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An Analysis of Linguistic Choices Portraying Violence and Abuse in Noor: A gender-based study

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Abstract

This study aims at analyzing linguistic choices portraying violence and abuse in *Noor* (Khan, 2003) by employing *Thematic Roles* (Andrews, 1958; Radford, 1988, as cited in Saeed, 2016) which underline the roles of the participants according to the described situation. The purpose of the study is to explore the exhaustiveness through which the text breaks down and portrays the torturing situation of women under suppressive socio-cultural tensions and requirements. The data has been selected and then scrutinized under the variables such as violence, marginalization, abuse, victimization, and objectification of female characters employed by the writer. The study mirrors the destiny of women as conjugal joy and their job to fulfill their familial commitments as opposed to fostering any design for the accomplishment of individual objectives. The findings reveal that among the male-centric society, the tragic downfall of the females give rise to marginalization, victimization, violence, and abuse. Therefore, the study is significant to unfold that females are treated as the man's property especially in the Asian culture in focus; subsequently, the committing of the rape against them is not only to suppress them but to endorse a particular prejudice.

Keywords: Violence, Abuse, Victimization, Linguistic Choices, Female-portrayal.

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Introduction

Literature genres all around the world are a rich source for the analysts to explore (un)biased manifestations and portrayals in depicting the oppressed and marginalized entities through language in a given society. In the countries like Pakistan, pedophile cases are still being reported (Masood and Tehseem, 2022). Since their birth, females are bound to live in a male-centered society which affects their mental state as well. A female is undeniably bound to be denied of her freedoms, constrained into marriage, exposed to violence, and her voice is misjudged (Beauvoir, 1949). Most of the culprits are men, while on the other hand, females are likewise perpetrate violations of sexual viciousness. The assault on women is the assault on the whole of the nation. If a male in this patriarchal society is not ready to have sex with a woman, he is considered a cowardly, stupid, weak, and a person with a small penis who can only fuck his mother (Khan, 2003). So, having a sex with female is also considered in terms of power and authority.

The issues of violence and abuse mirror the steady changes and social controls taught by the ancestors to grow seeds of a man-centric society and support the unequal distribution of male and females (Lerner, 1980). It further presents man as an authoritative member of the patriarchy who considers it a shame and disrespect if a daughter asks his father a question about his wrongdoings. On the other hand, the woman of that masculine society does not have any right to ask questions for it is not their business to question males about their activities (Tassadiq and Tehseem, 2022). So**,** a girl is generally viewed as answerable for maintaining the name and dignity of the family by not violating the boundaries set for her, while on account of a man, no specific limitations are applied.

Sorayya Khan is a protuberant Pakistani-American diaspora woman writer who, at the beginning of the independence in Bangladesh, changed into a 9 years young lady while staying with her family in Vienna. The narrative of the revolutionary *Noor* (Khan, 2003) might be very near to Khan as it depicts personal story of the author. The novel is

loaded with the recollections, as every one of the characters recover their experienced recollections of the Bengal war. Khan's imaginative vision depends on the connection between home stories and real situations in the world (Weldon, 2015). She experienced childhood in Pakistan in the 70s, a time of political strife. In that sense, her history has unquestionably added to the subject of her examination.

Making a trip to Indonesia during the wave with a Constance Salton stall award was a famous science project, so Khan talked with marginalized and victims. *Noor* (Khan, 2003) presents that a woman is forced to become a woman by prevalent burdens and limitations that drive her to solidify her opportunities since she should follow male-centric notions for the rest of her life. Women are taken as whores and playgirls and their only purpose is to muse the males so that they can quench their thirst for sex (Tehseem, Iqbal, and Zulfiqar, 2021). These issues have given rise to patriarchy which has made Pakistan uncivilized, hypocritical, cruel, violent, and exotic. It also represents the hidden identities of people who are corrupt, vile, and evil.

In the novel, *Hussain*, the protagonist's father, was troubled to see *Noor's* drawing as he generally neglects his daughter's abilities and was baffled to see her shortcomings. *Noor's* painting depicts some cruel realities of the family like torching, assault, rejection, execution, and murder, and that are the reasons why Khan presses for *Noor's* image (Masood and Tehseem, 2022). As the selected text is Asian and belong to patriarchal society, the writer has used the language accordingly. So, the researchers consider it important to highlight the language use and to find out the exact theme of the text; who is the patient (victim) and who is the agent (culprit).

Objectives of the Study

This study deals with the following research objective:

- To explore the portrayal of abuse, violence, marginalization, and victimization through linguistic choices in *Noor* (Khan, 2003) by employing *Thematic Roles* (Andrews, 1958; Radford, 1988, as cited in Saeed, 2016).

Research Question

The study builds on the data-driven approach to help the authors mold the perspective after the analysis. However, to begin significantly rewarding, the study is initially based on the following question in terms of *Thematic Roles* (Andrews, 1958; Radford, 1988, as cited in Saeed, 2016):

- What linguistic choices have been employed in the selected novel that portrays violence, victimization, abuse, and marginalization?

Literature Review

In Pakistan, even in this modern time, it is normal for woman to be feminine and it has nothing to do with whether or not she is harnessed, or whether her partner is alive or dead (Naveed, et al., 2023). According to this perspective, the society is centered of as the women's battle with male-centric culture (Tyson, 2006). The low-minded area of Pakistan has legitimized the male-centric obligations by which a female is burdened with irritating languages of honor and respect (Moore-Gilbert, 1997). The dictionary about legitimate versus deteriorative has imprisoned a female inside restrictions. She praises her freedom with reference to characterizing herself as a fair liberated female and her personality depends on male-centric discipline and enslavement.

In the article *A Fantasy Subverting the Woman's Image as The Angel in the House*, Ren (2014) points out that the exact way to know about the gender roles in a patriarchal society is through fictitious texts. Various factors such as stereotypes, inequality, abuse, and violence should result in oversight and torment in such societies. To avoid that, authors would make the rebellious daydream of women looking for independence and confinement using the extraordinary mode to get away from the ordinary sanctions (Faiz, Abbas, and Umar, 2021). Qayyum (2013) examines the power over hopelessness which ruined females' future while residing on the points on which society treats them. Masood and Tehseem (2022) said that men harass women just because they did not consider it shameful and consider women their private property.

In postcolonialism, gender-based discourse examines the twofold colonization of females in a male-oriented society (Banton, 1998). This subject has become important in the twentieth century and also has been the subject of various self-portraying works by Native Canadian and African American ladies like Maria Campbell and Gloria Anzaldua. It inspects how class, status, financial aspects, and political power impact the situation of females in third world nations (Faiz, et al., 2021). The mastery of the male in the societal development and the female in the feminist stylistics give rise to feminism enumerating the inseparable association between sexism and prejudice (Khan, Tehseem, and Arshad, 2023). Alice Walker's *Womanism*, Kimberly Crenshaw's *Identity Politics*, and Angela Davis's Women's *Race and Class* talk about the minimized and multifaceted predicament of females.

Women are given a sense of otherness and their nature is developed after their birth (Butler, 1990). She is forced to adopt womanly qualities and it seems that the word human refers to males only and not females. Since the very birth of the girl, she is disabled, is restricted to households, and is being violated (Naveed, Faiz, and Asghar, 2023). Weiss (1985) point out that there is a scene of *Macbeth* (Shakespeare, 1868) in *Noor* (Khan, 2003) where Ali frantically secures himself in a restroom to wash all the blood from his hands, soaping himself in order to wash away the remainders of a horrible conflict, he neglects to delete pictures of woman, sex, and blood from his memory.

Shah's work reflects different parts of human culture, issues of the young age, issues of privacy, issues of outsiders in Pakistan, and the issues of women because of gender differences in Pakistan. *Slum Child* (Shah, 2010) stresses the force of men over women and sets up society as a general public dependent on male-centric power. Telling the story and how she kept herself out of the loop about the entire idea of marriage as well as learning "the craft of cooking and cleaning, sewing and bundling", a female is informed that she should submit to the desire of her partner and acknowledge all that he does.

Throughout history, women are considered inferior to men in status, power, and all other levels. In the Elizabethan age, the gender of women forced them to perform different social roles that defines their behavior and attitude (Butler, 1990). In Naheed's *A Bad Woman's Story* (2016), she outlines the cultural commitments of labeling women as shameless with no appropriate grounds. She portrays through her artworks, the concealment faced by the women because of lifestyle, confidence, and customs of the society, "*My father said to me, don't come to my house, you've married a boy from a different caste, you've thrown off the burqa, you work, you've done your MA*" (p. 173). Victorian women also faced violence, abuse, marginalization, etc. as portrayed in *Tess of the D'Urbervilles* (Hardy, 2014), *Alice's Adventures in Wonderland* (Carroll, 2004), etc. All such texts portray the concept of patriarchy which serves as a major force in delineating the ideas about women.

Methodology and Framework

This study has been planned within a broader paradigm of qualitative analysis with reference to text analysis to examine the linguistic choices portraying violence, marginalization, abuse, and victimization in the *Noor* (Khan, 2003). As mentioned above, the underlying approach is data-driven and the data is scrutinized depending on the choices being employed by the writer. In order to have the pertinent analysis, the data is based on 17 paragraphs roughly comprising 8-11 lines and accumulating 13-15 clauses in a paragraph within approximate wording. However, we take it pertinent to state that only 10 most representative extracts have been added in the study to encounter the economy of space of the study.

The researchers have employed *Thematic Roles* (Andrews, 1958; Radford, 1988, as cited in Saeed, 2016) to analyze how the linguistic choices affect the attitudes and behaviors of the female characters portrayed progressively, and how their sketches help them portray as violated, abused, marginalized, and victimized. In the literary works, the

language used in narration seems positive and negative to its reader (Mirza, et al., 2022). Different linguists have played an important part in giving roles to the words according to the task they are performing in a sentence. In this regard, Andrews (1958) and Radford (1988) in (Saeed 2016) have given the idea of *Thematic Roles* which assign different roles to different words in a sentence according to the task they perform. Instead of giving different interpretations to the words in the sentence, one can also give them roles according to the described situation, and those roles are known as thematic roles. These include *agent, patient, theme, experiencer, beneficiary*, *source, goal, instrument,* and *location*.

If the sentence presents a simple situation, then the action is described by the verb in the sentence and the noun in the sentence describes the entities which are involved in the performance of the actions in the sentence. The researchers have marked the participants who are involved in the action to have a deeper understanding of their portrayal. The words in the sentences perform different roles to convey the hidden meanings behind them, and in this way, it conveys the purpose of why the author has chosen such kinds of words. For example, how the characters react to the situation described and what impact it creates on their personality are explained by examining the roles of the participants/characters in the given context.

Discussion and Analysis

This section includes a detailed analysis of linguistic choices by employing *Thematic Roles* (Andrews, 1958; Radford, 1988, as cited in Saeed, 2016) which showcase the portrayal of abuse, violence, marginalization and victimization in the selected text.

Extract 1, Noor, Chap 2

"[...] Hussain suspected […] Sajida assumed unexpected distance with Hussein […] said nothing about her daughter […]" (Khan, 2003, pp. 24-25).

In this extract, *Khan* has described the happiness of *Hussein* on the birth of boys as he feels proud to receive the gifts given to him in a row. The time when he was expecting his third child, he suspects whether the baby will be a boy or a girl and it creates a distance between him and his wife. They hoped that their boys will become engineers or music lovers in the future but they said nothing about their third child that is a girl. It depicts marginalization and domestic violence.

Table 1

Participants and their respective roles

Bar	**Role**	**Interpretation**
1	Agent	The author has portrayed *Hussein's suspicion* at the time when *Sajida* conceived the child for the third time, whether it would be a girl or a boy, and it alarms *Sajida* and creates an unexpected distance between the couple and she stops sharing things with her husband anymore.
2	Patient	*Sajida* has been deployed as a *poor* and *weak* woman, who has given birth to a girl, *Noor,* with Down Syndrome as it hurts *Hussein* that *Noor* has been imposed into his life.
3	Theme	The author has shown the despair, fear, and helplessness of *Sajida* upon the birth of her diseased child that she could do nothing to make her strong and healthy as her husband wants.
4	Experiencer	The writer has showcased the unexpected distance between the couple, the part of poor *Sajida* which she did not share with *Hussein* anymore, after seeing his behavior towards *Noor* just because she is born weak and it decentralizes him.

5	Goal	*Khan* has portrayed how *Hussein* at first targets *Sajida*, on the birth of their diseased girl and maintains a distance from her, and later on, *Noor*, who is born with a syndrome, ignores her and does not show any affection to her, the love he gave to his boys.
6	Source	*Hussein* has been depicted as the source of *Sajida's* screams and fears as his suspicion of their baby girl stunned *Sajida*, who is now seeing her and *Noor's* future, as unclear and opaque, and she learned not to engage with him anymore.

Extract 2, Noor, Chap 2

"[…] didn't land a boy like that […] her sex upset Hussein […] had two boys perfect and whole […] Sajida struggle to teach Noor angered him […] daughter took an age to learn […]" (Khan, 2003, pp. 37-38).

In this extract, the author has depicted the scene when *Sajida* gave birth to a baby girl with *Down syndrome*, and she calls her *Noor*. The time *Noor* was born breaks *Hussein's* heart and stuffed him with stress, hurt him also vulnerability for her future. Seeing *Noor* suffering from a syndrome upsets him and it angered him that his daughter took years to learn the things, unlike his sons who had learned the things naturally without the effort of their parents. It shows marginalization, oppression, physical violence, and victimization.

Table 2

Participants and their respective roles

Bar	**Role**	**Interpretation**
1	Agent	*Hussein* creates an unexpected distance between him and his wife because of the suspicion that his next child might be a girl. When *Noor* was born,

		she was suffering from a down syndrome which hurts and upsets *Hussein* and he ignores her and got furious whenever he sees the effort of his wife upon *Noor*.
2	Patient	The author has portrayed *Sajida* as a *poor woman/mother* who could not help her girl to get rid of the disease from which she was suffering since her birth as her disease is the cause of *Hussein's* aggressive behavior towards *Sajida* and *Noor.*
3	Theme	*Noor* has been labeled as a *mummy*, wrapped in a white cloth, and has been imposed on his father who took no interest in her because she is born with *Down Syndrome*, unlike his brothers, who were born strong and healthy.
4	Experiencer	The author has shown how *Sajida* bears the anger of *Hussein* at the birth of their diseased girl, and later on, when *Sajida* struggles to teach *Noor* by massaging her breast and putting it in *Noor's* mouth, upsets him that his girl took years to learn the things which his sons learn naturally because they are born complete and perfect.
5	Goal	*Hussein* has been portrayed as the arrogant and rude father who shows no affection to her ill daughter.
6	Source	*Noor's* disease has been deployed as the cause of *Hussein's* aggressive and cold behavior towards her. *Noor's* gender upsets *Hussein* and the people around him also make him feel that it's a girl and God is merciful for he did not land a diseased boy like a girl.

Extract 3, Noor, Chap 3

"[...] penises [...] Ali overwhelmed by her breasts [...] torn from her […] the man pushed her to the floor […] pulled and stretched the breast […] called her a whore […] forced his rifle into her mouth […] sat on top of her […] stuffed his belt between her legs […]" (Khan, 2003, p. 76).

In this extract, *Ali* reminded himself of the rape of the girl by the commanders during the war. One of her breasts was loaded up with milk for a child seized from the house and the other was taken cover behind the unpleasant texture of her sari. The commandant pushed her to the floor where she got her huge firm breast and extended it until her milk spouted out. He giggled and called her a prostitute, halting to lick the milk drops falling all the rage. Then, at that point, he put his rifle in her mouth, tore her sari, and sat over her. At the point when she completed the process of talking, he tucked the belt between her legs, and he tossed it to the side of the room alongside different carcasses. It depicts sexual violence, victimization, objectification, and abuse.

Table 3

Participants and their respective roles

Bar	**Role**	**Interpretation**
1	Agent	The author has portrayed the *commandant* at war as the *perpetrator* who brutally *rapes* a *woman*, by piercing his penis, stretching the breasts of the woman, pushing her down, trying to put his rifle into her mouth, and putting his belt between her legs.
2	Patient	The *woman*, who was caught at the war by the *commandant*, has been deployed as the puppet in the hands of the commandant who *rapes* her hardly.

3	Theme	When the *commandant* rapes her brutally, the writer has shown the *torments* and *sufferings* of the w*oman* because she was not only raped but also her baby boy was also snatched from her who died later on.
4	Experiencer	The author has shown how the *commandant victimize* and *abuse* the woman after the war.
5	Goal	After seeing a *woman*, *Ali* is astonished by her chest and thinks to touch it. One of the *commandants*, after seeing a woman, masturbates and *rapes* the woman hardly by pushing her down, sitting at the top of her, and labeling her a *prostitute*.
6	Source	To quench his *lust for sex*, the *commandant* pierces his genital organ and hardly rapes a *woman*, considering her a *playgirl*, and calling her a *whore* whose only purpose is to give sexual pleasure to the others.
7	Beneficiary	The male characters like *Ali* and the *commandant* have been portrayed as taking advantage of the *female's body*, to quench their thirst for sex.
8	Instrument	On a pragmatic level, the writer has portrayed the *belt* and *penis* of the commandant as scary tools with the help of which he rapes a woman.
9	Location	The author has depicted a *war scene* where the commandant brutally rape a *woman* with his belt and penis.

Extract 4, Noor, Chap 4

"[...] woman had three holes between her legs [...] her monthly blood and urine [...] didn't come from the same place [...] donkey's brains [...] mock horror [...] he beat me [...] what for [...] being his wife [...] to

prepare the child [...] a grown woman [...] specifics of her body" (Khan, 2003, pp. 85-86).

In this extract, the writer is talking about the bonding between *Sajida* and her husband's parents. *Nanijan* taught Sajida about the essentials of her body for she is now a grown woman, but she does not know the basic information that she has three holes in between her legs. When *Sajida* weds *Hussein*, he beats her in the absence of others for being his wife because he was not ready to marry her. It shows domestic violence, marginalization, oppression, victimization, and objectification.

Table 4
Participants and their respective roles

Bar	**Role**	**Interpretation**
1	Agent	*Hussein* has been portrayed as the cause of startling *distance* between him and his wife because he beats him in others' absence just because their marriage was a sort of arrangement between their parents.
2	Patient	The author has portrayed *Sajida* as a woman without any experience of the world that is not linked to her parents. Her marriage was an agreement between the families and she did not know a bit about life after marriage. Her husband beats her for being his wife and she considers it a part of her life.
3	Theme	*Sajida* innocently told *Nanijan* that her husband beats her because she considers it her obligation to bear even the wrongdoings of her husband and be readily available to him all the time.
4	Experiencer	The author has portrayed *Sajida* as a young girl

		who is unaware of the basic facts of life and the general information about the essentials of her body, and in this way, suffers a lot, being *domestically violated and abused* by her husband.
5	Goal	*Sajida* has been labeled as a woman with *a donkey's brain* who does not know that a woman has three holes and *Nanijan* has to teach her before her first menstruation about it and the relationship between boys and girls and the matters of the heart.
6	Source	*Hussein* has been depicted as an *oppressor* who beats *Sajida* for being his wife just because he was not ready to enter her into his life.

Extract 5, Noor, Chap 4

"[...] couldn't simply ask him herself [...] you gave up your wife and daughter [...] when was the last time you talked to any of them [...] Mr. Italian Shoes […] your daughter cannot ask you [...] she believes [...] you wouldn't hear her [...] see her [...] how rotten you are [...]" (Khan, 2003, pp. 93-95).

In this extract, *Noor* asked her mother whether her father liked sweets or not. After this question, *Nanijan* saw her family as the subject of a cheap movie. *Noor's* question disturbs her and she mourns at *Noor's* situation and her wish to know something about her father because her father could not hear her. *Nanijan* asked *Hussein* why he left his daughter and wife at the mercy of others and why he has created much distance so that his daughter cannot ask him anything directly, while she loves him the most. It portrays negligence, marginalization, and oppression.

Table 5

Participants and their respective roles

Bar	Role	Interpretation
1	Agent	The author has showcased the portrayal of *Hussein* as a *stubborn* and *authoritative* father whose *negligence* and *arrogance* do not allow his daughter to ask anything directly from him.
2	Patient	*Noor* has been portrayed as a *victim* of her *father's cold* and *rude behavior*. Since her birth, her father neglects her existence and she always seeks the love of her father which he gave to his boys only.
3	Theme	*Noor's* questions to her mother about her father were ringing in the mind of *Nanijan* and she focuses on the imitation her family had been living for years and the family seems to be the subject matter of a cheap movie.
4	Experiencer	*Noor* has been depicted as a *neglected child* because her father did not like her as she was born with *Down syndrome* which reflects *Hussein's* weakness. It also creates endless distance between *Sajida* and *Hussein*.
5	Goal	*Noor*, because of her disease is rejected by her father who won't *adore* her and *rotten* towards her as if it was her own choice to be born with a disease.
6	Source	The author has portrayed *Hussein* as an *arrogant* and *rude* father whose behavior does not allow his daughter to ask anything about him directly because he could not listen to her and ignores her as if she didn't exist in his life.

Extract 6, Noor, Chap 6

"[...] not allow her into your life [...] it would reflect your weakness [...] burrowed in ignorance [...] drowned in it [...] God make her [...] in the face of His love, you ran [...] she didn't exist [...] shut us both [...] gave up [...] let her fall [...] greet her [...] won't even talk [...] what kind of a father are you [...] she came from our bodies [...] you toss away your baby" (Khan, 2003, pp. 128-129).

In this extract, the writer has portrayed the shrieks and cries of *Sajida* who is screaming and mourning at the behavior and attitude of *Hussein* toward their daughter, *Noor*. *Hussein* never allows her to enter his life, rejects her, ignores her, won't even talk to her, and in this way let her fall. She came from their bodies and it is the God who had created *Noor* with a disease to put the parents in a challenge, and *Hussein* simply let *Noor* fall because she reflects his weaknesses and he behaved as if she did not exist, burrowed in ignorance, drowned her, shut her, and toss away from his life. It shows abuse, violation, victimization, and marginalization.

Table 6

Participants and their respective roles

Bar	**Role**	**Interpretation**
1	Agent	*Hussein* has been depicted as a *thankless father* who burrowed his daughter in arrogance because of her disease and let her fall into the world, and in this way, also ran away from the love of God Who bestowed His mercy upon him.
2	Patient	The author has portrayed *Noor* being violated by her father who didn't show any love to her, greets her, neglects her, ignores her, and rejects her presence.
3	Theme	*Noor's* father does not allow her to enter his life,

		drowns her, shuts her, snubs her, disregards her, and won't even talk to her and hear her as if she does not belong to him and as if she didn't exist in his life.
4	Experiencer	*Noor* has been depicted as an *ignorant* and *neglected* child whose father does not show any affection to her.
5	Goal	The writer has represented *Noor's* suffering being an *ignorant*, *neglected*, and *rejected* child who always seeks the love of her father but he let her fall because she was not born powerful, strong, and beautiful like her mother.
6	Source	*Sajida* shrieks and mourns at the cold and rude behavior of her husband towards their daughter. She begs her husband to have some mercy.

Extract 7, Noor, Chap 8

"[...] Noor is no longer a young child [...] a menstrual pad between her legs [...] beginnings of breasts [...] tell me a joke [...] why are Bengalis so weak [...] how can you tell a Bengali from a fly [...] Bengalis smell [...] Bengalis are women [...] with small penises [...] cowards [...] stupid [...]" (Khan, 2003, pp. 155-156).

In this extract, *Noor* is portrayed as a young adult because she got her first period and her chest is growing day by day. Her mother pampered her with warm water bottles to reduce the effect of cramps. Her grandfather sit next to her and asked what can he do for her and *Noor* demanded a joke from him. At this, *Ali* recalls some of the jokes from the past days he used for the *Bengalis* with the other commandants while he was in the army. He tells that *Bengalis* are weak, stupid, and cowardly like women with small penises and they smell all the time and they do not have any sense of how to do work. If any blessing is given to

them, they waste it after having a shit. It depicts abuse, violation, victimization, and marginalization. .

Table 7

Participants and their respective roles

Bar	**Role**	**Interpretation**
1	Agent	*Ali* is trying to make *Noor* laughs as she is suffering from menstruation by ridiculing *Bengali people* for their cowardness, stupidity, and weakness.
2	Patient	*Noor* has been depicted as a young adult suffering from *menstruation* and cramps. To make her laugh, *Ali* mocks the situation of *Bengalis* and calls them weak, stupid, cowardly, and the women with small penises.
3	Theme	*Ali* recalls some of the jokes from the past days and tells *Noor* that *Bengalis* are weak, stupid, and cowardly like women with small penises and they smell all the time and they do not have any sense of how to do work.
4	Experiencer	*Bengalis* have been portrayed as cowards, stupid, and weak as women with small penises who turned to the Indians for help and neglects the help of God.
5	Goal	To reduce *Noor's* pain and change her mood, *Ali* struggles to make her laugh by recalling *Bengali* jokes. He calls them weak, senseless, and thankless for they easily surrender and seek help from the Indians rather than God.
6	Source	*Ali* has been portrayed as humorous who, to make her granddaughter laugh (because she got

		menstruation), mocks Bengalis and shows his hatred and superiority complex towards them.
7	Beneficiary	The author has shown *Ali* making ridiculous remarks about the condition of the *Bengalis*, calling them weak, senseless, unrewarding, cowardly, and stupid as the women.

Extract 8, Noor, Chap 9

"[...] to collect the girls [...] bring them to the officers [...] her eyes were wide open [...] Bengali women [...] in the faces of men [...] women would neither keep their eyes nor legs closed [...] didn't wear a sari blouse [...] muscle in her strong back [...] my cousin bride [...] back like that [...] I couldn't stop looking at her bruise [...] put my hand [...] let her sari pallu fall [...] revealing her breasts [...] flickered his fingers [...] nipples [...] ribs were visible [...] teeth marks [...] milk is white [...] woman was a young mother" (Khan, 2003, pp. 180-182).

In this extract, the author has portrayed the activity of the commandants after the war. The job of *Ali* was to collect the girls from nearby and bring them to the senior officers. Ali went to the barrack corner and brought a girl with him whose eyes were open and wide (she was a *Bengali woman*). The officers joked that Bengali women, in the faces of men, are always ready to open their legs like their open eyes. The officer says that it is not her first time and she did not wear the blouse behind the sari on the officer's demand. Her muscles seem strong and *Ali* wonders if her cousin's bride would seem similar to this woman. She stood at the corner of the room and let her sari fall, revealing her breasts where there were teeth marks and the milk was white. The officer touched her nipples and milk pours out, indicating that she is a young mother. It depicts objectification, sexual violence, abuse, victimization, violation, and marginalization.

Table 8

Participants and their respective roles

Bar	**Role**	**Interpretation**
1	Agent	The *senior commandant* of the army staff has been depicted as a *perpetrator* who asks *Ali* to bring a woman for him to quench his lust for sex and to fulfill his bodily pleasure.
2	Patient	The *woman* has been portrayed as a *prostitute* whose purpose is to amuse the officers by laying naked on the table with different attractive poses and sharp angles.
3	Theme	The *woman* has been shown as a *playgirl* who did whatever the *officer* asked her, let her sari fall, revealing her breasts, lay naked on the table, make different angles, and allow him to do whatever he wants.
4	Experiencer	The writer has portrayed the *suffering* of a *woman* who had left her family and came to the officers as a *prostitute* to make them happy and to do whatever they want.
5	Goal	The *woman* has been depicted as a *whore* with wide eyes and wide legs (*Bengalis* neither reserve their eyes nor legs bolted in front of anyone) who is always ready to muse the males and available to them at any time and any cost.
6	Source	The *senior officer* has been presented as a *molester* who orders his *junior commandant* to bring a *girl* to her after the war so that he could quench his thirst for bodily pleasure.
7	Beneficiary	The *author* has portrayed the *officer* as taking benefit of the *girl's* body, touching her everywhere, making fun of her, and calling her that *Bengali woman* who is always ready to open

		her legs in front of the others at any time.
8	Instrument	On a pragmatic level, the *teethes*, the *fingers*, and the *hands* of the *commandant* have been portrayed as scary tools with whom he touches the parts of the *girl's* body, presses her breasts, and touches her nipples so the milk pours out and left the teeth marks on them.
9	Location	The author has depicted a *war scene* where the officers brutally *rape* a *woman* and consider it a game to fulfill their bodily desires.

Extract 9, Noor, Chap 9

"[...] do you have a prick on you or not [...] your turn [...] I couldn't take my eyes off the girl [...] she lay [...] naked [...] sharp angles [...] in which her body lay [...] milk flowed from her breasts [...] teeth marks [...] offered a woman [...] clean her up for you [...] behn choudh [...] you only fuck your mother [...] she was ripped and pried open [...] the implements used [...] the scissors, pens, a metal ruler [...] speckled with blood [...] she was shaved between her legs [...] she'd been spared [...] taken leave of her life [...] her body [...] shameless" (Khan, 2003, pp. 182-184).

In this extract, the author has shown the scene after the war ended where the officer raped a woman. The woman lay naked on the table with sharp angles, and milk flowed from her chest. He then called *Ali* to do the same with the woman but he refused. Upon his refusal, the officer got angry and asked *Ali* whether he has a prick or not in her body. He cursed *Ali* by saying him *behn choudh* and asks him to show his prick. He unzipped his pants and the penis came out. The officer says that he is not that strong soldier who is willing to accept such offers rather he is just a mother fucker. The officer raped the woman by using scissors, blades, a metal ruler, and a pen whose nib was missing. It seems like the

woman had left her life so that it won't make her shameful. It portrays abuse, objectification, sexual violence, marginalization, and oppression.

Table 9

Participants and their respective roles

Bar	**Role**	**Interpretation**
1	Agent	The *senior commandant*, after hardly molesting a woman, summoned *Ali* to let his pants down, let his penis out, and amuse himself by making sex with the woman.
2	Patient	*Ali's* refusal of not making sex with the *woman* (whom the senior officer viciously rapes) burns the *senior officer* in anger and he asks *Ali* whether he has a prick or not in between his legs and orders him to let his pants down.
3	Theme	After the *senior commandant rapes* her, the *woman* still lay naked on the table with sharp angles at the request of the *commandant* and waits for the other *officer* to use her.
4	Experiencer	The author has depicted the *brutality* and *cruelness* of the *senior officer* who *rapes* a *woman* who had left her life; her children, her husband, her family, and perhaps her soul.
5	Goal	To *rape* a *woman*, the *senior officer* asks *Ali* to let his pants down. On *Ali's* refusal, the *commandant* calls him *behn choudh* who is a coward and has a blind penis and who could only fuck his mother.
6	Source	The author has presented the *senior commandant* as the cause of the *woman's* suffering for he brutally rapes her with different scary instruments

		and when he was over, he asked his *junior officers* to do the same.
7	Beneficiary	The *senior officer* has been described as taking benefit of a *woman's* body, molesting her by using *scissors, blades, a metal ruler,* and *a pen.*
8	Instrument	On a pragmatic level, *scissors, blades, a metal ruler*, and *a pen* have been used as scary tools with whom the *senior commandant* brutally *rapes* a *woman* and left her for the junior officers.
9	Location	The writer has presented a *war scene* where after the war ends, the *senior officer* orders the *junior officer* to collect a *girl* for her and present her in front of her so that he would make a bodily union with her.

Extract 10, Noor, Chap 11

"[...] he killed someone [...] what does it matter [...] it isn't respectful [...] you don't have the right [...] It's not your business [...] he's your father [...] not really [...] Sajida answered in a small, hushed voice" (Khan, 2003, pp. 227-228).

In this extract, the writer has shown the conversation between *Sajida* and *Hussein* about *Ali*. Upon every question asked by *Sajida* about *Ali*, *Hussein* molds them or tries to replace them. *Sajida* asked *Hussein* whether *Ali* had killed somebody in the war or not. *Hussein* respond that it does not now matter what had been done over for years. *Sajida* said that she should ask directly from *Ali* about it but *Hussein* ridicules her and says that it is not a respectful act to ask such questions from a father as it is not her business and she won't have a right to it. At this, *Sajida* refuses to accept *Ali* as her father. It portrays domestic violence, marginalization, and oppression.

Table 10 *Participants and their respective roles*

Bar	**Role**	**Interpretation**
1	Agent	*Hussein* has been shown as an authoritative member of the patriarchy who considers it a shame and disrespect if a daughter asks his father a question about his wrongdoings (whether he had murdered someone or not).
2	Patient	The author has shown *Sajida* as a silent girl whose husband asks her to forget about whatsoever her father *Ali* had done in the past and does not question him because it is not respectful.
3	Theme	*Sajida* has been depicted as the woman of that masculine society who does not give any right to females to ask questions for it is not their right and business to question males about their activities.
4	Experiencer	*Nanijan* and *Sajida* are fearful about *Ali* who had killed someone innocent in the war and now not confessing his crime. The suffering, pain, screams, and crying of the rest of the *family* echoes in their minds and it won't make them sleep.
5	Goal	*Sajida* has been depicted as a *disobedient* and *disrespectful* child of the male-centered society who wanted to question her *Aba* whether or not he had killed someone in the war.
6	Source	The author has portrayed *Hussein* as the male of that patriarchal society who covers the wrongdoings of the males and does not allow anyone to question them.

Conclusion

The analysis of the text reveals the main agent of the actions which is a male. The language used and the actions of the males affect the attitudes and the behaviors of the female characters in such a way that they bound themselves to do whatsoever have asked to them. The ideologies of the female characters as portrayed are built in such a way that they consider it obligatory to present themselves as a puppet in the hands of males. From the language used by the writer, it could be said that the females are playing an active role (as the sentences used are active and not passive) after being victimized by the males. By showcasing females as marginalized and victimized, the focus of attention is always on the victims (oppressed ones) rather than the participants who actually made them oppressed.

To sum up, this study has analyzed the linguistic choices which portray violence, victimization, abuse, and marginalization in *Noor* (Khan, 2003) by employing *Thematic Roles* (Andrew, 1958; Radford, 1988; as cited in Saeed, 2016). The novel depicts that it is not a coincidence that *Sajida* delivered an abnormal girl, although she had two normal boys. Here, Khan has created a critical child (*Noor*) who scratches the souls of her elders so that they can explore their inside darkness. *Noor* has been depicted as a unique child who uncovers the hidden monsters behind male family members. Even with her disease, she is capable of seeing the horror and insanity of the males. It presents the destroying status of females based on their physical elements when contrasted with their scholarly character. Not just they are compelled to sustain a definitive dream as their destiny, however, they are likewise denied a wide range of cultural autonomy to do with their fantasies and objectives.

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