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**RESEARCH PAPER**

**The Devastation of Feminine Ethos: An Impact of Colonization in "Daira" (The Circle)**

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**ABSTRACT**

This study analyzes the vicissitudes and evolution in any culture crafts a subterranean hole that leads toward the destruction of social and ethical dogmas at which that culture is erect. This precise work is objectified on the scrutiny of the postcolonial feminine impact that chained the minds of the people living in the subcontinent, through the adoption of "Whites" as a stander of life which is a destruction of women in the chase of freedom in reality. Daira (The circle) is a Pakistani screen adaption of "Moth Smoke" by "Mohsin Hamid". Eloquent qualitative, point by point methodology is used to cast off the devastation of feminine ethos in "Daira". The findings of "Daira" are constructed based on nostalgic yearning about the loss of feminine values and deterioration of norms associated with women which takes them far away from themselves. It is dense to find the imperfections but the apprehension of gaffes is the only factor through which women can restore their cultural values even holding their empowerment.

**KEYWORDS**

Colonization, Cultural Impact, Daira, Feminine Ethos

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**Introduction**

Women's Literature in the postcolonial perspective is a depiction of imperialistic oppression and vanquishing of colonial amplification that projects the women as triply marginalized identity as a reflection of women subjugation. After the partition of the subcontinent, a lot of literature is produced by Indian and Pakistani writers by writing back to the Empire for the restoration of cultural thoughts as well as the projection of women in the Pakistan society. Mohsin Hamid is a prominent play writer in postcolonial fiction. He publishes the novel "Moth Smoke" in 2002 which is based on the corrupt history of the Mughal era and its relation to the present situation. Correspondingly, Mohsin Hamid tries to show the past and present as the same coin where the defilement of feminine ethos is present in an altered deperiment.

In April 2002 "Moth smoke" was adapted by Zafar Ali screened as the title "Daira (The circle)". The title of Zafar Ali reflects the deep-rooted understanding of Moth smoke which considers the time cycle as a chained process and absurdity of women living in a male-dominated society. With the help of narrative, it is justified that the true identity will be lost by going away from the roots or if the edition is more than necessary in the lifestyle to moderate or be bold as the female character of Mumtaz and Dilaram is portrayed in the plot of the story. To relate the culture with female identity, "Daira" shows the opposite side

of the power coin which also cast an important role in destabilizing the women identity within Pakistani society that is considered as an outcome of colonial impact on the devastation of feminine individuality.

This research contributes to justify the feminine issues and revolt as a resistance of women, depicted through the character of Dilaram in terms of women who strive to resist in a male dominant society but the social values make her the darkest part of the social context. The dual shade of women's life is also declared in her character because in one perspective man are paying her for the services and making the women rebellion that are in their homes. On the other hand, the men project themselves as respective and women like Dilaram as a sin of life but use and get benefit from them as well for the sake of their desires. Whereas Mumtaz is also a dual façade woman and her guardian men's make her like that. The relationship between Mumtaz and Dara is the same prognosis as Dilaram but on the domestic level. Similarly, Mumtaz also disguises herself as a male writer to make her worth and to project her thoughts which are sounder than women because she knows that society only accepts the man's words.

The most delinquent wave of feminism is the fourth-wave which is also known as post-feminism. Post-feminism is the misperception and loopholes in the feminist's derivative approach from the second and third wave of feminism. The relation of post-feminism was the critical colonial female subjugation that coined this term. More than the issue of man domination, this ideology spread equality among the women as well which is another huge issue of the colonial era which was broken down in the post-colonial period by writing back to the empire. Fourth-wave feminism embarks in 2012 which is established on the theme of women empowerment. Likewise, it is more important to step forward and talks about the experiences, real-life issues faced by being a woman and to show the victimization rather than hiding it which is depicted clearly in "Daira".

### **Literature review**

The theoretical foundation of post-colonial feminism is a combination of the radical, aesthetic, pecuniary, chronological, and communal impact of the Empire on colonies and orients, particularly the triply marginalized women. This influence was not limited to the 18th century as the first and second wave of feminism was concerned but up till now in the 21st century, the women of the subcontinent are influenced by the status and values of "Empirical White Ladies". It is of utmost precarious for the distinction of culture as Homi k Bhabha said that "Now when you look at somebody, it's not simply, 'Are you like me or unlike me? Has your culture produce great artists? What are your rituals?' It's. 'Is your culture safe or not? (Salih, 2018)

That's how, the critical argument on the cultural changes is predicted by the questioning of women's surroundings in "Daira", and all the questions of Bhabha seem deleterious. Besides that, particularly the character of Dilaram as a victim is portrayed in "Daira". Edward Saeed believed that "You continue to victimize someone else just because you were a victim once- there has to be a limit" (Saeed, 1998) which gives the whole overview of "Dilaram" as a sufferer. Likewise, Mumtaz also destroys herself because she violates the boundary of social norms of culture and being oppressed, the quotation of Frantz Fanon validates the victimization of Dilaram in these words that, "The oppressed will always believe the worst about themselves" (Fanon, 1991).

With another argument of Frantz Fanon, the declaration of becoming a victim of a society is the revolt against the cultural thread as he believed that "When we revolt it's not

for a particular culture. We revolt simply because, for many reasons, we can no longer breathe" (Mulder, 2016).

The most prominent reason for the "Dilaram" revolt was wealth, and crossing the limits of cultural margins. She feels more powerful as Mumtaz reflects the Dilaram but in the specific relationship with Dara. Talking about the major female character "Mumtaz", her breathless life survives with the words of "Zulfiqar Manto" which she selected for writing articles about the loopholes of the society because she thinks that women are having no worth as an intellectual. Gayatri Chakravorty Spivak alleged that "The female intellectual as intellectual has a circumscribed task which she must not disown with the flourish" (Spivak, 1987).

These dark circles under the eyes of society are reflected through the truth. As "Mumtaz" wrote for the wellbeing of people which is signified through the words of Anita Desai that, "I aim to tell the truth about any subject, not a romance or fantasy, not avoid the truth" (Desai, 2003). To explore the truth, deep-rooted scrutiny is accomplished on "Daira" under the illumination of critics and intellectuals.

### **Material and Methods**

Eloquent qualitative, point by point methodology is used to cast off the devastation of feminine ethos in "Daira". Through the qualitative approach, the postcolonial critic's quotations are implemented on the dialogues through the lens of feminine identity along with the placement of time duration by referring to the impacts of colonization on the culture of Pakistan. This influence is presented through the major female characters Mumtaz and Dilaram, presented by Mohsin Hamid in "Moth smoke" a screen adaptation of Zafar Ali.

Precisely, the theoretical framework which is implemented in this research is "revolt", an orthodox of "Frantz Fanon" in which he discusses the reasons and consequences of violence of feminine boundaries. Besides that, Homi k Bhaba and Edward Saeed are also cited to clarify the gratification of desires by repaying with the women identity in a male dominant society.

From the lens of history, it is justified that women hold their mouthpieces even in the worst condition for their survival to show their identity and to preserve themselves from the destructive effects of male dominant society which is a reason for women subjugation. The negative effect or the consequences which push the women towards the limits and boundaries is also due to the male domination by snatching the basic rights of women to make them dependent on man. Daira is also a reflection of the same situation that is portrayed from the social status of Dilaram and Mumtaz. The devastation of feminine ethos in a male dominant society is elaborated below with the illumination of critical perspectives and relevance of the dialogue with the precise thematic expression of the feminine philosophy of revolt.

Explaining the title "Daira" concerning "Homi k Bhabha" is significant in terms of colonial impact by these words that, "Ya Kahani bi isis Shahr ka gird ghoomti ha aur is gardish main asa daira khnacti ha jisna sabko apni lapait main la Rakha ha" (3:16, Daira) which shows Lahore in Mughal period and after partition time of Lahore where the fate of women stays same. The women before the partition in the subcontinent had to face the same issues of living at an inferior level but after the partition women are still on the same level just the wrap of the slavery is changed. With the character of Dilaram, it is clear that the freedom from the colonial era is not freedom for women, still, they have to revolt for

rating their voice which is considered unethical and makes them worse than pests. This is a dilemma faced by women, depicted in this precise short dialogue that the time is changed but the mentality and social freedom is still in the hands of man and women is still object to fulfill needs.

Edward Saeed's concept of victimization is justified through the greed of wealth, the base of sufferings which Dilaram explain in these words that "Hamare drmyan farq tha, aur wo farq tha pasa" (6:27, Daira) which also compares the colonized and colonizers by the superiority and inferiority through wealth. To become a powerful person, wealth is considered as a major pillar of empowerment but power corrupts the man also because of the greed for more and more wealth is also distinctive for women hood. Dilaram is also a victim of wealth as well. In the chase of wealth, she becomes a part of the trash of the where she got money but lost her respect.

The dialogue between "Mumtaz and "Dara" is a clear picture of violation of cultural boundaries from where a reflection of a woman emerges which is moderate and obsessed to be a wife of "Aurangzaib" as she said that "Wo meri zindgi ka aziyat bhara din tha" (9:17, Daira) while answering the last meeting of Daru and Mumtaz. The marital issues and women problem regarding marriage is a reflection of this dialogue. The sufferings which women are unable to describe are the issues that propel women into a psychological patient. To break the chains and to get a short halt from all these domestic issues sometimes, women also chose the path which is not right as Mumtaz is having the wealth but the psychological peace attracts her towards Daru. This violation will be repaired by the permanent loss of happiness for a momentary pleasure because the cultural norms are not much flexible in Pakistan which allows women to cross the limits associated with a married woman.

The role of narrative and literature is very clear from the question of "Mumtaz" from Daru that "Akhbar prhta ho" (12:09, Daira) for generating the discussion about "Zulfiqar Manto" which was exposed when they visit "Red Light Area" where Mumtaz takes the interview of "Dilaram" a call girl of that area. On that spot, Gayatri Chakravorty Spivak and Frantz Fanon seem at the same place where "Mumtaz" is a female intellectual, and "Dilaram" is a victim of society. The reason which conjoint both perspectives at the same spot is that, Mumtaz carries the power of words to reproduce the thoughts of the victimized Dilaram, and because women favorably understand each other in a better way so it is more accurate to know the suffering of women from a feminine ink.

Dilaram is presented as a subaltern and a woman who give-up by being a part of the system as she said on smoking that "Adat to mardoun ki ha par muja achi lagti ha" (43:40, Daira) which shows that the behavior of man of her society makes her like that. The amalgamation of women into the man culture by disguising and vanishing her own identity. Likewise, the male dominant society also did not accept this transformation because they feel disrespect for the so-called womanly ethos if women act like men.

Besides, "Dilaram," said "Hamain tu Duniya ka sab mard aik Jasa lagta hain" (44:30, Daira) in answering the question of "Dilaram" from "Daru" about his visit. All these conditions are winded up with the words of "Mumtaz" that Kabi Kabi khud ko dhoka main rkhna Kitna acha lgta ha Kun ka Waqt ka bhari patahr ka bojh Qamar par mhsos nai hota" (23:56, Daira).

This dialogue of Dialaram transfer the same image of men in Mumtaz's mind that men are treating women in the same manner. The sugar-coated words may differ but the real brutality of man stays the same even they are educated, the attitude stays the same.

Likewise, the response thoughts of Mumtaz in acceptance of the treatment of man as an object are similar but periodically she thinks that to stay in the dark is satisfying because when women got the tag of a suppressed commodity then she also confronts less worldly issues.

The realization of the committed sin is adopting the modernity and globalization is explained by the dialogue of "Mumtaz" that "Shaid mara qadam hi Ulta tha, jitna aga Chali utna hi Picha gym" (50:35, Daira). This is why Frantz Fanon titled his essay based on the colonial aspect "Black Skin White Mask" where a person tries to be the one that he is not. After the impact of colonization, women tried to break the chain of sub-altruism and women stereotypes. It is a common practice in a society that women are always to blame for odd happenings in society; they are always embracing hatred in different shapes. The concept of mimicry is applicable here as Mumtaz is getting out of the box and breaking the stereotypical image of the innocent, subaltern, and submissive women by being bold and strong.

Moving on, the most common issue is that people are not ashamed of their acts like colonizers always defend themselves with fake narratives as "Ozi" reply "Mumtaz" on the question of "Halal ki kami" that "Mara bap na chabees saal serve Kiya ha tu kuch rishwat la li tu Kia Hwa" (1:28:44, Daira). As Mumtaz question about the income of Ozi as a corrupt resource so his aggressive reaction shows that, the man on any stage will not accept their disrespect or arguments against women as the slave in the colonial times was not allowed to ask a single question about black and white of imperial state.

The truth about which "Anita Desai" argues is the reality of digging a grave by violating the cultural values. So the destruction of a woman in society is just a result that is created by man. With the evolution in the world, the consequences create an immense shift that entirely reshapes the thoughts and the perspective of social norms and values. Many significant social moments are essential to discern for understanding the current scenario of social status. The description is all about encompassing the stance of women from the vision of society in which they are treated as an object. Precisely, the struggle of women in restoring and making its position valuable in the gender stereotypical society for reaching out to the scholar, professional, and prestige inequality.

The findings of "Daira" are constructed based on nostalgic yearning about the loss of feminine values and deterioration of norms associated with women which takes them far away from themselves. It is dense to find the imperfections but the apprehension of gaffes is the only factor through which women can restore their cultural values even holding their empowerment. Hence, the aim of feminism is not to destruct the social norms but to realize the male-dominated society about the injustice of domestic violence, sexual harassment, social integration from which women suffer throughout her life and the only man is reasonable for the destruction and revolt of women.

## **Conclusion**

Concluding the whole descriptive analysis it is clear that, the responsibility of devastation of feminine ethos is on man. The consideration of revolt and rebellion perspective is set by the male dominant society even the man are equally utilizing those flaws in women for their interest rather than making the correction and saving the destruction of women identity. Moreover, the adaptation of western culture in terms of thoughts and self-projection of women in the Pakistani social context is also a part of the women degradation by men which is somehow acceptable in the moderated areas but the backward area's still moderate look is considered as a sin by rejecting the freedom of

women and snubbing her identity as a part of the community. This discrimination among women in the same culture also creates an imbalance situation that prevails the feminine grading. Hence it is clear that the deconstruction of devastated feminine ethos will be reconstructed with a credible streamline through the provision of basic rights to women.

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