CHAPTER 4

APPRECIATION: THE EVALUATION OF THINGS

For Systemic Linguistics, language is functional in nature and must be studied in terms of choices. An author makes to express himself in different ways. The author’s lexico-grammatical choices do not occur randomly but depend on the linguistic function they are supposed to serve. The success or failure of a writer is to a great extent depends on the way he structures his message. A conscious writer is aware of the necessity to keep his readers informed “where they are and where they are going” (Butt 2003: 134). The writer tries to let the readers know how orders of discourse, as dimensions of the social orders of social institutions or societies, are themselves shaped and constituted by relations of power (Fairclough 1989). Relations of power are interwoven with other kinds of relation such as production, kinship, family and sexuality for which they play at once a conditioning and conditioned role. Their interconnections depict general conditions of domination and this domination is organized into a more or less coherent and unitary strategic forms.

Along with Affect and Judgement values, a text also has a third type of Attitude known as Appreciation. As in other types, this type is also inscribed in the text through lexical choices. Appreciation is the system by which evaluations are made of products and processes. It encompasses values which fall under the general heading of aesthetics, as well as a non-aesthetic category of social valuation which includes meanings such as significant and harmful.

Appreciation can be called “a system by which human feelings, either positive or negative, towards products, processes and entities are institutionalized as a set of evaluations” (Martin and White 2005:57).

Appreciation is the system of resources for evaluating objects, performances and phenomena aesthetically and can be thought of as the
institutionalization of feelings in the context of propositions (Martin 1997, 2000). It has developed out of research into the language of the visual arts and research into the role of evaluation in high school English essays (Rothery and Stenglin 2000).

Appreciation can be defined as those “evaluations which are concerned with positive and negative assessments of objects, processes and states of affairs rather than with human behaviour” (White 2001: 3). Thus, whereas Judgement evaluates human behaviour, Appreciation typically evaluates texts, more abstract constructs such as plans and policies, as well as manufactured and natural objects (Martin 2002). Humans may also be evaluated by means of Appreciation, rather than Judgement, when they are evaluated more as entities than as participants.

The main concern of the present chapter is to find the lexical items of Appreciation from both the texts and to unveil the desire of the powerless to be in power and of those who are in power by using such motifs of Appreciation. The writer is very much concerned how this placement of information is placed. Tehmina Durrani here has carefully used different lexical items to acquaint her readers the different positions and aspirations of power holders and of those who resist that power directly or indirectly.

The present chapter tries to find out answers for the following questions:

What kind of perspective is constructed by the lexical resources that are related with Appreciation in each text?

Are there any noticeable differences which are able to construct and deconstruct power system?

How do these evaluations create appreciative values that are helpful in building up power relations?
The analysis aims to explain what roles are played by resources of Attitude in meaning-making processes by which the writer, “negotiates relationships of alignment / disalignment vis a vis the various value positions referenced by the text and hence vis a vis the socially constituted communities of shared attitude and belief associated with those positions” (Martin and White 2005:95). As it is already stated along with other functions, the one function of the evaluative language is to construe the overall value of a given message which ultimately leads to the construction of thoughts of the social actor behind the message.

Evaluation is of more than one voice or character in a text, through the use of evaluation the characters in a text can “construct particular personal for themselves” (Editor’s Introduction to Martin 2000:143). These personas have been constructed through the use of evaluation in My Feudal Lord and Blasphemy.

Thetela (1997:102) states that “although evaluation has been shown to play a central role in text and discourse, its identification in text is not always straight forward”. This means the language of a text is evaluative or not, is not based on its evaluation only. It involves many factors. This means that while doing the evaluations in a text, we can take the perspective of the characters in a text by the personal evaluation he/she carries out, although ‘personal’ evaluation is itself influenced by cultural considerations, socialization, philosophical background and so on”(Hunston 1994:191).

In Blasphemy, Tehmina Durrani has used Appreciation in abundance. The inscriptions of Appreciation are used to exhibit the prevalent power structure inherited by Pir Sain. The novel exposes the powerful religious imposters who prey on wretched and powerless people. It is a shocking story of cruelty, sex and violence. The use of these motifs facilitates the author to express her standpoint about the issues involved with power relations and also affects readers’ perception of these relations. To foreground certain aspects of discourse, she makes use of
that perception. She also utilizes subtypes of Appreciation for her information structure to strengthen her viewpoint.

Rothery and Stenglin (2000) propose three subcategories under which Appreciations may be grouped: reaction, composition and valuation. According to Rothery and Stenglin, reaction is interpersonally tuned. Reaction relates the emotional influence of the work on the reader. The analysis of Appreciation is complicated. Valuation is closely tied to field since the criteria what is worthwhile differ significantly between institutions. “What is valued in the visual arts is very different from what is valued in science. In news reports, for example, criteria for valuation were social significance of phenomena (important, noteworthy, significant, crucial etc.) and harm caused (damaging, dangerous, unhealthy etc.)” (White 1998: 55).

Regarding reaction variable of Appreciation, Martin and White (2005:57) argue that, “it has strong relationship to affect, even at the level of derivationally related lexes because in both the feelings and emotions are involved in them. The difference is only that in affect, feelings are directly expressed and in case of Appreciation, the entity or a thing is based on indirectly expressed feelings.

Thus, under reaction, the product/process is evaluated in terms of the impact it makes or its quality. Values of Appreciation may focus on the compositional qualities of the evaluated entity. These motifs aim at how well formed it is for example- harmonious, symmetrical and balanced. Or they may focus on the aesthetically-related reaction with which the entity is associated. The values of Appreciation are formulated in terms of the entity’s aesthetic impact- for example; arresting, captivating, boring, dreary, beautiful, lovely etc.

Like Judgement, Appreciation does not necessarily have to be realized through explicitly evaluative lexis but can be evoked through ideational tokens. The way these ideational tokens are read, normally depends on the extent to which a reader has been apprenticed into institutional practices and the extent to
which a reader is able and willing to align him/herself with these practices (Martin 1997, 2000).

There can be border line between someone’s activities and his skill in performing them (which is turned as values of Judgetment). Only context can make these distinctions obvious in a text. These distinctions have helped to trace the rhetorical organization and development in these two texts i.e. *My Feudal Lord* and *Blasphemy* as a semantic unit. The values of Appreciation are often found through experiential metaphor that is, an activity which a social actor may undertake is created, as the product of that activity. This activity can be evaluated in spite of the social actors themselves or their actual behaviour as process. This is one means by which a writer can set up a textual persona that seem objective or non judgmental. The choice of lexical item particularly has rhetorical significance if it is an evaluative adjective. In that case, values of Appreciation may be used to provoke ‘implicit judgements’ and help to ‘distance’ the evaluator, usually the addressee from the Judgements of behaviour they wish to apply (Martin and White 2005:58).

In order to find a cure for any disease, it is imperative that one must detect it early, isolate it and then cure it. It is in this regard that credit should go to Durrani for getting at the root of a disease that has been rampant in many of the urban and rural areas of Pakistan. *Blasphemy* is a novel that demands concentrated effort from its readers. The author has made an attempt to get rid the country of the menace of female abuse. It gives a horrific account of how the custodians of religion are using their special knowledge to exploit the illiterate masses.

The central character, Heer, is one such victim of this form of designed oppression by the antagonist Pir Sain. The analysis shows that the passage given in Appendix 01 contains fifteen lexical choices of Appreciation. Here the author has structured this passage in the form of exchange of information. And this exchange is unidirectional from the author to the readers. This is in connection
with the overall structure that emerges from the analysis i.e. power structure from various passages of the text. Here the writer’s purpose is to inform the readers regarding Heer’s mother’s attitude towards Pir Sain. Heer’s mother who has visited Pir Sain’s place only for one time and she had become Pir Sain’s murheed (follower) after hearing many accounts of Pir Sain’s feats. After the death of Heer’s father, Heer’s mother was paranoid about her status which she believed had fallen in every one’s eyes. In this passage, she wants Heer to get married to Pir so that their status would be improved and their dignity can be restored. She even feels that her sister will also marry well and her brother will get good match and good job.

This passage indicates that Heer’s mother, being a widow wants her burden to be off by Heer’s marrying into a rich family. For this, she even doesn’t mind Pir Sain being eighteen years older than her daughter. She feels great honour that Pir Sain will visit her place though she knows this is just due to the beauty of her daughter that has compelled Pir Sain to come to their place. She admits:

*What do we have to offer them?*

She answered herself:

*It is because you are so beautiful.*

This clearly indicates that mother wants her daughter to sell off to Pir to raise the status of her family.

The analysis of the passage shows the positive and negative motifs of Appreciation. Out of fifteen there are nine positive motifs and only six are negative ones which again leads to the finding that people other than the protagonist use positive motifs for Pir Sain and his system. But Heer as a tormentor feels exactly the opposite.
Two positive vibrations are used for Heer’s mother. Her skin has been described as *ivory* and her eyes *brilliant*. Two positive Appreciations are used for Pir Sain and his feats. His feats are described as *miraculous* and these are *innumerable*. Heer’s beauty is appraised as a *rare asset* by Pir. Mother feels proud of Pir Sain and his family. She feels that he and his family are deeply religious and keep religious observances. She proudly appraises that Pir’s family observes *strict purdah* (veil) and deeply religious. But Heer feels her heart pounding at listening this. She also uses this motif *strict purdah* (veil) but in negative terms. She wonders whether her Ranjha’s family also observed *strict purdah*.

This passage is a totally interactive in nature. Mother shares her information about Pir Sain then there is her declaration for Heer again sharing information about Pir Sain’s family. Afterwards, Heer narrates her own feelings so there are more appraisers as compared to the previous passage.

Distribution of Positive and Negative Appreciation in Appendix 01:

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<thead>
<tr>
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<th>Positive</th>
<th>Negative</th>
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<tbody>
<tr>
<td>Total</td>
<td>9</td>
<td>6</td>
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Distribution of Different Categories of Appreciation in Appendix 01:

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
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</thead>
<tbody>
<tr>
<td>15</td>
<td>13</td>
<td>1</td>
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</table>
The writer wants to give us the reactive use of Appreciation by using thirteen motifs from fifteen. Only one is used from *composition*:

*Ma’s voice was becoming characteristically shrill.*

There is an only one instance from *valuation*:

*They observe strict purdah and are deeply religious.*

This shows that passage deals with the feelings about things and is interpersonal in nature. Mother describes how she feels about Pir and his family. The author does not let the characters use *composition* and *valuation* much. This means that she does not want the readers to think about the worthiness and complexity of the things rather she just narrates feelings.

**Distribution of Subtypes of Reaction in Appreciation in Appendix 01:**

<table>
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<tr>
<th>Reaction</th>
<th>Impact</th>
<th>Quality</th>
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<td>13</td>
<td>8</td>
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There are thirteen motifs of *reaction* used by the author as the above table shows. Eight motifs express the *impact* on Heer for the things that she evaluates and five motifs exhibit her liking/ disliking over the things.

**Distribution of Inscribed and Invoked Appreciation in Appendix 01:**

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<thead>
<tr>
<th>Total</th>
<th>Inscribed</th>
<th>Invoked</th>
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</thead>
<tbody>
<tr>
<td>15</td>
<td>15</td>
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</table>
As the table indicates, all the motifs used in the passage are inscribed. Not a single motif is of invoked Attitude.

The passage given in Appendix 02 presents Appreciation more attitudinal than Judgement and Affect. There are eighteen motifs of Appreciation in this passage. The passage presents a picture of Heer’s wedding night and her horrible feelings about the real picture of her wedding night with her husband.

Heer, being a woman never imagined this type of start of her married life. She felt rather shocked when her husband started their first wedding night just by making her naked without caring her feelings. She feels hurt as she describes that night:

_He commenced our night with an animal haste for food and ended it satiated himself._

The passage also throws a light on the plight of women in general and Muslim women in particular. It is necessary to bring attention to another aspect of sex. Sex mainly sub serves the biological need. It is also meant for race preservation but the activity to which it leads it should be eminently pleasurable to the individual also. It is nature’s device to incite the individual to engage in an activity which is mainly beneficial to the race and not to the individual. Man values sex for his personal pleasure. This pleasure becomes his main goal. For Pir Sain, their first wedding night is the license to satisfy his biological need and get the physical pleasure out of it without any social hinderance.

If we look into these considerations from Muslim community’s point of view, we can understand and appreciate the Quran’s attitude to sex. We find that the restrictions it has forced on sex expression are perfectly sensible and in the best interests of the human species. Of course, the sex behaviour of man has been regulated in every society. Some great religions have taught that sex is essentially an evil and that ‘spiritual’ progress is only possible in celibacy. The Quran rejects this view and regards the sex urge as a natural appetite which may be gratified,
albeit, in moderation and under conditions in which it does no harm to any one who is affected thereby. “Sex is not a thing to be ashamed off, or to be treated lightly, or to be indulged to the excess. It is as solemn a fact as any in life. It is compared to as husbandman’s tilth; it is a serious affair to him; he sows the seed in order to reap the harvest. But he chooses his own time and mode of cultivation. He does not sow out of season nor cultivate in a manner which will injure or exhaust the soil. He is wise and considerate and does not run riot. Coming from the simile to human beings, every kind of mutual consideration is required, but above all, we must remember that even in these matters there is a spiritual aspect. We must never forget our souls, and that we are responsible to Allah” (Abdullah Yusuf Ali 1934:90).

So if we see Pir’s behaviour from Quran’s point of view we find nothing wrong in that night as far as Pir Sain as a man is concerned. But when we analyze Heer’s emotions we feel sorry for her because Quran says that sex is okay if it does no harm to the person affected by it.

Heer feels that after fixing the date of marriage, a girl’s parents prepare her with celebration. Songs are sung. A lot of rituals are performed to send their daughter off to be slaughtered at the hands of her husband. Here a strong amplifier *slaughter* is used by the author. A marriage for a woman does not mean to be *slaughtered*. Perhaps at this time Tehmina Durrani has kept the society in her mind where most of the women are slaughtered through their husbands if not physically but always spiritually.

**Distribution of Positive and Negative Appreciation in Appendix 02:**

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<tr>
<th>Appreciation</th>
<th>Positive</th>
<th>Negative</th>
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<td>13</td>
<td>8</td>
<td>5</td>
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The above table shows the majority of negative vibes of Appreciation. Even a cursory reading of the passage makes it clear to the readers that it is about the unhappy things at Heer’s wedding night. Firstly Heer evaluates her body which she feels stripped naked which is totally a negative vibration when we think of physical union as a bond of strong love between two individuals. Then Heer describes her husband’s body as a mountain of flesh descending over her body which again clearly indicates ‘no’ to a love relationship. This negative vibration comes from Heer. Her husband’s eagerness to get her body just to fulfill his physical desire fills in Heer the feelings of sadness. She feels like a frightened bird. Then again a negative vibration black rain is used which symbolizes her husband entering into her like black rain poured into the ocean. Then Heer evaluates her will as sheer which is remained alive barely. Heer’s husband’s desire to get her body is evaluated as animal haste by the author. Again she feels her marriage a contract which was sealed with social and familial norms which express Heer’s negative expressions. After abusing her body on the night of their marriage, Pir Sain sets out to control her mind and soul as Heer is forcibly adapted to a life alien to her and unbearable to any human being. Blasphemy is a story where day after day the body keeps surrendering and the soul keeps rebelling as Heer searches for a moment of peace.

There are positive motifs too in the present passage. They are eight in number. Firstly Heer evaluates the day by calling it bright. Though the lexical choice is positive, it remains in one line only. In the next line she writes:

*Clouds thickened and collided.*

Thus we can see through lexical choices that positive vibrations are used but they are to express hope in the past because the present is dark. This shows Heer’s mental state that is turbulent at what is happening to her at present.

The writer has used Heer’s wedding night as the starting point of the message. It serves the linguistic function of sign posting the readers that the
passage is about Heer’s wedding night and her state of mind. She uses a simile of a fisher man who is hopeful of profit and safety. She narrates:

*On a bright day he set out to sea but suddenly clouds thickened and collided. Black rain poured in to the ocean. Thunder and lightening proves the vast expense of wild water.*

For him, there is no escape. Heer feels her position is the same as that of that fisherman. She does not find any escape from her life which has just started by her husband ascending upon her body. This passage is appraised by Heer. Appraised Appreciations are:

*Naked body*

*Flesh clouds*

*Day rain*

*Vast expense of water*

*Ring of morning alarm*

*Birds*

*Days*

All these appraised items are related to Heer, her mental state and her married life. Appreciation is normally thought of in relation to mental process. Here in this passage too, most of these choices are related to Heer’s mental state.

**Distribution of Different Categories of Appreciation in Appendix 02:**

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<thead>
<tr>
<th>Appreciation</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
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<tbody>
<tr>
<td>13</td>
<td>12</td>
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</table>
Table clearly displays the sub types of Appreciation used by the writer. The most used sub category of Appreciation is reaction and the least used is composition. This is a rare piece of analysis where the author has used twelve motifs from reaction. As already indicated valuation deals with worth of the things so we arrive at this conclusion that the author doesn’t want the attention of her intended readers by telling them the worth of the things appreciated in the passage.

Distribution of Subtypes of Reaction in Appreciation in Appendix 03

<table>
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<tr>
<th>Reaction</th>
<th>Quality</th>
<th>Impact</th>
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<td>9</td>
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reaction expresses the affection a mental process type quoted by Martin (2005: 57) which is oriented towards interpersonal metafunction. The use of reaction in this passage shows Heer’s emotive desire to grab and want the desired position from the readers. She wants to assert her position by using these motifs negatively. She wants to assert that she doesn’t like what is happening to her. She being a female does not muster the courage to say ‘no’ to her husband but her spirit wants to get free from his clutches she even questions herself:

Did I sleep that night or was it some kind of death?

She feels her wedding night as a kind a spiritual death to her life.

Distribution of Inscribed and Invoked Appreciation in Appendix 03:

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<tr>
<th>Appreciation</th>
<th>Inscribed</th>
<th>Invoked</th>
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</table>
Ten out of thirteen are inscribed inscriptions while only three are the motifs of invoked Appreciation. Out of thirteen, ten are invoked ones. Only nine are negative and one is positive. The positive motif is used where Heer has written that she had been beautified for days ahead. The inscribed motifs are ten in number yet they provide to some extent the degree of freedom to the readers in aligning with the values that are naturalized by the text. The writer’s use of various inscribed motifs brings her intention to bring home to the readers the type of power dichotomy that exists in society. As we know, an invoked motif plays a crucial role to provoke reader. It is through these motifs the success and failure of clauses to take the readers along with depends.

The amplification of Appreciation in this passage is quite restricted. The writer has used just one lexical item i.e. vast expense. This comes under the second category of Graduation i.e. force. As indicated above force covers assessment as to degree of intensity and as to amount. The word vast comes under quantification, a subtype of force which involves scaling with respect to size, weight, strength or number and with respect to extent, with extent covering scope in time and space i.e. how widely distributed, how long lasting and proximity in time and space. The semantics vast describes the word expense that conveys the attitudinal meaning that wild water is expanded vastly. Here the writer wants to express her feelings by giving amplifier vast. She expresses as wild water is vastly expanded, her soul is vastly expanded where now the thunder and lightening of her husband’s persona is falling over her from where she can never get an escape.

The passage in Appendix 03 contains eight motifs of Appreciation. If the passage given in Appendix 02 exchanges with the readers Heer’s plight at her wedding night, and the inhuman behaviour of Pir Sain as a husband, the passage given in Appendix 03 communicates to the readers the influence of Pir Sain as a religious saint over the common masses. Though at one time, the author uses the expression trapped people to remind the readers of his role in influencing and
thus trapping the common people. In addition, she wants to underline the role of Pir Sain in sustaining the power relations where religion has the power to rule the illiterate masses.

The passage mainly brings the readers’ attention towards the control of Pir over the people of the area. Interpersonally the passage is chiefly meant to be in the form of information from the author to the readers. This is stimulatingly realized through the choice of lexical items by the author where she has used the words like direct link and direct descendents of prophet.

**Distribution of Positive and Negative Appreciation in Appendix 03:**

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Positive</th>
<th>Negative</th>
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The table shows the confidence level of the author regarding what she wants to say in the passage. Pir Sain has an obvious influence over people because out of eight motifs, six are positive which are rarely used in the novel. There are two motifs which are negative but they are not used for Pir Sain rather they are used for people and their miserable condition that further stresses the fear of a religious saint that compels people to worship him. Heer narrates:

> They traveled with resources for days, weeks, months, sometimes on foot and Sometimes on bullock or donkey carts.

> Pleading over the limp bodies of their sickly children people begged for the water Pir Sain had used for ablution to make them well.

In the first example meager is used to express people having little resources. Inspite of the fact that people don’t have resources to go to Pir Sain’s place still they used to go to Pir, sometimes on foot for months. It shows their endless devotion towards their saint. In the second example sickly and limp motifs
are used to tell the readers the physical illness of the children of common people for whom they used to beg for water that Pir Sain had used for ablution to make their children well. The choice of words by the author again shows the miserable plight of people and their dependence on Pir Sain and his miracles. Positive vibrations clearly exhibit the power inherited by Pir Sain and negative vibrations for common people exhibiting their powerlessness.

Again all motifs except one Appraisal have come from Heer, being the narrator of the novel. Only one comes from Amma, the mother of Pir Sain where she proudly appraises her inheritance by saying:

*The power of shrine is fourteen hundred years old. It cannot be challenged.*

Pir Sain’s mother takes proud to tell her newly wedded daughter-in-law about the power they enjoy. She tells Heer that it is not from today but from last fourteen hundred years they are enjoying this power. She further removes the possibility of any change in the system by adding that power cannot be challenged.

**Distribution of Positive and Negative Appreciation in Appendix 03:**

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<tr>
<th>Appreciation</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
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<tr>
<td>8</td>
<td>2</td>
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The author makes use of these particular lexical choices as linguistic structure because her purpose is to give information to the readers about Pir’s power and powerlessness of people before him. The choice of subtypes of *Appreciation* is important because it helps the author to construct her views in relation to the readers in the interactive process. By choosing subcategory *valuation* four times, the author wants to support her views that what she is saying
is worth not only in her views but at that time society was also having the same views.

**Distribution of Inscribed and Invoked Appreciation in Appendix 03:**

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<tr>
<th>Appreciation</th>
<th>Inscribed</th>
<th>Invoked</th>
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The table indicates that there are six inscriptions that are inscribed and only two are invoked ones. By writing *limp bodies and sickly children* Tehmina Durrani wants the readers to feel sympathetic towards people and their helplessness. People are very poor and this poverty leads to so many physical deformities and physical illness. They do not take their sick children to doctors rather they prefer to go to Pir Sain and beg for the water Pir used for ablutions so that they can apply that water to their sick children and get them well.

There is very restrictive use of Graduation in the whole novel; this passage particularly consists of no Graduation as far as Appreciation is concerned.

Through Heer’s experience, the author brings out a blasphemous way of life, unknown to a common man, practiced not only by Pir Sain but also by his followers. Pir Sain’s abstinence from going to his wife during Ramadan is the action of any orthodox Muslim. His beating of Heer for missing her prayers further secures his image in front of the extremists. But then, there is his demand that Heer aborts their child so he may satisfy his carnal desires, expects immediate attention. Inspite of all his immoral acts, he is holy and almost divine for his followers. It is written in The Quran in Sura 4:34:

> Men are managers of the affairs of women because Allah has made the one superior to the other (Maududi 1979: 329).
In *Blasphemy* the protagonist, Heer exposes the evils of these holy-men to us as readers.

The present passage in Appendix 04 is an instance of heteroglossia where *evaluation* has come from a minor voice. The foreign journalist Gori who has met Pir Sain has all the *words of praise* for him. She is very much influenced by Pir’s personality. The passage is an example of people’s views about Pir Sain especially those people who live outside shrine. Here Pir is evaluated by a foreign journalist who has come to meet Pir and his Shrine. These motifs which she chooses for Pir are totally opposite with those lexical choices used by Heer for her husband, Pir Sain.

**Distribution of Positive and Negative Appreciation in Appendix 04:**

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<tr>
<th>Appreciation</th>
<th>Positive</th>
<th>Negative</th>
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<td>9</td>
<td>5</td>
<td>4</td>
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</table>

The text has nine motifs of Appreciation. Out of nine inscriptions five are positive and four are negative ones. Positive vibrations are:

*Fair*

*Delicate*

*Kind*

*Wide*

*Undying*

Heer’s narrative and her discourse with Gori is more about Pir Sain than things, and so foregrounds Judgement, but it includes evaluations of things also. First Heer evaluates Gori’s skin by calling it *fair*. She feels her *fair skin* is very
delicate. She thinks that the heat of summers of Pakistan would char her delicate skin because her skin is used to kind winters of America but here the sharp winds will tear her skin.

Then Heer evaluates Pir’s mother’s words. She uses wise motif for her words. Afterwards Heer evaluates Gori’s exposure by calling it wide. Heer appreciates undying devotion of people for Pir Sain .She thinks people are devoted because of cruelty of Pir Sain. The fear of cruel system makes them go before Pir Sain. Heer is concerned with the cruel system constructed by Pir Sain which forces the people to have an undying devotion for Pir Sain and Shrine.

Surprisingly all the evaluations for appreciating things or methods come from Heer. Though Gori evaluates but she evaluates only people not the things.

Words presenting negative Appreciation are:

*Its lack*
*Cruel*
*Terror*
*Dried*

**Distribution of Different Categories of Appreciation in Appendix 04:**

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<thead>
<tr>
<th>Total</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
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<tbody>
<tr>
<td>9</td>
<td>7</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>

The above table again reveals the author’s preference for reaction the sub type of Appreciation. The use of reaction stresses the author’s subjective Attitude by showing what she likes or dislikes and not allowing the readers to evaluate about what do they feel for the system.
Distribution of Subtypes of Reaction in Appreciation in Appendix 04:

<table>
<thead>
<tr>
<th>Reaction</th>
<th>Quality</th>
<th>Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

The subtype reaction has two categories one is impact and the other is quality. The words fair skin, delicate, kind winters, gleamed and sharp come under quality, the subtype of reaction. The words wide, its lack come under impact category.

Distribution of Inscribed and Invoked Appreciation in Appendix 04:

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Inscribed</th>
<th>Invoked</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>8</td>
<td>1</td>
</tr>
</tbody>
</table>

Eight motifs of Appreciation are evaluated directly by Heer, only one is implied indirectly. Heer evaluated indirectly when she says that she wanted to know about what the lack of Gori’s wide exposure had made her. Here she wants to provoke the readers by asking:

*Does Gori as an outsider possess much wide exposure than her? Has that exposure made her perceptive wide?*

Heer wonders that she herself has not become insightful because she does not have that wide exposure. But she is also shocked in her heart of hearts that though Gori has a rich experience yet she doesn’t have that much thoughtfulness that she should have.
The passage can be divided into three parts as far as monoglossic and heteroglossic perspectives are concerned. The first part of the passage is a piece of authorial Attitude where Heer narrates the arrival of a foreigner who has come to visit shrine. She evaluates her *delicate skin* and also her *intelligence*. The second part is heteroglossic part where the evaluator is Gori, the outsider and a minor voice in the novel. The last part again is of authorial Attitude where Heer considers Gori a *fool* for her wrong observation. She feels depressed because of her inability to tell Gori the reality.

From the analysis we find that these two perspectives play an important role in unfolding the major character of the novel. The passage also throws light that it is the influence of Pir Sain over outsiders which is the main reason of the survival of religious saints like Pir Sain. Gori as an outsider sees only what she is made to see. She is capable to see only the outside view of him. Heer, on the other hand, is the victim of the exploitation designed by the antagonist Pir. She has been an oppressed victim. Her conversation with Gori clearly shows her oppressed will to tell her the horrible reality but she could not muster her courage.

In the passage given in Appendix 04, Tehmina Durrani has given some scope for the readers to interpret Pir’s persona by presenting a heteroglossic perspective. Gori plays a minor role in the story but she appraises Pir Sain with highly appraised motifs, otherwise presented as a tormentor in the novel. The whole novel is a tale told by Heer in narrative form. There are rare instances of heteroglossia particularly where positive evaluations are done regarding Pir’s personality. Here Tehmina Durrani has allowed Gori to provide a view that prevails for outsider and the *impact* created on an outsider. An outsider may get an objective perspective so Gori looks at Shrine and Pir objectively. She is more likely having a point of view which she views herself as excluded one that is why she finds Pir Sain *humble, serene and peaceful*. Thus the analysis shows that the
writer has given two perspectives of a person one through Heer whom she authorizes to present her views and through Gori she gives a view of Pir from society’s point of view.

Pir Sain’s dominant position and immoral behaviour come on the surface when we analyze the present passage from Appraisal angle. This is an example of extreme immoral behaviour of Pir Sain towards his wife whom he takes to his friend to oblige him without telling him the real identity of his wife. The novel describes the sexual acts of Pir Sain in the disguise of performing religious duties. He is a supporter of the feudal jagirdari system. He, himself is a passionate practitioner of that very immoral system. He indulges in such degeneracy that the Satan himself would have been embarrassed. What is more shocking is that people like Pir Sain have friends around them who in spite of stopping him to indulge in illicit relations, they also accompany him. The whole circle around him do all that is against the norms of Quran. They want only to outrage women behind the convenient curtain of religion.

The Quran forbids all sexual relations outside marriage. Man is permitted to have such relations only with his lawful wife. The Quran has, in general terms, restricted sex to marriage and considered any sexual activity outside it a forbidden transgression. In Quran, it is written “And those who are mindful of their chastity, (fulfilling their desires) only with their spouses and whomever their right hands may possess, since then they are free from blame. Those who hanker after anything beyond that are indeed transgressors” (1999 23: 5 - 7) Even here, he is warned against making pleasure his goal. He is advised to keep in mind that he is helping to bring into existence a responsible rational being. The Quran tells man that he can and should control his sex drive and attend to it moderately, thinking seriously of the duties that will devolve on him in consequence of it. It is written in the Quran: “Glory be to Him Who created all pairs out of what grows in the earth, among (mankind) themselves and out of that of which they have no knowledge.”
(1999 36:36) and it further states “and out of everything we have created a pair, so that you may remember” (1999 51:49).

The text has eighteen motifs of Appreciation. Again Heer is the narrator and she evaluates Jagirdar’s persona and his room where she has to surrender her body to Jagirdar in front of her husband. This passage is also an example of a woeful cry from a woman who is compelled to give herself without her own desires.

**Distribution of Positive and Negative Appreciation in Appendix 05:**

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>3</td>
<td>15</td>
</tr>
</tbody>
</table>

Fifteen out of eighteen inscriptions are in the form of negative Appraisal indicating high repulsive feelings of Heer as well as the author. Only three motifs are used as positive Appreciation:

*We passed a room with an intricate-patterned carpet below and crystal chandelier above.*

Though these two motifs *intricate patterned* and *crystal* is used in positive sense yet these words indicate the lavish living style of Jagirdar and people like Jagirdar. Through these choices the author wants to describe that power is more or less related with lavish and lustful style of living.

The third positive motif is used for Heer herself:

*It allowed them to introduce me as a whore from the city because no one had ever laid eyes on the venerable wife of the Pir.*

Hence, Heer uses this *venerable* motif to show that Pir Sain’s wife is always respected by people. They can’t cast their eyes on Pir Sain’s respectable...
wife. So she was introduced as *whore* that people like Jagirdar could not hesitate to take bodily *pleasures* with Heer. She argued at several places in that book that the real Islam was quite different from the parody of that noble religion paraded by the Jagirdars. It is the mullahs and maulvis who support these powerful personalities by providing a religious cover to their lustful escapades.

**Distribution of Different Categories of Appreciation in Appendix 05:**

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>12</td>
<td>5</td>
<td>1</td>
</tr>
</tbody>
</table>

The table displays different categories of Appreciation with *reaction* again having the maximum motifs. This indicates that through this passage the author wants to provide information to the readers about Heer’s thinking because *reaction* involves narrator’s *impact* or *quality*. Like other passages, this passage is also in the form of one way discourse from the author to the readers where Heer narrates a harrowing episode of her husband taking her to other man and the other man (Jagirdar) having sex with her in front of her husband.

Heer presents the plight of Muslim women. She thinks that from behind burqa (veil) no call for help could be heard when she was being used by Jagirdar. Her heart kept on crying but her cries were not heard even by her Allah:

*An abandoned species was trapped in a forbidden world.*

Then again she writes:

*Everything corrupt happened under the shroud when it was off a faceless and nameless woman appeared.*
These lines are a piece of striking satire on the fate of Muslim woman who veils herself to remain hidden from the eyes of outside world but what actually happens inside the purdah (veil) is heart-rending story of woes.

There are twelve motifs of reaction used by Heer

**Distribution of Subtypes of Reaction in Appreciation in Appendix 05:**

<table>
<thead>
<tr>
<th>Reaction</th>
<th>Impact</th>
<th>Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>3</td>
<td>9</td>
</tr>
</tbody>
</table>

Only three belong to *impact* category. Out of three, two provide negative vibrations and one gives positive Appreciation. Rest of the lexical motifs express Heer’s aversion over the things related to Jagirdar’s room and parts of his body. She describes his body with strong hatred and aversion for Jagirdar.

Again, the passage has no amplifier as far as Appreciation is concerned. There are two lexical metaphors used by the writer to support her views. They are used to intensify Jagirdar’s position.

*His big hairy arm circled my waist like an octopus’s.*

*While the jagirdar’s fat fingers ran like black rats over my naked body, my mind was consumed with the idea of purdah.*

**Distribution of Inscribed and Invoked Appreciation in Appendix 05:**

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Inscribed</th>
<th>Invoked</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>16</td>
<td>2</td>
</tr>
</tbody>
</table>
The above table shows the sixteen motifs are inscribed and again only two motifs are used to provoke the readers. These motifs again strengthen the analysis that the author doesn’t want to provoke her readers. She only chooses those lexical items which come under socially accepted norms. Tehmina told the press in one of the interviews that religious ministers like Pir Sain are a bunch of very cunning and treacherous operators. These groups are cent percent responsible for the dire difficulties in which the Muslim masses find themselves today.

Throughout history, feudalism has appeared in different forms. In Pakistan feudal lords are the landlords with large joint families who possess hundreds or even thousands of acres of land. They seldom make any direct contribution to agricultural production. Instead, all work is done by peasants or tenants who live at subsistence level. The landlord, because of his ownership and control of rich land and human resources, is powerful enough to influence the distribution of water, fertilizers and agricultural credit and, consequently exercises considerable influence over the revenue, police and judicial administration of the area.

The landlord is a lord and a master. Such absolute power can easily corrupt anyone, and it is no wonder that the feudal system is humanly degrading. The system, which some critics say, is parasitical at its very root, induces a state of mind which may be called the feudal mentality. This can be defined as an attitude of selfishness and arrogance on the part of the landlords. It is an attitude brought up by excessive wealth and power, while honesty, justice, love of learning and respect for the law have been vanished. Having such a mentality, when members of feudal families obtain responsible positions in civil service, business, industry and politics, their influence is increased in all directions. The moral, social, economic and political crisis that Pakistan is facing can be acknowledged mainly to the powerful feudal influences operating there.

In Pakistan, the feudal class has got most of its privileges. Many parts of Balochistan and many parts of the North West Frontier Province are under feudal
The failure of democracy to take root is partly the result of the fickle politics of the feudal lords.

The family and social environment of the feudal community is unreceptive to the rules of religion. Some landlords are alleged Pirs or spiritual leaders with propaganda of their lineage to Prophet Muhammad. Besides the gold that the land brings in, the mureeds or followers rid themselves of a variety of ills by giving nazaar or a monetary gift to the Pir.

In order to communicate this interpersonal meaning, Tehmina Durrani has structured this passage accordingly. The passage contains five lexical motifs of Appreciation. She makes use of these particular choices because her purpose is to give information to the readers about this important revelation of Mustafa’s background which helps us to understand him better.

**Distribution of Positive and Negative Appreciation in Appendix 06:**

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

The passage contains two positive attitudinal lexes of Appreciation and three motifs of negative Appreciation. The motifs containing negative Attitude are:

*By bestowing and absolute power upon certain loyal individual, the while masters were above to control the country’s multitudes with relatively little efforts.*

In the areas that were later to become Pakistan, some feudal families utilized Islam as a weapon of control. The choice of lexical items *little effort* by the author clearly shows that she feels feudal masters were able to control people of Pakistan with relatively *little efforts.*
With the passage of time the privileged few multiplied their wealth by exploiting the feudal practices of tenant forming and arbitrary taxation.

And second choice of arbitrary also proves writer’s notions about feudalism that they used to pay unfair taxation. Feudal lords never pay there proposed taxes. They used to take Government in their own hands. Tehmina’s use of attitudinal lexis Islam as a weapon of control also asserts her above views that feudal lords used Islam as a weapon to control the people. Feudal lords do not pay taxes. They are less educated. Feudal lords perpetuate the horrific literacy statistics of Pakistan. They are normally married to four women. They keep numerous other women. The feudal lords remain to be in ignorance because knowledge will cut down their privileges.

**Distribution of Different Categories of Appreciation in Appendix 06:**

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Here Tehmina Durrani being the narrator herself is the source of the Attitude and Mustafa as a feudal lord and feudal system is the target. The table displays the categories of Appreciation having almost the same division of appreciative motifs in the present passage.

**Distribution of Inscribed and Invoked Appreciation in Appendix 06:**

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Inscribed</th>
<th>Invoked</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>
All the lexical choices are inscribed ones except the one choice. Tehmina has used motifs to invoke the readers:

*Some feudal families utilized Islam as a weapon of control.*

The passage contains four amplifiers, which are used to intensify Appreciation. Three out of four are amplified positive Appreciations and only one is amplified negative Appreciation.

The writer has used two lexical motifs i.e. *few worries* and *privileged few* that are from *quantification*, a subtype of *force* which provides the imprecise measuring of number. The two inscriptions are from *intensification*, another subtype of *force*. *Intensification* is divided into two broad lexico-grammatical classes- *Isolating* and *infusing*. Tehmina has opted for *isolating* intensification and she has used both these intensifiers somewhere at the middle from up/down scaling point. The fourth amplifier used by the author comes from *intensification*, but this amplifier being at the uppermost end of the scale of *intensification* that has been termed as *maximisers* (e.g. Quirk, Green Baum, Leech and Svartivik 1985) which construes the up-scaling as being at the highest possible intensity. The author has chosen the word *absolute* to strengthen her notion of total power. The lexis *absolute* is a proliferation of options at the maximizing end of the intensity spectrum.

The meaning that Tehmina Durrani wants to structure in the text is the position of women in Pakistan. The Pakistani society at large is patriarchal and male dominated where men enjoy a prominent position and women subjugated. The attitude of the male members of society towards the female members is degrading, exploitative and repressive. The female characters depicted in the novels under study including her autobiography enter into an unending struggle for existence in the male-dominated social setup.

The analysis of the lexical motifs of some of the passages from the texts forms the point of view of Appraisal makes it clear that Tehmina wants to bring
home to the reader that there is the exploitation on the basis of gender. Gender relations in Pakistan rest on two basic perceptions; that women are subordinate to men, and that a man’s honour resides in the actions of the women of his family. Thus, as in other orthodox Muslim societies, women are responsible for maintaining the family honour. To ensure that they do not dishonor their families, society limits women’s mobility, places restrictions on their behaviour and activities, and permits them only limited contact with the opposite sex.

The major part of My Feudal Lord deals with political power. The Pakistan Muslim League, the party laying Pakistan’s foundation fifty three years ago, was almost wholly dominated by feudal lords such as the Zamindars, Jagirdars, Nawabs, Nawabzadas and Sardars, the sole exception being the Jinnahs. Pakistan’s major political parties are feudal-oriented, and more than two-thirds of the National Assembly (Lower House) is composed of this class. Besides, most of the key executive posts in the provinces are held by them. Through the fifties and the sixties, the feudal families retained control over national affairs through the bureaucracy and the armed forces. Later on in 1972, they assumed direct power and retained it until the military regained power recently.

Pakistan’s administrative and political agencies are almost totally controlled at the higher levels by feudal lords. Just as the salt in Pakistan’s soil has retarded the growth of crops and vegetables, the feudal influence in the country’s political soil has hindered the growth of democracy.

The relationship between the feudal mentality and the authoritarian tendency in Pakistan’s political life can be easily found. Where feudal lords occupy positions as political executives, they tend to consider the country as their property and the citizens as their subjects.

Considering from the perspective of tenor, the passage has the effects of aligning us in a political system where Bhutto gave power to Mustafa and we sympathize with Bhutto as after gaining power Mustafa is seen a changed man.
Once again the passage is a section which takes the forms of a narrative (an account of a past sequence of actual events) rather than overt argument.

Authoritarianism is thus entrained in the feudal personality and is as essential to the feudal system as oxygen is to human life. Freedom of thought and intellect, and freedom of speech and expression, invariably lead to the exposure of social inequities and injustices, mobilize public opinion and generate movements for establishing an egalitarian order. The political power of the feudal class is derived from their economic power, while their political power enables them to consolidate and increase their economic power.

To some degree, the text operates by assuming that these are “facts” which will ‘speak for themselves” and accordingly that the reader will invest the presented experiential content with particular attitudinal values. We can for example deduce from the way in which the text unfolds evaluatively where the writer assumes that her readers will regard power structure usual in politics and Mustafa gaining power through Bhutto and trying to overpower even Bhutto, his mentor. And yet of course, these tokens are definitely not open-ended evaluatively. They invoke provocation and the evaluative meanings which the readers are expected to draw from them are eventually made quite explicit via the attitudinal inscriptions.

There are eleven motifs of Appreciation motifs in the present passage. Six motifs evaluate the power structure and their life style positively. Five condemn the system in strong choices.

**Distribution of Positive and Negative Appreciation in Appendix 07:**

<table>
<thead>
<tr>
<th>Total</th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

216
There are six lexical motifs that produce positive vibrations in the passage:

*The largest province*

*Vote bank*

*Back bore*

*Islamic socialism*

*Strong second line leader*

*Policy matters*

The first positive vibration used by Tehmina is about Punjab:

*Bhutto thinks that Punjab was the vote bank of Pakistan because province.*

Again second positive Appreciation is used in the same line when Bhutto thinks Punjab as a *vote bank* of Pakistan. The next positive motif springs from the same line where he considers Punjab, the *backbone* of the people’s party. So all these three motifs indicate that Punjab of Pakistan was a vote bank and backbone of political strength as far as people’s party is concerned. The choices of motifs describe Punjab having occupied a prominent place in Pakistan. Then a next positive Appreciative motif is again used in connection with People’s Party of Pakistan:

*People’s Party needed a strong second line leadership.*

This positive motif hints at Mustafa’s ambition to possess more power in politics. It was Bhutto earlier who used to be the only one in power and possessing the monopoly in People’s Party but Mustafa after coming into power wanted to emerge as a prominent leader which is very much clear from this passage.

There are five motifs which are negative in nature:
Strained

Inflated ego

Vested interests

As anathema

Crucial initiatives

The motif strained is used to describe the relationship between Bhutto and Mustafa. Then again the author talks about Bhutto’s worries over Mustafa’s inflated ego. Then the author shifts from Bhutto towards people whose vested interest regarded Bhutto’s theories of Islamic socialism as anathema. Then Mustafa’s initiatives as political leader are called crucial. Due to his initiatives, disagreements sprang up both on policy matters and personal appointments. All these negative inscriptions indicate the increasing differences between Bhutto and Mustafa.

As the passage is heteroglossic in nature, there are two sources of Appraisal in this passage. One is Tehmina and the other is Bhutto, the former Prime minister of Pakistan. As already stated the passage is heteroglossic, the author by using Bhutto as source has used indirect methodology for attributed material to be implicated in the alignment strategies at work in the text. These are the mechanisms by which the reader is covertly positioned to regard the attributed material as highly credible. High credibility is implied by the writer to make Bhutto use discourse clearly indicates that she wants to support her views about Pakistan. The author has herself announced in categorical terms where she stands on the key issues, typically only bringing in the external source to lend support to her argument. Heteroglossia in this passage is used as “dialogistic expansion” (Martin and White 2005:102) under Engagement system. There is not a single amplifier used for appreciating things.
Distribution of Different Categories of Appreciation in Appendix 07:

<table>
<thead>
<tr>
<th>Total</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>5</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

The above table clears the picture of different categories used by the author to evaluate the things and system inherited by power holders. *Valuation* is again used in only two motifs which shows that the appraisers in the present passage don’t find it necessary to appreciate the things having some value or vice versa.

Distribution of Subtypes of Reaction in Appreciation in Appendix 07:

<table>
<thead>
<tr>
<th>Reaction</th>
<th>Impact</th>
<th>Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>

We get three motifs from *Impact* where the author has given her reaction regarding power dichotomy. Two motifs evaluate the *quality* of the things. The two values from *impact* have positive evaluations and one criticizes the system in a negative manner. But the motifs from *quality* provide negative vibes.

Distribution of Inscribed and Invoked Appreciation in Appendix 07:

<table>
<thead>
<tr>
<th>Total</th>
<th>Inscribed</th>
<th>Invoked</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>11</td>
<td>0</td>
</tr>
</tbody>
</table>

The present passage doesn’t contain any single motif of Appreciation which has been used to provoke in directly.
The passage given in Appendix 08 describes heart-rending episode from Tehmina where she was physically assaulted, compelled to pull off her clothes then forced to call her parents naked and asked to do whatever Mustafa asked her to do. It has motifs of Appreciation which describes Tehmina’s painful moments and her crippled soul. The passage is a typical example of Mustafa’s brutality and cruelty. It also suggests the over-arching purpose to criticize and to develop an argument against Mustafa.

The whole paragraph takes the form of interaction, an exchange between Mustafa and Tehmina. Interpersonally, Mustafa is presented as a giver of information and Tehmina as a receiver of information. In power hierarchy, the giver of information occupies a higher position in comparison to the receiver of information. In this case, power balance tilts in favour of Mustafa and Tehmina is at the receiving end. She does the same what she is being asked. Mustafa becomes powerful being superior physically and orders his wife to pull off her clothes just to satisfy his male ego.

**Distribution of Positive and Negative Appreciation in Appendix 08:**

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>4</td>
<td>8</td>
</tr>
</tbody>
</table>

Again there are a few vibrations of positive Appreciation as compared to the negative ones which are double in number. The positive vibes are:

*New*

*Baggy shirt*

*Glinting*
Gloating

Even these motifs are evaluating the things positively, these motifs don’t evaluate Mustafa’s world which is evaluated negatively by Tehmina.

Negative motifs of Appreciation are:

Obvious damage

Ominous

More methodical timber

Swollen lips

Trembling finger

Naked body

Grim

Narrowed eyes

Distribution of Different Categories of Appreciation in Appendix 08:

<table>
<thead>
<tr>
<th>Total</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>7</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>

Out of twelve inscriptions, the author has used reaction again at the maximum. From composition all the four motifs are related to balance; a subtype of composition. The third category of Appreciation, valuation has only single motif.
Distribution of Subtypes of Reaction in Appreciation in Appendix 08:

<table>
<thead>
<tr>
<th>Reaction</th>
<th>Impact</th>
<th>Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

The table discloses seven motifs from reaction again dominating category of Appreciation. From reaction she has preferred quality subtype just to show her liking or disliking over the situation which is the main characteristic of quality; a subtype of reaction.

Distribution of Inscribed and Invoked Appreciation in Appendix 08:

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Inscribed</th>
<th>Invoked</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>12</td>
<td>0</td>
</tr>
</tbody>
</table>

All the motifs are again inscribed motifs of Appreciation. The two texts are used as examples that have been taken out of interactive context for the purpose of analysis in order to find how power is negotiated through discourse. If we see the passage in terms of Engagement this particular example is clearly dialogistically expansive. A more or less heteroglossic space is achieved through reference to voices such as the self and the addressee(Mustafa) It also functions dialogistically to the extent that leaves open the negotiable space by apologizing (I am sorry) for something Tehmina imagines that might or might not be acceptable on the part of her ideal recipient. In this way, the quoted expert can be called as an interactive move, likely to engender a response from the addressee.

The passage given in Appendix 09 deals with the patriarchal system of society where women are taken for granted. The passage presents the momentous liberation of Tehmina and again her pitiable position where she is forced to save her second marriage in order to raise her children in a stable home. The
Appreciative motifs used in the first half of the passage by the writer express her tortured self getting relief. But the motifs of second half describe Mustafa’s winning sympathy from Tehmina to come to him again. The last part of the passage describes Tehmina’s fear that if she becomes a two time divorcee, it would be difficult for her to bring up her children. She is afraid of raising her children without a stable home particularly in country like Pakistan where male support is required for a female to survive.

**Distribution of Positive and Negative Appreciation in Appendix 09:**

<table>
<thead>
<tr>
<th>Total</th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>6</td>
<td>4</td>
</tr>
</tbody>
</table>

Six motifs are used in the form of positive Appreciation and four are in the form of negative Appreciation indicating the author’s intention to take the readers along with her in a sorrowful mood from which the narrator is trespassing. Positive vibrations are:

*Deep blue Spanish sea*

*Like a balmy wind*

*Pitiful child*

*Stable home*

*Innocent faces*

*Exuberation of liberation*

Tehmina talks about her feelings and moments of temporary joy when she goes to Marbella after leaving Mustafa. There she tried to sink her past into the
deep blue Spanish sea. Here the Spanish sea is referred to as deep and blue and capable of taking her past into it where she wants to sink away her past painful memories of her married life with Mustafa. Then again she writes:

*The days passed over me like a balmy wind.*

She feels that days were relaxing her mind and body like a wind that has the power to heal. Mustafa plays a role of the pitiful child before of Tehmina’s mother pleading her to ask Tehmina to come home. Tehmina is also made to rethink her decision of not going back to Mustafa because she wants her children to be raised in a stable home. Again she rethinks of her own decision and writes:

*I stare at the innocent faces of my sleeping children.*

Negative motifs are used to appreciate her tortured and tormented soul:

*I tried to let my past sink away into the deep-blue Spanish sea.*

Again she writes:

*Forced memories out of mind*

Memories out of mind indicate strong negative vibration which tells the readers that there must be some painful memories which Tehmina forces to go out of her mind. Then Appreciation is used to describe Mustafa’s mental state:

*He cut a sorry figure.*

Then his act is considered as false act. Afterwards the author talks of her fears which she calls them darker fears. She also talks about her physical fears which she had buried out long ago.
Distribution of Different Categories of Appreciation in Appendix 09:

<table>
<thead>
<tr>
<th>Total</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

We get ten motifs of Appreciation in this passage. Again dominating subtype of Appreciation reaction is found with eight motifs and composition and valuation with one motif each respectively.

Distribution of Subtypes of Reaction in Appreciation in Appendix 09:

<table>
<thead>
<tr>
<th>Reaction</th>
<th>Impact</th>
<th>Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>5</td>
<td>3</td>
</tr>
</tbody>
</table>

Reaction shows I want it position and it is the most used category in all the texts. The use of reaction is significant from the point of view through which the negotiations are done by the appraisers.

Distribution of Inscribed and Invoked Appreciation in Appendix 09:

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Inscribed</th>
<th>Invoked</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>8</td>
<td>2</td>
</tr>
</tbody>
</table>

There is only one amplifier used for appreciating Spanish sea in the passage.
In Marbella, I tried to let my past sink away into deep blue Spanish sea

The passage given in Appendix 10 deals with Tehmina’s introspection after the war against her cruel husband has been won. Though she has come out of the hell, yet she has to struggle to assert her true identity in the world. The question, “who was I” tormented Tehmina and compelled her to recapitulate past and then rethink:

*Was there a new Tehmina Durrani inside me, older and sadder but also wiser?*

**Distribution of Positive and Negative Appreciation in Appendix 10:**

<table>
<thead>
<tr>
<th>Appreciation</th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>11</td>
<td>10</td>
</tr>
</tbody>
</table>

The passage has eleven attitudinal lexes in it. There are again negative vibrations that are much as compared to positive ones which show author’s lack of confidence in Appreciative motifs and she wants to provoke readers by choosing negative lexical items. The positive one is used for Mustafa and his motive to destroy Tehmina:

*He had very nearly succeeded.*

*A few more does of Mustafa and my spirit would have died forever.*

One motif is used to describe her personal life:

*Our closed society considered it obscene for a woman to reveal her intimate secrets.*
The word *intimate* is used positively here and next she says:

*I realized that I could do no greater service for my country and our people than to expose the camouflage.*

Ten lexical choices are made negatively to make the readers feel for Tehmina’s tortured soul and to feel revolted against people like Mustafa.

The whole passage is in the form of monologue and Tehmina being the narrator of the passage is the appraiser and also the source of appraising the *Appreciation* Attitude.

**Distribution of Different Categories of Appreciation in Appendix 10:**

<table>
<thead>
<tr>
<th>Total</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>3</td>
<td>1</td>
<td>7</td>
</tr>
</tbody>
</table>

Surprisingly the above table distributes seven motifs to valuation category. This means that the present passage has so many Appreciations through which the writer wants to tell the worth of things and worth of the prevailing system to her readers.

There is also some use of amplifiers in the passage:

*He had very nearly succeeded*

The use of two amplifiers with *succeeded* shows the emphasis. Tehmina Durrani wants to give to the readers that Mustafa has succeeded to destroy her. The motif *very* is used as the modification of adverb *nearly* and *nearly* belongs to adverbially modify verbal group. *Very* is at the up-scale if we consider it through up/down scaling and *nearly* comes somewhere between the up/down scaling.
The second amplifier used by Tehmina is:

*A few more doses of Mustafa and my spirit would have died forever.*

The motif *few* belongs to *quantification* which provides the imprecise measuring of number.

As Macken Horarik (2003) has demonstrated, “The interpretative regimes which operate for many types of narrative involve strategically sequenced combination of attitudinal values which direct the readers to experience the narrativised world through the eyes of some central character(s), and hence to empathize with them”. The body of the passage is a narrative in which Tehmina recalls her life with Mustafa and about her dilemma about what she wants to do at present. She wants to serve her country and its people by breaking the silence of the torturous path she has trodden. Here the writer urges the Muslim women to break the silence and to raise their voice against injustice. In the case of this negative, attitudinal Appreciation is organized so as to align the readers into a community where feudal lords like Mustafa thrive and multiply on the silence of women.

**Distribution of Subtypes of Reaction in Appreciation in Appendix 10:**

<table>
<thead>
<tr>
<th>Reaction</th>
<th>Impact</th>
<th>Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

The two motifs are from *impact* and one from *quality*. The passage also has seven motifs of *valuation*. Out of seven, six are negative and only one positive. The use of negative motifs in Appreciation Attitude indicates author’s use of provoked Attitude. On the positive *evaluation* side, we have terms concerned with Tehmina’s married life:
Intimate secrets

The negatives we have are concerned with the system;

Damage done

Closed Society

Greater Crime

Injustice

Breed subservience

Malignant hypocrisy

Conventional politics

Traditional Service

A widespread assumption is that a distinct pattern of women’s subjugation and subordination exists in the Islamic world. Fused with power, force and violence on theoretical, structural and institutional levels, the nation also constitutes notions of masculinity and femininity. Thus, analyses of gender must encompass processes of construction and maintenance as well as strategies of subversion, violation and mediation. The above analysis of the passages stresses that even though there is a power structure existing in Pakistani society but this structure is continuously challenged even through the silent resistance in the form of submitting to the will of the powerful.
Power Negotiations Through Appreciation in My Feudal Lord and Blasphemy

Distribution of Positive and Negative Appreciation in Blasphemy

![Positive Appreciation Chart]

![Negative Appreciation Chart]
Distribution of Positive and Negative Appreciation in My Feudal Lord

![Graph showing distribution of positive and negative appreciation for P6 to P10.](#)
Distribution of Different Categories of Appreciation in My Feudal Lord and Blasphemy

![Graph showing distribution of Appreciation in MFL and Blasphemy](image-url)
A Comparison of Positive and Negative Appreciation in My Feudal Lord and Blasphemy.
Different categories of Appreciation in My Feudal Lord and Blasphemy
If we go back, we find that since Ages women are not treated with justice and fairness by men. That woman being inferior to man in intelligence was, for long, regarded as a self-evident truth. So women were assigned dull and worthless jobs to do. In the civilization built up by man, woman had to be content with an inferior role. It is only recently that woman has begun to assert her rights and claim equality with man. Though the intellectual climate of the present age is generally favorable to woman’s demand for equality, the question of its validity has not quite emerged from the smoke of the controversy.

In many cultures, including the Muslim culture, it is considered a taboo on the part of a woman, especially if she is noble, descent, to express unhappiness with marriage and to try to do something about it (except in cases of extreme cruelty on the part of the husband). This type of Attitude is part of the social pressure which is used to keep women suppressed. The Quran says that if a woman feels that her husband is too indifferent to her, i.e. does not give enough love to her or mistreats her and she is therefore unhappy, there is nothing wrong if she initiates steps to change the situation.

It should be noted that whenever the Quran says "there is nothing wrong" or “it is not wrong” (la junaha), it means to fight certain social taboos and established psychological attitudes. The above passage deals with the fighting against the attitude which expects women to continue in the marriage bond as the husbands keep them regardless of whether the wife is reasonably happy or not. There is no wonder why Tehmina after a long patience decides to raise her voice against men like Mustafa.

No doubt, there are differences between man and woman, but they are in fact far fewer than those which used to be quoted. Even these few are largely biological. A potent difference is that in physical competence. The male surpasses the female not so much in his capacity for endurance as in the intensity of his muscular action. He generally runs faster and punches harder. His red blood corpuscles which carry oxygen from the lungs to the muscles are ten percent more
abundant than those of the female. Hence the tasks in which great physical strength was required or regular out-door activities, such as fighting and hunting, were naturally assigned to the man, while the woman generally took over the lighter and domestic tasks, such as cooking and washing. As physical strength was an essential value for a primitive group constantly threatened by other hostile groups, man soon secured for himself a dominant position in the tribal set up. As this state of affairs continued for long ages, men consolidated their position of dominance and ruled over the women-folk with a high hand.

We find the same position and dominance inherited by male characters in both the texts. First I will discuss the ratio of appreciative motifs in Blasphemy. In the passage under study the positive motifs of Appreciation amount to 60% of the total appreciative Attitudes while negative motifs of Appreciation are 40%. And when it comes to the categories used by the author, it is noticeable that 86.6% comes from reaction category of Appreciation and only 6.66% is used from composition and again 6.66% comes from valuation category. The passage is a painful memory of a Muslim woman married to Pir Sain. The passage given in Appendix 01 describes the author’s move from Heer to Heer’s mother. It also describes Pir’s influence on her and on the people. In the passage, Tehmina chooses Heer’s mother to show the readers that people like Heer’s mother are so overwhelmed by Pir that they can give away their daughters to them. Heer’s mother belongs to that category of people for whom life is always unpleasant. The promise that something better and more lasting may follow is highly persuasive, as is the fear that things maybe considerably worse makes mother to follow Pir Sain and to take shelter from him because he promises a good life to her and to her daughters.

By choosing appreciative motifs like miraculous feats, Tehmina asserts Heer’s mother’s submission to Pir’s power. She submits and yields before his strength due to the strong influence. Surely this influence is the result of Pir’s riches, his property and his miraculous feats, the obvious symbols of social
power. All these are sources of power which are able to force anyone surrender his/her will. Tehmina uses the lexical item mureed. *Murred* is an Urdu word which literally means follower. These choices help us to understand the writer’s viewpoint where she positions her minor characters to submit to powerful willingly and major characters although submitting yet strongly resisting to that domain of the powerful. Though these major characters don’t have much option to resist directly, Tehmina chooses lexical items to express their resistance so that readers should know what they feel from inside. The passage in Appendix 01 again stresses Tehmina’s viewpoint that social power influences common masses. It influences to that extent that they are even ready to give their daughters to them so that they can live with security.

A close study to passage given in Appendix 02 under study reveals that Heer appraises her first night with Pir Sain by using eighteen lexical motifs in all. Similarly in passage two, positive Appreciation stands at 61.53% and negative goes down at 38.46%. 46.15% of the total appreciative motifs are used from *reaction*, a category of Appreciation. While 7.69% comes from *composition*. Rest of the 46.15% comes from *valuation*. The passage exhibits social power in society where male dominates his wife. Heer is the victim in the hands of Pir. Here the protagonist doesn’t seek the power though she strongly resists it by choosing the negative words.

She submits before Pir’s power because the acceptance of authority and the submission to Pir’s will has become the only option before Heer. She does not have any other alternative than to submit her to her husband. The preference of submission is dislocated by Muslim culture where Heer is born where submission is considered to be normal, proper or traditionally correct, yet she chooses negative vibration because her heart strongly resists the system.

And if we see Pir, his masculine authority must be attributed to the superior access of the male to power, to the greater physical strength of a husband and its use to enforce his will on Heer who is physically weaker and insufficiently
acquiescent spouse. Tehmina makes Heer resist Pir’s will with the lexical items of Appreciation which describe Pir’s persona.

Tehmina Durrani has made evident in this text that the male power and female submission have relied much more complexity on the belief since ancient times that such submission is the natural order of things.

The passage given in Appendix 03 gives a heart-rending picture of male exercising his power on his wife. Men may love and honour his wife if he desires so but it was for long accepted that woman must love, honor and obey. Much and almost certainly more was achieved by the simple acceptance of what the Muslim community and Muslim culture has long thought right and virtuous or, in Max Weber’s term (1947), what is an established patrimonial relationship between the rulers and the ruled. In Blasphemy major characters like Heer, Pir and Heer’s mother all revolve around this patrimonial relationship between the rulers and the ruled.

Tehmina’s spot light in Blasphemy is on social power that exits in society. We find this in abundance in the passage under study. Likewise in the third passage, we get the maximum of positive Appreciation i.e. 75% and the least of negative Appreciation as compared to the other texts from Blasphemy is 25%. The most used category in this text is valuation that has 50% of the total values of Appreciation. Composition and reaction categories are used as the same 25% for each.

The first part of the text also asserts this view when Tehmina made Amma to say:

We are the direct descendents of prophet.

Even Pir’s mother has the feelings of power they enjoy, that’s why she says the direct decadents of prophet which shows that she takes pride in telling her newly wedded daughter-in-law that they are the direct members of the family of Mohammad, the prophet of Islam. The motifs power of shrine can not be
challenged are chosen as a point of departure for the message. These choices put
the theme of novel in a noteworthy position. Thus the writer’s choice of lexical
motifs of Appreciation is in accordance with the meaning she wants to convey. Pir
Sain is considered the master of establishing and maintaining all networks. He
manipulates situations and people in many ways. He claims some degree of
approval from God. He is considered to be responsible for the well being of his
supports. His followers speak lovingly of their holy man. He does not require only
love. Religious leaders like Pir Sain require respect, a little fear and obedience
from their followers. Though these religious leaders have an inherent power to
challenge existing power relationship in political system of the country, yet they
don’t challenge because they only stand outside local human networks of power
and authority. Pir Sain runs a shrine in which he rules and considers being God.

Pir Sain is accredited as being a man purely of God. He is considered a
man for whom Allah has prepared to perform miracles. Religion has played a
tremendously important role in the construction of power structure in Pakistan. Pir
and Shrines constitute one of the points of reference for most of the Muslims
while Islam invokes equality between men and a direct relation to Allah. The
reality that both the texts present is that inequality revolves around in Pakistan.

The fourth passage has 55% of positive motifs of Appreciation and the
negative values are 44.44%. Reaction is again the most used category in this text
i.e. 77.77% and valuation gets the least i.e. 22.22%. It is also noticeable in this
text that there is not a single motif used from composition This is mainly between
male-female gender upper-lower caste and the ruling and the ruled class. In this
way, the world she presents where submission of woman proceeded from belief,
that masculine will was preferable to undue assertion of their own and the
counterpart belief by men that they were entitled by their sex associated with
physical and mental qualities to dominate.

This is the submissive Attitude of Heer and dominating nature of Pir Sain
that compels her to surrender her body to Jagirdar in front of her husband. Pir
wins Heer’s submission even by the threat and frequent fact of physical assault. Pir in his love of power, like lust, influences most men’s actions. He, while taking his wife to his friends like Jagirdar, has become more hostile to love of power than any reason can justify. He is pretty sure to sin against his own code in the direction of pursuit of power, that he thinks his acts are right.

The positive values of Appreciation in the fifth text are 16.66%. This is the lowest ratio of positive motifs used by the author. The negative variants amount upto 83.33%. Again reaction category of Appreciation is the choice of author which amounts to 66.66% while composition at 27.7% and valuation rests at 5.55%.

Tehmina asserts that poverty also leads to submission before the powerful. People are so poor that they don’t have any other option to save their sick children so they obey and pray to Pir thinking him their god. The author also throws light by making the choices like limp bodies and sacred medicinal powder that poverty also leads to superstitions. People think that Pir can do wonders. They believe that he is the only rescuer of them and their children.

Our speech, that is, all our utterances (including creative works), is filled with others’ words, varying degrees of otherness or varying degrees of “our own-ness”, varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and re-accentuate (Bakhtin 1986:89).

This tendency to assimilate the discourse of others into our own is particularly significant in authoritative and persuasive discourse (Bakhtin 1981: 342). This tendency of values of Judgement sometimes may be less personalizing that they do not require the appraisal be actually represented in the text. Appreciation shares with Judgement this property of being oriented towards the appraised rather than the subjective appraiser. Values of Appreciation are properties which attach to the phenomenon under evaluation rather than human
subject doing the evaluation. Thus the value *bright day* is represented as residing in the *day* rather than in the person doing the evaluation. Such values involve a maneuver by which the subjective, individual contingent evaluative response by the appraiser is transferred from the appraiser Heer and represented as a property which is possessed of the evaluated entity. This evaluation is thus to some degree “objectified” and values of Appreciation share with Judgement, the property of being less directly personalizing, at least relative to values of Affect (Martin and White 2005).

Aesthetic *evaluation* is not confined to inanimate objects and state of affairs. It may equally apply to human subjects. Heer’s description of her being *beautified* for her marriage does not represent instance of Judgement, because it does not involve assessment of behaviour. It does not involve assessments of right and wrong, correct or incorrect. Being beautified in this physical sense is not a question of morality. *A kind of death* is being classified as *Appreciation* rather than Affect.

Now turning to the analysis of selected passages from My *Feudal Lord*, we find from the analysis that almost the same number of Appreciation values are used by the author.

There are total five values of Appreciation in the first under analysis. Positive motifs of Appreciation are 40% while negative motifs are 60% of the total values of Appreciation; obviously, these findings indicate that power is negotiated by condemning and criticizing the things and power structure. *Reaction and composition* stand at same i.e. 40% while *valuation* is just 20% of the total values of Appreciation.

The passage in Appendix 07 describes another form of power; the feudal system. Feudal lords inherit power from their ancestors because of the property they have in the form of lands. Mustafa being a feudal lord and with the name of Khar that clings to his name considers himself superior to others who don’t have
this surname. Tehmina’s use of values of Appreciation for absolute power tells the readers that English people gave complete power to certain loyal individuals so that they could reign over the country and its people. Then she chooses the motifs privileged few to show the strength of feudal lords that about only few people have the opportunity to rein the common masses. Tehmina wanted her readers to know that it was the persistent weakness and incompetence of this system that made the British government frequently an attractive alternative. Property was a durable source of temporal power that was possessed by the ruling lord which allowed him to extend a living, more precisely the right to have a living to a body of residents or retainers. Feudal lords were having bountified property.

Out of eleven motifs of Appreciation, positive vibes are 54.54% and negative are slight low at 45.45% .Reaction is the most used category with 45.45% with the composition at second with 36.36% and the least used category is valuation with just 18.18% of the total values of Appreciation.

However in the use of Appreciation, the third passage under analysis tends to be more negative and less positive with negative variants amounting to 81.81% and 27.27% respectively. Again the use of reaction goes at 63.63% with the composition coming to 36.36% .This passage does not have a single instance of valuation.

In the fourth passage, the positive and negative Appreciation are 60% and 40% respectively. Reaction again is at the highest with 80% and composition and valuation at 10% each respectively.

The last passage from My Feudal Lord under analysis has the negative motifs dominating the positive ones with 90.09% and 9.09% respectively. Here interestingly valuation is the highest used category with 63.63% and reaction with 27.27% and composition with the lowest 9.09%.
Again we find that negative values are much as compared to positive vibrations. Here also Tehmina’s narrative includes evaluation of thoughts, silence and hypocrisy. All the five passages are the fine example of social power and political power.

The text also describes the end of the novel where Tehmina has used many values of Appreciation for thoughts. She wants to tell the readers by values like torturous path that in Muslim society a woman without husband has a torturous path ahead. Tehmina also gives a hint to Muslim society when she chooses the lexical items closed society which leaves no scope for open minded ness. Still she moved ahead by deciding to write her tale of sorrows. She decided to move ahead to break subservience and maligned hypocrisy. Then again she hints at the system which makes woman to bear all the tortures meted out to her by writing the book. She decided to break that traditional silence. These motifs are used to provoke reader and the women readers especially to no longer bear the injustice and exploitation.

The analysis describes the regenerations of Tehmina once again. She thought of starting her life afresh with being Begum Tehmina Khar, she wanted to find her new identify because she could not afford to be introduced herself as Mustafa’s ex-wife anymore. She never wanted to lean on a pillar that had fallen upon her instead of supporting her. She felt much discarded. Mustafa had spat out her like sugarcane chaff after using her physically and mentally.

The analysis of evaluative motifs of Appreciation has explored that there are common patterns of power relationships which form the important social interactions in Pakistan. These motifs of Appreciation exhibit the hidden power structures in a society particularly in Pakistan.