

Linguistic representation of gender from essentialist to poststructuralist perspective in the Cholistan trilogy: a feminist critical discourse analysis

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Abstract

The identities of gender normative get deconstructed and reconstructed with alternate possibilities of self-constitution. This phenomenon is rendered more complex with its intersection with other factors of identities like race/ethnicity, social class, geography etc. The linguistic representation of these complex variegated aspects of gender from its essentialist to poststructuralist perspectives was analysed in Staples's Cholistan trilogy which consists of three novels Shabanu (1989), Haveli (1993) and The House of Djinn (2008). An eclectic approach of a theoretical framework consisting of Lazar's (2005; 2007; 2014) Feminist Critical Discourse Analysis (FCDA), Butler's (1990) gender performativity and Foucault's (1980) subjectivity theory was adopted. Halliday's (1985) approach to transitivity analysis was used for analysing the transitivity processes in the performances of gendered subjects described in the verbal phrases of the clauses in the text. Various kinds of constructions of gender identities were revealed in the study like biological determination of gender, the social construction of gender, the configuration of gender, gender stereotypes, deconstruction of gender normativity and reconstruction of gender identities with possible alternate performances. The study recommends the textual representation of gender in a way that help deconstructs gender normative and reconstruct gender identity with alternate possibilities.

Keywords: feminist discourse analysis, deconstruction of gender identity, reconstruction of gender identity, gender stereotypes, gender performativity, transitivity analysis.

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1. Introduction

Gender has a variegated and complex kind of representation in various texts. Being performative, gender identity is manifested in different performances/ social practices of gendered subjects which are triggered by various ideologies. The contemporary world is a witness to a variegated and complex representation of gender which is intersected with other factors of identities like social class, ethnicity, race, and geography etc. in different texts. This multiple representation of gender is triggered by different types of gender related ideologies. These gender identities are discursively represented with different kinds of construction, deconstruction and reconstruction in various texts. The traditional essentialist ideology of gender naturalizes or normalizes the power differential of gender which usually is manifested implicitly in the social structure (Lazar, 2005; 2007). On the contrary, the poststructuralist perspective allows the deconstruction of normative of gender and the reconstruction of gender identities with self-creation and self-constitution through alternate gendered performances (Butler, 1990).

There seems a shift from stereotypical construction of gender identities toward their deconstruction and reconstruction. This kind of complex picture of gender has also been drawn in the Cholistan trilogy with instances of essentialism and poststructuralism which analysis or demystification poses a challenge to the researchers and academicians. For such a complex representation of gender, Staples' Cholistan trilogy was analyzed which consists of three novels *Shabanu* (1989), *Haveli* (1993) and *The House of Djinn* (2008) through an eclectic theoretical approach of Lazar's (2005; 2007) feminist CDA, Butler's (1990) gender performativity and Foucault's (1980) subjectivity theory. Halliday's (1985) transitivity pattern was used for the purpose of analysis. As such, the study employed a descriptive and qualitative mode of research.

Staples' trilogy is significantly called the Cholistan trilogy because it tells the story of Cholistan girl, Shabanu, in the patriarchal context of Pakistan. Being the first novel of the trilogy, *Shabanu: the Daughter of the Wind* (1988), narrates the tale of Shabanu's life at the home of her father where she is forcibly betrothed to older Rahim for his services in patching-up the quarrel with the antagonist Nazir. She constantly strives to challenge the patriarchal authority, but she has to obey the gender norms of patriarchal traditions. *Haveli* (1993) being the second novel of the trilogy, tells the post-marriage narrative of Shabanu's life with Rahim at Okuraband and his house Haveli at Lahore. The novel also narrates the story of Nazir's daughter Zabo who is forced to marry the idiot disable son of Rahim from Amina. After shifting to Haveli at Lahore, Shabanu meets Omar, Rahim's nephew from his brother Mehsood and fascinates with his egalitarian treatment toward her. Nazir kills Ahmed and Rahim and imprisons Shabanu and Zabo. Nazir shoots Zabo dead on their way to the Cholistan deserts while Shabanu takes refuge at Derawar fort. At last, she manages to return to Haveli at Lahore. The third novel, *The House of Djinn* (2008) narrates the tale of the release of Shabanu after her self-imprisonment for a period of ten years at Haveli and her daughter Mumtaz. Omar's father (Rahim's brother) dies, and he nominates Jameel (his daughter's son) by his will as the leader of the Amirzei tribe and as husband of Mumtaz. As such, the novel tells the story of Jameel and Mumtaz who both flee to avoid their imposed marriage. Nazir attacks them, but they survive by the timely support of Omar while Nazir is killed during this episode. Such a complex picture of gender and power differential in the Cholistan trilogy provided a fertile site for Feminist CDA.

2. Theoretical background and methodology

Being interpretive and descriptive in nature, the study adopted a constructivist qualitative paradigm to analyse the linguistic representation of gender with the related issues of power differential. For analysing the performative construction of gender, the study focused on the approaches/ theories related to the performances/ actions described in the verbal phrases of the clauses in the trilogy which include Lazar's (2005; 2007; 2014) feminist CDA, theory of Butler's (1990) gender performativity and Foucault's (1980) subjectivity theory as an eclectic theoretical framework with a relevant analytical approach of Halliday's (1985) transitivity analysis.

Lazar's (2005; 2007) feminist CDA approach helps to analyse the discursive practices that aim to perpetuate gender normative and cause gender oppression. As such, the phenomena of the integration of discourse, power relations and ideology in a particular social context are encapsulated in FCDA that aims to highlight different ways which discursively negotiate, sustain, challenge and produce the hegemonic power relations. Exposing the mutual relationship of gender, ideology and power in discourse studies, it offers a political perspective on gender (Lazar, 2005). About the social construction of gender, Butler (1990) explains that gender is performative rather than a fixed phenomenon or a fact. It suggests that different gendered performances or actions produce the idea of gender as their effect without which there would be no gender. Foucault (1980) propounds his subjectivity theory in the way that though individuals are not helpless objects moved and formed by power only rather they are constituted as an effect of knowledge/ power relation through regulatory practices. The subjects controlled by the regulatory practices are called self-regulating docile subjects and those who construct their identity and self on their own are called resisting subjects.

For analysing these reflected performances of the gender subjects, the study adopted the relevant analytical approach of Halliday's (1985) transitivity analysis which suggests the ways through which meanings are encoded in the clauses. It explains the process of who is what or whom or who does what to whom, or who has what attribute or who senses what. The grammar of the clause attributes various degree of agency to people, objects and concepts which is important for the analysis of power relation (Halliday, 1985). All the processes of transitivity like material, relational, verbal, mental and behavioural represent the actions or performances of the gendered beings which are spotted and labelled in the clauses of the text and are analysed with semantic conceptions (entailment, presupposition, prediction, inference, foregrounding, backgrounding etc) for discussion and its exact interpretation.

3. Analysis and discussions

Being a dynamic social phenomenon, the gender in the society is prone to constant alterations and changes with the passage of time. About the gender being a changeable phenomenon, Butler (1990) explains that the naturalized knowledge regards to gender is a changeable and revisable reality. The gender becomes a free-floating signifier upon the disruption of its culturally constructed structure wherein a masculine/male might signify a female body and a feminine/female might signify a male body (Butler, 1990). Such changes of evolutionary progress in gender construction from its essentialist to poststructuralist perspective are portrayed in the Cholistan trilogy.

Aspect 1: Gender is mapped easily on sexual bifurcation and biological differences (Lazar, 2005; Butler, 1990).

Excerpts:

- Shabanu remarks, “Into tiny round ... swellings, her breasts have started... to poke out, of a camel dropping, ... each has the size. At my own flat chest, I looked down and brown with the sun, ...short and rounded with muscles, my arms and legs were. As is my face, my body is like Dadi’s, — with a strong nose and large black eyes, and ... a square chin. With golden eyes and ...fine features, Phulan looks like Mama slender and tall” (Shabanu, p. 29).
- Shabanu wishes, “that I am defective, ... I hope vaguely..., that Rahim-sahib will not ... want me... after all ... that the monthly bleeding ... will never begin” (Shabanu, p. 232).

Analysis of transitivity:

The excerpts portray the body-growth of Phulan and Shabanu which helps determine their maturity of sex. It confirms that their gender is feminine, and they are thus able to be married. As such, a very contentious aspect of sexism and gender is highlighted which shows the determination of the category of gender through the kinds of body parts one has. It also highlights the space for possibilities beyond the gender dichotomy in case of any defects in the body parts (Butler, 1990). The growth of Phulan’s breasts is described in Shabanu’s statement of verbal complex, ‘Into tiny round swelling, her breasts have begun... to poke out, of a camel dropping, each has the size’ in which Phulan’s breasts are positioned as the actor for the involuntary creative material process of ‘begun to ... poke out’ into the circumstance ‘tiny round swelling, the size of ... a camel dropping’. Without the similar growth on her own body, Shabanu resembles her body to that of Phulan. She declares herself similar to the masculine gender like her father in her statement ‘At my own flat chest, I looked down ... my arms and legs, ... and ... short and rounded with muscles and brown with the sun, Like my face, my body is ... like Dadi’s, ...large black eyes, ... with a square chin and ...a strong nose’, She is ascribed as the actor for the material process ‘looked down’ at the circumstance of place ‘my own flat chest and... my arms and legs’. It reveals that her chest has not poked out yet like Phulan and is flat. She is recognized as the identified with her father being the identifier without grown breasts. She doesn’t resemble a woman and thus symbolizes a masculine gender.

The second excerpt emphasizes the prospect that a defect in one’s body functions or body parts renders defective one’s gender. Her sexuality or sexual identity is considered flawed/ deficient for heterosexual gender structure with a defect in women’s body. For escaping an imposed marriage with Rahim, Shabanu wishes to get unfulfilled her body’s function and her gender defective in her statement ‘That ... I am defective, I vaguely hope; the monthly bleeding that will never begin ..., that Rahim-sahib will not ... want me’. Shabanu is described as the senser of the mental process ‘hope’ for the phenomenon ‘that the monthly bleeding ... will never begin, ... that I am defective, that Rahim-sahib will not, want me after all’. In the phenomenon’s extended analysis, Shabanu is ascribed as the carrier of the attribute ‘defective’. Her body function ‘the monthly bleeding’ is portrayed as the non-actor of the reflexive material process ‘begin’. Consequently, Rahim is represented as the non-senser of the desiderative mental process ‘want’ with the circumstance ‘after all’ for ‘Shabanu’ as the phenomenon. It helps assume that Shabanu’s gender will get defective without commencement of monthly

bleeding. Consequently, Rahim will not like or want her. Another possibility of gender structure like defective transsexual or bisexual being is predicted in the analysis which challenges the gender normative of binary heterosexual structure (Butler, 1990). It confirms that the type of gender one assumes in one's life must have a relation with body organs. The type of gender is mapped on the biological structure. As such, one can wish to get one's sexuality altered or defective to escape one's subordination with an unwanted marriage of heterosexuality.

Aspect 2: Gender involves multiple roles and performances which help gender either confirmed or problematized. As such, Gender is a phenomenon of social construction or a doing and an ongoing unstable process (Butler, 1990).

Excerpt:

Shabanu depicts the actions of the man-woman in the Sibi fair, "Sits a woman in a seductive pose, ... in the centre of the wagon bed, dipping her ... head and swaying ... her shoulders. Though her scarp, over her face, is ... draped demurely, ... I am shocked. To reveal breasts ... her scarp slips ... that look hard and ... pointed under her dress. She flutters ... her fingers, and jangles ... her silver ... bracelets. She re-wraps her scarf ... with a gravely giggle, ... and hold out a slender, long ... hand with hairs black ... on the knuckle ... for a rupee. At the wickedness of this man-woman, I marvel. The paan is ... too delicious, ...and I feel very ... grown up" (Shabanu, pp. 52-53).

Analysis of transitivity:

The excerpt describes the context of Sibi fair where Shabanu and her father 'Dadi' have reached to buy dowries for Phulan's wedding after selling their camels. A man-woman advertises and sells drinks/ beverage to people inside a crowd. Shabanu gets astonished with this woman-like actions/performance of a man who manipulates femininity to his advantage. The seductive gestures of the man-woman constitute him as a feminine gender who attracts the customers in a large quantity. His performance is outlined in the clause 'Sita woman, ... in the centre of ... the wagon bed, ... in a seductive pose, ... dipping her head' and 'swaying her shoulder' in which the woman is ascribed as the actor of material process 'sit' in the manner circumstance 'a seductive pose'. She is also positioned as the actor of material processes 'dipping' and 'swaying' her 'head' and 'shoulders' which manifest the body gestures appealing to sex. Such seductive actions of him are associated with sexuality and a feminine gender. These actions challenge or transgress the traditional norms of gender structure. Shabanu gets astonished with such disruptive body-movements which is expressed in the clause 'though her scarp ... is wrapped ... demurely over her face, I am ... shocked' which ascribes Shabanu as the carrier of the attribute 'shocked'. Being the goal, 'her scarp' is passivated with the material process 'wrapped' on the circumstance of place 'over her face' with the circumstance of manner 'demurely'. As the man-woman's performance subverts the expected reiterated gender norms, Shabanu gets astonished (Butler, 1990).

The contrast/ contradiction in his feminine performance and masculine physical feature is displayed when her hard breast is revealed with her scarp being slipped. This manifestation is expressed in the material clause 'to reveal ... breasts, her scarp slips ... that look pointed and hard ... under her dress' which positions her scarp as the inanimate actor of the material process 'reveal' for the goal 'breasts' which are portrayed as the carrier of the attribute 'pointed and

hard'. This attribute of breasts being pointed and hard problematizes her gender though usually the breasts help confirm the feminine gender. Her further feminine performance reinforces the gender normative which is couched in the clause 'she flutters ... her fingers and she jangles ... her silver bracelets' in which she is positioned as the actor of the material processes 'flutters' and 'jangles' for the goals 'her fingers' and 'silver bracelets' and respectively. In contradiction to her material processes, her hard breasts problematize her feminine gender which represents both the social construction and proliferation of gender.

The incompatibility of man-woman's biological features and social performances is still further portrayed in the clause 'she re-wraps ... her scarf... and hold out a slender ... long hand ... with black hairs on, ... the knuckle for a rupee, ..with a gravely giggle' in which the woman is shown as the active performer of the material process 're-wraps' for the goal 'her scarf'. She is also described as the actor of the material process 'hold out' for the goal 'a slender long, ... hand' with circumstance of manner 'with a gravely... giggle' and also with the circumstance of accompaniment 'with the black hairs on the knuckle ... for a rupee'. The performance of these material processes represents her as intentional/ conscious performer of feminine gender while her physical features represent her as masculine gender. The circumstance 'the black hairs ... on the knuckle' manifests an attribute of man's body feature and thus constructs a masculine gender of her. The circumstance of purpose 'for a rupee' demonstrates the commoditization of her feminine gender for materialistic purpose. It is revealed that one can assume any gender irrespective of the body features which establishes gender as a fluid social construction. The notion of biological determination of gender is deconstructed with her this performance of transgenderism which also disrupts the gender normative of heterosexuality.

Against his performance of transgenderism, Shabanu's reactions demonstrate the traditional gender normative associated with heterosexuality in the clause 'at the wickedness of ... this man-woman, I marvel' in which Shabanu is ascribed as the sensor for the mental process 'marvel' of the phenomenon 'the wicked-ness of this ... man-woman'. In turn, the phenomenon, foregrounds her liberty/audacity which she takes with the fixed traditional gender structure. Even, the term 'man-woman' itself manifests problematization/ ambiguity of her gender and predicts about possibilities of gender construction beyond dichotomy. It is revealed that Shabanu doesn't accept his hermaphrodite-like or transgendered performance which destabilizes gender dichotomy and presents a possibility of transgenderism beyond dichotomous gender normative which she has internalized in her social structure.

Aspect 3: As a gender stereotype, a woman accomplishes her gender identity by complying to social constraints like respect, veil, reservedness. Through such regulatory practices and normalization, a woman is constituted as an effect of knowledge/power relations like Foucault's docile subject (Foucault, 1980).

Excerpts:

Shabanu gives description about Phulan as "Head to foot, ... Phulan is covered, ... in a *chadr*. She can't leave the house, ... without the billowy veil. Now that ... she is betrothed. While keeping herself covered, still she can't get down, ... gracefully ... from a camel" (Shabanu, P.18). Her auntie exhorts her, ... to veil her head, "With her head uncovered, ... a young girl shouldn't go. To act like a boy, ... you are too old" (Shabanu, p. 42).

 Analysis of transitivity:

The excerpt portrays the context in which elders of Phulan and Shabanu advise them to observe veil as they have become grown-up women. A woman is represented being confined to the performance of specific actions that conform to the cultural intelligibility of gender normative. Their gender can be problematized and can be inflicted with miseries upon their transgression from the stable and fixed gender structure. After Phulan's betrothal with Hamir, Shabanu describes the condition of veil on Phulan's body in the material clause 'In a chadr Phulan is covered, ... head to face' in which Phulan is positioned as the goal of the material process of 'covered' in circumstance of place 'in *chard*, ... head to face'. The clause also makes an attributive relational clause where Phulan has got the attribute of being 'covered'. The time limit for the mandatory observance of veil is given in the statement 'she can't leave the house ... without the billowy veil, ... now that ... she is betrothed' which constitutes two material clauses. In the material passive clause 'Now that ... she is betrothed' Phulan is positioned as the goal for the material process 'betroth' in the time circumstance 'now' in which the observance of veil is emphasized after betrothal. In the next material clause 'without ... the billowy veil, she can't leave ... the house' the modal auxiliary 'can' convey the meaning of permissibility.

She is not allowed to become the actor of the material process 'leave' from the circumstance of place 'house' with prepositional adjunct 'without ... the billowy veil'. It is inferred that a condition of being covered in the encompassing *Burqa* is imposed when she has to leave the house. It informs about an aspect of gender ideology that an adult girl has to be veiled when she goes abroad home. It reveals that she can stay without the veil at her home. The struggle and hardship attached with the observance of veil is described in the clause 'while keeping herself covered, ... from a camel, ... still can't get down ... gracefully' in which Phulan is casted as the non-actor of the material process 'getting down' with the circumstance of manner 'gracefully' from the circumstance of place 'a camel' when she keeps herself veiled/covered. It is inferred that while keeping herself veiled, she become unable to perform gracefully.

Shabanu's auntie also exhorts her to observe veil to satisfy the expectation of the social structure. In the clause 'with ... her head ... uncovered, a young girl ... shouldn't go' any young girl is prohibited to become the actor of the material process 'going' with conditional circumstance 'with her head ... uncovered'. In the next relational attributive clause 'To act ... like a boy, ... you are ... too old' Shabanu is casted as the carrier of the attribute of 'too old' that she is not allowed to behave like a boy. It reveals that for proving herself a feminine gender, an adult girl has to be properly veiled/ covered. It is inferred that a girl will get problematized one's gender when she does not observe veil. It reveals that she will either be a small girl or a boy without veil. The rigid frame of gender structure does not permit any alternate gender configuration and the gendered subjects are kept limited to their appropriate performance like docile subjects (Butler, 2004; Foucault, 1988).

Aspect 4: An aspect of post-feminist gender construction in Pakistan is represented when a woman performs alternate performances of self-constitution and disrupts patriarchal dominance both discursively and physically (Butler, 1990; Bucholtz, 2014).

Excerpt:

She pulled ... him back toward the koi pool and grabbed ... Jameel's hand.
Jameel exclaims, "Wait! ... In here, ... we'll be trapped"

Muti kept on pulling at ... his hand.

Muti reproves, ... "No— Come this way, ... we can get out!"

She commands, ... "Come." ... to the brick wall ... at the edge of the garden, he ... followed her.

He requests, ... "Hurry."

To reach ... an opened gate behind the tree, she crouched to ... crawl through. he followed. With her back ... against the wall, ... on the other side, she sank down, ... on her arm, sucking at a vicious scratch'.

She warns, ... "Thorns. ... Let's go." (House of Djinn, pp. 162-164).

Analysis of transitivity:

The excerpt accurately portrays the abduction scene of Jameel by Muti. A woman is shown so powerful to regulate the behaviour of a man which reveals a complete shift in the binary gender structure. The obvious reason is the infiltration of American culture through the person of Jameel who has been there for a long time. Mumtaz is positioned as the strong agent/actor of the material processes 'grab' and 'pull' and 'grab' for the goals 'Jameel's hand' and 'Jameel' respectively. It entails that Jameel is dragged forcibly by Mumtaz to accompany her in running-away from the marriage. Jameel's fear is expressed in the passive imperative material clause. His use of the imperative 'wait' shows that he is desirous to get delayed and find a suitable opportunity of getting out from the place. It predicts his apprehension about their capture by someone which is expressed in the passive material clause 'In here, ... We'll be ... trapped' in which the actor is backgrounded by the passive voice, and they are ascribed as the expected goal for the material process 'trapped'. Mumtaz's continuous action of the material process 'pulling' of the goal 'his hand' entails about her determination to get him out of the place.

Her fearlessness is shown in her utterance 'No— Come this way, ... we can get out!' shows. The word 'No' utterly repudiates Jameel's apprehension that they would be trapped by someone. She is confident that they can't be trapped. Her strong confidence in her capability is reflected in her use of modality 'we can, ... get out'. Next, in her use of imperative 'come ... this way', she directs the movement of Jameel. As such, Mumtaz seems abducting a man which renders the term elopement insignificant. The use of imperative 'come' indicates her constant directions of his actions. Her leading from the front is indicated by the material process 'come' because if she had followed him, she would have used the verb 'go' instead 'come'.

Mumtaz is positioned as the actor of some extraordinary actions associated with a masculine gender like heroic stunt actions or hard material processes of 'sucking a scratch' 'crawling', 'sinking down', and 'reaching the gate'. Her action of material process of 'sucking' the goal 'vicious scratch' on the circumstance of place 'her arm', depicts a heroic action which proves her ferocious. In this way, her gender identity is constructed very differently with these material processes from the gender normative. In such a risky environment, still she directs Jameel's actions in her utterance 'Thorns. ... Let's go' in which she intimidates him to be cautious about the thorns. Her further instigation of his action 'let's go' infers both of them as the co-actors of the material process 'going'. It entails that Jameel seems totally dependent on her guidance and instructions as he just obeys whatever is told by her. Such a total control and regulation of a man's action represent a woman constructing her gender identity with alternate performances of self-constitution which render insignificant the slogan of second-wave feminism about gender difference and equality (Butler, 1990; Bucholtz, 2014).

4. Conclusion

The study revealed that the category of gender in the essentialist structure is determined by the biological features. Shabanu compares her flat chest with Phulan's poked out breasts in which absence she resembles herself with her father. Shabanu's wish to appear as beautiful as Phulan with her raised breasts indicates that biological features also add charm to the gender category. With incomplete biological functions or features, one's gender gets defective or unaccomplished. Shabanu wishes to get her gender defective with no start of monthly bleeding and thus to avoid her imposed marriage with the older Rahim-sahib. It reveals that gender status is readily mapped on sexual differences and biological features (Lazar, 2005; Butler, 1990). On the other hand, the performative social construction of gender reveals that a person can assume any gender by practicing the gender-specific actions. In the Sibi fair, the exploitation of feminine gender by the man-woman for maximum consumerism renders the gender as a free-floating signifier in which a man might easily symbolizes a female body. This contrast/difference between social performances and biological features envisages about the possibilities of alternate self-creation and proliferation of gender construction like the phenomenon of trans-genderism (Butler, 1990; Bucholtz, 2014). The essentialist gender structure brings numerous social constraints on women like observance of veil which causes marginalization of women from the public domain. As such, the meaning of gender gets restricted with the imposition of such exclusionary gender norms. Accordingly, Phulan and Shabanu have to undergo these unjust social inequalities to avoid oppression and get their gender identity accomplished. On the contrary, in gender poststructuralism, Pakistan presents a post-feminist scenario in which a woman performs alternate performances of self-constitution and disrupts the patriarchal dominance both discursively and physically (Bucholtz, 2014; Butler, 1990). After getting Jameel persuaded, Mumtaz tries to dispel his apprehensions and drags him physically out of the place. It represents a reconstruction of gender identity as a contingent construction which can assume numerous/ multiple forms. It shows that the gender structure has undergone a complete shift.

The Cholistan trilogy reflects two kinds of discourse strategies which are contrasting to each other as they either stabilize the gender normativity or deconstruct gender identities. It depicts both the monolithic and diversified configuration of the gender construction and power relation. In the start, there is the uniform or monolithic portrayal of the gender structure while in the end, alternative discourses are offered that represent women as brave, intelligent, aware and resisting who deconstruct gender stereotypes with creative involvement in the public domain (Butler, 2004). The study also revealed that the transitivity choices can be employed to represent men physically and psychologically powerful with different transitivity processes in the essentialist sphere while regulated and dominated in the poststructuralist sphere of gender phenomenon. The women are also represented actively deconstructing gender normative and reconstructing their identities for disrupting patriarchal structure and ensuring their emancipation. The study recommends that Halliday's (1985) analysis of transitivity patterns can aptly demystify the linguistically encoded ideologies of gender. The study also recommends that women can ensure their emancipation from the widespread oppression and can thus get their gender identities reconstructed through awareness campaigns, proper education, exposure to flexible gender culture, involvement in public domain and active participation in the legislative processes. It is suggested that women writers should represent women in their texts with the signification that permits alternate reconstruction of gender identities and deconstruction of gender normative.

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