



The Body as Nation: Cultural Autonomy and Gendered Resistance in

Fahmida Riaz's Poetry

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Abstract

This paper explores the poetry of Fahmida Riaz, a mysterious Pakistani poet, who can be read as a feminist assertion, advocating women to speak out and speak up. Her poetry emerged as a major force in the political and social revolution and an ongoing protest against the social, religious and cultural tyranny. The feminine voices are not seen as the voices of reason to be sustained, but rather, the voices of the state's propaganda-fed betrayals, in the name of intellectualism. Her poetry pierces the densely woven fabric of slumbering Islamic cultures and nationalities. With allusions and intertextuality, she interrogates the root of misogyny and the sacred insistence of women's exclusion from all spheres of society. Her female characters are hotheaded and pretentious with equal desires as men. They are those asking the godly in not speaking to women face-to-face. The study finds out how Fahmida Riaz has represented "the ancestral segregation" of woman's desire, woman's sexuality and the dominance of the male over her life and body goals. Her verse turns into a prominent feminist voice of protest and revolt, and a gentle female desire to melt and dissolve in tenderness. The study adopts a cultural feminist approach to uncover how Riaz's poetry reveals the authoritarian institutions that surround the woman while celebrating female strength, resilience, and the hope for emancipation, how the woman seeks companionship and navigation of the endless abyss of loneliness, despair and self-sacrifice. In this way, the paper seeks to deepen

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our understanding of the intersection of gender, culture, identity and resistance to literature, and to shed light on the larger feminist discourse in South Asian literature.

Keywords: Resistance, Identity, culture, disparity, political subjugation.

Introduction

Fahmida Riaz stands out as a pioneering figure in South Asian literature as her position challenges and revises traditional ideologies and ideologies that situate women within the confines of nation, ritual and myth (Fahmida Riaz, 2012). Instead of simply challenging the patriarchal structures, she offers a new kind of womanhood based on intellect and reason, and claims that "women can breathe, dream, and be "humans, patriots and partners" (Haq, 2010). She critiques sociocultural and religious systems that enable men to claim ownership of women's bodies, desires and identities (Ahmed, 1992; Ali, 2006). Riaz was writing during politically constrained times, with little room for democratic and intellectual freedom, especially during various military regimes in Pakistan (Jalal, 1991). During this period, women's invisibility and silence were moralized. Riaz's work defies this erasure by contesting idealized notions of veiling and women's modesty, and championing women's visibility, intelligence and empowerment (Chaudhry, 2015). For her, a world is envisioned where a woman has control over her own will, choice and self-identity, where choice is a form of empowerment (Weedon, 1997). In her poems Chadar and Boundary Wall, Aqleema, Bakrah and She is an Unclean Woman, Riaz critiques collective ideas of chastity and purity historically imposed on female bodies (Riaz, 2012). She continually challenges religious and cultural beliefs that silence women by requiring them to seek approval for their existence through subservience (Spivak, 1988). In Chadar and Boundary



Wall, she challenges patriarchy by asserting women's important role and presence throughout history, proposing that it should be veiling that ought to cover the moral degradation of patriarchy (Riaz, 2012). In the end, Riaz rejects conventional notions of women's existence in favour of autonomy, agency, and self-selected relationships.

“These four walls, this mantle bequeaths to

The rotting corpse

My ship will unfurl its sails and advance

In the open spaces

I am the partner of the new Adam

Who won my trusting companionship”

She aspires for an obscurity of knowledge for an uncluttered horizon above her head instead of the dark covering on her body. In her poem *AQLEEMA* she expresses the significant lineage of woman is not incidental but it is foundational storytelling in sacred and edifying scriptures. She probes that divinity's conversation with female is untapped in all scriptures and His silence about her is lurid in her cranium for riposte.

“She has become an imprint on stone

Look at that imprint closely...

..... Aqleema also has a head...”

In Bakrah, Fahmida Riaz reveals the allegory of collective honour maintained on the grounds of traditional reasoning, while also recovering the voices of the unheard (Riaz, 2012). In these poems,



Riaz offers a metaphor of collective muteness, i.e. an anatomy of power, and also renovates the groundwork of allegory. Riaz's philosophical voice echoes the global feminist voice, especially Simone DE Beauvoir, who considers women as "immanence" who are trapped in their socially defined roles (DE Beauvoir, 1949/2011). This helps us understand that Riaz's fight is not with men but with systems that determine the roles of women in the universe. Similarly, Luce Irigaray's theory of linguistic fluidity resonates with Riaz's poetic voice in which desire is an ethical and poetical mode of communication (Irigaray, 1977). Also, Judith Butler's theory of performativity illustrates how Riaz exposes the performative structure of gendered rituals and sacred discourses that are often constructed and sustained by patriarchal power through sacrifice, purity and sanctity (Butler, 1990). Both imply that these gendered scripts are iterative and changeable, and can be resisted and transformed. Similarly, Toril Moi's thematic and textual approach to feminism emphasizes Riaz's capacity to rework the traditional modes of Urdu literature in order to express women's agency (Moi, 1985). Similarly, Amina Yaqin's cultural critique of gender segregation resonates with Riaz's poetry, in stressing ways in which gender inequality is entrenched in the socioeconomic and political history of Pakistan, in which resistance is often politicized (Yaqin, 2007). This paper, then, draws on gender theory, feminist philosophy, cultural theory and textual analysis to explore the poetry of Fahmida Riaz within the global feminist context. In particular, it contends that Riaz establishes a new form of knowledge based on women's cognitive and emotional capacities to think, feel, create, remember and resist. The paper also suggests that control over the female body is not just a political but also a conscious act that is defined by lucidity and awareness. Finally, it theorizes the female body as a metaphor for a traumatized but hopeful nation, one that is controlled and fragmented, but can still express, regenerate and liberate itself.



1.1 Statement of the Problem

Though there has been a surge in feminist literary analyses of South Asian literature, there is a relative lack of analysis of Fahmida Riaz's poetry from a cultural feminist standpoint and its critique of established patriarchal, religious and political norms. Her poetry complicates hegemonic narratives that silence female voices and expressions of female desire and identity. Yet, there is a need for more in-depth analyses of her poetry in the context of cultural feminism and resistance. This hinders a greater appreciation of her literary works' engagement with South Asian misogyny, the recovery of female subjectivity and the socio-political oppression of women in South Asia.

1.2 Research Objectives

1. To understand the portrayal of feminist resistance in the poetry of Fahmida Riaz.
2. To explore the representation of gender identity, sexuality and emotions within patriarchal and socio-political settings in her work.
3. To use the cultural feminist lens to identify the intersections of gender, culture and power in her poetic voice.

1.3 Research Questions

1. What are the ways in which Fahmida Riaz's poetry expresses feminist resistance to social, cultural and religious injustices?
2. How does she address female desire, identity, and the oppression of women in patriarchal societies in her poetic work?
3. How does cultural feminism intersect with gender, identity and political oppression in her work?



1.4 Significance of the Study

This study is important because it adds to feminist literary analysis with a particular focus on the cultural feminist analysis of Fahmida Riaz's poetry. It adds to the knowledge of the role of literature in resisting gender and political oppression. This research also expands the conversation on South Asian feminist literature by exploring the intersections of gender, identity, culture and power. Moreover, it provides insights for researchers, students and scholars engaged in feminist theory, postcolonial studies and representations of marginalized voices in literature, ultimately emphasizing the need for women's voice in literature.

1.5 Limitations of the Study

This research is confined to a subset of Fahmida Riaz's poems, which may not be representative of her complete works. The interpretive, qualitative nature of the study brings in subjectivity. Also, the use of Western feminist theories, like those of Simone DE Beauvoir and Judith Butler, may not specifically address the local cultural milieu. There are also potential translation problems in analyzing original Urdu poems. Finally, the results may not be applicable to other research.

Literature Review

This paper opens a social and political impasse of Fahmida Riaz poetry. She has been seen as a quintessence of erotic poetry in Urdu literature and dissident of political regime of genera Zia ul Haq. This paper attempts to identify the invisibility of the woman and woman intellect and desire, which has not been thought as feminine attribute in south Asian culture. Fahmida Riaz's poetry has been regarded as feminist, political and, cultural intervention in Pakistan but her ontological philosophy of change in thought pattern goes beyond comprehension. The critical fronts have highlighted her work as a dissent to the Islamization policy of general Zia ul Haq (Hashmi 2001; Saeed 1994) making her a state dissident of her time, this primer and credit have been often seen



as a state dissident which diminishes the ontological aspect of her poetry which questions all states of shadow women's desire, thought, view, language and cultural subjectivity. The current research attempts to cover these unknown and unfamiliar traits of her poetry and a void of research. The critical rendezvous often deals with her social and political activism and her impudence for military regime and censorship of Hudood Ordinance in context of her contemporary feminist poets such as Kishwar Naheed. The Feminist scholars Jafri (2010) and Aroob (2006), admire Riaz for her feminine erotic presentation in Urdu poetry, but they only received the theme of her poetry, their focus is on content not on the question of form she brought in Urdu literature. Her poetry is noted as a discourse of resistance but the philosophical thoughts are hidden and invisible. Fahmida Riaz 's poetry is embedded with global themes of femineity and indistinctness quite similar to Simon Beauvoir's *The Second Sex* (1989) Beauvoir's definition of woman as historically restricted to "immanence" repetition, domesticity, passivity while man to "transcendence" freedom, authorship, futurity is similar as patriarchal set up in Riaz's poetry. An academic, Aftab (2020) indicates this sociopolitical nature but also it has been ignored how Riaz challenges an existentialist notion of religiosity, the structure of Islam in south Asian society. Riaz is very clear of cultural values, her notion is not based on western liberalism she endorses Beauvoir that cultural transcendence is a mode of progression is quite possible within social familiarity and should be understood instead of denunciation. So, this is a vital gap of an existentialist tragedy of ones relationship with others and with itself and who is to be served this tragedy is mostly articulated by Beauvoir. "One is not born, but rather becomes, a woman" Beauvoir (1949). the poems chadar and the boundary wall, Aqleema are not an indignant response but a critical enquiry of the misogynist system which constricts gender roles and considers it physiological. The paper aims to fill this gap of feminist writing.



Luce Irigaray's *This Sex Which Is Not One* (1985) feminine writing (*écritue feminine*) is dreaded on the metaphorical practice of fluidity, multiplicity, rhythm and rationality. While her work is not widely acknowledged in the Urdu literature, she is a match of Riaz. Irigaray suggests that the patriadal language splits women's subjectivity by silencing or objectifying their bodies. Riaz's poetic style of softness, repetition, metaphorical tactility, and short poetic lines seem eerily reminiscent of Irigaray. Although critics like Shamsie (2018) highlight the sensuality of Riaz's word choice, they do not link it to feminist theories of language. French feminist approaches are rarely used in Urdu feminist criticism, presumably because of perceived cultural clashes. Riaz is the first to prove that such frameworks can be adapted to the local context. Her poetry, particularly in *The Body Torn*, describes a feminine writing inherent to the Urdu text, drawing on Sufi imagery, classical metaphors and phrases. Her erotic language converts the body into a knowledge, as this study argues. Feminist theory with the articulation of gender as performative by Judith Butler in *Gender Trouble* (1990) is yet to be acknowledged in studies of the Urdu literature, despite being highly relevant. Butler explains that gender identity is constructed and constructed with a steady social connotation of custom, ritual and tradition and is not a natural difference of human beings. Fahmida Riaz 's subversion of cultural theatre is pertinent to the ideology of Butler. The ritual of veil in *The Chadar* and *Boundary wall* and *Bakrah* the sacrifice ritual and the ritual of chastity and purity in *The Unclean Woman* are the constructed performance norms (the rules) of gender to confine the woman role and choice. Some scholar (Haque 2016; Rahman 2015) has recognised Fahmida challenges ritualized whereas some has conceived her undermining a resistance of the cultural and social performativity. This research is the amalgam of Butler and Fahmida. She is not complaining about the system but she is exposing it and extracting the dead core of the values in a metaphorical



and dramatic overstatement to show that the 'sacrifice' is not the feminine biological she is designed and rehearsed for her subordination in the society. This paper comprises Fahmida has not just challenged the theme but also the form of Urdu poetry themes and the image of beloved. Kaur (2019) who has studied the poetry of Riaz writes that she subverts the traditional roles and identity of *ashiq-ma'shuq* (lover, beloved) and it involves all the textual analysis of her poetic form and formation. this acquaintance of subjective desire and gender sectionality brings her text in the league of Toril Moi's *Textual Sexual Politics* (1985). Toril moi makes a difference between feminist criticism of "the woman issue" and the feminist criticism of the language of woman writing. Riaz is a part of language of woman writing with her subjective voice of using 'I', WE 'and a rejection of desire with the balance between sensuality and subjugation refrains. She alters the stylistic form of Urdu grammar from metaphoric modesty to embedded tones and words. She transforms the passive beloved into an active lover with a strong female voice who negotiate pleasure. The Urdu ghazal and nazam is highly gendered and carries masculine voice, point of view and role as its divinity which is fixed. Riaz plays with Urdu genres and is radical intervention in the textual form of poetic genre in Urdu. These linguistic interventions have deliberate feminist implications, emphasized in this study. Amina Yaqin's *Gender, Sexuality and Feminism in Pakistani Urdu Writing* (2023) is the most important recent critical study. Yaqin argues that Pakistani feminist authors, such as Riaz, operate in a web of nationalism, community, religion and tradition. Rather than intellectualizing freedom from ritual, Pakistani feminists negotiate identities within cultural structures, unlike Western feminists. Yaqin illustrates this as "cultural feminism as negotiation". This resonates with Riaz's work, but even here, Yaqin's emphasis is on socio political contexts rather than spiritual and metaphysical ones. Riaz's mobilisation of Quranic figures such as Aqleema, images of sacrifice,



and metaphorical deployment of veil and chadar, go beyond cultural negotiation; they venture into mythic re-authoring—a feminist retelling of divine and historic narratives. This element is relatively under-examined in the existing studies, and this work takes it to the fore. The Research on individual poems is also insufficient and patchy. The Chadar and the Boundary Wall is often mentioned in feminist anthologies, but its philosophical basis, its interrogative of epistemological darkness is seldom unraveled. Asad (2014) talks of veiling as metaphor in Urdu literature, but not Riaz's unique activation of the veil as a metaphor of incorrect familiarity, instead of diffidence. Bakrah is typically read politically as a comment on sacrifice of women for cultural respect (Naseer 2018). Yet, its metaphysical implications sacrifice as choice are overlooked. Riaz's voice reclaims the ritual through expression, from the sacrifice of submission to the sacrifice of voice. Aqleema is one of the least studied of Riaz's poems. When discussed, it is mentioned in some studies on female characters in Islamic stories (Zehra 2020), but its philosophical re-enchantment of a silent sister is overlooked. Aqleema is allegorical for humanity's untold story and feminine consciousness erased by patriarchal narratives. This article examines Aqleema through Irigaray's quest for the feminine divine and Beauvoir's notion of transcendence. purity culture and stigma (Ali 2019). These studies neglect the textual subversion in which impurity is creative in the poem. Irigaray's theories of reclaiming body cycles and Moi's textual readings shed light on this process and offer insightful readings of She Is an Unclean Woman has been studied in gender studies but largely within the discourses of interpretive options. This study fills the gaps of intellectual, linguistic and philosophical by placing Fahmida Riaz as a political feminist poet as well as a cultural and philosophical thinker whose narrative redefines the feminine body as a site of knowledge, resistance and national re-imagination of equality, strength and progression.



Research Methodology

This study congregates Fahmida Riaz poetry and philosophy through the lens of feminist, gender and cultural theories where identity is not embedded in body or edifice, it transcends to resistance of cultural and structural frame of misogyny. Instead of counting on one specific theoretic mode this theoretical framework clusters the multiple thinkers who have established critique of language, gender and identity. In Riaz's poetry feminism is an amalgamated philosophy of existential, psychological and cultural constrain. In her poetry Simon Beauvoir breathes in flesh of woman persona. Irigaray 's voice is perceived in speaking physique. Butler 's performative perspective gets for a stage in her poetry. Amina Yaqin 's cultural hegemony invents a comprehensive horoscope in her creed. In this paper a feminine consciousness is emerged through eastern and western philosophies, a consciousness which is neither secular nor religious it is human which believes freedom is a cosmic phenomenon and is not possible without compassion and tenderness for every nation, language, gender and culture.

Riaz hears the rippling sound of a laughter 'In A Laughter of a woman' has supremacy to upturn the moral atrociousness of civilization of centuries.

"In the singing waterfall of the Rocky Mountains, is echoing the soft laughter of a woman.

Wealth, Power, and fame, all this is nothing in her body, is concealed by her freedom. "(Riaz, 2023: 61)

Laughter, conventionally considered as perky or impolite in women, converts an ontological happening. She laughed, and the stones forgot their hardness. The allegory fuses spirit and substance, as the laughter alters the synchronization of the world. Luce Irigaray's inkling of jouissance, *a bodily joy that exceeds discourse*, quivers in *The Laughter of a Woman*. Irigaray



regards feminine pleasure as an innovative source of knowing and evolution. Judith Butler 's performative perspective considers laughter as an audible form of rebirth of existence. Laughter is the illustration of performativity where woman choice becomes an irony In front of surrender. The laughing woman is an embodiment of transformed idol what Beauvoir calls 'ethics of ambiguity'. Amina Yaqin notes that in Pakistani culture the mutual harmony in love relationship is radical Riaz's erotic poems "rescue desire from shame and relocate it in a moral universe of equality" (Yaqin 2023: 141). the sensual imagery is not a provocation of desire; by writing feminine desire in Urdu canon, she breathes life in it. she has introduced the resolution in morals where commandment is replaced with dialogue, silence with voice and veil with fearless gaze. The nation which has silenced the woman has constructed a whole edifice on her sacrificial endurance. Amina Yaqin observes that for Urdu feminist writers, "the woman's body becomes the archive of national trauma" (Yaqin 2023:155). Yaqin sees an unseen architecture of thought in Fahmida's poetry as a postcolonial feminism which is a majestic innovation of her metaphysics of compassion .in this realm love isn't a emotion but an ontological ground of being. Toril MOI'S Textual Sexual Politics depicts to write for another woman is to create a path, a lineage of human interpretation. She aligns with Riaz when she refuses to see herself alone, she creates a whole community of woman through language, MOI sees feminine trinity as a future of criticism where personal is not only political it is pedagogical. Fahmida's image of becoming is a gesticulation of recreating a world is an existential freedom of Beauvoir and the earnest need of 'choosing oneself 'is ideological faith of Irigaray of intergenerational dialogue among-st women, the voices who believe that liberation is an act of centurium instead of standing alone. Riaz unifies Beauvoir's freedom with, Irigaray's sensuality, Butler's critique of performativity with Yaqin's



social scruples in achieving a dimension which unshackles the feminine and humanizes the holy. She breaks the hierarchical pyramids of human vision of civilization. This framework thus constructs a vision that liberty is not a singular or subjective idea it is plural and is possible in a community .it examines that gender, language a, nation and civilization is not stagnant or fixed it can grow, regrow and evolve in continuation. Freedom is not an ideological entity it is real, practical, adoptable and is possible through all internal progression.it also develops a textual, theoretical analysis of text and theories in unification to construct a conclusive gap of study.

Discussion

The forthcoming aim of Fahmida Riaz work is to evaluates the linguistic and theoretical patterns that establish her illustration of female body. This section brings in light the structural patterns of thinking, the recurring allegories, the cultural references and the narrative discourses tame and establish the assorted ground of thought process, where resistance, venerability and freedom to question has been negotiated. The profound study of text, syntax, diction and inter textual deposits trace the poetics through which Riaz constructs the social vision of an agency of voice and patriarchal design. In *Chadar and the Boundary Wall* she asks the insolent question to the allusions of cultural and theological interventions who classifies the woman body as an object, an entity needs to be covered and veiled for chastity and sacredness associated with woman and her appearance.

“Sir, what will I do with this black chadar ’why do you offer it to me with such kindness?

Am not in mourning so why should I wear it, To show the world sorrow and unhappiness...”

(Riaz 2023:133).



She not only flings out the veil but she rejects the obligation of drapery and questions the theological patriarchy sees woman as a form of purity which should be hidden. she suggests to cover the nudity of man's intentions and visualization perceives woman body as an embodiment of seduction. She uncovers the insignia of veil induces woman to grieve on her existence. she casts off the hereditary horror of visibility. The woman who endeavors to be a subject of her own will and choice instead of a possession of a divinity, of tradition or considered mere an object. This multiplicity of ideology encounters luce Irigaray 's image of 'speaking body' *to speak as woman is to speak in a way that is never one — multiple, fluid, rhythmic.*" *As a woman* She multiplies through her visional diversity in personas and in roles no one can confine her fluidity in one structure, appearance and place. *Riaz aspires to convert silence into language, language for her isn't the cluster of words it is a reclamation of naivety of woman s desire and passion. She questions a culture observes a woman chasteness through the purgation of her longing; she considers her silence converts in a mutiny. In A woman of clay, she digs out the ethnicity of form of female body made with mud, the creation elements which are breakable, form-able and equally convertible and perpetual. "What fruit will me body gain from these swelling waves? I'm just a woman of clay. The clay will keep dissolving.*

My body will keep diminishing. (Riaz, 2023: 65)

Simon Beauvoir carries the same substantial dichotomy of dust and flame in wholeness as "ambiguous freedom" the human power to be inadequate and infinite. Riaz claims that human being can be a refined version of humanity, there is no reason to designate them as deities, as symbol of desire free, desire for Riaz isn't a sinful she does not upgrade seclusion in godly



designation .it is natural phenomenon equal part of human essence and can be refined and cultivated. The militarized regime of General Zia ul Haq in Pakistani politics is also a reason to raise questions on state agenda where woman were not individuals but an apparel, a costume, a prudently adapted timidity performed in community life. Riaz's woman rejects this agenda of uniformity obscures the visibility. End this entertainment now, Sir, cover it up now, the black chadar is now your need, not mine ..." (Riaz, 2023:134). Judith Butler and Fahmida here combine a thought of woman invisibility and rejects the hegemony of tradition and religion for obscurity of body and form. They unveil the politics of power and the machinery of control. The philosophy of Riaz's dissent isn't an abstract or idealistic theory it springs from the soil of Pakistan where nationalist extremism, religious extremism and gender has always been a trouble trinity. Amina Yaqin's 'gender and feminism in Pakistan' combines Fahmida, Kishwar Naheed and their contemporaries "*turned the female body into a space of cultural translation where nationhood and faith negotiate their boundaries*" (Yaqin 2023:136).so they redraw the map of Pakistan as a nation to uncover state propaganda that woman body is not a shame of state and no honor and should be ranged with it instead it is a suppressed conscience and reclaim that self-righteous politics of morality .she persists morality without empathy is meaningless and crude. In 'Purgatory' the metaphysical flight of her thought appears with the stillness of a woman silenced for her sin of biological cycle as the interrogation of her sanctity. *Between faith and disbelief, her body the only scripture left*. "The same blazing firmament, the same blistering earth in every place the thirsty and the distressed, the suffering, the night heavy with darkness, life heavy with burdens..." (Riaz 2023:135). *The idea reconciles that Irigaray, Butler, Simon and Riaz have pursued in their different vocabularies. 'Purgatory' turns dogmatics into a biography*"We



shall indeed never forget we possessed a God.” (Riaz 2023:135). The feminine sanctity in ‘purgatory’ encounters the opposites like doubt and faith, purity and pleasure, obedience and autonomy. This element combines with ‘two lipped’ theory of Irigaray speech of the feminine, a language that holds contradiction without annihilation. Judith Butler confirms it as ‘performative agency’. The sacred has denied the canonical presence of woman in religion and prophecy but the sensual requires the answers of the erosion from machinery of divinity. In ‘The unclean woman’ she reclaims the similar proclamation of honor, the title is an account of insult, the poem calls for accountability.

“Burned in the fire of lust Within the desire of her longing Born of Iblees She walked in his path Toward a shadowy destination “.” (Riaz 2023:59) the patriarchal frame is based on oppositions purity, impurity. clean, unclean and impurity is another name of woman is an idea resounds in Irigaray “to rediscover the body is to rediscover the world”. It also confirms Butler’s performative subversion and Beauvoir’s existential revolt, that woman does not need social or religious validation to confirm her goodness and authenticity. She redefines her persona with an act of defiance a philosophical act of becoming human. Her poems are a metaphysical dialogue of asking God about the exclusion of feminine from language. The endless silence becomes answers and Riaz ‘s answers are both subjective and civilization that no culture can be enlightened and free until its woman has been taken as an equal entity in all fields. The idea is collaborative to Beauvoir’s credence that liberation is a shared destiny, that “the liberation of women is the liberation of humanity.” The moral philosophy of a religious parable excavates in the poem ‘ Bakrah’ the title itself carries the meaning of sacrificial goat the resemblance of woman with animals and objects



defines obedience and faith of patriarchate. The woman as a scapegoat is a redeemer, a purgation for humanity's sin. A ritual cleanses the collective conscience. "They lead her, perfumed and garlanded, toward the altar of obedience," (Riaz...) Riaz does not condemn the belief she attacks on hierarchal perception of ritual violence and refuses this persecution. Beauvoir sees Bakrah as an epithet of 'other' 'whose sorrow authorizes man's renovation.

"My blood is me offering," she whispers, "but my voice will not die."

"Yes, I recited your name and then slaughtered it. May a fragment of cloud appear, may there be shade somewhere" (The Body Torn p.45).

Aqleema 'ratifies as a myth of human origin and creation. It becomes a question of human resurrection, in mythology of Adam and his sons Abel and Cain the conversation between Man and God and Man to Man is existing but the conversation of Aqleema the daughter is lost in mythological tale of creation. "Who shall inherit the breath that was once shared?" Aqleema asks." She has become an imprint on stone. Look at that imprint closely above the long thigh. Above the full breast above the convoluted womb, Aqleema also has a head. Allah should also talk to Aqleema once and ask her something!" (The Body Torn p.58). Her question is philosophical and ontological involves for co-existence. the validation of this poem combines with Irigaray's wish for a "female divine, "the one who talks in gentle tone with a compassionate heart. Thus, Riaz transforms woman from an object to subject of their own will, author of their own destiny. Freedom in her poetry is not a denial of sociocultural existence; she considers liberty the capability to love and desire without shame and sense of sin. She condemns hierarchy and



pave for tenderness as a reformation shift. She paves for the ways with which ideology of intimacy can be decolonized and can extend for co-existence.

Conclusion

Fahmida Riaz has designed a world through her poetic vision which challenges patriarchal norms and frames of gender. she envisioned that an equal, just world is possible where nationhood and faith are not the triggered autonomy of a few but can co-exist in a harmonious display. She denies every sort of regime and notion and theology which gives birth to extremism and barbarian governance or individuals. She innovates that rationality and wisdom are not gendered they are subjective trait of humanity have been equally endowed to all gender. Her courage to dream for a new world is not a threat to any autonomy, it is a door of liberation which only opens with compassion, compassion in Fahmida 's poetry is the highest form of intellect and living. Her poetry waves to a vision rises above cultural and religious binaries to construct a nation in collaboration of thought and unification of power. Her work exposes the dominion of a social structure but also reveals how those conventions of metaphysics has structured individual vision of knowledge. Body and nation. she reclaims it the curse to a nation who has traded progression with tradition, knowledge with ignorance, connection with fatal blindness. Riaz upsets the ethnic epistemology that silence woman and proposes a fundamental restructuring of imagination a future where woman do not resist and consume in battle power, they con-notate power in equality to contribute the civilizations with will, dignity and authority.



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