

A FEMINIST STYLISTICS ANALYSIS OF BINA SHAH'S 'THE OPTIMIST' BY APPLYING MILLS (1995) MODEL

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ABSTRACT

The study focuses on feminist stylistics reading of 'The Optimist' (2007) by Bina Shah, the eminent feminist fiction writer of modern times. Literacy stylistics is branch of applied linguistic and it interprets 'text' lexically, phonologically, syntactically and morphologically and feminist stylistic examine how gender inequalities, power dynamic are represented in feminist text. Researcher employs Mills (1995) model as framework and short story has been stylistically analyzed under feminist stylistics. Moreover, 'text' underscores gender issues, biasness, inequalities and power dynamics. Mills (1995) model is based on three levels such as word level, phrases/sentences, metaphor and fragmentations. Researcher finds out the ways women express their bodies and choose clothing that are viewed derogatory in patriarchal society.

Key words: feminist stylistics, Mills, words level, phrases, discourse

INTRODUCTION

Literary stylistics has been defined by various stylisticians from time to time. In fact literary stylistics is branch of applied linguistic and aims to analyze and interpret the text. Stylistics is systematic, scientific and organized way to comprehend the text within lexical/syntactic, phonological and morphological levels.

"Stylistics is critical approach which uses the methods and the findings of science of linguistics in literary 'text' by linguistics" here means the scientific study of language rather than learning of individual language (Barry, 2002, p.203). Simpson defines stylistics "Stylistics is method of textual interpretation in which primacy of place assigned to language. (Simpson, 2004, p. 02)

Feminist Stylistics

'Feminist Stylistics' term was used by Sara Mills, the professor of linguistics in 1995. She is recognized for her contribution to feminist stylistics. It is branch of literary stylistics and focuses on how gender roles and power dynamics are dealt in literary or linguist

text. Mills (1995) foregrounds that how linguistic choice in the text may challenge or reinforce stereotyped gender norms.

Mills (1988) has divided her model or tool kit in three levels which are word level, phrase or sentence level and discourse level.

'Both the feminist' and 'the stylistics' are part of the phrase and complex and may have different meanings for readers. Nevertheless, the phrase itself as feminist and which uses linguistic or language analysis to examine text. Thus, feminist stylistics analysis is concerned not only for sexism in a text but also analyzed the way that point of view, agency, metaphor or transitivity are unexpectedly closely to related to matter of gender, to discover whether women's writings practice can be described and so on (Mills, 1995, p.02)

In recent times stylistics has merged with feminist lens in order to interpret text in context of sexism, gender difference and it paves the way for feminist stylistics to bring to light the core issue that challenge power dynamics.

Present study is feminist stylistic analysis of 'The Optimist' by Bina Shah and it is selected from 'And the World Changed', contemporary short story of women. Studies applies feminist stylistic theory of Mills (1995). Mills three levels as already mentioned will be applied to understand short story.

Story at a Glance

The selected story is 'The Optimist' is written by Bina Shah. She is feminist, journalist and author of some renowned short stories and novels. She is author of four novels, 'Where They Dream in Blue' (2001), 'The 786 Cyber Café' (2004), 'Slum Child' (2009) and 'A Season for Martyrs' (2010). She also wrote amazing story short stories. She is author of two short stories collection, 'Animal Medicine' (1999) and 'Blessing' (2007).

Story is about forced or arranged marriage between two cousins, Adnan and Raheela. Both characters are contrast to each other and we don't find compatibility in their thoughts and ideas. Two families are frustrated to get their son and daughter to get married. Adnan is living in Karachi with his parents whose is the typical stereotyped male for whom woman is an object of pleasure, fascination and fantasy. While Raheela is diehard feminist, living in UK with her parents and a docile sister. She is self-reliant, confident and knows her rights. She dislikes Pakistani culture and her cousin.

'Even if I saw his horrible face, his pathetic weak smile, his ridiculous clothes, at would only convince me further that I wanted nothing to do with him' (The Optimist, p.176)

She is a rebellion girl and she throws out traditional or conventional power dynamic that are attached to women. She gets married to Adnan on the strong persuasion an emotional blackmailing. She vociferously protested to reject proposal and she argued with their parents but later she compromised. While Adnan is very sentimental, a little beef headed and optimist that she (Raheela) will allow him to share bed and return back even though the stark reality is that she had left him on airport once for all. Raheela is voice of hundreds of females who espouse the ideology of equal rights and privilege in society. She is so audacious that she is ready to be nun rather than go to Pakistan and get married with Adnan.

'I don't care. If I could have converted to Catholicism or become a nun' (The Optimist, p.176)

Story is narrated in three parts first by Adnan in Karachi at wedding day, second by Raheela when she come to know about his proposal and third narrative again by Adnan. These narratives are sort of monologues and we come to know male and female perspective and their ideology. Raheela is bluntly outspoken. She impudently said to her new groom that she dislikes him and she tried hard to convince her parents to avoid this incompatible marriage but her efforts did not bear fruit. In the end, she could not compromise more and left Adnan forever.

LITERATURE REVIEW

Memon (2018) et al, explore the 'concept of time', duration and pause that are distorted by Bina Shah in her short story 'The Optimist' and her narrative style is non-linear rather than linear times. She mainly focuses on chronological sequence. Memon (2018) has applied 'Gerard Genette's narratological concept to comprehend the categories that 'Genette' uses in his theory. Story is told in three narratives; one is told by Adnan, second by Raheela and third once again by Adnan. All events, actions, characters and proposal speeded up and concluded in just thirteen pages. Shah's narrative style is unconventional to some extent and she flashes back to past and then pauses or omissions the important events for audience to get inferred meanings. Genette narratology is based on order, duration and frequency.

The sequence of events of the story is disturbed or distorted in one way or other way (Genette, 1980, p. 35-36). He used the terms like Anachronies, Analepsis and prolepsis. These terms simply define as temporary distortion between time pattern and time of story. Anachronies and Analepsis are concept of flashback, go to the past event and show that events happened earlier than current time. Prolepsis, is a narrative style in which action flash forward and actions seem to occur in future. It previews that what is anticipated later in the story talking to duration time, (Genette, 1980) remarks while during in another temporal component that deals with the narrative acceleration or speed and it determines between duration of events that happen and length of text in which these events are recounted (Genette, 1980)

In fact, duration is almost fixed ratio between time and story cum textual space. Shah frequently distorts

'time duration'. We find 'time shift' in the outset, Adnan speaks in normal order that he loves Raheela but then later sentence related to past. Time shift reoccurs in Shah's story. Normal order of the events and time are distorted.

Genette (1980) for the sake of ease has divided duration into summary, scene pause and ellipses. Shaw accelerates the shift time by condensing events of months, years in just few pages or paragraph excited below.

'One night I picked up an English guy, took him back to Nina's place, woke up next morning to find his jeans already gone from the chair, he'd hung them up on the night before. It was the first time, I'd done anything like that (The Optimist, p. 176).

She speeded up the time shift and ellipses the details. Readers are clueless that what happened in the 'entire night' and how hours were spent, this is typical example of summary and ellipses. Few paragraphs are so compressed that months' time is accelerated in single sentence. And single sentence or paragraph can be read in the minute or seconds. Frequency is yet another concept by Genette.

Frequency or repetition shows relationship between the occurrences of events in number of times in narrative (Genette, 1980, p.113)

In frequency, there is relationship between the events in a story and it narrates the number of times in a discourse. In narratology of Shah, there is frequent repetition of thought or idea. Adnan 'wildly' love Raheela having seen her picture. He repeatedly utters four words. First in his first monologue then his third monologue. This creates monotony. Shah simultaneously ellipses details on events and it creates ambiguity.

'My mother sobbed her worries about me. Late at night on the phone to her sister, but shouldn't I have worried so much (The Optimist, p. 171)

When we textually analyze in the framework of Genette (1980) much of the information is deliberately omitted. We don't know about sister of Adnan's mother and why she is concerned about his son, the rest is the headache for] readers to deduct meaning. Shah is very impulsive or hasty in her narration. Let's have look at the last sentence, 'When thirty minutes passed, I knew what she has done (The Optimist, p. 180)

Adnan's above cited narration of the thirty minutes covers in just two sentences, this is perfect instance

of acceleration of time. Concept of time in 'The Optimist' is not linear but chronological, order, pause, frequent and omission are other terms that help us in understanding Genette (1980) narratological framework of time.

Mahmood and Sibtain (2020) discuss the feminist and traditional marital issue in Pakistan. Bina Shah 'The Optimist' (2007) is 'feminist text' and analyze through Halliday's Transitivity Model (2004).

'Experience and interpersonal relationship are transformed into meanings and the meaning is transformed into wording. (Halliday, 2004, p. 25)

The study is textual analysis of feminine and feminist attributes in selected short story. The story is told in three monologues; first by Adnan, second by Raheela and third one again by male protagonist Adnan. Shah highlights the marital issues in Pakistani culture and she portrays conventional marriage, for example, searching bride, sending formal proposal, fixing wedding date and then how she uncovers the forced or arranged marriage where bride's consent is not heard. Marriage take place between two families, one is in Pakistan and 'groom' is traditional and submissive in nature while 'bride' lives in England with her parents and she is rebellion and a strong feminist voice.

For analysis Halliday's concept of systematic functional grammar (SFC) is used to understand 'feminist text' through three major components of transitivity; Process, participation and circumstance.

Process

It refers to certain action or verb that shows what is happening in sentence. Halliday further categories this process into further 'subtitles' like material process (action), mental process (perception) and relational process implies (being).

Participation

It refers to the active/slow participation or involvement in the process. It focuses on the role of actors while other participants depends on the nature of the process.

Circumstances

Circumstances is likely to provide additional information about the process such as why, when or how the act of action happens. Moreover, Halliday (2004) uses six process for textual and discourse

analysis of literally text. These six processes are material, mental, verbal, rational, behavioral and existential part of process of transitivity.

After applying transitivity analysis of short story 'The Optimist' (2007) by Bina Shah's various attributes, clauses pertaining to mental, verbal, rational behavior and existential are practically counted and analyzed textually. For example, 'material process' found 66 times, relational process is found 56 times, mental process is found for 54 times, verbal process is found 19 times and behavior process that is found four times. Raheela is female protagonist and she is an active participant out of 66 material process, 57 are performed by her. She is a rebellion, authoritative and feminist. She is happy-go-lucky type girl and unconcerned about social taboos. She is so assertive that she took initiative to have intercourse, her few clauses testify her potential actress role.

CL115 I'd gotten drunk on gin and tonic at club

CL39 One night, I picked up an English guy

CL I'd have sex with you?

CL12 My new wife arranged her features into smile

CL169 She took me into arms

It's obvious that actor role that is assigned to female actresses rather than male. Male character is submissive and timid but female protagonist is self-assertive and firm in her action and decision. She does not repent on losing virginity and she has courage to say 'no' to her husband which is traditionally not acceptable in male dominant society. Her husband is docile and tame. Adnan is less active actor in comparison with the role of Raheela. Below clauses reflect his submissive role.

CL15 I can never keep my emotion off my face

CL32 But I was born in July, the sign of Leo, the optimist

CL163 In the morning I woke up with a heavy cold

In above cited clauses, it is much clearer that he's 'the optimist' and living in 'utopian' world. He believes in horoscope and compatibility in the age of science and technology. He could not resist on the wedding night and shivers in AC room throughout night as fleece is covered by newly wedded wife. In the morning, he wakes up with heavy cold while his wife laughed and enjoyed the breakfast.

Mental process is perceptible in characters for example when Adnan says 'I saw her photograph' it reveal his affection to Raheela and then 'she hated

me', here he is cognizant of the fact all these sentences reflect the mental process and identify that characters are sensor. Adnan in the role of sensor, feels love for Raheela and his repressed desire for her.

CL196 How much I love her!

CL161 I wanted to clasp her feet in my hands

From above clauses, it is evident that Adnan being a sensor is very much submissive or passive as he has repressive desires and feelings for her but on the contrary Raheela has no desire for Adnan. This is only single existential process in the entire text of story. It is relevant to marital relationship.

CL115 There is no question of asking you

Halliday (2004) components of transitivity is practical application of textual analysis to read text with feminist traits.

Theoretical Framework and Research Methodology

The present study is 'Feminist Stylistics' analysis of 'The Optimist' by Bina Shah, the great Feminist fiction writer of the Pakistan. Researcher applies 'Feminist Stylistics' (1995) by Sara Mills regarded as first feminist stylistics. The basic notion of feminist discourse has been that women are marginalized, oppressed, degenerated and the structure or society is constructed for male where women are subject of operation or suppression but feminist stylistics are more concerned with overall representation of women as a gender in general.

Feminist stylistics has emerged as branch of applied linguistics 'feminist analysis aims to draw attention to change the way that gender is represented since it is clear that a great many of this representation practice are not in the interest of either woman or man (Mills, 1995)

Researcher uses three levels of Mills in selected short story of 'The Optimist' by applying following tool kit (Mill, 1995)

- i) word level
- ii) phrase or sentence
- iii) discourse level

RESEARCH METHODOLOGY

The research is non empirical, for analysis of Shah's 'The Optimist', Mill's (1995) model is applied. Three linguistically levels are applied to uncover gender representation, whether their presentation is

stereotyped or biased, power dynamics through language in ‘text’. How linguistic choice challenges stereotyped set rules. In lexical choice, ‘words’ will be examined if these words address gender related concepts. As stylistics is branch of applied linguistic hence feminist analysis and the research methods will focus on linguistic analysis rather than story of the plots.

Analysis and Discussion

The study is ‘Feminist Stylistics’ reading of ‘The Optimist’ by Bina Shah (2007). The short story is taken from ‘And the World Change’, a contemporary stories of Pakistani women and edited by Muneeza Shamsi. Bina Shah is a feminist fiction author and she is a strong voice of thousands of marginalized women in sub-continent. This particular story is written in feminist perspective, Raheela is living in London and mimics western style. She is not docile girl to be easily harassed or tantalized for her unconventional point of view. Her parents though living in London but still adhered to Pakistani patriarchal or stereotyped culture, norms and the traditional role assumed for women. She challenges the conventional ‘taboos’ and get rid of forced marriage with his cousin who is typical Pakistani cultured production.

Word level

Bina Shah’s lexical choice is not enigmatic or eccentric, her choice of words is simple but contextual. Here few metaphors, taboos and euphemism are excerpted from her short story.

Table 1.1

Masculine and Feminine Words Used in the Text

Masculine	Feminine
Father	Mother
Son	Daughter
Uncle	Aunt
Husband	Wife
	Sister

Table 1.2

Gender Based Words Level

Male	Female
My eyes (p. 169)	Small hands (p. 170)
Dad (p. 174)	Dark skinned (p. 171)
His hips (p. 174)	Dark wispy hair (p. 172)
Only son (p. 174)	She is my sister (p. 173)
Good boy (p. 172)	Rude boys (p. 173)
My arms (p. 178)	Daughter’s eyes (p. 173)
	Horrible face (p. 176)
	Weak smile (p. 176)
	Village girl (p. 177)
	Whorl of red mehndi (p. 178)
	Her face (p. 178)
	Her limbs (p. 179)
	Her mouth (p. 179)
	Her tongue (p. 179)
	Her arms (p. 179)
	Her ear (p. 179)
	Those wrist (p. 180)

Table 1.3

Generic Noun & Pronouns

Nouns	Pronouns
Girl	I
People	We
Abba	You
Son	She
Beta	Her
Amma	His

Below mentioned words express Mills (1995) ‘gender words’ in text based on body, features etc.

- Her eyes (p. 169)
- Her features (p. 170)
- His head (p. 170)
- Her photograph (p. 170)
- Her worries (p. 171)
- He croaked (p. 171)
- Her lips (p. 171)
- Her words (p. 171)
- His wife (p. 171)
- Boys (p. 173)
- His guard (p. 173)
- His family (p. 174)
- Her mouth (p. 179)
- Her tongue (p. 179)
- Her arms (p. 179)

Bina Shah is very sharp witted and astute author. She knows how to imply words to present her thematic expressions.

Table 2
Analysis of Phrases and Sentence Level

Phrase from female perspective	Phrases from male perspective
I can't stand the sight of you, Adnan, I'm only doing this to make my parents happy. (p. 169)	It is not true that all pressure is only on girls. Even men have to hurry up or else people start thinking you are wild, you are gay. (p. 170)
I can't stand men who cry (p. 169)	She always feared that I'd set my heart on someone unsuitable, may be a girl from bad family. (p. 17)
My father threatened to lock me up, to force me to quite job. If I did not listen to him (p. 175)	You know how hard it is to find good boy over there. (p. 172)
What do you mean, you have accepted! It is not like I wanted that f***** stupid bastard. (p. 175)	But I could not care less if Raheela had come from the moon. She would get used to the way we live here. (p. 172)
They'll make me wear hijab, for God's sake and they will not let me work. (p. 175)	My mother was already dreaming of having a daughter-in-law to boss over and train to help her in the kitchen. (p. 172)
They had to know that I was a grown British woman with the rights and freedom, not a Pakistani village girl. (p. 177)	Why should you work? Adnan is doing so well for himself Raheela, you will regret when you are thirty and no one wants to marry you. (p. 176)
	I have heard that most girl make a terrible fuss about their first time. (p. 179)
	An arrows of masculine pride pierced me, knowing that she was my wife and I was going to be the one to take care of her. (p. 180)

Analysis of Phrases on Jokes, Social and Sex Taboos

- My aunt in fussy sari, my uncle who stank of whisky and had grown long wisp of hair which wrapped around his head to hide his bald spot. (p. 170)
- He and his wife would have made sure to raise their daughter in proper Pakistani fashion, even if they lived in England. (p. 171)
- Apart from occasional cigarette in my room at night and few times that I'd gotten drunk on gin and tonic of club. I really was not troublemaker. (p. 173)
- I did not care, if I could have converted to Catholicism and become a nun. (p. 176)
- They are so thick you could make a dining table out of all wood that is between their ears. (p. 176)
- I looked down at the blood on the sheets and thought viciously to myself that they were not going to get little virgin they were expecting. (p. 177)
- Do you think I would have sex with you? She threw off one of golden sandal, then other. (p. 178)

The description of words level and phrase are very pivotal while analyzing fiction from feminist stylistic perceptive. Shah's vocabulary is rich and she is expert in using apt words where necessary. For females she has used wispy hair, delicate and soft hands of Raheela, her attitude and powerful narrative being emigrants. Shah's use of connotation is very commendable. She covertly the social, religious and stereotyped issues with the touch of humor and satire. Her phrase reveal her deep understanding of social standing of women and patriarchal society in Asia, especially in Pakistan and hybridity and mimicry of immigrants who on the name of liberty lose virginity. However, Shah being feminist uncover malicious and dogmatic narrative of people who put the mask of hypocrisy. Shah has linguistically, metaphorically has done justice with woes of women in our society. Her linguistic choice, syntax and phrases are much clearer.

Analysis of Character

In characterization specifically in 'feminist stylistics', male characters are portrayed dynamic, manly, physically strong and their attitude towards female is derogatory or stereotyped while female is presented as soft, vulnerable, marginalized, subaltern but when we analyze work of Bina Shah her female protagonist is very vocal and strong. She is aware of her rights and liberty. Male characters in her short story are stereotyped but weaker one, submissive and romantic, living in his own utopian world. He is the optimist and when his wife leaves him, he still finds way out to approach her.

Main characters

- Raheela (living in UK with parents)
- Adnan (typical sentimental boy living in Karachi)

Raheela's Feminist Traits:

- This will not work, you know I don't love you. I can't stand the sight of you. (p. 169)
- Oh, my God, don't even try to make me feel sorry for you. I can't stand men who cry. (p. 169)
- Besides, at twenty two, you've got to live a little and I wasn't harming anyone with my adventures. 'Raheela...' 'That's my name, don't wear it out.' (p. 173)
- Well, you will have to drug me to get me over there. I don't care what you think. (p. 175)
- Even I saw his horrible face, his pathetic weak smile, his ridiculous clothes, ---- I wanted nothing to do with him. (p. 176)
- One night, I picked up an English guy, took him back to Nina's place, woke up the next morning to find his jeans already gone from chair. (p. 176)
- Do you think I'd sex with you? She threw off golden sandals. (p. 178)
- She laughed again, 'More fool you, then.' (p. 178)

Adnan's Character

- I love Raheela from the day I saw her photograph, I still remember all the details, a beautiful sea-green shalwar kameez. (p. 170)

- Raheela did not let me touch her on our wedding night. That is your bed there, she pointed at the couch. (p. 177)
- If I give her time, she might change her mind and let me into her bed. I would be gentle. (p. 178)
- During the day Raheela was everything I had fantasized her to be talkative, charming, and vivacious. (p. 178)
- I still could not believe my luck that this creature had agreed to marry me. (p. 178)
- She was soft and tender and so brave, even that first night, she did not cry. (p. 179)

Character Traits of Raheela's Parents

- It is not joke, Raheela. They proposed. And when we accepted. He was a good boy and the only son you would get everything. (p. 174)
- There is no question of asking you, get those stupid western ideas out of your mind. (p. 175)
- How dare you use that kind of language? (p. 175)
- You have to do it, I've given my word now. (p. 175)

Character Traits of Adnan's Parents

- You know how hard it is to find good boys over there. (p. 172)
- We can give them everything stability, a good home, a good boy. (p. 172)
- They will be so happy to get our proposal. (p. 174)

Analysis of Figures of Speech

Mills presents metaphor a tool for stereotype gender that is dominant in society. Metaphor is 'An instrument for drawing implication grounded in perceived similarities of structure between two subjects belonging to different areas.' (Mills, 1995, p. 136)

Metaphors for Male

- If jump of a cliff you will sail with wings into sky instead of crashing straight into ground. (p. 171)

- As if relieved of some weight that had been on his chest for long time. (p. 171)
- Eyes travelled from one face to other. (p. 173)
- An arrow of masculine pride pierced me. (p. 180)

Metaphors for Female

- My ears feel like block of ice. (p. 172)
- Dad's voice echoed from a far away as if across distant valley. (p. 174)
- Leaving a trail of red protest across the hall and all the way. (p. 175)
- He had horrible, careful, girlish hand writing. (p. 176)

Fragmentation

Generally, in feminist stylistics, fragmentation is implied as deliberate breaking language or narrative in order to challenge the existing social or traditional order. It questions the social power dynamics. This literary/linguist device serves as strong resistance against the patriarchal trends.

'The process whereby characters in text are described in terms of their body parts instead of people.' (Mills, 1995, p. 207)

Representation of Women in Text

- Her barely moving lips painted scarlet to match the beautiful veil. (p. 169)
- Raheela's small hands were decorated with intricate web of henna. (p. 170)
- Dark hair cascading down her shoulders, milky eyes. (p. 170)
- Dressed in some silken material that made my heart pound when I saw her limbs move beneath it. (p. 179)
- I thought I feel touch of her tongue on my fingertips and I nearly died. (p. 179)
- She paused before allowing my fingers to rest on her lips for a moment. (p. 179)

CONCLUSION

'The Optimist' short story by Bina Shah (2005) is taken from 'And The World Changed' edited by Muneeza Shamsi is feminist text analyzed with Mills (1995) stylistic tool kit as a framework. The feminist stylistic is based on three levels; word level, phrases

or sentence level and discourse level. Stylistics is the branch of applied linguistics and its focuses how elements can contribute in analyzing 'text'. There are four categories on which stylistic analysis of the text is analyzed lexical, phonological and morphological. Here feminist analysis of 'The Optimist' is discussed under the framework of Mills (1995). Feminist stylistic is according to Mills (1995) is use of language within text itself for describing particular gender in a society and can't be described from outside. She claims that writers make their linguistic options in connections with gender stereotypes whenever they construct the characters in their written works. (Mills, 1995)

In Shah's 'The Optimist' feminist style is portrayed through her choice of language that challenges gender set norms and power dynamics. She likes gender roles, their power, identities and their relation society. Her clauses, phrases, figures of speech and narrative style uncover the hidden hypocrisy, biasness and stereotyped genders. The story 'The Optimist' is monologue of two characters Raheela and Adnan, we find three narratives in the story. First narrative is by Adnan who is typical sentimental dull-witted and second monologue or narrative is by Raheela. She is a rebellion and she knows how to play woman card and how to resist in male dominant family and society and the third monologue is again by Adnan who admires his new wife who disdain him at first wedding night but that does not make Adnan furious as he is optimist and believe things will be settled. Shah is smart and quick witted feminist. She knows how to present her feminist perspective through language and metaphors. Story is very simple and smooth and arranged marriage is to take place between two families who are of traditional mindset. One is living in Karachi and other is living in UK but they keep same conventional mindset. Adnan is living in his utopian world to have modern and beautiful wife.

'I love Raheela from the day I saw her photograph. I still remember all details, a beautiful sea-green shalwar kameez, and dark hair cascading down her shoulders, milky eyes looking straight into the lens, not dipped shyly away to portray innocence' (The Optimist, p. 170).

Adnan is typically tender hearted and carnal lover. He falls in love with her photograph that shows his mentality while Raheela is strong lady and has

control over her emotion and she dislikes these type of male. Her choice, her way and approach is individualistic and diverse. She abuses and partake wine with friends.

‘What do you mean, you have accepted! It is not like I wanted to marry that f***** stupid in the first place’ (The optimist, p. 175)

After applying Mills (1995) model, it is obvious that Shah has bluntly unveiled the hypocrisy, male dominancy and at the same time manifested the mettle of Raheela to contend the forced or arrange marriage.

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