



CHAPTER 5
CONCLUSION

CHAPTER 5

CONCLUSION

Virginia Woolf and Ismat Chughtai come from two different countries, cultures and periods so any comparison between them may call for an explanation. The most important explanation that can be given is that both writers tried to define femininity in different ways. Virginia Woolf had written her works before the second wave of Feminism. It may be noted that western Feminism has been marked by many gaps and disjuncture and for this reason Virginia's Feminism belongs to an older variety of Feminism. Taking a long and diachronic view of Feminism, it can be said that she is one of the major influences in second wave Feminism and also the precursor of modern western Feminism. She contributed to set the grounds where women could speak for their rights.

If Virginia Woolf is celebrated for her Feminism no less is the contribution of Ismat Chughtai to the history of literary Feminism in India. In fact it will not be incorrect to say that Ismat Chughtai's feminism is far more radical than Virginia Woolf's in a certain context. Virginia wrote at that time when Victorian patriarchy had not died out. She had seen the working of patriarchal forces at her own house. Her mother was the perfect example of Victorian 'Angel', so through the figure of her mother she had seen the image of an 'idealized woman' which Victorian patriarchal society had constructed. Her mother Julia beautifully managed Stephen house. Her contribution in this Victorian household was great. She took care of eight children. She also brought harmony in this marriage. She had tenderness concern and sympathy for Stephens. She also provided companionship to her husband. Her mother was the perfect Victorian model, throughout her life Julia played the role of 'perfect Victorian woman'. So her image was like that of 'An angel in the House' which every man adores. Virginia to be trained in this model but she resisted from this perfect image of womanhood. She was against Victorian model of perfect woman or 'An angel in the House'. Virginia was also deprived from the formal schooling which her brothers received. So she herself had seen the influences of patriarchal forces into the public and private lives of women.

Ismat Chughtai wrote at a time when many taboos were present in the society. She could bring up subjects like female homosexuality which no other Indian writer

could dare even to think of. She alone took up such a subject as her fictional themes. Similar to Virginia, Ismat had also seen the influences of patriarchal forces. She had observed the agony of middle class Muslim women and made it the substance of her writing. She wrote about the suffocated lives of Muslim women whose existence was depressing under the pressures of patriarchal forces. These patriarchal forces also tried to tame her but this was the rebellious reckless Ismat Chughtai who said 'NO' to the irrational biased norms of society. Her mother and specially her sisters represent the 'ideal femininity'. Her family tried to mould her similar to her sisters but she gave life to her dreams rather than follow those rigidity which shackles a woman. Her sisters received the training for being perfect housewives. They learnt stitching, cooking, knitting. They were expert in house management but Ismat wanted something else from her life. Her cravings for education were so strong that it gave her strength to fight against the odds of society. She could not get anything on a platter. She fought for her education; she earned her own Room and Money and became the Feminist icon of India.

The comparative study between Virginia Woolf and Ismat Chughtai was possible under the domain of comparative literature because they belong to two different cultures, countries and periods. Since Feminism is a worldwide phenomenon its manifestation in India and England proved to be a fruitful study. Western Feminism paraded itself as in one monolithic category claiming to speak for all women. We cannot interpret Feminism as a monolithic category. We cannot invoke universal terms because the women who are living in different countries and whose colours, identities, nationalities, cultural and languages are different then how their problems could not be similar. This was the reason for doing is comparison of two writers who share dissimilar background and it was interesting to see that how they exhibited the women's issues. The comparison of eastern and western Feminist writers was the area which had not been discussed enough at length.

This thesis shows the comparative study of both Virginia Woolf and Ismat Chughtai against the background of Feminist criticism. In the context of feminism both expressed their ideas regarding the position of women .If on the one hand Ismat Chughtai had tried to shatter the myth that women find fulfilment in marriage, likewise on the other hand Virginia Woolf had spoken for the separate identity and place 'Money' and Room' for the women. Both Ismat Chughtai and Virginia Woolf

discussed those circumstances which were responsible for moulding the women psyche toward patriarchal norms.

Virginia wrote at a time when the old concepts and rigidity were influencing the lives of women. She criticised the authoritative forces which were affecting women's lives. She herself had witnessed the influence of patriarchal domination. Ellen Hawks had commented on her mother Julia: "it was the woman, the human being whose sex made it her sacred duty to sacrifice herself to the father, whom Charlotte Bronte and Elizabeth Barrett had to kill." (Marcus 45) After the death of her mother and her half sister, her father demanded sympathy from his daughters. Virginia also became the object of sexual harassment in the hands of her half brothers. She only found consolation with her sister Vanessa and this is the reason she always insisted on women's friendship which she took as one of the alternative of patriarchal forces.

In her writings, Virginia explored the impact of patriarchal forces in the lives of her female protagonists. She emphasized on women's individuality. She shattered the myth that a stereotyped woman found fulfilment in marriage. Virginia had created a few female characters who were opposite of 'idealized femininity'. The letter which she sent to Margret in 1916 shows her feminist stance. "I became steadily more feminist.....and wonder how this prosperous masculine fiction keeps going a day longerWithout some vigorous young women pulling us together and marching through it." (Marcus 34) She gave the message to women to destroy the rigidity i.e to leave the irrational conservative norms of society and integrate the talents which every woman has. She advised women to take care of themselves and not rely entirely on the patriarchal world. After the publication of her *A Room of One's Own* she is catalogued as one of the modern feminist writer. Virginia herself did not live her life according to the norms of Victorian patriarchy. She gave space to her female protagonists who did not follow the conventions of society.

In India, Feminism showed the ways with writers like Ismat Chughtai who had taken a bold stance on women's issues. Like Virginia Woolf, in Urdu literature the radical stance of Ismat Chughtai is especially remarkable, considering the power of patriarchy and many other restrictions imposed on women. There were many taboos on women in orthodox Indian conventional society. The rebellious voice of Ismat Chughtai who was born in a middle class conservative orthodox Muslim family of

Badaun registered her presence in a definite manner. Through her forthrightness she emerged as the remarkable Feminist voice in Urdu literature. Ismat Chughtai practised a particular kind of social commentary in her fiction by fearlessly depicting the positions and roles of women in middle class society. Her words stand for the birth of a revolutionary feminist in Urdu literature. She explored feminine sexuality, middle class gentility and other evolving conflicts in modern India. Her outspoken and controversial style of writing made her the passionate voice for the unheard and she became inspiration for the younger generation of writers, readers and intellectuals. She exposed the structural patriarchy which existed in the society. By showing the intrinsic politics of middle class Muslim families she pointed out that how should women play the role of patriarchal agents. She unveiled the stories of veiled women. Her own experiences, her keen observations of society, influences her literary writings. Like Rasheed Jahan and Bernard Shaw, her reckless spirit and her rebelliousness made her a significant Indian feminist writer. Ismat herself never wore *Purdah* but the larger portion of her writings exposed the suffocated lives of *Purdah* ridden Muslim women. *Purdah* (Veil) was the symbol of oppression at that time. It is no longer a symbol of suppression but a matter of free will and choices against those who choose to uncover.

Both Ismat and Virginia break away from moribund customs of the day. They challenged many established norms. Ismat and Virginia are the major examples who, by their rebellious stance, did offend the genteel sensibilities of many people of their time. This rebel in both writers was needed to be compared and put in the proper context. The present study took the feminist concerns of both eastern and western feminist writers- which show the representation of women characters in their works. It also shows their critical stance of the patriarchal values of their times. The study of men-women relationship or woman –woman relationship in their works was the possible way of enquiry but most importantly how they defined feminism was the subject worthy of close study. Both writers had also experimented with form, so their different perspectives on language were also the one dimension of thesis comparison. Women’s issues are universal but the ways of oppression are different, the manifestation of patriarchal forces takes place according to its respective culture. The voice of resistance comes out from Ismat and Virginia’s writings and this resistance was one of the parameter of this comparative study. Both created such characters that

break the traditional patriarchal norms and carve their own paths. The carving of new path was also another important base of this study.

Both Ismat and Virginia had shown the images of stereotyped women who were cowed down by patriarchal forces. The preliminary efforts of such writers indicated this and led it to be part of discourse on Human Right's debates. This is interesting to see that how these idealized stereotyped are different from each other. If on one hand Virginia had shown the idealized stereotyped women like Mrs. Ramsay, Rezia, and Cassandra than on the other hand, Ismat's Bhabhi, Rukhsaana Begum, Bari Mumaami ,Amma Bi, Gori Bi are the manifestations of Idealized Femininity. The noticeable point is that how patriarchy affected their lives? Mrs. Ramsay makes her house a comfortable zone- 'a perfect heaven' for her husband and children. Then Bhabhi and Rukhsaana Begum also transformed themselves into the figures of perfect house wives '*Pakki Ghristan*'. Cassandra is a submissive and docile woman who fixes into the image of a dutiful wife. Badi Mumaami is also the epitome of submissiveness and timidity who applied all 'tricks' to please her husband. Rezia takes care of her ill husband likewise Kubra's mother Amma Bi takes care of her husband who is a patient of T B. Throughout her life, Gori Bi fitted into the definition of idealized femininity prescribed by society. The teachings were so deeply rooted in her that she accepted to remain untouched rather to break the conventions of femininity. She did not dare to break the norms which had been made for *shareef* (innocent) women. These social teachings did not allow her to lift her veil by her own hands.

The pictures of the patriarchal men have been presented in Ismat and Virginia's works. Both have shown the dominance of men over women. The notion of male's superiority over female is present in their writings which expose the structured hierarchical social system in east and west. Actually this social institution legitimizes the idea of men's authority in social structures. In both societies patriarchal system works and gives birth to the male hegemonic gender norms. The hegemonic ideology discriminates and exploits women. Both have created patriarchal men who dominate over women but their ways of contestations are different. Peter, Richard, Rodney are similar to *Bhai*, Shujat *Bhai*, Kale *Miya* and Baqar *Miya* who are the examples of patriarchal men, but their ways of assertion of their dominance are different.

Peter wanted to possess Clarissa. He wanted to dominate over her. With Peter she had to share everything. He curtailed her freedom, her space. Like a master he wanted to command her. Similar to Peter, Kale *Miya* is another manifestation of a master husband who treated her wife as his slave. Rodney, *Bhai* and Shujaat *Bhai* also preferred submissive wives. *Bhai* treated his wives as his toys. In the story *Bhai* symbolizes a rock and his wives are waves which mean only the rock has the power to break the waves. Baqar *Miya's* chauvinism is hurt when his wife started to earn. He could not appreciate the money of his wife in the way his wife did. The principles of patriarchal society do not allow a man to survive on his wife's earnings.

The anti patriarchal women also exist in their writings; such women do not sacrifice their lives for the sake of family and society. They deviated themselves from the rigid conventions of society. They do not follow the patriarchal norms and draw their own lines. They are self- fulfilling rather than self- sacrificing. Both Virginia and Ismat created the women who do not believe in ideal femininity. Clarissa, Lilly, Mary, Katherine, Eleanor, Miss. Kilman and Elizabeth are a few examples of Virginia's new women. The challenges of the patriarchal society which they faced are similar to Ismat's Gauri, Khlifan, Amina and Alma. The only difference among them is the ways of asserting their individualities. The eastern women cannot rebel in a similar manner as western women because their issues are different. Clarissa was threatened by a patriarchal man Peter who wanted to curtail her space. She gave importance to her 'self'. She sacrificed her love for the sake of her individuality. She wanted a little space in marriage. But with Peter she had to share everything. With Peter she would become an entity and an object. Peter was a man who never understood her emotional appeal.

Clarissa wanted a life where she and her partner would have space which tricks balance so that a perfect union would emerge. In this union the two spheres should not infuse. One sphere should not over dominate on other. For her in 'marriage' both male and female should contribute equally. Clarissa emerges as the 'New Woman' when she destroys the presence of the patriarchal man; she gives priority to her 'self' and to her individuality. This shows her shift from dependence to independence. Similar to Clarissa, Katherine leaves Rodney for Denham. Likewise Peter Rodney also tried to confine her life. He also wanted to dominate Katherine. He used to treat her as his property. By restricting her life he was trying to show his supremacy. Eventually she

secured her future from a demanding husband. She breaks her engagement with Rodney and marries Denham.

Mary, Lily, Eleanor, Miss Kilman and Elizabeth also procured their futures from patriarchal pressures. They earned their own Room and Money. They created their own independent identities. Mary works in the office of Women' Suffrage Society. Lily proves wrong the patriarchal notion that "Women can't write women can't paint." (Woolf 50) Lily is the illustration of Virginia who herself defeated society's notion by establishing herself as prominent late Victorian modern writer. Lily liberates herself from the cages of men. She altered the male hegemony by pursuing the profession which had been secured for men only. Similar to Lily, Mary, Eleanor or Miss Kilman did not depend on men for their livelihood. Eleanor also draws her own line and follows it. She also pursued the unconventional life and eventually emerges as Virginia's 'New Woman'. Miss Kilman also is the victim of male dominated patriarchal society. In order to show her resistance she adopted masculine attributes. She is highly educated unmarried woman who sustains herself by her own earnings. She does not depend on men for her survival. Virginia deliberately gives her the name 'Miss Kilman' which can be interpreted as kill- man that is killing the patriarchal norms or the images of idealized femininity. Elizabeth is an emerging 'New Woman' who aspires to become a doctor, a politician or even a farmer. She also intended to survive on her own Money.

Khelifan, Gauri, Amina or Alma also demonstrate the concept of 'Anti Patriarchal Women'. They did not allow the patriarchal society to tame themselves. They are self fulfilling rather than self sacrificing. Gauri fulfilled her sexual urges by making sexual relations with Ram Rati. She enjoyed the pleasure of her youth and beauty. She challenged society's perception of female sexuality. She fulfils her sexual urges and provided financial support to her family. Her character displays that an extra marital affair for an unsatisfied woman is as normal and natural as it is for an unsatisfied man. Similar to Gauri Khelifan also breaks the conventions of patriarchal society which restrict a woman. She resisted against society's irrational norms which fix the age limit for a widow's remarriage. Khelifan smashes these patriarchal rules by asserting her individuality. The age old widow remarries for her emotional fulfilment. In patriarchal marriages the emotional sides of a woman is always neglected. Like Peter, Richard never heard the emotional appeal of Clarissa's heart. Similar to western

model of heterosexuality, in east also the emotional sides of women are always neglected. Khlifan married in her old age for her emotional fulfilment. Amina is the victim of domestic violence but she also emerges as Ismat's New Woman. She proclaims her individuality by drawing money. She no longer tolerated the physical violence of her husband and raised her voice against him. Virginia's notion of Money is similar to Ismat. Likewise Virginia, Ismat also shows that money is important for an empowered woman. Amina could resist when she started to earn. Her earning made her as the self autonomous woman. Alma also represents a self reliant empowered woman like to Miss Kilman. She is a highly educated and economically independent woman who can feed herself by her own earnings.

The issue of female sexuality is presented in Ismat and Virginia's writings. Ismat's short story *Quilt* and Virginia's novel *Mrs. Dalloway* are important in this context. The female homosexuality was taboo in the east as well as in the west. Ismat's story raised society's scornful reactions, agitations and controversies. She had written about something which was unheard of in the world of Urdu literature. Begum Jaan found sexual pleasure in the company of Rabbu. Like Ismat, Virginia also created such female characters who found bliss in each other's company. Clarissa and Sally are the examples of female homosexuality, who demolish the patriarchal norms by the experience of intimate moments of bliss and happiness. They could not continue their relation. They were defeated by the hands of patriarchal society. Eventually they accepted the social constructed roles of Wife and Mother. On the other hand, Begum Jaan and Rabbu continued their intimacy. This shows that Ismat's approach to female homosexuality is different from Virginia. Begum Jaan, Rabbu, Clarissa and Sally acted differently due to their different circumstances.

Ismat and Virginia had satirized the male hegemonic ideologies in their essays *A Room of One's Own*, *Professions for Women*, *Death of the Month* and *Woman*. They targeted the patriarchal ideologies. In *Woman* Ismat draws the ambiguous socially defined presumptions. She brings to light the irrational socially constructed attributes of women. She attacks the society's concept of Motherhood. Why does the society celebrate only Motherhood? Why fatherhood is not glorified? Womanhood not acknowledged less womanly woman and less manly man are to be accepted by social spheres.

Ismat unveils the facts of brutal treatment of widows. She further questions that why does not the society make any rule and convention for widowers? Why does not anybody break their watches and spectacles? The difference between the 'have' and 'have not' is similar in east and west. Both societies do not provide equal opportunities to women and men. This is one of the significant points where Ismat and Virginia's feminist stance contrast with each others. Both had unmasked the patriarchal society. They were against men's prescribed definitions of women. In *A Room of One's Own* Virginia says many books have been written on women by men. Not only the doctors, essayist, professors, or scientists wrote but even men without knowledge could dare to define womanhood. Women never prescribed any definitions or explanations for men. Ismat also says in *Woman* that men always made dictums for women and they (women) quietly accepted them as their fate. Men say that feeding of a baby glorifies the status of a woman. Actually men never feed any baby so he can not realize the pain of feeding.

Both Ismat and Virginia demanded the equal treatment between the two sexes. Ismat mocks on men's disposition where he remains pure even after sharing bed with multiple women but a woman is supposed to love only one man for whom she should sacrifice her life. She is considered 'seperate' hence a different morality standard is prescribed for her.

In *Death of the Moth* Virginia symbolizes the insignificant existence of woman and her struggle through the image of moth. As the moth tries to break the window glasses and wants to enjoy the outside world so also a woman tries to break the window glasses implying the patriarchal norms and wants to pursue her dreams. A woman's existence in patriarchal world is as much insignificant as the moth but she fights against the odds just like the moth.

In both societies women are kept far away from the reach of education. This is revealed from Virginia's essay *A Room of One's Own* where she shows that a woman cannot enter into the library without a man or an introduction letter. Society conceived the notion that only men have rights to enlighten themselves by knowledge. Virginia also shows that how much wealth is spent on men's education. The merchants provided the fellowships for men's education but no such efforts could ever be done for female's education. She gives examples of Mrs. Setton who had not even a single

penny to invest on women's education. Later Virginia realized that if she would have money than it would be invested according to her husband's wish because husbands had the complete authority over women. In the east, women were not allowed to go in for education. Ismat talks about it in one of her short story *Amar Bel (Eternal Vine)*. Shezadi Begum's grand daughter was abused because she was going to school. At that time getting education was similar to getting the training of prostitution.

Virginia and Ismat both, in their essays, suggest ways to the women of the younger generation overcome the hindrances? In *Professions of Women* Virginia calls the angels as a phantom who teaches the lessons of idealized femininity. She believes that every woman should kill this angel in order to progress. The killing of angel symbolizes the killing of rigidity, killing of old and perished norms. "The first – killing the angel in the house- I think solved." (Woolf 108) Similar to Virginia, Ismat also imparts the message of leaving the old conventions which are paralyzing the society. Ismat ends her essays by advising to change the training so that females would work alongside with men without showing their femininity. For an empowered woman Virginia emphasized Room and Money. "A woman must have Money and Room of her own if she is to write fiction." (Woolf 6) Similar to Ismat Virginia also ends her essay by imparting the message of progress.

In both east and west marriage is a sacred social institution as no other alternative bond provides equal security and societal status. Marriage is considered as the ultimate goal of a woman's life. If on one hand Mrs. Ramsay forces Lily for marriage so also on the other hand society compelled Sarlaben for marriage. Both Sarlaben and Lily are financially independent who fill their stomachs by their own earnings. The concept of marriage is deeply rooted in both societies. Women themselves take it as the ultimate goal of their lives. One such example is Clara (*Jacob's Room*). She represents the Victorian idea of marriage. Her conversation reveals her desperation for heterosexual relation. She herself assumes Jacob as her life partner and the same she expected from him. Marriage also is taken as the full time financial security. Poverty stricken-parents give their daughter in unsuitable marriage because the uneducated girls remain with lesser options of survival. In that case marriage seems as the only or the easiest option which can provide food, clothe, shelter to the uneducated poor girls. Rukhsaana *Begum*, *Gori Bi*, *Bhabhi Jaan* and *Fartat* are the manifestations of such women.

The fates of widows are similar in east and west. In both societies a widow faces the challenges of patriarchal society. But the ways of contestations are different. Jacob's mother faced the challenges of patriarchal society in order to rear up her children. This is similar to the fate of Kallu's mother who also strives for her and Kallu's survival. This illiterate widow worked in a *Nawab's* house. Kallu's mother initially worked as a maid. Later she accepted the job of nursing a bed ridden *Nawab*. In the company of Kallu and her mother *Nawab's* emotional barrenness was ameliorated and finally he gave an offer of marriage to Kallu's mother.

Though there are lots of points of contact between Virginia and Ismat but Ismat had talked about those issues which are exclusively eastern like the issues of dowry, infertility, birth of female child, prostitution, women as the object of sexual gratification, child marriages and irrational rules for widows. Ismat's story *Gainda* reveals that how was she prevented to wear makeup or colourful dresses. She is a young widow. Society taught her that a woman wears make up or colourful dresses only for her husband. Though this child widow wanted to wear *Sindoor* but the social fear restricted her. Ismat was critical against these discriminatory societal norms which are different for women and men. The same society does not make any rules for a widower. Ismat's short story *Chauthi ka Jora (Wedding Shroud)* raises the issues of dowry. It shows the fate of entire middle class poverty-stricken girls. The penniless parents are unable to collect dowry for Kubra's marriage. The marriage provides the guarantee of food, cloth and shelter but in order to obtain this future security parents have to give expensive dowries in anticipation. Dowry is one of the worst social evils and most common practice in eastern society. Ismat had shown the negative impact of this social customs on the lives of Kubra and her family. In order to demolish this gender biased unequal treatment, Ismat advocated for the empowerment of women. Kubra is the burden of her poor parents whose only target is to fix her marriage. The question of her marriage always tormented her mother. Kubra herself never experienced happiness. Nobody knows that behind the curtain, the youth of poor Kubra is dying. One hope comes in the family in the shape of Rahat. Poor Kubra and her family remained hungry but used to fill Rahat's stomach with the hope that one day he will ask for Kubra's hands. But all their dreams break when Rahat goes away saying his marriage has been fixed. Kubra ultimately died due to T.B.

The expectations for a child always motivates the family but when the attempts of pregnancy fails to provide the fruitful results then a woman faces devastating experiences. *Bhabijaan* was under the constant threat of losing the comfortable and luxurious life which marriage had provided her due to her infertility. Society always associates motherhood with womanhood. An infertile woman has no place in society. The story *Chuimui (Touch me Not)* unveils the issue of infertility. On each attempt of pregnancy the mother-in-law observed *Tawiz* and *Totkas* but all were in vain. Each time her miscarriages occurred and broke the dreams of her mother-in-law. An infertile woman is considered as inauspicious because motherhood stabilises a woman's position in family. In eastern society when a mother gives birth to a female child, the child is not welcomed as a male child. The unwanted, under-looked or undervalued gestures of the family on the birth of the female child reveals the first sign of violence against woman. The intrinsic pressures of the family compel a woman to give birth to a son and in quest of a son she produces a chain of daughters. In such cases, either husband undergoes second marriage as in the story of Graces of Allah (*Allah ka Fazal*) where Imdaad, father of three daughters married Farhat for a son or the family searches cures in the supernatural powers. Ismat's story *Sone ka Anda (A Golden Egg)* unfolds the scenario where the wife of Bandhu *Miya* produces three daughters in quest of a son. Her mother in law curses her on the birth of the third daughter. She interpreted the voice of female child as '*Hua Hua*'. According to her, it meant that daughter will take away the wealth of the family. If it is the voice of a male child she interpreted it as '*Haya Haya*' meaning son will bring wealth to the family. This is suggestive that the violence against the daughters starts from the very first day of their birth. Bandhu *Miya* is mourning as if the wealth of nine months had been robbed. He could feel the burden of three marriages, three dowries, and three sons-in-law. His wife wanted to escape into a world where her daughters would not be a burden on their parents and where parents will not be worried about their marriages and dowries. She wanted to move in such a society where girls and boys will be equally treated and where nobody will wish for a 'golden egg'. The story ends with the self realization of Bandhu *Miya* who eventually accepted his daughters as *Sone ke Ande* (beneficial / productive).

Child marriages and prostitution are also the social evil practices which Ismat had criticised. Child marriages do not only violate the rights of girls but it is one of the

major hindrances in the way of progress. It also raises the chances of domestic violence. Ismat's numerous short stories such as *Amar Bel (Eternal Vine)*; *Gunghat (Veil)* *Gainda* unfolds the cases of child marriages. Rukhsaana Begum married at fifteen, Gori Bi at fourteen and *Gainda* is also the victim of child marriage. Ismat also criticizes prostitution. This social institution starkly depicts the miserable lives of illiterate women. The financial crisis compels a few women to accept it as the way of their survival. Ismat's novel *Masooma* reveals the story that how an innocent *Masooma* turned to *Nilofar*? The end of the novel sarcastically shows the reality of society where people were blaming poor *Nilofar* for defaming the family's name and *Ehsaan Sahib*, *Ahmad Bhai* and *Raja Sahib* who used her were now holding respectable status in society. In another story *Pesha (Vocation)* she exposes society's preconceived notions about prostitutes. She shows the scornful attitude of the people which held the notion that prostitutes are serpents. They are the women who are corrupting the morality of our 'Shareef' husbands.

In many short stories Ismat exposes the eastern patriarchy which considers women as merely the bodies. Men regard women as the object for their sexual gratifications. Women are similar to toys with which men play with and discard after fulfilling their desires. Her short stories *Lingering Fragrance*, *Apna Khoon (Our Blood)*, *Neera*, *Gainda*, *Tiny's Granny (Nanni ki Nani)*, *Ishq Par Zor Nahi Hai (Love cannot be Controlled)*, *Ganga Bahti Hai (Ganga Flows)*, *Kuwari (Unmarried)* are the manifestation of such patriarchy. In *Badan ki Kushbu (Lingering Fragrance)* or *Apna Khoon (Our Blood)* Ismat shows that how the poverty-stricken parents gave their daughters to rich *Nawabi* families? Here they became as *Bandis* who are also used for fulfilling the sexual desires of *Nawabs*. *Haleema*, *Nayab Bubu*, *Sanobar*, *Jhummi* became the objects of men's sexual desires. *Unmarried* reveals the story of *Medan*. She remained unmarried. Men were ready to share their beds with her but not their lives. After having multiple sexual relations they remained eligible bachelors! Ismat's story *Ganga Bahti (Ganga Flows) Hai* also reveals the same manipulative stance of society where exploits her for their sexual or monetary gains. First they used her and then discarded her. *Medan* and *Ganga's* desires of belonging remained unfulfilled. Their cravings for someone who can love their souls could not become true. Men came in their lives as visitors come to the inns. They stayed for a few days and left the rooms for another visitor. In *Nanni ki Nani Tiny's Granny* or *Ishq par Zor Nahi Hai*

(Love cannot be Controlled), Ismat talks about those men who sexually exploited Nanni. But nobody dared to raise any questions against these men because they were holding respectable positions in society. Such rich and powerful patriarchs sexually exploit women. They blame women as morally corrupt who could not protect their chastity. Neera is also the victim of such a lusty man Sundar who trapped her, married her, sexually exploited her and then left her for a virgin girl.

This is exclusively the manifestations of the eastern patriarchy which is dissimilar to western. After critically examining Ismat's writings numerous issues emerge such as child marriage, infertility, female birth child, dowry, prostitution and women as the object of men's desires which mark difference between Virginia and Ismat's Feminism. This is the reason that we cannot interpret Feminism in monolithically or universal terms because we have seen that the problems and issues of eastern women are dissimilar to those of western women. Both raised the issues of their women. There are points of contact and departures between eastern duties oriented feminist thinking and that of right oriented feminist thinking of the west. Their ways of contestations to come out from the situations are different and this is one of the significant finding of this comparative study.

Both these writers seem to suggest that women's issues have to be chosen and decided by women themselves. If these choices are political, social and patriarchal, the victories are going to be symbolic like those of triple talaq and Sabrimala Judgements. Feminist Movement and other liberal movements should be sensitive to different value pattern and should address religious and cultural complications. Proper legal support and justice seeking agencies and meaningful assistance can only make these social movements successful. It is crucial that even after seventy years of independence majority of women's liberation and empowerment movements are struggling for basic constitutional liberty and equality. Twenty first century is known for adapting the cultures of breaking the silences against injustice, inequality and oppression. Literature of Virginia and Ismat proved a precursor for this major social transformation and evolution. Right oriented western feminist thinking versus duty oriented eastern feminist thinking provided different complex spheres to both these writers.

Works Cited List

- Snaith, Anna. *Virginia Woolf: Public and Private Negotiations*. Palgrave, 2000. Print.
- McNeillie, Andrew Bloomsbury. *The Cambridge Companion to Virginia Woolf* Ed. Susan Sellers. Cambridge University Press, 2010. Print.
- Chughtai, Ismat. *Progressive Literature and I. Ismat Her Life Her Times*. Trans. Krishna Paul Ed. Sukrita Paul Kumar and Sidique. Katha Mela New York, 2000. Print.
- My Friend, My Enemy: Essays, Reminiscences, Portraits*. Trans. Tahira Naqvi. Women Unlimited Kali for Women. 2015. Print
- Vintage Chughtai: A Selection of Her Best Stories*. Trans. Tahira Naqvi. Women Unlimited Kali for Women, 2013. Print.
- Masooma*. Trans Tahira Naqvi. Women Unlimited, Kali for Women, 2011. Print.
- Hawks, Ellen. *Woolf's Magical Garden of Women. New Feminist Essays on Virginia Woolf*. Ed. Jane Marcus. The Macmillan Press, 1981. Print.
- Woolf, Virginia *A Room of One's Own*. Penguin Books, 1928. Print.
- Mrs. Dalloway*. Peacock Books, 1925. Print.
- To the Lighthouse*. Aldine House. Bedford Street. London, 1938. Print.
- The Death of the Moth and Other Essays*. 1942. Web 14 September 2015 <eBooks@adelaide>