Mohsin Hamid’s *Exit West* and Magic Realism

**Researcher:** Muhammad Murad

**Supervisor:** Ms Sobia Ilyas

### **Abstract**

The study explores the use of magical realism in Mohsin Hamid’s *Exit West* by looking at its essentially postmodern roots. Stemming from socio-political, cultural, and historical development, postmodernist literature is a way of depicting postmodern life. Because of its open-ended interpretations, ever since it first appeared in 1925 in the arts, magical realism is difficult to grasp. Owing to its postmodern origin, Mohsin Hamid’s novel *Exit West* reveals instances of blurring of genres and shifts from political to psychological and magical to realist fiction. The present research suggests that the novel introduces the ordinary technological gadgets as magical inventions aiming to globalize the world by minimizing the idea of territorial borders that are the epitome of nationalism. The findings of this research suggest that it is a novel that shows both physical and metaphysical journeys of people through the transcendental effects of cell phones and magical

doors respectively. Above all, Hamid foresees a better future of humanity because of the interconnectedness of the world today through the usage of technological gadgets.

*Keywords:* Magical realism, postmodernism, technology, refugee literature

**Title: Male Gaze to Female Gaze: An Evolution in the Portrayal of the Disney Princesses**

**Researcher:** Hooria Afzal

**Supervisor:** Ms Rabaha Arshad

### **Abstract**

This research inspects the dominant patriarchal hierarchies with respect to spectatorship. In this regard, two Disney movies *Cinderella* 1950 and *Brave* 2012 are analyzed to see how females are projected on screen as per the patriarchal notions of femininity and how their bodies are being objectified. The analysis is guided by Laura Mulvey's work in which she addresses the problems of the male gaze. This research focuses on various trends in the Disney movies especially with regard to the male gaze and how that gaze demoralizes and devalues feminine figures. The movie *Cinderella* 1950 is observed under the theory of male gaze. In *Cinderella* 1950 the princess is characterized out of pure male-centric paradigm where she is only limited to her house and not allowed to step outside. In response to this *Brave* 2012 is analyzed under the female gaze where the princess is shown as deviating from the traditional paths chosen for girls in a society. In both the movies, different narratives of both male and female figures are presented. This research focuses on Mulvey's theory and how this theory proclaims that the societal strictures and bonds in which women are entangled are questionable. Through the analysis of the movies *Cinderella* 1950 and *Brave* 2012, this research shows that how the representation of females has been changed in the Disney movies with the passage of time.

*Keywords:* Feminism, male gaze, patriarchy, gender representations, objectification, Disney princesses

**Title: The Handmaid's Tale: A Tale of Every Woman**

**Researcher:** Iza Iqbal

**Supervisor:** Ms Rabaha Arshad



### Abstract

To consider women as a mere commodity has been the tradition rooted in each society. Margaret Atwood in her novel *The Handmaid's Tale* highlights the oppression of women at length. She not only highlights their agony but also pinpoints how women were being caged in the Gilead society, a fictional place, which is representative of the world at large. Through the lens of feminist dystopia and the character of Offred, the research aims to analyze the suffering of women and how society perceives and treats them as an object. Furthermore, this research evaluates the linkages of the events in the novel with Pakistan in the past and present era to show that while the character of Offred may be fictional, what she undergoes, as a woman is the everyday reality of women in Pakistan but also worldwide. Due to the historical and political links of this research with past and present day Pakistan, it also explores the impact of feminist movements like *Aurat March* in conservative society like Pakistan.

*Keywords:* Feminist dystopia, Gilead state, infertility, Pakistani society, oppression

**Title:** Dystopian Analysis of *Matched* by Ally Condie

**Researcher:** Areeba Altaf

**Research Supervisor:** Ms Amina Qadeer

### Abstract

This paper intends to explore the elements of dystopia in the fictional country governed by the society in Ally Condie's *Matched*. The dystopian world in the novel shows the horrors of a place that is flawed and manipulative under the influence of the officials. The citizens act as puppets in the hands of the society and the officials maintain control over them. Freedom and liberty seem to be nonexistent. Utopia as opposed to dystopia makes a significant theme in the setting of the novel. The research shows the forceful and oppressive lifestyle of the citizens in the country as they form part of a state where everything is preplanned and predicted by statistics. The concept of dystopia and utopia as presented by Booker will be applied to the selected literary text to highlight the suppression and subordination imposed on the public by the governing faculties. The fictional novel shows a nightmarish space where one marries, where one lives, works and when one dies all is decided by the society. The society has achieved perfection as believed by the officials who are

the bourgeoisie, while the civilians need to maintain strict order to keep living the perfect life that is supposedly a blessing. The dystopian theory looks at the social injustices and societal errors of the community. The study will examine how the world of dystopia exercises power over the suppression and elimination of opposition along with the theoretical aspects of freedom, totalitarianism, and Stalinism. Booker's view on the social environment and concept of an ideal world will be applied to the society's image. The application of the dystopian concept to the text will highlight the social horrors, injustices and traumas of the seemingly ideal but actually destructive and horrific world.

*Keywords:* Utopia, dystopian society, subordinates, totalitarian, social injustice

**Title: A Feminist Study of Selected South African Short Stories as a Reflection of Position of Black Women: From the Lens of "Theory of Difference" by Audre Lorde**

**Researcher:** Neelam Aftab

**Supervisor:** Ms Amina Qadeer

### **Abstract**

This paper carries out a feminist analysis of the social position of a black woman in an African society. The aim of this paper is to reflect the consequences which black women have to face because of their dark skin. Being born as a woman already makes it difficult to live in this harsh world and then being born as a black woman is something which makes her life even more terrible due to the rejection by and ignorance of society. Being a black woman is not a crime, but in this world black women are considered to be inferior as they are 'no one.' They're specified as "others". This paper will discuss the position of a Black woman in an African patriarchal society. Black women are double marginalized; first for being a woman and second for having black skin. All their qualities, abilities and talents are ignored just because of their color complexion. They are rejected by the society, by the men both white and black, as well as by the white women. This study deals with the study of selected South African short stories based on black female protagonists from the lens of Audre Lorde's "Theory of differences". Difference is something which makes one superior and the other as inferior. All the privileges are given to the superior (white women). The main argument of this study is to bring out the differences between white and black women by analyzing the text of selected short stories; *Sweetness, The Minutes of Glory, The*

*Wife of his Youth* and *It's a Night a Job* as per Lorde's idea of "Self-actualization" and "Intersectionality".

*Keywords:* Female oppression, double marginalization, systematic racism, sexism

**Title:** Diasporic Analysis of *The Namesake* through the Lens of Hybrid Theory

**Researcher:** Muna Manzoor

**Supervisor:** Dr. Muhammad Waqas Sajjad

### Abstract

*The Namesake* highlights the struggles faced by multi-cultural and foreign immigrants, specifically Bengali immigrants in English countries. Jhumpa Lahiri herself, having a hybrid identity, raises the issues faced by foreign immigrants in the contemporary era. Hybrids are a product of two different regions with a sense of belonging towards their homeland. This study focuses on the challenges faced by the diasporic community in a foreign land. It will investigate in depth the issues faced by Third World country citizens both as immigrants and settlers. This investigation reflects upon the double identity of Gogol, the hybrid and essential protagonist in the novel. Gogol suffered from duality and alienation throughout the novel. The selected text is the very first novel by Jhumpa Lahiri that expressed the feelings of being hybrid, diasporic immigrant in a foreign land and the way they tackle those emotions of being an outsider, the other. The post-colonial writers who have experienced hybridity try to depict this relationship through their literary work. Considering this unavoidable aspect of cultural conflict and hybridity, this paper will examine and study the character of Gogol through the lens of Homi K. Bhabha's theory of hybridity.

*Keywords:* Hybridity, immigration, *The Namesake*, diaspora literature

**Title:** Autobiography as a Literary Tool Harnessing Patriarchy in *My Feudal Lord*

**Researcher:** Ayesha Khan

**Supervisor:** Dr. Muhammad Waqas Sajjad

### Abstract

This paper attempts to implement the theory of the Lacanian Symbolic Order on the genre of autobiography authored by the Pakistani female writers who have been in lawful or unlawful relationships with social or political figures of Pakistan. It is believed that Pakistani society hails patriarchy because it is phallogentric, thus leaving a bee space for women to disintegrate patriarchy. The autobiographical novel *My Feudal Lord* by Tehmina Durrani is regarded as a feminist narrative. This indicates that in the realm of autobiographical genre, female literature is canonized by female readers and critics who misinterpret the notion of feminist autobiographical literature. By associating oneself with the phallic structure, the author positions herself as the heroine through self-victimized narration. This raises questions on the impact of autobiographies written by females when the authors made it to the social and political headlines after being in a consensual, cordial or matrimonial relation with eminent social or political figures. This research will contribute to unleash the stigmas of ‘women against women’ by analyzing the rivalry amongst female characters and their portrayal in *My Feudal Lord*. This study attempts to establish that autobiographies can be utilized to claim the Lacanian phallus. This serves as a tool to incorporate, promote and impose patriarchy for women of other classes.

**Keywords:** Patriarchy, feudalism, autobiography, Lacanian Symbolic Order, Pakistani literature, feminism

**Title:** A Comparative Marxist Study: Marriage and Gender Roles in *Emma* and Pakistani Society

**Researcher:** Maryam Ahmed

**Supervisor:** Dr. Muhammad Waqas Sajjad

### Abstract

This work focuses on the famous novel *Emma* by the 19<sup>th</sup> century British author Jane Austen, highlighting its representation of social class and gender roles. The focal point of this study is to explore the primary viewpoints about marriage at the time in England as revealed by the novel, which is then compared with the current Pakistani society. The work mainly emphasizes the struggles faced by the characters regarding social condition and gender stereotyping. This

research explores the themes of marriage, class discrimination and social status from a Marxist perspective. It will also explore how marriage, the most striking topic of the 19<sup>th</sup> century England reflects the current Pakistani society as well.

*Keywords:* Marxism, marriage, social status, gender limitations

**Title:** Joe Goldberg - Inhumanely Humane

**Researcher:** Maryam Khurshid

**Supervisor:** Dr. Muhammad Waqas Sajjad

### **Abstract**

Joe Goldberg – the protagonist of *You*, an American novel by Caroline Kepnes, turned into a *Netflix* series, has given birth to an inhumanely humane character with whom audience have had a love-hate relationship. This study will figure out the sadistic tendencies present in the character of Goldberg. It will shed light upon the reasons of the sadistic behavior that intrigues a sadist to inflict pain on others and seek happiness from it. The paper will further make a parallel comparison with other mental disorders especially Obsessive Love Disorder (OLD), the dark tetrad of personality (Machiavellianism, Narcissism, Psychopathy) whose tendencies are quite vibrant in the character of Goldberg. Furthermore, the role of gender in the behavior of the protagonist under the light of various psychoanalysts' opinion on sadism will also be discussed. The study will also briefly observe the tendencies of masochism prevalent in the protagonist. In addition, the reasons of sadism usually associated with the male figure rather than a female will also be highlighted. Moreover, it will counter-argue the term associated with the protagonist; a psychopath. It will try to prove that every human being is much or less of a Joe Goldberg and what makes him/her different is their hold on such tendencies. The study will be related cross-culturally within Pakistani society explaining to what extent such sadistic tendencies are present around. Keeping in view the rating of the series, it will also be an attempt to solve the reasons of such appreciation and applause for the protagonist regardless of him having clear symptoms of multiple disorders.

*Keywords:* Sadism, narcissism, Machiavellianism, psychopathy, obsession

**Topic:** Parallel Connection between Real Life and Joker Life – Heath Ledger and Joaquin Phoenix

**Researcher:** Hajra Mueen

**Supervisor:** Dr. Muhammad Waqas Sajjad

### **Abstract**

Heath Ledger as Joker and Joaquin Phoenix as Arthur Fleck have played the character of Joker as a heroic-villain and villain-like-hero on the big screen and have been Oscar-nominated for playing a negative character. Joker lives in guise and his life revolves around pain, trauma, mental illness, social, developmental, and parental issues. This study talks about real life of both the actors and how they were affected in the pre-movie and post-movie time periods of filming the character of Joker. Drugs, addiction, financial crises, mental illness, death of loved ones, suffering, pain and loss have been part of their lives since childhood. The character of Joker is the epitome of crime, mass-murder, pain, suffering, loss, illness, and parental and social disorders. This character is known to be intimidating, to play by no rules and cause destruction. This paper talks about how the real life of Heath Ledger and Joaquin Phoenix helped them in playing the character of Joker and how it has affected them after the portrayal of this iconic character under the lens of trauma theory. In order to play Joker, any person has to dwell in the psychology related to this character. The feeling of loss, isolation, craziness, chaos, calm, evil should be known by the character who performs it. Heath Ledger and Joaquin Phoenix, through understanding the darker aspects of psychology, isolation and pain, have portrayed a visual depiction of depression, pain and chaos in *Joker* in an outstanding Oscar winning performance. This study talks about the parallel connection between the personal life and *Joker* life of the actors and solidifies the point that a person who can dwell into the psychology of a world-wide known character of Joker must personally know that this world is a dense harbinger of pain and chaos.

*Keywords:* Crime, psyche, trauma, mental illness, parental introjects

**Title:** The Use and Abuse of Jus in Bello in Tariq Rahman’s “Bingo” and Khademul Islam’s “An Ilish Story”

**Researcher:** Tehseen Zahra Abbas

**Supervisor:** Ms Sobia Ilyas

### **Abstract**

This research tends to explore the use and abuse of the ethics of war during the partition between Pakistan and Bangladesh in 1971. By examining the untold stories of the migration of Bengali

people, the study validates the violation of *Jus in Bello* (war ethics) under the ‘Just War’ theory by Alexander Moseley. Under the evaluation of three key principles of Discrimination, Proportionality and Responsibility in *Jus in Bello*, it aims to look at the violation of basic war principles. The partition of 1971 is considered to be less atrocious than the partition of 1947. This paradoxical concept constructs the unnerving debate over Pakistan’s role in the history of double independence. By scrutinizing two short stories, “Bingo” by Tariq Rahman and “An Ilish Story” by Khademul Islam, it studies the violation of war principles carried out by the military forces and alleged religious representatives of both countries. Primarily, it highlights the untold atrocities during the partition of 1971 in the name of separate nationality, language and identity. In analyzing these short stories, the study generates a comparison between Pakistani and Bangladeshi writers in their approach towards the notion of separation. It examines the repercussions of the violation of the war rules as the barbaric mass killing of East Pakistanis in 1971 represent the horrors of partition in 1947.

*Keywords:* Partition, war ethics, nationalism, South Asian literature

**Title:** Tracing Racism in Angie Thomas’s *The Hate U Give*

**Researcher:** Nimra Ilyas butt

**Supervisor:** Ms Sobia Ilyas

### Abstract

In the novel *The Hate U Give*, the protagonist Starr Carter forms the subject matter by telling about a party that she should not have attended, and during that party, her friend Khalil got murdered by a White cop. Being the only witness of the murder, she shows bravery by telling about it in an interview which is aired on television. She also takes part in the protests and the whole Black community unites for Khalil. By applying the critical race theory of Richard Delgado and Jean Stefancic, this paper aims to trace the racism present in the novel. According to them, race is the product of social relations and social thoughts. Their theory is based on six tenants out of whom five are a part of this research. The tenants include everyday racism, social construction, differential racism, intersectionality, and a unique voice of color. The novel dramatizes the issue of racism, homicides, unjust treatment of Black people by White police, and the impact of this injustice on the life of Black people. In this paper, the centuries-old issue of racism and its impacts

will be discussed. The author of the novel also belongs to the Black community and she herself has faced racism. She relates this dark issue with her real-life experiences so as to make the reader aware of the Black Lives Matter movement. This paper contends to encourage people to fight for their rights no matter what.

*Keywords:* Racism, critical race theory, everyday racism, social construction, differential racism, intersectionality

**Title: Religious East/West Confrontation in “The Blessed House”**

**Researcher:** Inam-UI-Haq

**Supervisor:** Ms Sobia Ilyas

### **Abstract**

This paper aims to scrutinize the concept of religious diaspora in the short story “The Blessed House” by Jhumpa Lahiri who often pens down the resilient assimilation of the third world people in the first world countries. She looks at the difficulties faced by the immigrants, who because of the cultural and religious differences, go through identity crisis and displacement. Her collection of short stories, *Interpreter of Maladies*, focuses on the lives of immigrants going through the crisis of balancing between their origin and the current life. Along with the diasporic repercussions of the culture, the religious diasporic crisis plays an integral part in the development of the identity living in the opposite world. The study examines this concept under Robin Cohen’s model of diasporic studies which explains how a different culture affects religion of the immigrants and their generations. Jhumpa Lahiri narrates the story of a newly-wed couple in which the husband undergoes a religious dispute with his wife who happens to belong to the culture of the first world. This East/West contradiction serves as the subject of concern studied in this paper under the theoretical framework of postcolonial diasporic theory. It will further look at the aspects of religious assimilation affected due to the mixed origin of both characters. This explains how a South Asian immigrant reluctantly assimilates to the culture of the first world despite his Hindu fundamentalist identity.

*Keywords:* Diaspora, religion, South Asian literature, assimilation, culture



**Title: When Obscene Society meets Innocent Pen: An Abjection of Manto and Chughtai's Fiction**

**Researcher:** Rida Fatima

**Supervisor:** Ms Rabaha Arshad

**Abstract**

Ismat Chughtai and Saadat Hassan Manto's writings "Lihaaf", "Khol Do" and "Thanda Gosht" are often charged for obscenity but this research proves their innocence and the universality of literature in the light of Julia Kristeva's theory of abjection. Both Chughtai and Manto share common thoughts for all the barbarism, cruelty, rapes, and genocides that occurred during the partition. In both of their writings, desires, hypermasculinity, and revenge play a major role in depicting human beings. Through the analysis of these stories, this research explains that literature is a reflection of life and text or diction is never obscene. Chughtai and Manto provide a mirror to life as they saw it. They were realists and only wrote what they witnessed and showed the other side of partition which was hitherto unseen or ignored.

*Keywords:* Abjection, hypermasculinity, sexuality, partition, women's rights, sexual abuse

**Title: Diasporic Acculturation of the Third World Immigrants in Jhumpa Lahiri's Short Stories**

**Researcher:** Maria Aslam


**Supervisor:** Ms Fatima Hasnain

**Abstract**

This study is an analysis of diasporic acculturation in Jhumpa Lahiri's short stories "Mrs. Sen's" and "The Third and the Final Continent" which explore the difficulties of assimilation faced by the South Asian immigrants. As Jhumpa Lahiri focuses on the themes of displacement, cultural hybridity, and identity crisis occurring due to the mixed origins of the Indian immigrants, this paper attempts to examine the theory of Labour and Imperial Diasporas by Robin Cohen. In the book, *Interpreter of Maladies*, Jhumpa Lahiri has penned down the untold stories of South Asians living in America. Also, she has unveiled the struggle of people adapting to a new culture and choosing a new identity despite an Indian background and American status. Through the character of Mrs. Sen adjusting herself to the new American culture, and the resilience of an unnamed

protagonist towards his typical Indian wife in “The Third and the Final Continent”, Lahiri has conveyed the common difficulties faced by the immigrants living in the USA. By analyzing these stories under the diasporic acculturation in general, this study further intends to examine how immigration and assimilation affect women in particular. By exploring these aspects, this paper attempts to explore the analysis of Robin Cohen on Indian labor’s cult of immigration and imperial diasporic impact on the South Asians immigrants.

*Keywords:* Cultural hybridity, imperial diaspora, immigration, diasporic acculturation, assimilation



"This Abstract Book of research currently in progress in the Department of English and Literary Studies constitutes a literary and intellectual feast. The range and scope of this research, its strong contemporary sensibility, and the meaningful linkages it forges with cutting edge critical thought of the day—all of this carve out before our eyes a UMT academic department that is rich and productive. The 36 abstracts included in this book appear to be highly promising, having been articulated cogently and rigorously. It seems that we can confidently place this work in the company of research yields emerging from the world's leading universities."

*Dr. Syed Nomanul Haq*  
*Dean, Institute of Liberal Arts*