
Comparison of Reversing Male and Female Roles in Javeri's *No Body Killed Her* and Joshi's *The Henna Artist*: A Corpus Based Study

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***Abstract:** The present study depicts how males are often associated with the position of bread winner and women with the job of homemaker and how roles are reversed; men fulfilling the obligations of women and women completing the duties of men. This research study compares the fluctuating gender roles in the selected novels of Javeri's *Nobody Killed Her* and Joshi's *The Henna Artist*. The researchers implement the textual framework of changing gender roles to analyze the male/female roles to fathom how gender roles may change. Since this is a comparative study, the investigation looks at the representation of gender in Indian and Pakistani writers' literature. The study also emphasizes how gender issues and gender representation in various*

countries are portrayed by both authors. This corpus-based study aids in our analysis of the selected text and how gender roles are portrayed in Indian and Pakistani writing. The changing gender roles in the two books are found and examined using qualitative methods in this corpus-based study. These two novels are analyzed with the help of concordance tool. AntConc software is used to investigate the concordance, word list, collocation, frequency and stat. Once all the processing steps are completed. This research is based on the mutating gender roles in two novels with Indian and Pakistani context cultures. The study is only limited to textual analysis of the two novels. The study identified various themes in the novels like domestic abuse, arranged marriage, caste and class which are common in present. The findings show the cultural differences amongst both cultures represent that gender roles are mutating frequently. Both novels shared that by becoming wealthy and powerful can alter the traditional role of gender.

Keywords: Reversing gender, fanaticism, liberator, caring creature, subaltern

I. INTRODUCTION

I.1 Background

Sex or gender roles are social roles that include a variety of actions and attitudes usually regarded acceptable, suitable, or desirable for a person depending on that person's biological and perceived sexual orientations (sexes). Even though there are few exceptions, gender roles are mostly based on masculine and femininity ideas. There may be significant differences across cultures in the details of these gendered expectations, whereas other features may be universal throughout civilizations (Cook, 2013).

Pakistani society is based on the concept of gender equality. Feminist ideals are rooted on traditional and cultural patriarchal norms. As a result of the concept of sexual division of labor, women have been put in reproductive roles as mothers and spouses at home, while males have been placed in a

productive position as breadwinners in the workplace. There is a low degree of investment in women from the family as well as government as a result. Women's human capital is undervalued because of the idea of purdah (literally, "veiled"), societal prejudices, and cultural practices; the notion of honor associated with women's sexuality; limitations on women's mobility, and the internalization of patriarchy by women themselves. (Grünenfelder, 2013).

As a general rule, the terms "men" and "women" are linked with certain societal positions. The position of a housewife is traditionally linked with a woman, whereas the job of a breadwinner is historically connected with a man. But Javeri's *No Body Killed Her* (2017) and Joshi's *The Henna Artist* (2020) we see opposite representation of gender. As this study is corpus based which help us to compare gender representation between these novels and reality.

1.2 Research Objectives

- To investigate how the mutation of gender role is represented in South Asian Literature.
- To depict how gender roles are different from one culture to another culture.

2. Literature Review

Doing Gender: Conformity Messages Early socialization, modeling, and internalization of social norms help form identities early in infant development. The amount of reinforcement a person receives for gendered conduct depends on how congruent their gender-based expression is with social expectations of their gender. People are rewarded depending on how well they reflect culturally relevant masculinity and femininity standards,

respectively. Social norms dictate that certain traits and actions are associated with males while others are deemed feminine by the general public (independence, self-confidence, aggression, dominance, etc.). Children are influenced greatly by cultural aspects of their surroundings, such as norms and values. This is particularly true when other influencing agents, such as parents, teachers and the media, adhere to these norms and values. Kids learn about gender identification and associated behaviors through interacting with other children their own gender. This is especially true when they interact with other children their own sex. They convey signals on a wide range of topics, including the selection of suitable games, clothing, and even sexuality and sexual relationships. Since heteronormative views about how people should engage in social and personal relationships dominate conventional gender roles, people who don't identify as heterosexual are denied the right to express themselves in gendered ways (Jejeebhoy& Sathar, 2001).

Men and women have different traits, attitudes, and actions when it comes to gender roles. Gender norms are frequently enforced rigorously based on preconceptions and assumptions about how men and women behave. However, this has to be rethought. When socially created ideas about what being a man or woman signifies is attached to a person, biological sex becomes the basis for implicit and explicit gender expectations. People are still subjected to unequal expectations and treatment based simply on their gender identity. We can see this in the fact that women who are moms are less likely to get employed, are paid less, and are nevertheless expected to take on an excessive amount of domestic and childcare duties (Agha et al., 2018).

Although when they work just outside of the house and/or make the same amount of money, women tend to perform more "family labor" than their husbands, according to research on women's responsibilities in the family. When people deviate from preconceptions, it's because they don't match the binary notions of what's socially acceptable as male and female in the first place. People who may not engage with the binary gender role behavior are at odds with such narrow conceptions of gender roles. Gender roles are

influenced by culture. African-American and Latin feminists fought against the dogma that the gender roles of White Western women and men are universal (Moga, 2018).

The process of developing one's identity is both complicated and dynamic, and it changes depending on the person and the social grouping to which they belong. Ethnicity and gender are two of the most significant social categories that have an effect on how a person constructs their sense of self. It follows from this that since "normative" gender role behavior differs from culture to culture and under various circumstances, women and men absorb norms as well as become "gendered cultural natives." As a consequence, disparities based on race, ethnicity, and gender identity will always exist. Socialization's impact on gender ideas, values, and actions became apparent as the understanding of gender progressed from being a "mere result of genes and hormones". People's gender expression varies between civilizations and cultures, according to researchers who studied the topic. Take American sixth- through tenth-graders, for instance, who proved gender stereotypes like "math is for males" (Sappington et al., 1996).

Birth is the beginning of socialization, although it becomes more apparent throughout childhood. It starts with young males, who are taught to tame their emotions and certain hobbies become "gendered" (e.g., playing with dolls, dressing up, playing with trucks and wrestling). As shown throughout evolution, the psychology of men and masculinity increasingly supports the social constructionist perspective. In this idea, the way men perceive masculinity differs depending on their social status and the situation they find themselves in (Moreno-Gómez et al., 2022). As a result of gender roles being paradoxical and inconsistent, most men defy masculine standards on a regular basis and fall short of society's ideal of masculinity. This infraction has severe social and psychological ramifications. Men may overcompensate for the fear of breaking a gender standard by conforming to it too closely, with the resulting negative effects being more severe (Scheeren & Bol, 2021).

Truth may be stranger than fiction in Pakistan. When political leaders die from suspicious circumstances, conspiracy theories may take on a holy fervor. The unsettling and strange verisimilitude of what readers think really occurred may be achieved by a work of fiction based on true events.

Javeri's *Nobody Killed Her* (2017) explores the gray area between fact and fiction. The bond between two women who live in a tiny flat together is central to the story. The status of head of state naturally passes to Rani Shah, her late father's daughter. She had the fortunate fortune to have a decent upbringing right away. Nazo Khan, Rani Shah's personal assistant, is employed by the business. She wears numerous hats, from maid to secretary to confidante and occasionally lover. When their affair starts, Rani Shah, a young, idealistic, and progressive Pakistani woman living in exile in New York, is described in the story. Reentering Pakistani politics at the right moment will enable her to reverse the extremism that emerged during the dictatorship in the military. Nazo also resides in New York. She tells Rani that she is a political refugee who had to leave when the dictator killed her family. Rani holds a special place in her heart for Nazo due to her clear adoration and skill at addressing personal and political difficulties. She goes back to Pakistan with them, but she stays with the family. Nazo is able to keep an eye on Rani and maybe have an impact on her future in this way. Nazo is a highly calculated and ambitious woman, even when she covers her head. Her cunning misadventures place her in a position that is more and more vulnerable to danger and revenge.

The book has no chapter numbers and only a few pages in each chapter. Every episode opens with a dramatic court trial with Nazo as the defendant, charged with both murder and espionage about Rani Shah's death. The prosecutor is attacking with a terrible amount of power. The supporting material in the book is written in the form of an autobiography, but the main text of the book is Nazo's account of her life from the time she meets Rani until the assassination that serves as the novel's climax. Nazo speaks with a powerful voice. In this memory, it's as if she's talking to Rani directly. Even

with all of the parallels to Benazir Bhutto's life, Sabyn Javeri has always highlighted the fictional nature of her story. The author's claimed objective is to highlight how women may be both victims and protagonists under patriarchal power structures in traditional societies, which do not provide forgiveness to women who transgress boundaries. The work's central theme is transgression, as each character, to varying degrees, gives in to the pressures of their circumstances. The author also discredits everyone's moral authority.

Joshi's The Henna Artist (2020) recounts the tale of Lakshmi, a woman who escapes a violent marriage and discovers how to start again. This is a challenging assignment, since the narrative takes place in 1950s India. Nevertheless, Lakshmi manages to support herself by doing henna designs for Jaipur's social elite via perseverance, high standards, and the right opportunities. She also makes additional money from her therapeutic herbal medications, which she learned to prepare from her former mother-in-law. Lakshmi gains a solid reputation as an artist and healer among the Jaipur women. She is an astute entrepreneur who is constantly searching for novel approaches to expand her enterprise. She is so near to realizing her ambition of building her own home until her ex-husband discovers her. Upon his arrival, he informs her that her parents have passed away and that she has a teenage sister named Radha, about whom she was unaware. Lakshmi and Radha don't get along well at all. When Lakshmi takes Radha to her henna sessions, the son of Pavarti, her most influential client, gets pregnant. Even though Pavarti's son is engaged to be married and won't provide any financial support, Radha is determined to keep her child. Pavarti's cancellation of her henna painting appointments causes Lakshmi's Jaipur business and reputation to collapse. Lakshmi is compelled to reevaluate her priorities and take stock of her life as she starts over. According to the new perspective, gender analysis has shifted from emphasizing global power relations to also taking into account local circumstances and inequities. gender scholars have focused on the power/gendered connections involved in nationalisms and processes of marginalization and "othering" of women, minorities and disadvantaged

groups in their study of difference and power relations. (Chatterjee& Lambert, 2018).

There are a few basic trends that have heightened the importance of religion as common identifiers for groups in India and elsewhere in order to understand the position of women in religious discourses in India and elsewhere. The 'war on terror' rhetoric, globalization, and diversity all play a role in some of these trends. It is fair to say that globalization has changed the character of the relationship between those who have reaped the benefits of the global political and economic market and those who have been left behind, both nationally and internationally, without making any claims to represent the abundance of literature on globalization. Global economic restructuring and migration patterns have impacted gender, race, and class categories, as discussed by Redstem in the book's introduction. Although it is not a new phenomenon, globalization has brought about significant changes in terms of size, pace, and cognition. Globalization (Kinnvall 2002b). A larger number of connections exist between countries now than at any other point in history, on a global scale. Time and space are compressed in ways never before experienced due to globalization, but in terms of cognition people see the world as being smaller since what happens elsewhere affects their daily political, social, and economic lives, which has an impact on how they feel about themselves. To deal with the consequences of contemporary life, people have turned to the quest for continuous time-and-space-bound identities as a means to territorialize their sense of time and place (Harvey 1993: 4).

This tendency has been labeled as 'multiculturalism' in several countries, including India. An increase in the number of individuals moving across the world has put many Western cultures in the position of dealing with a growing number of people who want to be counted as agents in their new society. Denying someone recognition, as Rydstm points out in the Introduction, may deprive them of a necessary condition for their well-being. The 1970s saw the introduction of a variety of multicultural policies

throughout Western Europe, Australia, Canada, and the United States. These regulations were put in place to encourage and assist those who were working hard to preserve their ethnicity, language, and cultural identity. As a result, many migrants developed a new kind of politics they called the "politics of recognition. Due to economic and social instability, many immigrants redefine their "traditions," hoping that state or federal authorities would accept their new interpretations. (Reiger, 2009).

Gender role socialization was the primary focus of the study, and it looked at how participants were exposed to messages about gender in various media, including movies, television, religion, and education. In addition, there were three sub-themes to this theme: Cultural value of filial piety, religious beliefs, and emotional and physical aspects of gender roles all play a part. Overt and covert messages were exchanged. Participants indicated, in particular, that they expected their moms to transmit signals and model behavior related to their gender role expectations, both implicitly and overtly. People said they were taught and expected to act in accordance with cultural gender norms and be supportive of their father figures for the most part, according to this study. The participants' reflections on the assumption that they would sacrifice themselves for their family in the name of cultural tradition preservation led to the emergence of this topic. Filial piety and the importance placed on one's family, for example, have a significant impact on Asian American female gender role expectations and behavior, as shown by participant interviews. (Horrell et al., 2021).

When it comes to Asian American women, the instructions about how to act in regard to their race (Asian) and gender (female) were mirrored in the second topic of paths to passivity, or "correct" gendered conduct (females). Division of work and the employment of double messages are two subcomponents of this topic that relate to their inferior positions in the family and society. Family members transmitted signals of subservience within their own families, such as moms telling their daughters to keep their voices down and bow to men when they spoke. The assumption that Asians

in dominant society would be submissive and respectful perpetuated the stereotype of Asians as having a passive voice inside their families and cultures. Both traditional cultural beliefs and the prevailing culture reinforced the pressures, making them worse. Such pressure may be exacerbated by American notions of female beauty and perfection for women, which are often more demanding than Asian female beauty norms. The sexualization and objectification of Asian American women, as well as the dearth of Asian American role models and prominent personalities, intensify and compound this pressure (Bell et al., 2011).

3. Research Methodology

The present research is qualitative, and based on close reading approach focusing on social or biographical facts; this technique focuses on a work, its language, style and the meaning that it aims to create. By focusing on the text's language, themes, and structure, it elevates the particular above the specific. In addition, the text's parallels, paradoxes, and repetitions are the subject of this study. For this study, Gayatri Spivak's theoretical concepts are used to explore, comprehending and evaluating individual words and characters. In an essay titled "Can the Subaltern Speak?" Spivak explains her perspective. The oppressed, including minorities, colonial peoples, slaves, women, and children, were always present on the periphery of society for ideological and historical reasons.

3.2 Research Design

Due to its emphasis on redefining gender roles, this study would need a qualitative research approach. Gender roles in these books are being investigated, as is the way the author has depicted them or how they appear to be removed from the conventional in this study. It is possible to get primary data by carefully analyzing these two books to learn more about how gender roles are depicted in literature, while secondary data may be found on the internet, in journals and book reviews and other academic publications. The

researchers have collected corpora totaling millions of words from both countries' literatures. There were a total of six stages of inquiry in this study. The first step is to select a research topic. This study has prompted by a number of issues, including the scarcity of thorough research on the topic of gender role mutation. The second stage dealt with the analytical challenge. Research of gender roles in this literature has not been done well enough. In terms of preparing for the exam, we've reached the third level. In an attempt to improve the quality of fieldwork, organizations, academics, and research institutes have all been contacted. Phase four of the project includes the collection and analysis of statistical data and the gathering of statistical information. During Phase 5, the data acquired in Phase 4 is analyzed. Finally, in Step 6, academics are given a list of suggestions for increasing their productivity.

This study employs corpus data to analyze the effective interplay of mutating gender roles in Javeri's *Nobody Killed Her* (2017) and Joshi's *The Henna Artist* (2020). The subject is studied in a variety of ways using a variety of methodologies. It is possible to analyze a topic in depth which is complementary.

3.3 Corpus Software:

AntConc Software is used to investigate the concordance, word list, collocation, frequency and stat. Once all the processing steps are completed, AntConc software is used to analyze the data. Analytical methods used in the examination of data include word list analysis, Collocation, concordance and stat.

3.4 Theoretical Framework

Gender theory is used to evaluate Sabyn Javeri's *No Body Killed Her* (2017) and Joshi's *The Henna Artist* (2020) and data collection is done using

corpus linguistics approaches. Both novels are analyzed using the Antconc software.

"The subaltern seems to have no history and therefore can speak," says Spivak, who studies the condition of women in postcolonial settings (Pourqoli, p. 215). Using colonization as an example, she points out that the apparent and unseen dynamics of disadvantaged lives, particularly those of women, have really been impacted greatly by the double colonization that has taken place. She claims that the figure of women "disappears, not pristinely into nothingness, and then into a violent shuttling which would be the "third world woman" stuck among tradition and modernity" between patriarchal and imperialism, subject-constitution as well as object-formation."

4. Data Analysis

The researchers have focused upon how gender roles are portrayed in Javeri's *No Body Killed Her* (2017) and Joshi's *The Henna Artist* (2020). Pakistani society's main challenges, including the class structure, existential crisis, poverty, dehumanization of human beings, depreciation of moral values and also the marginalization of women, are addressed in Javeri's *Nobody Killed her* (2017). "Nazo" and "Rani Shah" are two ladies who symbolize the underprivileged because of their marginalized circumstances. They are subjected to various sorts of discrimination on account of their race, ethnicity, gender, sexual orientation, national origin, or religion. Despite their best efforts to talk, resist, or fight back and get attention for their views, they are effectively silenced by their oppressors nevertheless. Balgodhi Shah, Rani Shah's husband, is one of the masculine characters in the novel, although he engages in excessive gambling and drinking. Political leaders as well as military generals are only some of the other minor players in the story. It is the military officer who wants to Islamize Pakistan but has been killed in an aircraft accident that has an essential place in the plot. It highlights how difficult it would be for females in our subcontinent particularly Pakistan to go into politics, as well as how fragile our democracy is, how deeply

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entrenched sexism is, as well as how fanaticism is released in its various shades of color.

At seventeen, Lakshmi leaves her remote hamlet in Rajasthan and heads to the city of Jaipur to escape a forced and brutal marriage. She has become the most sought-after henna artist as well as confidant among the upper-class ladies. The one thing she can't do is divulge her own secrets when she's empowered with the mysteries of the rich. Lakshmi, who is well-known for her unique designs and wise counsel, must exercise caution around the envious gossips who threaten to harm her name and livelihood. Lakshmi's husband hunted her down years later with a high-spirited little girl in tow—a sister Lakshmi hardly realized she had—and approached her one day as she pursued her goal of an independent life. After years of cultivating a sense of caution as a kind of self-defense, she now finds herself in a predicament. Yet she persists, putting her abilities to good use and raising others around her up in the process.

Vivid and captivating in its portrayal, Joshi's *The Henna Artist* (2020) depicts the struggle of a woman to find her place in an ever-shifting culture that is both traditional and contemporary at the same time.

Both novels show the variation in cultures of their countries. The word “role” collocates with the words below with a high statistic.

Table I shows the concordance of both novels

Rank	Frequency	F(L)	F(R)	Stat	Collocate
1	1	1	0	10.07480	tending
2	1	1	0	10.07480	strolls
3	1	1	0	10.07480	sensitive
4	1	0	1	10.07480	selecting

5	I	0	I	10.07480	scary
6	I	I	0	10.07480	salons
7	I	I	0	10.07480	reticence
8	I	0	I	10.07480	readers
9	I	I	0	10.07480	rakhi
10	I	I	0	10.07480	pumpkin
11	I	0	I	10.07480	powdered
12	I	I	0	10.07480	plaintive
13	I	I	0	10.07480	phlegm
14	I	0	I	10.07480	pallus
15	I	I	0	10.07480	moisten
16	I	I	0	10.07480	midriff
17	I	I	0	10.07480	matronly
18	I	I	0	10.07480	limit
19	I	0	I	10.07480	kohl
20	I	I	0	10.07480	imitation

Because of her marginalization by both men and women, Nazneen Khan displays a real subaltern identity. Her family has indeed been assassinated by a governing military officer at the opening of the tale, but she attempts to flee. In New York, she became Rani Shah's personal assistant, housekeeper, babysitter, as well as caretaker. In Urdu, she is called as Nazo, which translates to "the one who is most loved," yet her role in the narrative is understated and ambiguous. A subordinate in a society that appears to be unconcerned to her life and death situations is symbolized by the novel's title,

Nobody Killed Her. No one else can murder a subaltern even though she is already a "nothing," an intangible thing. She doesn't even exist. No matter how difficult it may be, Nazneen never gives up on her dream of being more than a second-class citizen. Her development in a male-dominated culture is based on her ability to be patient in the face of adversity, and she doesn't let it get to her. In her rape, she gave birth to a "wrong kid," a child she didn't desire but was forced upon her. Because she was not permitted to speak out against this injustice, she remains mute, only to speak out in the future. Her kid is fostered by Rani Shah, a woman who lost her first child to miscarriage, when Nazneen Khan compromises her identity as a mother. Nazneen shows no compassion for the youngster, instead remaining aloof as his physical condition worsens. As a result, she sheds her first true tears as a biological mother when her son dies of natural causes. Because of her child's loss, she is now able to show her love in a more open manner. After her son's death, she feels she has the right to his possessions, his death, and his soul. Having learned that somehow this "wrong kid" had arrived at his true destination, namely death, she seems relieved.

Even though Nazo herself is a subordinate, she encourages and even helps other female subordinates who have the same destiny. Nazneen assists women who are marginalized by society, like the young woman whose father was threatened because she wanted to go to college. He was worried about his daughter's safety and worried that she would be targeted because of her degree. 'They stated that ladies were a waste of a degree since they merely got married after college, whereas a guy would continue on to work and feed the family,'" he tells us. However, it may be true that "women are better off married," as my daughter's mother had hoped (p.282). Nazneen encourages this girl to finish her education, despite the threats, so that she may have some value in society. He wants to take vengeance on society via this girl's achievement because, as "The semiotics of dominance and subordination are just what the subaltern classes tried to dismantle every time people rose to power in revolt," she sees herself in the girl (Chakrabarty, 2002, p.10). When she tells her to study hard and prove that a woman can be more than just a

housewife, she encourages her. Make sure that you don't disappoint me" (p.283).Nazo soothes Rani through her personal and political troubles by keeping a cheerful attitude.

Nearly every single character, man or woman, affluent or poor, fights to obtain or have enough wealth as a major theme in the work. Everyone aspires to a certain social position, which is impossible to attain or maintain without financial resources. Even though money is a weapon of power, it appears to be sought after by everyone, regardless of social station. A point in Nazo's life arrives when she becomes embroiled in corruption for money since she is Rani Shah's servant. Despite her claim that "It wasn't about greed," she confesses her ambition to accumulate wealth. I was not a consumerist. I was a realist. Only money could give me the ability to rule. Women who lack power are "useless women" (p. 320). Any favor she does for you, such as setting up a quick meeting with the prime minister, will cost you a pretty penny from her. Nazneen is subjected to a number of societal constraints, including the need to follow her superiors at all costs and the prohibition on making ideas to them. Whether it's how she looks, how she acts, or even how she laughs, she needs to adhere to a set of standards. She was a slave to feudal lords, a form of imperialism which Pakistan is now dealing with. In spite of the country's declaration of independence, societal institutions continue to exert control over certain segments of society. Despite her talents, Nazo refuses to be stifled by societal norms. She aims to be a recognized and appreciated member of society for being a free human being. When Nazo's pride wants her to be like her boss, she is constantly reminded of her inferior status as "the other" because of her arrogance. A woman could control the world only if she was blue-blooded, and as the daughter of an impoverished gatekeeper, she knows this to be true (p.319). To put it another way, she's in the shadows because she's "subordinate" and "cannot speak" since she's a woman (Spivak, 2006, p.32). Nazo's 'otherness' is evident when she is purposely kept in the dark about many things, even from her female master Rani.

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It was Rani who showed me that becoming a woman is a process, not a one-time event. Recall how, after reading *The Second Sex*, you informed me that I wasn't merely a woman created to have children, get married, cook, and take care of the house? How could you even conceive of keeping anything from me if you didn't want me to know? (pp. 23-24)

With a focus on Nazneen's lifelong struggle to break free of the "haves" and the "don'ts," She becomes entangled in a culture rife with oppositions as time goes on. It shows a world where Rani is honored for becoming the daughter of a prime minister whereas Nazo is overlooked since she's the child of a poor man. "I had hoped that if I had some money, I would be able to catch your attention," she said, "but it didn't work." However, I was mistaken. You were more adamant than ever about avoiding my presence. My suggestions were ignored, and it was decided that my presence was superfluous. It seemed as though you were treating me like a nobody (p.293). As the lawyer adds, "Read the kitchen boy's evidence where he observed Miss Khan threaten the chef with a knife when he stood in her way," Nazneen doesn't really back down because the other protagonists in the narrative see her power (p.321). If it weren't for the women in this room fighting back against a male, "You bastard, you would not be here," she says (p.327). There are numerous issues that she attempts to resolve amongst women, and she forced a Jihadist leader recognize his mistake and apologies to her. Despite her humble beginnings, she is pleased of the fact that she was able to persuade a so-called renowned male: "No Shah in my name. My game has no strength. Rani, despite all of my advantages, I had accomplished what you could not (p. 330).

The story shows that the subordinates are also appraised in light of the theological disputes that arise. Islam, a religion of peace, is the dominant faith in Pakistan, but the translators have made it very hard. People are assessed and their lives are analyzed from conception to expiration, both individually and as a group. That's what this book is all about: portraying a society where innocent people, particularly women, are marginalized by the so-called religious "pillars." Because of this, Nazneen doesn't really afraid to condemn

dishonest religious leaders. As a subaltern character, Nazneen is also exposed to psychological tyranny throughout the book, as she struggles to make sense of her own life, choices, and even her ultimate goal. While at times she tries to fight for class prejudice and division, she ultimately succumbs to her own mental condition and succumbs to it. She is mindful of her worth as a person being, yet she is never accepted by the public because she is a woman. Due to the obvious glass ceiling as well as the obstacles it presents, she finds herself comparing herself to Prime Minister Rani and laments: "It was time for a change"" (p.272).

Furthermore, the book depicts a variety of characters' perspectives, such as Omar's assertion that women are cognitively inferior in a dialogue with Nazneen. When Nazneen first meets him, he says, "Choosing love overpower is a mistake that only women do" (p.375), and Nazneen quickly learns that somehow this highly trained lawyer is "just yet another guy trying to crush a woman" (p.372) (p.375). Despite her efforts to speak out, she is well aware of her place in society as a woman. Although she does not agree, she does not dispute the fact that a woman is in a vulnerable position, particularly when it comes to her own. This is what she tells me: "I intended to devastate the world. My gut told me, however, that I would not be able to do so. In the end, I was still a woman. Assuming, of course, she was to speak consent, a thing that could only be witnessed felt (p.378).

Table 2 shows the concordance of "gender roles" of both novels

Rank	Frequency	F(L)	F(R)	Stat	Collocate
1	1	1	0	15.56665	Lesser
2	1	0	1	13.98169	Male
3	1	1	0	13.56665	Raising
4	1	0	1	10.81176	Sent
5	1	1	0	9.98169	Course

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6	I	0	I	9.20910	Which
7	I	I	0	8.06680	Baby
8	I	I	0	7.92279	Them
9	I	0	I	7.77223	They
10	I	0	I	7.09092	Be
11	2	0	2	6.72902	Had
12	I	I	0	6.27433	As
13	I	I	0	5.64481	S
14	2	0	2	5.09396	To
15	I	I	0	4.97606	Of

Rank of Rani Shah's Subordinates Rani Shah is a U.S.-educated graduate thanks to her 'Daddy's' help. Her father was put to death by the military chief of staff. Her father's political legacy had been expected to fall to Rani when she returned home. After her father's assassination, she joins politics, however as a woman, she is acutely aware of a society controlled by men and strong authorities unwilling to submit to or follow a woman leader. "You're a meaningless afterthought made from a spare rib," a colleague as well as a secretary tells her. You're up against a large group of individuals, not simply Jihadists. "You and your family have a long list of enemies, ranging from Army generals to Secret Service agents. There's (p. 37). Being the first female prime minister, Rani is very aware of the social and political backlash she faces. I'm apprehensive to say the least. I suppose I could demonstrate to you the terror with which I live my life. I put on a strong front, but on the inside, I'm trembling" (p. 41).

Balgotchi, a feudal ruler, met and fell in love with Rani Shah as well as the two marry. Rani's experience in a male-dominated culture, even as prime minister, is documented in the novel's minute details. Although Nazneen, she was economically solvent, yet she is nevertheless forced to deal with the difficulties of a patriarchal-minded husband. She is depicted in the story as a shamed and reviled woman since she is pregnant with a daughter:

'You shouldn't be consuming in your condition,' I told him. "It's harmful to the child." Your words were slow and deliberate, as if saying, "It doesn't matter." You patted your tummy as you rolled up your shirt. A female is the bitch.' (Rani explains this by saying) (p.227). When Rani delivers birth to a girl, Balgotchi's contempt for his female kid is on full display.

As Rani adds, "He wants an heir" just like many other conventional patriarchal culture's males dislike the notion of having a girl (p. 227). As Rani points out, "A female may be an heir, Nazneen" (Rani). He picked you, not your son, as the heir to his family name (p. 227). Using the Spivak idea of the subaltern as a lens, Rani's oppression demonstrates that every individual in this world is somehow subjugated to someone else. To keep Rani in check, her husband says things like, "If you don't have a spouse, the General's men are going to eat you up. "I'm here for you, my sweetheart" (p. 30). Despite the fact that she seems to be self-sufficient, she is, like Nazneen, a victim of a harsh system in which even her spouse has a detrimental impact. Even as Pakistan's Prime Minister, she remains powerless due to her reliance on her husband but also her staff. At times, she finds strength in the memory of her late father, whom she calls "Papa." "When you told me I had the qualities of a son," (p. 31), you made me understand that I am utterly reliant on my spouse Balgotchi. "Don't forget you couldn't have done it without me," he tells her when she becomes the country's first prime minister (p. 356).

"I wish I could demonstrate you the terror that grabs me constantly," Rani confesses to Nazo throughout the text, notwithstanding the absurdity that

she's been a well-educated girl from the privileged class. In reality, I'm "shaking" within" (p.41). Rani is well-aware of the restrictions placed on women by society, and she uses her platform to speak out against this inequitable treatment of women. To her dismay, she claims that despite the guidelines, such as "Forty lashes. A drunk woman's punishment. But not for a guy (p.40).

The rigid patriarchal institutions of society have been blurred as Western popular culture has made inroads in the East. As a result, women's feeling of belonging to their homelands is steadily eroded by factors including colonialism, globalization, and migration, which undermine the women's ties to their homelands. Even if Western culture has yet to penetrate into the East's personal lives, the community overall, with all its local traditions, seems to be undergoing a transition overall status intense opposition from of the local traditional especially religiously fundamentalist circles. Western cultural practices have caused a cultural fundamental change in Third World independent countries like Pakistan, where even long-standing based on culture and religious taboos are no longer the exception. This incursion of Western cultural practices into traditional, patriarchal civilizations is now being expedited by globalization. In light of this culturally upheaval, it is stated that many holy institutions, including such parenthood and wifhood, either are losing their uniqueness but are being supplanted by more reasonable options as a result of the fluid form of cultural contacts and incorporation. Today, women may be seen freely roaming the streets and even assuming leadership roles in traditionally male-dominated regions. Women in Pakistan may not be as self-sufficient and energized as men yet, but neither are they regarded to be from an equal footing with them in society at large, but in their personal lives, they are starting businesses, providing for their families, travelling the world, writing about important issues, but instead engaging in sexual relations beyond the marriage.

When it comes to sexual connections between men and women, some people no longer feel that the Islamic religious rite of nikah (which legitimizes sexual

relations between men and women) is required. They also no longer believe in the supremacy of males. In Pakistani culture, particularly following the Zia period (renowned for its stringent definitions of Islamic injunctions to justify authoritarian patriarchal objectives), it has been difficult to write about such topics.

5. Findings and Discussion

Pakistani reality might be as strange as mythical creatures. Conspiracy theories can become as fervent as religion when prominent politicians pass away for unknown causes. Fiction that is based on historical events has the potential to convey a strange and uncomfortable feeling of realism by using elements of what readers believe to be true. Javeri's *No Body Killed Her* (2017) draws the stark contrast between reality and fiction is examined. It centers on the relationship between two different women who live near to one another. Rani Shah is the country's new leader following the passing of her father. Her family was well-off when she was born. Naseem Khan works for Rani Shah. Nazo's story becomes extremely detailed at times due to the abundance of events she experiences. Her role in the narrative as a character allows the protagonists and the complicated circumstances, they find themselves in to take on an ever-shifting quality. To paraphrase Nazo in a more philosophic passage: "Why is it that every time we believe we have discovered the one thing that would make us whole, we change form. There is a problem with the item or if it does fit, something else falls out of place. Is it possible that we'll never be whole?"

Joshi's *The Henna Artist* (2020) mirrors the nation's effort to find its identity. The action takes place in three distinct locales: the rural town of Ajar, the affluent metropolis of Jaipur, and the picturesque mountain resort of Shimla. Throughout the novel's many locales, the author shows how the two main protagonists' identities shift from regional traditionalism to metropolitan materialism. Radha, a rural orphan, sets out to find her sister, Lakshmi, who has gone away. The tale begins from a third-person viewpoint.

Comparison of Reversing Male and Female Roles in Javeri's No Body killed her ...

First-person narrative turns to Lakshmi's account of her life and her ambition to choose her own way. The arrival of Lakshmi's sister has a profound effect on her life. When Radha and Lakshmi are forced to make life-altering decisions, the story addresses issues of Indian female subservience, the collision of East and West cultures, and the value of personal choice in leading a fulfilled life. Lakshmi, a beautiful 30-year-old henna artist from the tiny Indian town of Ajar, has fled her terrible marriage and is now living a new life in Jaipur. She has spent the last 13 years building a clientele of wealthy residents in the city. While Lakshmi is a successful businesswoman in Jaipur, she still feels guilty for leaving her parents and dreams of bringing them to the city to live in her beautiful home.

An Indian woman's battle to break free from years of cultural conditioning may be seen in Lakshmi's inner conflict between her desire to take control of her own future and her guilt about failing in her conventional duty. Compounding contraceptive medicines, as the protagonist is capable of doing, goes against the grain of Indian culture, which encourages large families at whatever cost to the women who bore them. An inside struggle may be seen in the way Lakshmi treats her 13-year-old sister Radha when she moves in with her. With all due respect to Rakha, she claims that Rakha's wish for Radha to be happy is motivated by her own selfishness.

As a sign of her monetary prosperity, Lakshmi intends to one day show her parents; she views her property as atonement for her past transgressions. In the narrative, henna tattoos feature extensively. These aren't just lovely geometric forms for the sake of being gorgeous. Each photograph is a one-of-a-kind work of art. Lakshmi's elaborate patterns have made her a sought-after artist in Jaipur. The patterns have a wide range of symbolic meanings, some of which are linked to folk magic.' Once, Kanta is painted with an image of infants playing and frolicking on her tummy by Lakshmi. As a result, other customers utilise the designs for a variety of reasons, including hiding arthritic hands from their spouses.

Henna is largely a female art form; however males may wear it for medical and spiritual reasons as well. The fact that henna painting is mostly used on women's bodies suggests that it has a strong connotation of sexual activity. "On her soles, meant for a husband's eyes alone, I began painting a giant fig, fat and seductive, divided in two," Lakshmi writes in her diary (21). Lakshmi worked as a courtesan in Agra before moving to Jaipur. "Nautch girls [...] disguised their names inside the henna artwork on their body," she said of the designs she painted on them. "Independence changed everything, yet autonomy changed nothing," begins Lakshmi's autobiography (18). India's quest for self-definition after the British handed sovereignty back to the indigenous in the late 1940s may best be summed up by this quote. Democracy and hereditary monarchy are still a major topic of debate in 1955, when this storey takes place. The narrative explores the conflict between traditional ideals and those of the West in many ways. Lakshmi is a contradiction in terms. In one of India's most traditional kinds of folk art, henna painting, she earns her money. Despite the fact that this ability enables her to have a self-sufficient existence, she is haunted by remorse for abandoning her parents. The filial piety-obsessed people of Ajar put an end to her life and the lives of her whole family as a result of her transgressions. A dichotomy between both the past and the present, East and West, may be seen in Lakshmi's younger sister, as well. Although she was raised in the country, she rapidly learns to like the city's diverse array of cuisines, fashions, and entertainment options, despite her rural upbringing. She likes to read books by European authors and see movies by American directors. Romantic love is often shown in these films via the depiction of sassy female protagonists.

5.2 Recommendations

This research is based on the transforming gender roles in two novels with Indian and Pakistani context cultures. The study conducted research on both novels by reading the text as well as finding the similar and different patterns. The research suggests that thorough review should be conducted on each

culture as each country has different perspective about gender roles and culture is submerged into other cultures.

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