

Domesticity in IsmatChughtai's *Fourth Day Outfit*

AfsaraRaheen, M.A., Scholar in English
Prof. Robert Jose, Research Guide

Abstract

The paper offers some instances of feminist reading in Ismat Chughtai, one of the Urdu writers of colonial and post-colonial period in India, through an analysis of the work *Fourth Day Outfit*, which takes essentially the centre stage in this paper. The author explored critically the pressures, suppressions and violence against women by the so-called high-minded men. She in most of her writings criticizes domestic violence and superstitions which usually run against women. She has thus been able to reach a large audience of women and articulated extraordinarily feminist politics in India. Readers, rather, positively, understanding her powerful narratives by reevaluating the parameters of contemporary feminist historiography and discourses, considered it as taboo, obscene or something against to a religion, in fact, to the Indian constitution and to the civil society.

But to argue, the barbarous inhumanity of the civil society is the preliminarily reason which made her to expose its bitter reality, and to remove its satanic mask. However, the detailed analysis of the larger context of women violation in the selected work occupies and sheds light on how Chughtai, as feminist, has used her story to revise subtly the complex relationships between women and men, and for some extent, the marriage and violence in the society.

We would like to analyze the theme of domesticity and superstitious activity in *Chouthi Ka Jora/ Fourth Day Outfit*, which deals with the superstitions followed by the family,(which neither truly found mentions in the religious books nor in the constitutions' of any country) and domestic violence against woman merely for the sake of a man/ husband.

The paper also brings the question of identity and justice in the twenty first century for women. The investigation somewhat reaches to today's status of women and the status at the time of Chughtai. Ismat in almost all of her writings raises a question of more equality and liberty for women compare to men. in her short story *Bombay to Bhopal*, She asks for more rights and freedom than men who; according to her, are also suffer from less equality, liberty and rights. She says they are incapable, unequal, less courageous, and of less wisdom compare to women either it might at home or outside of it.

The paper highlights the critique of marriage; the pressures that build around a mothers' mind, especially when she is a widow; where people considered her helpless, and she have to act according to the will of the society. It also criticizes the big problematic custom of India, where the elder daughter/sister should marry first in order for the next one to get married. The paper exposes that the marriage is not a choice but the goal of a woman's life; where women's worth lies on her beauty and youth not on herself.

The paper satirizes that women's desires are rejected by their own family in such a way that marriage becomes need not longing; women desires not for the partner but for marriage, and in this way women are made to believe that, their marital status would solve all their problems and gives them a happy life which they have not dreamt of. And if they delayed in marriage, they would get hopeless, helpless, and becomes an object for the society to play with.

The paper questions what if marriage fails? Do her identity gets vanish in the society? Can she not live a happy life after it? who is responsible for creating terror of believes around her? Ofcourse it is patriarchal society who doesn't allow women to live happily neither before marriage nor after it. hence it's the responsibility of women to create libre space for victimed women, rather humiliating, decieting her in the society. Disunity of women would destroy their upcoming rights and reservations so women need to maintain harmony among them to deconstruct the harmful constructed structure for women by the patriarchial society.

To conclude the research paper explores Chughtai's *Fourth Day Outfit*, where the exploitation of women happens at the hands of the men in their own family and in fact it is the duty of women to hide the crime and the criminal just because she is born as woman, and to keep the family honor by surrendering her honor, because patriarchy runs simultaneously in the society, in such a way that it will not even allowed women, for a single moment, to think of herself, her autonomy.

Keywords

1. **Domesticity or Domestic violence** – violent or aggressive behavior within the home, usually involves the physical abuse directed towards spouse or domestic partner; typically by men against women.
2. **Superstition** – superstitious notion is a pejorative term for any kind of irrational believes that arise from the ignorance, misunderstanding, and fear.
3. **Marriage** – it is the legally or formally recognized union of two people as partners in a personal relationship. (Historically and in some jurisdictions, it's specifically a union between man and woman.). It is the state of being a married couple voluntarily joined for life or until their death/divorce.

4. **Dowry** – it is a kind of daughter’s parental property, money, gifts, brought by a bride to her husband and his family at the marriage. And it varies with the related concepts of bride price and dower.
5. **Sexual Assault/ Rape** – it’s a kind of forced sexual assault/ sexual intercourse, between an adult and a minor. In common it’s a crime of forcing/ threatening to someone/ woman to submit and have sex against her will.

Thesis Statement: *An Analysis of Feminist Consciousness and Nationalist Ideology in Urdu Literature: With Special Reference to the Works of IsmatChughtai, Sadat Hasan Manto And KishwarNaheed.*

Introduction

The author of the work *Fourth Day Outfit*, IsmatChughtai, is a frank and liberal writer of the twentieth century, who courageously speaks what comes to her mind without bothering the patriarchal society of her time; which didn’t allowed women to speak or write against men. According to Anita Anatharam, “Saba Mahmood (2001) has forcefully articulated, liberal notions of feminist agency, which seek to locate a self-actualized subject acting in her own self-interest sharply limit our ability to understand and interrogate the lives of women whose desire, affect, and will have been shaped by non-liberal traditions”(p. 203). But whatever Ismat writes, according to Naqui, is the real production of her society; her stories are based on her own experiences and observations. She explored the theme of sexual assault faced by women from their own families merely for the sake of marriage and hides for the sake of family’s honour, which has described in the selected work *Chauthi Ka Jora*.

Domestic violence, according to Ismat Chughtai, can affect anyone, of any age and any gender. According to the web dictionary, this violence varies in the society, it might be psychological, physical; sexual assault, sexual harassment, sexual/domestic abuse, which is overall destructive, for both the ill treated/ abused and the abuser. Marriage is a holy relationship in the world. According to some religions, it is the first relationship, which was made between the first man and woman (Adam and Eve) in the world. But today we can see the violation of its importance by blaming on her purity, threatening or force between the partners.

Ismat, through an analysis of the character Hamida, in the work *Chauthi Ka Jora/ ‘Wedding Suit’*, explored the psychological conditions of a poor family who waits for a man to marry their elder daughter and unconsciously surrender the honour of the family to a person before marriage. If we looked at the Indian families some of the bride’s family teaches their girls to obey and serve the bridegroom’s family without any complaint and in fact they get assurance from the girls that they should not raise their voice against the

violence and abuses by her partner's or from his family, just to become a good serving bowl/ obedient wife.

Because before marriage she used to be in her 'Jannam Bhoomi'/ Birth Place where she would get all facilities and happiness by her parents but after marriage she would be in her 'Karam Bhoomi' /Work Place where she couldn't get those facilities and happiness rather she should give those facilities and happiness to the inlaws family. Consequently, the newly married girls after facing difficulties to come over of her works, faces blames, harassments and sexual abuses from the in-law families, and get eloped with somebody, or, lose their lives; either it might be in the hands of their husbands, or, by doing suicide which is common in this twenty first century. The institutions never comes out of these problems till they seriously find solutions or amandments for it.

I seek to highlight that the 'Superstition' is another important aspect in IsmatChughtai's '*Fourth Day Outfit*' that also links to the domesticity. She raises her voice against the unnecessary rituals and customs which unconsciously run against women. However, the second argument in this paper is that this domination of the collective culture on the woman's body to maintain their honour is effectively inhumane act.

The marriage rituals: spending days together to follow the untold customs and suppressing the bride without her consent to act according to them. Religious rituals, particularly something which neither we found in some scriptures nor in the constitution, also exploits women. Like tying threads to a pole or a holy tree, for marriage and afterwards for a male baby, which sometimes pressurize new bride to produce male child, and sometime she was made to lose the girl Child by miscarriages or infanticides. Social superstitions, we can see, are many, either we look for the female baby's birth, girl's empowerment, her education, marriage, as a wife, a mother, or sister or daughter, woman are responsible for all bad fate of a father, brother, husband and her son. And I, ridiculously, think that tomorrow she would be considered responsible for neighbors and all other men's bad luck.

And as a daughter she just has to obey the parents and her brothers silently without any question and complaint, and most of the times in India women didn't have right to choose their partners, or to speak something of which they desire. Their desires after the marriage shatters down by the so called in law family, where she is allowed to follow their rules and regulations, fill their desires without a complaint, when she turned to be a mother she has to fill the desires of her children and their friends, relatives, and so on... in this way the woman unconsciously loose her identity in the society except that she is a weak mother in the family.

Her desires, her thoughts, her creativity shatters in doing different kinds of recipes and decorations for her house to make their family to love her but if she do a single mistake, the result would be a quarrel in the family, if she raises her voice it would go to domestic violence; scolding, abusing, beating, and sometimes to murder by the family. These early signs of abuse may happen soon after the beginning of the relationship and it might be difficult to notice at first.

Woman if faces difficulty in her relationship with her spouse or husband and if asks for her freedom and right she would be violated from her remained freedom and rights by degrading her status through sexual assault, rape, or any kind of domestic violence from her family or from in laws family. Wherever she thinks to live she would face the difficulty in living separately and happily. Hence before the relationship gets worse and become more serious it is essential for men/woman to understand each other's freedom and dignity to continue their happy life. Today's women face more difficulties than Ismat's women characters, Ismat who wrote her *Fourth Day Outfit* in 1940's faced the similar, if not more, challenges but she tried to portray her experiences and observations through her revolutionary works but some women of present decade who have more freedom than Ismat ranks lasts because of less courage and frankness in their attitude.

Aims and Objectives of the Study

1. The paper aims to explore the theme of domesticity in Chughtai's *Chauthi Ka Jora* /Fourth Day Outfit.
2. The research analyses the old uncivilized structured, laws of the society which exploited the women rights and freedom since many centuries.
3. The paper investigates the institution of marriage, where superstitions and domestic violence are common and tries to catch hold, for the change, the different kinds of subjugations and suppressions of women.
4. Finally, the research contrast and matches the continuation of similar violence between the twentieth century and twenty first century and also to bring to notice that the non-stop domestic violence may destroy not merely the family but the whole world.

Research Methodology

The research follows both the primary and secondary data to understand and explore the issue. For some extent, it also includes the feminist schemes and projects for the protection and empowerment of women. The research also follows the feminist theory for development of the argument and to compare and contrast the issue with different feminist writers.

Statement of the Problem

The paper mentioned above that the Domestic violence is a kind of abuse that can be seen in personal relationships and most of the victims are women. Patriarchy plays an important role to create fear, and threats women to gain power and confine them and hence automatically woman gets controlled, threatened, possessive and passive.

Urdu Literature

All know that the Urdu is an Indian language of India. Firstly, the language was influenced with the Persianised words and then with the Arabic. Overall the Urdu language is a product of many local as well as national languages which began dominating the whole subcontinent particularly Delhi and Lahore in the past. Today we have different kinds of Urdu literature, such as poetry, short story, novel, biography, epic, drama, etc.

If we take the beginning of Urdu, as mentioned in the ‘History of Urdu’, that can be dated back to 1027 of the Mohammadan army in Lahore. Then Khari was the language of the people and we can see both the dialects were similar in words and pronunciation with some changes. By the influence of Arabian and Persian, during their rule in India, the Urdu language acquired some of the Arabic and Persian words and created a standard language at that time by them. Many people participated as writers to explore their world through the use of Urdu. But after the British influence, people began learning English rather than Urdu or Hindi language; which is influenced with the Sanskritised words and known for its Devanagri script, to get employments under British Empire.

I want to suggest that today we can see British went out but English remained/remain with us. As we know, English is a window to the world. And today some of the Muslim as well as Hindu writers especially in Pakistan and India use Urdu language as their symbol to explore their fictional and non-fictional world. However, many revolutionary movements led the language to include different themes to explore. The works in Urdu language have also been translated in many other languages. Urdu has its own newspapers, magazines, journals, departments, and institutions, etc.

Ismat Chughtai

Chughtai was a non-fictional writer of her period, who explored the millions of lives by using the lens of reality. She hates to create a fictional world for her readers but give information of her time. She was born in Baddayun, UP, India in 1911 (or, 1915). Her aristocratic background didn’t prevent her to mingle with the lower class people.(Naqui).

She was totally different from the other writers. As Naqui and Susie Tharu writes in their works that, Ismat Chughtai liked and played with the boys in her childhood, she was brought up with her brothers, as elder sisters were married before and she was the youngest

child in the family, she asks what boys asks, she plays what boys plays, she learns what boys learns, but what is amazing is that she fight against men in her writings, asks more rights than them, compete with them and usually for her frank nature, men writers of her time were hesitated by so called obscene works; for which she faced trails and found not even a single word as immoral in her works; *Lihaf* and other stories. She was a champion in writing something of domesticity that we can see in many of her writings but the paper just deals with the single story *Chauthi Ka Jora*. Where she explores the inhumane nature of the family towards the daughter for the sake of a good spouse.

An Overview of *Chauthi Ka Jora*

The overview of the story would help readers to understand the theme clearly and one can argue easily after its brief comprehensive perceptions. The story was originally written in urdu language and soon after it was translated by Naqui and others in English language. As a urdu language reader and English writer it is easy for me to read and understand both original and trnslated work to deal with it. But certainly translated language cannot fill the pleasure that we get by the original source. However thanks to the translators who helped unknown urdu readers to comprehend the labor task of the local writers internationally.

The story *Wedding Suit* also known as *Wedding Shroud*, gives a terrible understanding of marriage in a poor Muslim family by the writer. Kubra and Hamida, the daughters of Bi Amma; a poor widow, a tailor, were treated as the domestic workers in the family. Kubra to cook and sit in mosquito room, and Hamida to serve and treat the guest well. The mother, who thought that marriage is the solution to reduce the burden of her daughters, waited for her elder daughter's proposal from a good man. She was the woman/ mother who began to collect Kubra's dowry since her birth. The daughter was aging and was not beautiful.

The author says that once there was a ring from Bi Amma's brother that his son Rahat; a young bachelor, is going to arrive to their house for a month to complete his training. She gave her bangles to sell just to treat Rahat well till he stayed in their house. The mother taught of making him her son in law by marrying him to Kubra. All the three women; mother and daughters, began serving him with good food such as, rotis, kabab and koftas (non-veg), with their empty stomachs. Kubra was made responsible to prepare good food to reach his heart if not by her youth and beauty, to clean his dirty clothes, room and to make suitor for him in the rest of her time in night. Hamida was made to serve him as she was beautiful. And Bi Amma used to guide them to work properly.

Kubra prepares rotis and asks her sister to serve Rahat. But for the readers surprise the things all goes wrong. Rahat asks Hamida to feed from her own hands, at the end of the story, if she desires him to have food. She for the sake of her elder sister's marriage agrees to

feed and the criminal minded Rahat rapes her and leaves the home next day. In the coming scene we can see that after some days, Rahat arrives with his wedding card with somebody else. Kubra wears her wedding suite for some ceremony at the end and dies of high fever and tuberculosis.

Many of the sentiments expressed in Ismat's works, like the one cited above, have come out of a direct working with the violations made on women of her time by their counterparts, as a result of married lives of these women within a conservative family in India.

Domestic Violence and Superstitions in *Chauthi Ka Jora*

The paper offers the author's sensitive issues of identity, kinship, marriage and sexuality, to name just a few, under a protective blanket of metaphor, symbolism and literary convention. As mention in the web dictionary, the basic distinction between masculinity and feminine is where masculinity is linked to sovereignty, active, autonomy, universalism and logic capabilities. Whereas feminine is almost lack behind in these masculine features, hence she serve herself for obedience to men.

As the story *Chauthi Ka Jora* begins, the neighbor women comes to Bi Amma's house to learn her good skills of tailoring with their short or wrong cut of cloth pieces. We can see the superstitions in the women at that time that, if the piece of cloth cutting goes wrong, something wrong would happen to the bride's family. Here in the story the expert in tailoring Bi Amma, who didn't faced any difficulty with cutting and shaping the cloth has faced innumerable difficulties in her life particularly with her daughter's marriage. All their superstitious believes turned out to be wrong when the expert tailor Bi Amma loosed her daughter.

The interesting part in the story is when Bi Amma and neighbor women discuss that if a piece of garment would get cut backward by mistake in the arrangements the barber-woman had made, then one has to be sure that some obstruction will appear or else some mistress of the bridegroom's will turn up, or his mother will create problems for gold jewelry. If the *got* would be cut crookedly or squiggly then the demand over dowry of bride will increase more and more, otherwise there will be a quarrel on the bed frame with legs covered in silver work. Ismat satirizes the society where she lived in, whose, people creates a difficulty for young girls for marriage. Her use of image as these girls grow like cucumbers is signifying the state that they scared for everything; either it might be speaking for their rights or for their happy life.

When a girl born in a family, the whole family instead of feeling happy and celebrating, morns and feel sorrow, it is because, the parents gets a burden of collecting her dowry with

hard labor for her marriage since her birth day, and if they failed to marry her with good dowry, then, either the parents or the girl child do suicide to stop their worries forever.

But the argument I develop here is, after a hard labor of parents and the girl child, she would get marry to somebody who is unknown to her, there, she should forget what she learnt at her parents' house (somewhere she is made to change her name) and has to learn and replace her interest to the interests and desires of her husband and in-law family. In spite of all the replacements, she is not allowed to remove a glass without consent by their male dominator. Without her consent they take advantage of her beauty, body for serving and pleasing. Her voice is made silent by oppressing her, she was treated as a footwear by the family, who should sit in the corner of a room and to not interfere in anything, either it might be her life or her children lives decision, she should act as passive, obey her responsibilities without a question, and has to be faithful to her husband for his mischievous acts and behavior.

Chughtai explored her observations in 1940's in spite of this one cannot deny, after reading her stories that she is speaking of the present situation. Another example of superstition, we can get, in conversation between Mullah and Bi Amma, the mother who was known of the bad behavior of Rahat against her younger daughter Hamida, didn't let anybody known of the situation and goes to Mullah to ask for replacement of Rahat's love from Hamida to Kubra; the elder daughter, and Mullah by black magic gives Bi Amma, some flour to make rotis by Kubra and to serve by Hamida.

Bi Amma's actions helps the readers to understand the cruelty or inhumanity of superstitious believes in indian traditions. The black magic of mullah's or Saheb's effects the people in such a way that they would loose their psychological balance and act like a puppet in the doer's hand. Why the indian society has to depended and depending on the black magics since centuries together? Is there any solutions for these kinds of superstitions by the constitution or one has left independently to follow it illegally and to rule on one's mind by giving these kinds of flour, water, coconut, lemon, chilli, etc., to the doers by the mullahs.

India has to protect people from all these superstitions to let the country grow out of it. otherwise as people says black magic has a power to divide partners, parents, etc, and destroys lives in short period, this sense develops and create chaos and terror in the society. Constitution amend such acts that should give severe punishments for both the mullahs and doers; who go to mullah to destroy one's life and receives flour and all from mullahs to have control on them. Its against to the religion as well as to the constitution so India has to come up from all these evils to develop a sense of peace in the country among all peoples.

The statement from the text articulates that the woman voice suppressed for the sake of other woman. It can be a kind of unknown threat/ invitation for domestic violence in the family to destroy lives by Mullahs and people like Rahat. He is an example for the criminals in the family of their own who after filling his hunger didn't even noticed the real hunger of the family, who with their empty stomach didn't let a single chance to please him and to serve him well just to make him their son in law. In contrary, Rahat liked Hamida but Bi Amma didn't allow marrying them just because Hamida is a younger sister and should get marry after her elder sister. Here the author speaks back to the society to rework on the defined structure to create some space for women.

While, it is important to note here that people in the Indian society believe that elder daughter is an obstacle for other siblings for their marriage. They believe that the elder daughter should get marry first to keep the respect of the family. In fact the elder son should wait for his younger sister's marriage to get him marry and in this long processes others increases their ages, loses their beauty and at the end loses their hope to get marry with a good girl/boy even after giving lot of dowry, gifts, and money. Quite the contrary, the parents think that their duty is to marry their girls and to reduce their burden by handing over it/them to the other family. The result is, violence like rapes, sexual assaults, selling girls, murders are common in that kind of relationships.

Yet, it would not be incorrect to note that, even if, dowry is prohibited in our country, the terror of law has obviously not worked to avoid its practice. This practice is extremely ingrained in our way of life and beliefs and can be fully wiped out only in the course of a change in people's mindsets. In adding up to undertaking the legal and administrative ambiguities concerning the Dowry law, the Government should make every effort towards the social, economic and political empowerment of women.

The research emphasis that the socially constructed structure, which predominantly came from the aristocrats and then from bourgeois, needed to be deconstructed. That is why the paper presents all the powerful resistance to hegemonic socio-political structures, because it grants the power to women's voices within those very subjugating social structures of Indian society.

Though stranger rape is a reality, the National Crimes Record Bureau reports that in most reported cases of rape, the survivor knows her attacker often it might be a friend or a close family member. (Chandini Jha). Ismat asks her readers to deconstruct these kinds of thoughts in the people which simply destroy lives of their children. They without a reason just blindly believes in all kind of superstitions and destroys/ damages the respect of the family and again impose the blame on girls for not getting married even after a lot of activities. And in this

way parents loses their children forever or makes victims in the hands of men like Rahat, who sexually assaulted Hamida and she let it happen for the sake of her sister and mother.

Sobia Kiran in her article *An Analysis of Lifting the Veil* describes a clear cut picture of Rahat; the greedy and lustful who makes fun of Kubra's family, their poverty and food served by them. Hamida, being the younger sister, is assigned the responsibility to bring Rahat around to propose Kubra. Hamida tries her best but in return, she is stung with his 'filthy eyes' and suggestive remarks. She understands that Rahat is a blind, hollow and lustful man who is not worth Kubra. She feels agony to see Kubra's hands busy in silent service, Ismat raises questions and doubts about women work, which just remained without fruit, "...they remain busy like bond slaves, from morning till night, grinding spices, drawing water, chopping onions, laying the bed, cleaning shoes. When will their slavery end? Will there be no buyers for them? Will no one ever kiss them lovingly?" (Sobia Kiran).

The reality of these lines lays bare the bitter fact of a society where an expected son in law is served beyond one's capacity. Having no sweater for herself, she knits a sweater for Rahat. The metaphor of hands is extended. "The hands that knitted it are meant to rock the cradle. Clasp these hands, you ass!" (quoted from the text), Ismat successfully presents the insensitivity of the society which allowed women to become the obedient servant of men.

Character of Rahat is portrayed as deaf and blind to the needs of an aging girl and he never looks back at the spoils. Kubra, suffering from tuberculosis, dies. Unlike her wedding suit, coffin has a different fate. She must wear it and depart for the grave. Ismat has ruthlessly criticized the one-sided and partial laws of the society where nothing helps the poor. They are exploited by the powerful and thrown away. Sons in laws are beyond their affordability in an environment where without heavy dowry no one proposes a girl. (Sobia Kiran, 7-8).

Sobia argues that the violence in the family by their own family member didn't allowed Bi Amma or Hamida to raise their voice against him instead forced Hamida to not make noise or an issue for silly things. Girls are forced to hide their emotions, ideas, humiliations or sexual assaults by their head of the families to protect their respect, and most of the girls die by not bearing men perception and domination to break them free from the harsh male world or the world of violence.

One of the feminist writers, Judith Butler in her *Performative Theory* writes that the socially constructed structure plays an important role to develop the patriarchal role to dominate and prescribe a men's language for girls since their birth. Their performances are based on their gender. The society treats them as socially weak, passive and obedient to the opposite gender. Girls' performances and behavior are judged by the male dominators with

their stern rules, if they violate any rule of patriarchy by becoming brave, bold, frank and courageous, they will consider them as immoral, impure, and like witches who can't live in their society and if they continued to live, faces with the sever punishments and difficulties. She criticizes the structure and tries to break it like other feminists such as, Helen Cixious, Elain Showalter, Simon De Baviour, etc. and Ismat Chughtai is also one among them whose commitment to deconstruct the structure became apparent through her works.

Judith Butler in her *Bodies that Matters* writes that women writers faced many challenges with a varying degree of success to bring the feminine body into the writing but the notion of construction of gender can't be dismissed. Further she says that the construction of she or he, and in that naming the girl is girled, brought into domain of language and kinship through attribution towards gender and it would not stop there in contrary these attributions are ruled by various authorities and intervals of time to reinforce to naturalized effect. This naming creates boundaries, fixity, and norms for women to follow patriarchy. (Intro. 7-8).

Ismat goes against the norms of patriarchy and breaks the boundaries to explore her thoughts. Some of her women protagonists such as Till, Gaindaetc brings revolution in their society by breaking the structure to enjoy their freedom. But in *Chauthi Ka Jora Kubra* was totally opposite to them, she followed the norms of patriarchy, sat in the mosquito room, faced fever worked against her wish and got boils on the palms, and continued sacrificing faced tuberculosis and then death. Ismat aptly uses the title for her story *Chauthi Ka Jora* which at the end the wedding suite turned out to be the shroud suite.

According to the National Crime Records Bureau, most of the women are vulnerable of sexual assault particularly by the people whom they trust, Statistics shows 86% of rape victims across the country knew the offender, they may be their father, brother, son, grandfather, uncle. Of the 37,413 rape cases reported in the country in 2014, as many as 32,187 victims knew their assailants. Further The NCRB report said as many as 674 offenders were family members of victims. It has said 966 of the offenders were close family members of the victims, relatives (2,217), neighbours (8,344), co-workers (618) and other people known to the victims (19,368).

It has revealed that rape offenders in Himachal Pradesh (100%), Chandigarh (100%), the Lakshadweep (100%), Orissa (99.9%), Tamil Nadu (99.5%), Maharashtra (98.4%) and Uttarakhand (98.1%) had close proximity to victims. Offenders were known to the victims in 1,104 of the 1,110 cases reported in Tamil Nadu the year 2015. (Christin Mathew Philip, Times of India).

Jaclyn Friedman, the author of *Yes Means Yes: Visions of Female Sexual Power and A World Without Rape* writes in response to Kitchens' piece. "Women have already despise rapists, they are so rarely held accountable". Further Friedman asks, an analysis by RAINN (it presents the data collected on the violence of women), found that 97% of rapists never spend a single day in jail for their offences. "Women really despised the *idea* of rapists: a terrifying monster lurking in the bushes, waiting to catch on another innocent girl as she walks by," She says "But actual rapists, men who are usually known to (and often loved by) their victims. Men who are sometimes our sports heroes, political leaders, buddies, boyfriends and fathers. Evidence suggests women don't despise them nearly as much as they should." (Zerlina Maxwell Rape Culture Is Real 2014).

Conclusion

Ismat Chughtai's revolutionary works has made an impressive debate, since six decades, among the scholars, readers, and critics. Her works grows out of severe criticism and obscenity charges by her contemporaries and the British Crown who denounced her frank way of expression. Chughtai's perceptions of deconstruction were ignored by the society of her time, but the translations of Tahera Naqui, Asaduddin, Naim, and others on Ismat's Urdu works, in fact a website, blogs, face books on her name, made her famous all around the world today. There is a need to operate within Indian culture; the present situation is not dissimilar to Chughtai's harsh and cruel society, to treat women.

By the way, before it was British government who didn't bothered the women issue in detail and today it is our Indian government, who inspite of 70 years of its independence, with new policies on women empowerment and schemes, is unable to sort out the issues of women and define freedom for them. While, everyday there will be twenty to thirty cases on the violence of women by men in the news headlines. Though no government party thinks of India and its Indian citizens except to assure dishonestly, to the struggling people for their development, which is just to get their votes and finally fly over for five years after getting selected. Similarly, the common women, who were deceived by their family heads, are today, almost deceived by the country and its government. Hence, women herself has to come out from these dark ignorance and superstitious believes to create light for herself and for other women in common. Because, all the more the last point is relevant that, nothing should lost, no beauty should sacrifice, and no heart should turn to stone, for woman, let's give the lesson to the man by the woman.

=====

Bibliography/Work Citation

- Anantharam, Anita (2009). *Engendering the Nation: Women, Islam, and Poetry In Pakistan*. Journal of International Women's Studies, 11(1), 208-224. Available at: <http://vc.bridgew.edu/jiws/vol11/iss1/14>.
- Butler, Judith. "Bodies That Matter: On The Discourse Limits of Sex". *Intro*. Routledge Publication. New York. 1993.
- Chughtai, Ismat. "Quilt and Other Stories". *Chouthi Ka Jora/ The Wedding Shroud*. Tran. Tahira Naqvi And Syeda S. Hameed. Kali For Women Publication. 1990, pp.91-109.
- Friedman, Jaclyn. And JesscaValenti. Ed. *Yes Means Yes: Visions of Female Sexual Power and A World Without Rape*. Perseus Books Group. 2008. Print.
- Jha Chandini. *The Problem With the Monster Theory of Rape*. Feminism in India. Web. 27 Jan 2017.
- Kiran, Sobia. *An analysis of Lifting the Veil (A collection of short stories) by Ismat Chughtai*. Women University Lahore, Pakistan. SSRN. 2819309. N.d.
- Maxwell, Zerlina. *Rape Culture Is Real*. Feminism in India. Web. 27 March 2014.
- Philip, Mathew Christin. *National Crime Records Bureau*. Times of India. Feminism in India. web. 19 Aug 2015.
-



Afsara Raheen, M.A., Scholar in English
Prof. Robert Jose, Research Guide
Department of English
V.S.K. University, Ballari
afsararaheen26@gmail.com