



RESEARCH PAPER

Romance, Power, and Female Oppression: A Textual Analysis Of Shah Nawaz's *The Heart Divided*

Farah Deeba¹ Adnan Hussain² Aaliya Batool³

1. Assistant Professor, Department of English, Govt. Graduate College of Home Economics Multan, Punjab, Pakistan
2. Assistant / Research Scholar University of Sargodha, Punjab, Pakistan
3. Lecturer, Department of English, PAEC Model College, KCP Colony Chowk Girote, Jauharabad, Punjab, Pakistan

***Corresponding Author** | arahdeebajaafri@gmail.com

ABSTRACT

This study is based on a Pakistani Anglophone partition novel, Mumtaz Shah Nawaz's *The Heart Divided* (1957). This research explores love and romance concerning power and female oppression in the above-mentioned novel. Major theoretical insights are drawn from Simone De Beauvoir's groundbreaking text *The Second Sex* (1949) contextualizes love and romance to women in patriarchal societies. In addition to this theoretical support is taken from post-colonial feminism to contextualize and explain the gendered power imbalance and oppression experienced by the third-world women as presented through the fictional characters of the selected novel. This qualitative study hopes to demonstrate that within the South Asian patriarchal society, men use love and romance to oppress women and keep them within the patriarchal limits. It also aims to analyze how women experience, understand, and try to use love and romance as a power-giving strategy but is socially rejected. Men view love and romance differently from women who are more self-effacing and sacrificing in nature. Employing the method of textual analysis, this study also explores how love changes in times of war and can be a destructive force that brings hatred, revenge, and pain.

KEYWORDS Female Oppression, Love and Romance, Partition Literature, Patriarchy

Introduction

Generally, South Asian societal norms such as in Pakistani society do not allow women to exercise love with liberty and power. As concepts of purdah, honor, and shame are badly and strongly associated with them for centuries. And females' disagreement with set rules makes them rejected and aloof entities. The key concept of this research is that men view love and romance differently from women who are self-effacing and sacrificing in nature, as their determined role is considered to benefit ultimately their husbands and children. They are brought up with this mindset that their lives would be peaceful and happy through love life and childbearing after marriage only. Simone de Beauvoir's groundbreaking work, *The Second Sex* (1949) is helping as a primary source in this research, to develop a deep understanding regarding women's inferior position within a patriarchal society. This study raises the questions:

Q. 1 How do the male characters experience love and romance as opposed to female characters in the selected novel?

Q.2 In what ways do male characters use love and romance as power-enabling strategies to subordinate women?

Literature Review

This section covers South-Asian literature, deals with women's sufferings, sexual exploitation, mental agony, emotional upheavals, anxiety, pain, oppression, and victimization in love relations, in ethnic, inter-ethnic, and cross-ethnic societies like Pakistan, India, Bangla Dash, Sri Lanka, and Turkey. It captures a rich body of literature review of literary works of various post-colonial authors and academic works in published journal articles to strengthen this study.

Men use love and romance to oppress women and keep them within patriarchal limits. This research explores in detail how women experience, understand, and try to use love and romance as a power-giving strategy but are socially rejected. Men view love and romance differently from women regardless of caste, color, creed, religion, language, culture, or nationality. As women are not allowed to experience love as a subject with their own will and desire, the word 'love' does not imply the same meaning and shade for both sexes. As Beauvoir in *The Second Sex* (1949) quoted Byron related to the different experiences in love, "love is merely an occupation in the life of the man, while it is life itself for the woman" (Beauvoir, 1949, p. 773).

Several scholarly works have been published on Nawaz's *The Heart Divided*. Alam (2020) analyzed this novel from the perspective of post-colonialism. This novel was released in 1957, just over ten years after Pakistan was founded. This makes it a postcolonial text that examines the origins of the demand for Pakistan as well as the social, political, and cultural factors that led to misalignments between Hindus and Muslims in all aspects of their life. The novel is set in 1940, spanning the seventeen-year Muslim struggle against the oppressive British colonial regime on the one hand, and the Congress; insistence on being the only representative of the Indian people on the other. The setting is Lahore, which represents Muslim identity historically and culturally. Sheikh Jamaluddin and his wife Mehrunissa, together with their one son Habib, and two daughters, Sughra and Zohra, reside at Nishat Manzal. In this typical Muslim household, the ladies wear the veil (purdah), and the living quarters are further split into Zeana and Mardana (For men). The homes shown in *Twilight in Delhi* and *The Heart Divided* are structurally identical, as the reader will discover. The home spaces in both texts are split into Mardana (for men) and Zenana (for women), respectively. This division strengthens the perception that Muslims only want to include women in their private life. The mistress of the home is concerned about the evil influence of the Western way of life even though the women of the Sheikh family rigorously observe purdah (the veil). Like Mir Nihal, Mehrunn is a disapproves of colonial schooling and its social customs, notably the clothing, because they pose a threat to their distinctive Muslim ways of life. Thus, observing Purdah or covering one's face becomes a sign of identity.

Perveen and Memon (2020) reviewed *The Heart Divided* from the perspective of Muslim and Hindu women's agencies by highlighting their radical struggle for the freedom movement of the Indo-Pak Subcontinent. The freedom struggle activism of Indo-Pak women has been examined in this paper as a non-sovereign agency. Progressive Muslim women's right to self-determination is still not sovereign because they do not give up their national, gender, or religious identities in the 1930s and 1940s colonial Subcontinent wars for independence or a distinct country.

Through the literary works of eminent authors, this section also brought into light that men exploit women as weak creatures and most importantly how love can blur and distort the actual truth about women's position within patriarchal culture. The concept of romantic love affords a means of emotional manipulation which the males are free to

exploit, since love is the only circumstance in which the females are used for sexual activity, it also obscures the realities of females' status and the burden of economic dependency. The literature review of this study makes it very clear that in romantic love men only seek to exploit women sexually. Love is an opportunity for men they are not inherently interested in love. This study reviewed the major scholarly works of eminent authors who filled the gap for women in literature to understand women's genuine and pure perspective in love and romance as compared to men in a patriarchal system.

Theoretical Framework

This section deals with the theories of major and minor feminist theorists who presented them awe-inspiring and ground-breaking theories on different and somehow opposite experiences of females in love and romance like Beauvoir, Shulamith Firestone, Carol Smart, Eva Illouz, Marilyn Friedman, Wendy Langford, and Nancy K. Miller. Heterosexual love has remained a somewhat oppressed and victimized experience for women in the world generally and specifically for third-world women. These theories presented by these feminists in different eras, provide ample scope to establish this study that men view love differently from women. Women are more sacrificing and self-effacing in their love relations as compared to men. Men's love is mainly revolving around their bodies while for women, it is their religion and more spiritual. The concept of conventional romance engaged the theorists in this debate to criticize the traditional projection of females in love and romance. The concept of love and romance in this study helps to cover various studies of different theorists to understand how women are more disadvantaged in heterosexual love in South Asian patriarchal society as compared to men.

The various female theorists worked on female issues like love, marriage, decision-making, and gender discrimination based on sex, color, and creed that ultimately help to highlight third-world women's victimization and oppression. These theorists can be divided into two categories: the first group looks at love and romance from the perspective of de Beauvoir's view that women are real ways kept deprived due to their biological circumstances. Firestone, Smart, Illouz, Friedman, Langford, and Miller followed the footprints of Beauvoir in her perspective related to women's status and experiences in love and romance. The second group included, Bell Hooks, Lynne Pearce, Jackie Stacey, Virginia Woolf, Kate Millet, and Germaine Greer depicted and used love as an agency to establish women's individuality in personal, social, and political life. This group considers that love can be liberating and positive in women's life. Women can apply their energies and intelligence to equip themselves with individuality and subjectivity which support earning them a respectable place in society. Yet after surveying the works of feminists this article concludes that despite all the capabilities and traits, women are taken for granted in all the matters of life either that is personal, social, or emotional. The experiences of women in love and romance always become the cause of their mental disturbance and emotional cost. These are the men of the same kind, made of flesh and blood, who keep them in this chimera in the name of love and romance becomes the major cause of women's distress in the patriarchal system.

Simone de Beauvoir narrated that women in love must relinquish their goals, interests, and dreams unconditionally to subordinate themselves to men. Even the costumes, movements, and appearance are scrutinized and they are repudiated if they do not conform to the set pattern. Beauvoir always expressed; men are dictatorial in love relations. Women must reaffirm with men's intentions. They preferably go forward not with their eyes fixed straight ahead on a goal in life, rather they blindly follow the set paths by men. This is a practiced norm that if the men are cruelly hearted then it would be a testimony of women's true love and sentiment. But Beauvoir contradicted this routine and

accepted the notion of a patriarchal society. She forcefully declared that this is not love in which women remain silent and passive, this inferiority complex undermining women's emancipation and one of the most indistinct types of women's subjugation. She added that genuine love is a mutual exchange of one's free existence and both parties should share this bond on an equal level. To be free subjects and essential existents, women must believe in their existence as they bear the responsibility of their flesh and for their conscious liberty.

Beauvoir (1949) depicted the misogynist thought of parental ideation of males in which males are essential and females are inessential subjects. She observed that women's experience of loved rags them into the illusionary promise of security and identity but later they are stung by alienation, disappointment, and disenfranchisement. This is a big loss not only on the part of women but society itself too. They are confined to traditional theories of biology and reproduction, and their bodies minimize through devaluing and degrading discourses. As Beauvoir insisted on women's self-help discourse yet obtaining one's subjectivity put a lot of social pressure on fulfilling her interpersonal relationships and above all their reluctant relationship with their own 'self'. The character of Zohra and later Sughra in *The Heart Divided* (1957) struggled hard to discover their identities as well-educated women. Though both women suffer a lot in their efforts to attain their personal and political goals. Since the traditional philosophical ideologies of romantic love do not offer any solace and comfort to women at any stage, self-help is considered to resolve the concrete issues of existential subjectivity.

The Second Sex (1949) is a revolutionary attempt by Beauvoir to confront human history from a female perspective in love. Beauvoir won great admiration as well as pinching and biting criticism of it. Her fundamental theory in this text was, men, oppress women at every level characterizing them as 'other'. Men have the right and role of a subject while women are the object. They can exercise their will without permission, whereas women are doomed to immanence. Men create, act and invent while females only wait for men to save them from unpleasant circumstances, which may develop to society's interrupt in their love relations.

In Book I "Facts and Myths", Beauvoir asks about different myths that how female humans come to occupy a subordinate position in society. To answer this question, Beauvoir searched out theories of biology, psychoanalysis, and historical materialism. She found that these disciplines only help to generate differences between men and women yet do not provide any satisfactory justification for women's inferiority. Classical theorists like Freud relate it with women's destiny. After these long details, Beauvoir moves toward history to trace the emergence of male superiority. She takes the complete view from French hunter-gatherers to the French Revolution. She also presents her observation of contemporary society. Again, she finds ample examples of women's subordination yet no persuasive justification for them. She argues that history is not an immutable fact but a reflection of certain preconceptions, attitudes, and injustices.

Beauvoir then discusses multiple mythical representations of women and unfolds the truth that how these myths have been imprinted on the human mind, often to disservice to women. She debunks the persistent myth of the eternal feminine by saying that it mainly arose from males' discomfort with the fact of their birth. In history, maternity has been both worshipped and reviled. Mother is a figure which brings to life and heralds death. These mysterious operations are projected onto the women and in this process, they are robbed of all individuality. She summed up that the eternal feminine fiction is reinforced by biology, psychoanalysis, history, and literature.

Beauvoir looked into the Greek conception of romantic love presented in *Symposium* (1991) here she keenly observes that muse Diotima too focuses exclusively on the male experience and its moral supremacy and women are mentioned only superficially. Love, Diotima mentions to Socrates that love is neither beautiful nor good, but it is rather, a lack of something that instigates us naturally to obtain beauty and goodness. As the character of Sughra is the symbol of beauty and goodness for Mansur and his family. So, this fact about love seems quite prominent in earlier history when human wants to continue this process of beauty and goodness by reproducing themselves by giving birth to offspring. As my focus is to observe the South-Asian patriarchal society, these attributes of beauty, goodness, and reproduction are ultimately associated with females attaining the highest level in their love relations.

Following the same lines about the concept of different experiences of men and women, Shulamith Firestone is another eminent feminist theorist who presented romantic love, as the axis of oppression for women, the devastation which pushes them into hell due to sacrifice. In *The Dialect of Sex: A Case for Feminist Revolution* (1970) Firestone commented, "However, the woman knows that this idealization which she works so hard to produce, is a lie, and that is only a matter of time before he "sees through her", thus her whole identity hangs in the balance of her love" (1970, p.132). It also aims to analyze how women experience, understand, and try to use love and romance as a power-giving strategy but is socially rejected. I can hear the echo of Simone de Beauvoir's voice in her views. Love becomes a curse that restrained the women in an enclosure of the feminine universe, which highlights the biased position of women in a reserved patriarchal set-up. The hobby of manhunt is obsessed with emotional urgency; men are beyond the desire of commitment. It reveals the men's inability to love with devotion and sacrifice. In a male-dominated society, women are considered a parasitical class, they are labeled inferior and their efforts to come out of this title ultimately doom them in rejection and darkness. Women must be more in terms of 'woman' continuing for centuries and will continue till the last day of this world. Firestone further argued that women are compelled to exercise their love in their contextual sphere like mother, wife, sister, and daughter. But as a lover, it is a horrible dream because they have to validate their existence through men's love, which is a hard nut to crack in a patriarchal system. In heterosexual love men demand the expression of love by women but being the physical and psychological slave of a male-driven society, it remains painful emotion and, in the end, it turns into a pointless situation. Men view love and romance as sexual activities that only calculate the benefits of men that they are offering in the name of love to women. Fire stone argues that in this way romantic love is used as a tool to apply sex and class segregation but above all it is used to continue and strengthen the process of gender discrimination in the patriarchal web. This gender discrimination in love pushes the women's life into hell and the lack of reciprocity becomes one of the major causes of self-annihilation in their lives.

This study primarily chose *The Second Sex* (1949) for its theoretical framework and to make this study more authentic add the references of other contemporary theorists like Shulamith Firestone and Carol Smart who presented effective theories covering the different shades of love in men's and women's lives. Romance and love can be understood in myriad ways. Love can be both progressive and liberating at one time but it can be oppressive in hard times, especially in war. Through the present research work, I will be able to explain the selected texts that how men use love to facilitate themselves without considering and respecting women's pure love, sacrifices, and their sense of resignation for their families in a patriarchal cage. They keep the women in this hallucination that real love is accomplished when women are deeply and unconditionally associated with them only because men are their only well-wishers in this world of prey.

Material and Methods

Research methodology is a structured and methodical approach to theoretical analysis of the procedures, techniques, and equipment used to do research in a particular field of study. The two primary areas of research methods are qualitative and quantitative. In this qualitative research project, the text *The Heart Divided* is closely examined and analyzed. In light of women's marginalization, the current study examines and analyses post-colonial feminist characteristics from the perspective of the experiences of women in a patriarchal society. The research is based on the idea of, which offers the lenses for textual analysis on a thematic level. This is done by talking about and analyzing the social existence of the characters as it is shown in the books.

Critical Analysis of Love and Loss from the Perspective of Heterosexual Love in *The Heart Divided*

This section of discussion and analysis of the novel *The Heart Divided* (1957) will help to locate the key point of this research work that men view love differently than women. The selected lines from the text will provide ample scope to make solid arguments in light of the works of feminist authors in the chapter on literature review. Different female characters like Sughra, Mohini, and Najma were primarily victimized in the name of love and romance in their heterosexual relations.

Sughra is the main female character in Mumtaz Shah Nawaz's novel *The Heart Divided* (1957) whose marriage is arranged by her parents in Multan. Being a sensitive and lovable girl, she dreams about her future life with her husband whom she had seen when Mansur was eighteen and she was thirteen only. This reflects the issue of arranged marriages in South-Asian societies without the consent of girls as it is considered a respectable tradition and norm for honorable families in the society. There is no room for love and romance in this rigid and staunch patriarchal system for women especially. This is the way that girls are brought up in traditional third-world societies, where they have to keep and follow certain limits related to their relations. In the very beginning, I can observe the difference between the two places and their lifestyles, as Lahore is considered a big city while Multan is a small town. But despite the difference between big and small, it is clear that the world is not for women. Sughra has no choice of selection or rejection. Even though she does not experience love but it is presented to her in a form of a husband so she suppresses all her vague doubts that were raised in her mind before marriage, "I shall be happy in my own home, for a Muslim woman's kingdom, is her home" (Nawaz, 1957, p. 6). Here I can observe in the text the word 'suppressed' is used by Sughra that unleashes her mental and psychological state that in the stereotyped system of how women feel to think about anything which may disturb the drawn lines of family and above all the use of Islamic concepts to make the women passive. But to conform to the traditions Sughra decides "she would live up to her ideal of Muslim womanhood" (Nawaz, 1957, p.7).

The first marriage which happens formally in the novel is the marriage of Sughra. But she has fears and doubts about future life, 'You are leaving all you love for a new life, a new life you know nothing of – will you be happy? Will you be able to adjust yourself to your surroundings?' (Nawaz, 1957, p.75). This reveals the suppression of a patriarchal society. The questions and doubts which raise in the mind of girls remain unanswered. There is no one to console or satisfy their anxiety about future life not even their dear and near ones. Here the character of Sughra remains in a tangled web of self-questions and answers. The fear of the unknown is painful for her but yet she is ready to accept and face the situation passively. She has learned only one thing the sole aim of her life is to keep the

integrity of her family and after marriage is burden will be doubled as now, she is the property of some other. 'I shall make him happy,' she would tell herself, 'by love and devotion and service!' (Nawaz, 1957, p. 75). This is the concept of love and romance in the life of a girl, which de Beauvoir focused on in her *The Second Sex* (1949). Love is not a subjective experience for women. They are not allowed to exercise freewill and choice. Women's end motive is to keep the men happy as we see in the character of Sughra. She has no happy and liberal concept about her personal life, now the center of her life would be her husband, and in any situation, she will show her love and devotion to him. For, women in their virgin life observe their mothers and aunts doing the same thing.

Now this study presents the character of Mansur's friends who were teasing him for her highly educated wife, Sughra, while he failed to complete his diploma. At this, his mother consoles him not to worry about such things. She states that Sughra is a simple, well-brought-up girl and deeply religious. She will remain satisfied and happy completely with her husband and children. This is the dilemma of patriarchal societies where people do not have any logical argument in favor of their point, we just take blind support behind religion. Certificates and assurance of women's happiness and love are typically associated with men and children. And above all, I notice that elderly women fully help to promote this patriarchal chain to get their status high in the eyes of men's society. The character of Mansur in this novel has his world, indifferent to her wife's wishes and expectations. He is an average male for whom domestic and traditional values have the upper hand rather than the feelings of his wife. He just shows physical affiliation to her wife as a routine matter of marital life.

"How lovely you are,' he said, as he bent to kiss her lips, but to his surprise, she drew away and her shoulders were taut and rigid...A hollow laugh escaped Sughra's lips. He had noticed the softness of her skin, but not the tears that lay unwiped upon her cheeks"(Nawaz, 1957, pp. 115-116).

This is the contrast of feelings between men and women. A male is generally considered a romantic only to satisfy the biological needs of women. And in South-Asian culture, material needs are also provided by the husband. But the emotional and psychological needs are ignored in this respect. As women are considered an object and commodities, so they are placed as decoration pieces in the house. An inanimate object without its likes and dislikes. It is an understood phenomenon that now there are biased phenomena in a male chauvinistic culture that women are mentally low and weak in comparison with men so they do not have the decisive power. They are weak because of their emotions of pain, anxiety, and fear. Here we see Mansur's character as a typical husband for whom love and romance is enclosed with biological satisfaction. He is unaware of his mental condition of Sughra. As she has come from a different environment, and she is yet in a state of alienation. So, her experience of love is entirely different and more sensitive than her male partner.

There is another heterosexual love and romance between two characters Habib and Mohini, who belong to different religions and ethnicities. Mohini's statement 'Love is a dream' (Nawaz, 1957, p.146) establishes the view that not only Muslims due to their traditions and culture but the Hindus were also biased against women for their love relations. The family criticizes Mohini's actions and called her irresponsible and selfish. So South Asian society is overall patriarchal and biased. This society does not allow women to take part in any personal, social, or political activity, which gives recognition or fame to women. It is a matter of honor for them. They consider women fool because they are emotional beings and cannot take the right decisions. Being an active political worker, she was released from jail and her family sent her to Kashmir. Later in the novel Habib, the

brother of Sughra and Zohra falls in love with Mohini. It was the partition era, and Hindus and Muslims had been living together for many years, so it was obvious that young blood was attracted to one another. But religion was a big barrier between them. Habib as a male has happy prospects for their future yet she is completely aware of all the obstacles which were in their way. This heterosexual love discloses the reality of love for women. Love proves a dream and an illusion for Mohini. She is cleverly discouraged to experience herself in her capacity. She is bracketed in norms and traditions. She cannot look beyond the horizon.

There is a handsome and well-educated male character, Habib who tries to set a new tradition in the family but we see that there is a lot of pressure and hatred from Mohini's family. Habib goes to Kashmir to meet Mohini where both are in ecstasy and Habib promises that "he would guard and protect her against the whole world and no rude word and no rough wind would ever touch her again". (Nawaz, 1957, p. 161). But Mohini is in a perplexed condition and does not know what to do. But Habib as a male for whom love and romance is a dream, rejects and refutes her ideas by saying that the people who are against us this time will follow us in the future. But she surrenders before the set traditions of the patriarchal system in great pain and agony. This is the unjust and cruel patriarchal system that does not allow women of choice and selection. All this stress and tension tell upon her health. She becomes a patient of Tuberculosis. This depicts the hopeless and miserable condition of Mohini and this also reflects the low place and status of women in this male-dominated society. She is just enclosed within her painful thoughts. There is no escape from this. We see that females are treated as sex in this rigid system. Even in this system, there is no worth in a woman's life. Despite Mohini's condition, she is on her death bed yet she is in the tangles of her aspirations, grandfather, love, and life. And these thoughts are not let her rest. And later she lost her life in the hands of a cruel system. Swarup admits this fact in her letter to Habib,

"She loved you so deeply, Habib and the thought of you was always in her mind, but she loved her parents too, and these conflicting loyalties gave her no peace – she has found it in Eternity, let that be your consolation" (Nawaz, 1957, p. 228).

Najma is another character who becomes the victim of power. She also sacrifices herself for the false traditions of patriarchal society in the name of love and for the honor of her parents. She is a friend of Zohra. Her parents forcefully engage her with Nasiruddin, the son of Nawab Viqaruddin, and thirty-five years old widower, against her wish without considering her choice and decision. He was not well educated but he wants an educated wife as he has liberal ideas. This is the general criteria for the best suitor in the South-Asian culture men must be rich and have an honorable family. This is the ultimate fate of a 3rd world girl. As they are not allowed to take decisions on their own. Their parents are their guardians in every matter of their lives. Despite her resistance, her parents call her an ignorant and ungrateful girl, Nasiruddin is the best and last person in the world for their daughter.

This reveals the dark and ugly picture of a patriarchal society where girls by force are pushed into this hell just because of their parents' honor and will, and despite protest, they are considered a fool because they cannot see their future's happiness which their parents may have seen with the eye of wisdom and experience. But unfortunately, we can see the result of their decision which is horrible but again this is accepted as the fate of the girl. Najma was brutally treated by her husband and she informed her parents many times, but as a traditional parent, they negate her complaint and consider that she is exaggerating the situation. Finally, when she escaped from her cruel husband and reached Lahore at her

parents' home then they believed her. But it was too late as she has lost herself. She was mentally and physically tortured, which injured her soul badly. But this is the dilemma of 3rd world society it never supports women or raises a voice for their help unless or until they have lost everything physically, mentally, and spiritually. Now Najma is completely shattered in the name of love but she sacrificed her life for the happiness of her parents for whom money was the only way to get everlasting happiness in life.

Conclusion

So, in the end, I may conclude after the critical analysis of *The Heart Divided* (1957) that establishes this study's point that men view love differently from women, in a much better way. Men are superior and women are inferior beings. They are dragged into the web of complex patriarchal structures, which only aim to exploit women's basic rights like the choice of partner, living style, and education. They are compelled to withdraw from the immediate and petty choices of their lives without any hue and cry. They are the silent bearers of this torcher-giving patriarchal plan which works and conspires against women folk in the name of love and romance. Men keep the women in this illusion that they are the primary force in their lives and butter them with sweet words of love to attain their patriarchal benefits of care, loyalty, and obedience from women. Women modify their behaviors and attitudes to please and get the consent of men but ultimately face criticism and rejection in the form of physical, social, and emotional abuse from men.

References

Alam, K. (2020). Un/Veiling and the Politics of Resistance in the Public Sphere: A Critical Study of Mumtaz Shah Nawaz *The Heart Divided*. *Pakistan Vision*, 21(1), 396-403.

Beauvoir, S.D. (1949). *The Second Sex*. Dorothy Kaufmann McCall.

Firestone, S. (1970). *The Dialectic of Sex: A Case for Feminist Revolution*. New York: Morrow.

Nawaz, S.N. (1957). *The Heart Divided*. Lahore: Muntaz Publications

Perveen, A. & Memon, R.A. (2020). Indo-Pak Freedom Movement and Women's Agency in Mumtaz Shah Nawaz's *The Heart Divided*. *International Research Journal of Arts and Humanities*. 48, 123-135.