

EXPLORING GENDER IDEOLOGY IN FAIRY TALES-A CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

The purpose of this research paper is to explore gender ideology and gender representation in fairytales. In this esteem, a fairy tale has been selected for critical discourse analysis and placed in context to realize the objective representation of gender ideology. Critical discourse analysis has been used to highlight the contextual and implied meanings of some utterances that eventually reveal the portrayal of male and female characters. The findings show that genders are presented in stereotypical ways; males are having authority and violent nature and females are obedient, polite and resisting somehow to save their lives through their intellect and witty tricks. This research has implication for the masses to change their traditional and stereotypical perceptions about gender roles and women's emancipation.

Keywords: Gender ideology, gender roles, fairy tales, Critical discourse analysis.

INTRODUCTION

Gender is defined as “a state of being male or female”. This division is based on social and cultural differences instead of biological one. So gender ideology or gender role is the attitude of male or female in a society. As defined by Karoska (2007) that both gender identity and gender role ideology refer to attitudes in respect of appropriate roles, responsibilities and rights of female and male in a society. Since last some decades, many scholars have been researching in this field. Their main focus is to bring out those gender issues and discrimination that exist in our language and literature. Meis (2007) says that this unequal representation of gender roles and ideology in literature has a great influence on “gender role development and socialization”. Traditional gender roles ideologies suggest that women should behave like a caretaker and housewives while men should be the earner (Legge & Misra, 1998). Women were expected to be loyal, subservient and obedient and they were enforced to behave like this (ONeill, 2012).

In traditional fairy tales, a good woman is one who behaves submissively and waits for her prince to rescue her while a woman who is having power often portrayed as an evil and ugly character (Neikirk, 2009).

But since 1980s woman has recognized her voice and its usage. Now women are raising their voices for their rights and spreading awareness regarding gender issues. In selected tale the female character, like Shahrezade has learnt to fight for the recognition of woman's basic right through he witty tricks and intellect. She has changed the thinking of her husband about the women who considers the women as impious and impure.

People told stories to communicate their experiences and knowledge in social contexts. As the capacity of speech of man is developed he has started telling stories. Fairy tales often begin with conflicts as our lives are full of conflicts, through communication man tries to resolve his conflicting desires and problems (Zipes, 2011).

A fairy tale is often regarded as a type of story that generally have fairies, giants, witches, princes, princesses, magic and enchanting effects. According to Sawyer (2011), a tale that presents something one has desired for and hoped for, is simply called a fairy tale. The representation of gender ideology through fairytales or children's literature has become an important phenomenon. Feminists consider fairytales as a "powerful discourse" that produces gender representation (Bacchilega, 1999). Bettelheing (1976) has stated that some people consider it bad to tell fairy tales to their children as fairy tales does not represent "truthful" picture of life. But as Louise (1996) puts forward that fairy tales are considered as, "*the purest and simplest expression of collective unconscious psychic process*". Children read fairytales to identify the cultural norms of the world in which they are living. As fairy tales can also be considered as "child's early exposure to gender identity" so the characters should be portrayed as realistic as possible (Kukendal & Sturm, 2007). Fairy tales have greater effect on child's psyche than any other lesson. The simple reversal of gender roles in fairy tale will not become a feminist fairy tale, but rather a "fractured fairy tale" (Kukendal & Sturm, 2007). So the gender must be presented in a positive a truly feminist story can be defined as one in which the main character is powerful, regardless of any gender.

According to Fairclough (2001) discourse means the use of , "language as social practice determined by social structures" (Siddique, 2014. pp.12). Discourse can be defined in three terms,

- (i) Language beyond sentence level
- (ii) Language used in social context
- (iii) Language is a thought process.

Thus Language use, in a social context for communication is called discourse and search for what gives discourse a quality of being unified and meaningful is called discourse analysis (Cook, 1989). Discourse analysis examines how stretches of language can become cohesive for its users in a social, psychological and textual context. (Cook, 1989).

Discourse has acquired new meaning when Foucault has brought out his famous theory of knowledge and power. (Siddique, 2014. pp.12). To Foucault, discourse is a distinguishing factor between powerful and powerless, and struggle between oppressor and oppressed is constantly going on (Siddique, 2014. pp. 07). By using discourse the powerful or dominating groups (men) represent the powerless or marginalized groups (women) with their biases. This power relation arises when there is a conflicting situation, where one group tries to affect the actions and lives of another group (SDPI, 2007-2008). So this politics of power is highlighted through critical discourse analysis. Fairclough is considered a significant contributor in the field of "Critical Discourse Analysis". Fairclough (1989) attempts to uncover ideological patterns and power structures in text through his three dimensional model Critical Discourse Analysis. Fairclough states that CDA of any text should go through three different phases that are,

1. Description

2. Interpretation
3. Explanation

Fairclough (1989) states that in description the text is analyzed and a text may be analyzed by describing its linguistic features such as, vocabulary, grammar and textual structures. In interpretation the analyst will interpret the situational context and inter-textual context. In this dimension the main focus is to interpret the participants, meanings and understandings that are manifested in the linguistics choices of an interaction. The third dimension of Fairclough (1989) model of CDA is explanation. In explanation the re-description of linguistics choices in term of particular theoretical orientation is mentioned that may be toward any issue of the relationship of ideology and power. Fairclough (2001) states that the core work in explanation is to know the manifestation of some particular assumptions about culture, identity and social relationships and the work that can change or sustain the existing power relations.

So through critical discourse analysis, the relationship between powerful and powerless will be highlighted in selected fairy tales to understand gender ideology. Hence the main objectives of conducting this research are,

- (i) to find out those gender gaps that still exist in our surroundings with correlation to the selected fairytale,
- (ii) to understand gender roles as cultural phenomenon and
- (iii) to bring a powerful change in the perception of gender biasness and women's emancipation.

In this regard, the following questions will be answered,

1. How do linguistic constructions politicize social practices for deploying gender in fairy tales?
2. How power relations are portrayed in fairy tales through gender discrimination?
3. How do the fiction writers enact their ideological assumptions through gender in fairy tales?

LITERATURE REVIEW

Literature plays a powerful role in understanding gender ideology. The gender role representation through literature has been the focusing point of many scholars mainly since 20th century. It has brought a great change in traditional and stereotypical way of thinking of many nations. Still in many developing countries, these stereotypical perceptions about gender roles and especially about women's empowerment exist. Tsao (2008) called literature as "one of the homes of gender stereotypes", that has great contribution in the construction of child's identity and behavior. According to Kuykandal & Sturm (2007) fairy tales have great influence on the development of children gender identity. Gender and Child Development experts agree that child internalizes gender role expectations through observation and imitation till the age of five, which often terms as child's socialization process (Novosot, 2007). Children enjoy listening colorful stories that can take them into a world of fantasy (Siddique, 2014). It affects child's perceptions, development and socialization process that may develop his gender-based behavioral roles. So the message, being transmitted, must be examined as fairy tales can work like powerful cultural agents that let the children think about their behavior in respect of gender roles because such impressions remains with them for a long period. This concern is also stated by Cherland (2006)

that the place of women is changing in our societies, but what we need now is only to represent this change in children's literature too.

According to Tsao (2008), these fairy tales and children's literature not only develop language skills but also play an important role in transmitting a culture of particular society. In traditional fairy tales females are represented as submissive, obedient, cunning and Weaker sex while male are portrayed as oppressor, authoritative, wise and strong. Al- Shaykh (2013) views that battle of the whole world is ruled by men so that is why the women in stories are full of wiles because cunningness and craftiness are the first tools of weak. So female are portrayed cunning to overcome the men who are oppressors. They fight to fulfill their own choices and to spend life according to their beliefs about love, liberty and sexuality. This division (the stronger 'male', weaker 'female') has a great impact on the minds of children who learn through observation and imitation. Fairy tales are often considered as, "the purest and simplest expression of collective unconscious psychic process" (Louise, 1996), that have greater effect on child's psyche than any other lesson (Patel, 2009). So the stereotypical characterization of gender can be harmful as it can bind boys and girls in the full, "realization of their potential and expectations" (Ruterana, 2012).

The purpose of this research is to revise the earlier understandings of fairy tales to fulfill the requirements of gender ideology and to show that female have been fighting for freedom and for their rights to live for many ages. As "Arabian Nights can be viewed both medieval and modern text" because the stories themselves have sustained lively existence of the modern age (Sofia, 2014). So two Fairy tales has been selected from Arabian Nights, "*The story of Shahryar and his Brother*" and "*King Shahreyar and vizier's Daughter Scheherazade*", to bring forth the better understanding of gender stereotypical perceptions and women's emancipation by applying critical discourse analysis. One can easily estimate that gender representation in the selected tale is quite stereotypical by reading the name of selected tale as the name of female comes right after the name of male characters in the title.

RESEARCH METHODOLOGY

For this research two fairy tales have been selected from Arabian Nights, "*The King Shahryar and His Brother*" and "*King Shahreyar and vizier's daughter Shaherezad*", to explore gender ideology. The selected text has been analyzed after deep study. The main focus is on exploring gender ideology and gender representation. This research is based on Fairclough's three dimensional model of Critical Discourse Analysis. The linguistics features of the text have also been taken into consideration beside gender issues. Here in description of the text analysis the main focus is on the linguistic features of the text by analyzing its vocabulary then interpretation and explanation of projected ideas.

"The story of King Shahryar and His Brother" and "King Shahryar and vizier's daughter Shaherezad":

Both the stories are interlinked with each other. The story of, "King Shahryar and His brother" began with two brothers, Shahryar and Shah Zaman, who were ruling over India after the death of their father. Shah Zaman killed his wife due to the unfaithfulness of his wife and came to meet

his brother king Shahryar. There he was shocked to see his sister-in-law (wife of Shahryar) involved with a black moor and informed his brother. When both had seen the treason of King's wife with their own eyes they were disappointed and decided to leave all worldly pursuits and were ready to sacrifice their lives. They went to forest leaving everything behind. There they found a young lady imprisoned by a monstrous creature Jinni named as Ifrit. The young lady even in solid padlocks managed to have illicit sexual relation with both the brothers and disclosed that she had this relationship with more than five hundred men till now. There both the brothers had decided never to trust any woman in their life time and never to marry any womankind as all women are unfaithful and impious. King Shahryar had decided to marry a virgin daily and after spending a night with her he would kill her with sword to save his honor. He had been marring and killing the virgins of the country for three years. Now the story "*King Shahryar and vizier's daughter Scheherazade*" began. The vizier of king Shahryar had two daughters, Scheherazade and Duniyazaad. Both were beautiful and full of wits. Scheherazade had decided to marry king Shahryar to stop him for this cruel blood thirsty killing of young virgins. Her father had threatened her but she refused and was married to Shahryar. On their first night of marriage, she requested Shahryar that she wanted to meet her sister for the last time. When Duniyazaad came inside she asked her to narrate a story with the permission of the king. Scheherazade started narrating story but stopped in the middle of the story and promised to start it again next night. The king asked her to finish the story but she reminded him of the dawn and her death. The king spared her life for a night more. the next night Scheherazade did the same thing again. The days were passing gradually and Scheherazade was become the mother of three sons. On the first night of the thousand nights and one night after completing her story she told the king that she had no more tales to narrate now she asked Shahryar to spare her life. The king who was fallen in love with her spared her life and made her his queen and lived happily ever after.

RESULTS & DISCUSSION

DESCRIPTION (TEXT ANALYSIS)

It is described as the first dimension of Critical Discourse Analysis according to Fairclough. In description Fairclough (1989) refers to text analysis that a text may be analyzed by describing its linguistic features such as, vocabulary, grammar and textual structures. The formal linguistic features of text may have three different values. The first of those values is experiential value that represents the author's experience of social and natural world through its contents. The second value is relational value in which the social relationships are reinforced through text and discourse and the third value is expressive value through which the aspects of social identities are evaluated. Here the main focus of this research is "vocabulary" of the text then its interpretation and explanation.

VOCABULARY

(i). What Experiential values do words have?

In most of the fairy tales gender stereotype is represented in indirect manners. In the selected tale we may find this stereotypical representation in terms of gender biasness. For example the word "king" that has been used 94% in the selected tale as compare to the word "queen" that is been used only 5.8%. This refers to stereotypical biasness as the word king is used for a powerful and authoritative person who has been given decision making power in all affairs while queen is not as much powerful in certain state and domestic affairs. In this tale, king is having domination

over queen, men over women, and father over mother. While the word ‘wife’ refers to a female who remains at home, take cares of the house and rears the children. If she is submissive she is considered good and worthwhile. Her obstinacy, questioning and disobedience are not acceptable by her husband.

Table 1: Average Number of References to gender representation from selected tale:

Masculine	Numbers-- %	Feminine	Numbers-- %
King	80 – 94%	Queen	05- 5.8%
Husband	05- 13%	Wife	33- 86.8%
Men, Man	12, 09- 52.5%	Women, Woman	12 07- 47.5%
Father	22- 88%	Mother	03- 12%

Table 1.2: Use of Names and Pronouns that Represent Gender Biasness:

Masculine	Number--- %	Feminine	Number--- %
Shahryar	33-- 34.3%	Scheherazade	28-- 29.1%
Shah Zaman	21-- 21.8%	Dunyazade	14-- 14.5%
He	227-- 67.7%	She	108-- 32.23%

REITERATION

Reiteration is often regarded as repetition of some lexical items in order to place special emphasis or to relate them with discussed idea. Fairclough, (1989) pays great emphasis on ideologically significant meaning relations in any text. Here in this text the writer uses many synonyms, antonyms and rewording to focus on ideological and contextual meanings of words. Some of the synonyms and antonyms are given below in the table, which are also repeated time and time again in the text.

Table 1.3: Reiteration in the Text

(ii) What relational values do words have?

According to Fairclough (1989) relational values of words refer to the social relationships that the text is reinforcing through its discourses. There are particular words that have been used in the text to show a particular social relationship. The word such as ‘handmaid’ and ‘slave girls’ are used for the personal female servants. Word ‘whore’ refers to a woman who engages in illicit sexual relationship, usually for money. It is often a term of abuse. The word such as whore, slut and prostitute are replaced by call girl, sex worker or lady of the evening. These euphemistic words are used to reduce the intensity of the actual words.

No.	Reiteration	Type	No.	Reiteration	Type
01	order , command	synonymy	08	ingenuous, chaste, pious,	Synonymy
02	sadness, melancholy	synonymy	09	kingdom, country, kingship	near- synonymy
03	joy, gladness, happiness	synonymy	10	bright, dark	Antonym
04	solace, comfort	synonymy	11	black , white	Antonym
05	handmaid, slave girls	synonymy	12	loathsome, loveliness	Antonym
06	Wise, witty	near-synonymy	13	chaste, filthy	Antonym
07	Mamelukes, white slaves	synonyms	14	Hideous, filthy	Synonyms

Table 2.1: Words having relational values

Handmaid
Slave girls
damned whore

(iii). What expressive values do words have?

Usually the fairytales show a clear division between male and female in terms of their attributes. Male attributes show strength, swiftness and domination of their character while female attributes often show their delicacy, weakness, submissiveness and emotional nature. The attributes of male’s characters in the selected tale are,

Table 3.1: Male's Attributes:

Male's Attributes:	
Doughtier horseman	Pious
Knights	Auspicious
Powerful	Brave

The attributes given to female characters in selected tale are,

Table 3.2: Female's Attributes:

Female's Attributes:	
Pleasant, Polite	Chaste pure
Wise, Witty	ingenuous and pious
Well read, Well bread	Submissive
Marvelous	Beauty and loveliness

(iv). What metaphors are used?

Metaphor is a figure of speech that identifies something as being used to represent something else while simile is a direct comparison between two things with the use of connecting words that are, like, as, than and so. The use of simile and metaphors can increase the effect of words on the minds of readers.

Table 4.1: Simile used in the Text:

<i>"bright as though a moon of the fourteenth night she had been"</i>
<i>"or as the sun raining lively sheen"</i>
<i>"their eyes wantoned like the gazelle's"</i>
<i>"as they were moons, bending and leaning from side to side in their beauty and loveliness".</i>
<i>"she paced forward like the rising sun, and swayed to and fro in the insolence of beauty"</i>
<i>"She comes like fullest moon on happy night"</i>
<i>"who embraced her as hospitable host embraceth guest"</i>

Table 4.2: Metaphors used in the Text:

“Take *Yusuf* for sample,
 'Ware sleights and 'ware smarts!
Iblis ousted Adam
 (See ye not?) thro' **their arts.**”

“**Their cheeks were rosy red** and their necks and shapes gracefully swayed”

“Of **her lips' honeydew** she gave me drink
 with her **rosy cheeks quencht fire** she set”

“she were the **full moon** when it shineth forth”.

“The **sun of beauty** she to all appears
 and, **lovely coy**, she mocks all loveliness”.

“she were a **ban branch smell or a thirsting gazelle**”

“and outvied with the brightness of **her countenance the full moon at rising tide**”

IMAGES AND SYMBOLS

There are some images and symbols have been used in the text to show some hidden ideologies behind them.

Table 4.3: Images and Symbols:

Coffer of crystal	Mamelukes
Casket	Black moor
Seven padlocks of steel	Wedlock
Bride feast	High breasted virgins

INTERPRETATION

It is the second dimension of discourse defined by Fairclough. Fairclough (1989) identifies situational context and intertextual context as a core in process of interpretation. In this dimension the main focus is to interpret the participants, meanings and understandings that are manifested in the linguistics choices of an interaction.

In most of the fairy tales gender biasness is represented in an indirect way. In the selected tale we may find this stereotypical representation in terms of gender. For example the word “king” (term assigned to male character) that has been used 94% in the selected tale as compare to the word “queen” (term assigned to female character) that is been used only 5.8%. This refers to stereotypical biasness as the word king is used for a powerful and authoritative person who has been given decision making power in all affairs. As Shah Zaman after getting the order of King replied, “**I hear and I obey the commands** ...” A king is considered a sole ruler and obeyed by his surroundings.. The queen is not as much powerful in certain state and domestic affairs. The word

wife is used time and time again for female rather than queen. Wife is good if she is submissive, obedient, loyal and honest to her husband. This may be seen in the case of merchant and his wife. She is beaten by him mercilessly and then she, *“kissed his hand and feet and he led her out of the room submissive, as a wife should be”* and due to her submissive behavior the merchant and his wife happily live together till the death.

This utterance shows that a wife is considered to be submissive to her husband to run the house smoothly. If she is not faithful and loyal to her husband then she will get a stroke as Merchant beats his wife of she will be killed as king has killed his wife. He, after reaching at palace, at once orders his vizier to kill his wife (king's wife) as she has broken his trust.

The words women/woman is used 43.7% in the text and mostly it is being used to generalize negative attributes. While men/man is considered to be sane and wise in the story if he can control woman. The cock in the story considers his master *“a lack wit and a man scanty of sense”* as his master is unable to manage things *“with a single wife”* so the cock has called his life, *“not worth prolonging”*.

This patriarchal thinking is found in the cock as well who has taught the lesson of husbandry to his lord Merchant by referring that, *“now I have some fifty dame partlets, and I please this and provoke that and starve one and stuff another, and through my good governance they are all well under my control”*.

This gender stereotypical thinking is also presented in father and daughter relationship where father is dominating as Scheherazade's father has threaten her to beat her same as Merchant has beaten his wife. He forces her to remain silent and threats her to treat her as *“what the merchant did with his wife”*. In fairytales these stereotypical views are often found. The main aim of these types of writings is to create a group of people who act according to their socially assigned roles. These roles are projected into the minds of children in their childhood. According to Zipes (1986) this subordination is often seem desirable as subconsciously women may transfer from fairytales to real world cultural norms and customs which puts forward that dependency, passivity, and self-sacrifice are female's primary virtues.

ATTRIBUTES ASSIGNED TO MALE AND FEMALE

Usually the fairytales show a clear division between male and female in terms of their attributes. Male attributes show strength, swiftness and domination of their character while female attributes often show their delicacy, weakness, submissiveness and emotional nature. As in the story the king's sons are regarded as *“knights and braves”* and *“elder was a doughtier horseman than the younger”*. Male are considered powerful and brave. On the other hand female are represented as meek, delicate but beautiful. The main attribute of a female is her beauty in a story. Women's beauty is discussed more frequently in the story than to men's handsomeness. This extravagant representation of the beauty of woman provokes sexual image of her. Such as the *“beautiful handmaids, high-breasted virgins”* this type of diction indicates exotic beauty of female. The physical description of a female is so exaggerated that she seems like a non-human. The beauty of king Shahryar's wife is described in the story as, *“wondrous fair, a model of*

beauty and comeliness and symmetry and perfect loveliness, and who paced with the grace of a gazelle which panteth for the cooling stream”.

Then there are some images and symbols have been used in the text to show hidden ideologies. For example the word, “**coffer of crystal**” refers to a glass box that is used to hold valuable things. But here in this story this coffer of crystal is being used to imprison a young lady by Ifrit (jinni). As Ifrit is so powerful so he has kidnapped her and locked her in a box as a valuable “thing”. Then crystal box is locked by “**seven padlocks of steel**” this shows the restriction put on the young lady. Padlock means a strong lock, and here Ifrit is afraid of losing her so he locked her consciously and has snatched her independence from her. The word “**wedlock**” refers to matrimonial relation but it is often considered as the male has legal right to use his authority on woman. As merchant has treated his wife by calling her inside the room and give her “*so sound a beating of back and shoulders, ribs, arms, and legs*” for her questioning about his secret and he stops beating her when he finds her “*well-nigh senseless*”. He feels satisfy when she repents and says, “*I am of the repentant! By Allah, I will ask thee no more questions, and indeed I repent sincerely and wholesomely*”. Now according to a stereotypical thinking she has shown a right behavior, “*she kissed his hand and feet and he led her out of the room submissive, as a wife should be*” that has turned their sorrows into joy. This shows that man dominates over woman through wedlock. As according to Hoffert (2003) men are responsible to make it sure that women are not a source of disturbance.

Then the words such as “**black moor**” and “**Mamelukes**” refer the gender discrimination on the basis of color, skin and race. The kings are unable to bear the relationships of their queens with black moors and they called their wives “*damned whore*” who are in love with “*filthiest of filthy slaves*”. Their relationship with black moor has provoked great anger than to the infamy of their wives in both of the kings that they killed their wives and consider every woman as impious and disloyal. Then “**high Breasted Virgins**” is the symbol of an exotic beauty of a woman. King Shahryar has sent high breasted virgins to his brother as a present. This shows the worthlessness of women who are treated as an object by their male owners.

Then at the end of the story we may find “**bride feast**” in which both of the brides show themselves off in different outfits in front of their husbands. Again they are represented as a source of enjoyment and entertainment for their husbands.

EXPLANATION

It is the third dimension of theoretical framework of discourse given by Fairclough (1989). Explanation is again the description of linguistics choices in term of particular theoretical orientation that is toward any issue of the relation of ideology and power. The core work in explanation is to know the manifestation of some particular assumptions about culture, identity and social relationships and the work that can change or sustain the existing power relations. (Fairclough, 2001)

“There is not an external relationship ‘between’ language and society, but internal and dialectical relationship. Language is a part of society; linguistic phenomenon ‘are’ social phenomenon of a special sort, and social phenomenon are (in part) linguistic phenomenon.”
(Fairclough, 2001)

In the text there are some words that represent certain ideas and social cultural relationship. At one point the kings are feeling melancholy on disloyalty of their wives and on the other hand they feel great anger on the love relation of their wives with black moors. As King Shah Zaman calls it a greatest misery upon his brother king in these words, "*By Allah, my calamity is lighter than this! My brother is a greater King among the Kings than I am*" because his sister in law is found to be in love "*filthiest of filthy slaves*". This thing let him claim "*there is no woman but who cuckoldeth her husband*". They he claims women as most unreliable creature of the world by calling those people as fool who consider women as their support, "*Then the curse of Allah upon one and all, and upon the fools who lean against them for support or who place the reins of conduct in their hands!*".

Both the kings have generalized the infamy of their wives to all rest of women. They consider that, "*malice of women is mighty*" and killed their wives out of rage. For king Shahryar his wife's treason is so skin deep that leads him to madness and he thinks that he will feel satisfy if he slays down thousand women. This madness of him indicates his aggressive and dominating nature. He considers his wife and other women he has killed afterward as his subservient. Then there is another character in the story that represents this gender biased view through his action. He is jinni who is shown as, "*huge of height and burly of breast and bulk, broad of brow and black of blee, bearing on his head a coffer of crystal*", and whose name is Ifrit. He has imprisoned a beautiful young lady in a "*casket with seven padlocks of steel*". This shows male's domination over a young powerless girl. But evil flourish in restrictions and the lady has revolted against Jinni by shedding off her virginity through illicit relationship with more than five hindered male during the sleeping time of Jinni. She has accepted the prison but resisting against it through her hidden action. But her speech shows her colonized mind. There is an internal marginalized image of women presents in her mind. Due to that internal image, the women hesitate to challenge the hegemony of male member of society to attain their independence. She is has learnt from her culture that women are not trust worthy so she is also engaged in illicit relationships. This image of woman in literature works as a mean to create an internal image of subservient in young girls. As the young women asks two brothers,

*"Rely not on women,
Trust not to their hearts,
Whose joys and whose sorrows
Are hung to their parts!
Lying love they will swear thee
Whence guile ne'er departs.
Take Yusuf for sample,
'Ware sleights and 'ware smarts!
Iblis ousted Adam
(See ye not?) thro' their arts."*

Then there is a reference to history in which a woman is shown cunning and smart who tries to trap Hazrat Yusuf (A.S). The second reference is toward mother Eve who has been fallen into the trap Satan (Iblis) and forces Adam to eat that forbidden fruit. That causes their separation from heaven to earth. This is actually put into the mind of young children that man is sinful by birth and the main cause of the sin is women. As put forward by Hoffert (2003) that there is a hierarchy arrived by rigid English who consider God at the top, then under God there is king ,

under king there is male subjects then there are women followed by children and servants. He moves further by stating that they believe it is because of Eve's sin that God has put all the women under the domination and authority of their fathers, husbands and masters. Now men make it sure that women will not be a source of disorder. So this is basically the internal image of a woman created in the mind of the children in their early age.

POWER AND RESISTANCE

Power is a complex concept that is often defined as "control" or an ability to control people. According to Foucault (1995), cited by Shahid (2014), the relationship between powerful and powerless is not static and fixed. Once powerless can become powerful and powerful can become powerless. The distinguishing factor between powerful and powerless is discourse, for which a continuous struggle is going on. It is with the help of discourse that dominant groups represent marginalized groups with their stereotypical behaviour. There is always a point of resistance between powerful and its adversary. So power is not static and permanent but scattered around us in different networks. Here in the text male are having power and through their discourse they are representing marginalized group. As King Shehryar and Shah Zaman have killed their wives without letting them speak a single word for their crime and have claimed that, *"Indeed, the malice of woman is mighty!"* and appreciated the act of killing by saying that, *"In very sooth, O my brother, thou hast escaped many an evil by putting thy wife to death, and right excusable were thy wrath and grief for such mishap"*. King Shehryar can find relief only by cutting the head of his wife off if this happens to him as he states that, *"By Allah, had the case been mine, I would not have been satisfied without slaying a thousand women, and that way madness lies!"*. This shows the domination of man on woman who is having authority to kill thousands of women in his wrath. Afterward we find him slaying down more than thousand women after spending the very first night of marriage with each of them during three years. Because after coming back to jungle the king's promise, *"let us decide never to intermarry with womankind"* and King Shehryar takes the oath that, *"whatever wife he married he would abate her maidenhead at night and slay her next morning, to make sure of his honor"* just because he thinks that, *"there never was nor is there one chaste woman upon the face of earth."* He killed his wives to preserve his honor in his eyes and considers all women as impious and sinful. But the resistance comes ahead in the form of Scheherazade who is shown as *"pleasant and polite, wise and witty, well read and well bred"*. She presents herself to marry King Shehryar to stop this cruel usage of power on innocent virgins of the country, by requesting her father she says, *"how long shall this slaughter of women endure?.....Either I shall live or I shall be a ransom for the virgin daughters of Moslems and the cause of their deliverance from his hands and thine"*.

Through her wits and intellect she has saved the life of thousands of virgins successfully. She wants to be the doer of this good deed and is ready to sacrifice her life for the lives of others. She is successful that is proved by King Shehryar in his speech, *"By Allah, O Scheherazade, I pardoned thee before the coming of these children, for that I found thee chaste, pure, ingenuous, and pious!"*.

He then identifies her as a great means of saving other women from his slaughter, oppression and cruel dealings. She makes him feel regret and repent for his sinful acts.

This is what that brings change in the thinking of king who considers all the women as impure and impious and states that there is no chaste woman on earth afterward realizes his mistake and seeks forgiveness of God Almighty.

CONCLUSIONS

Language plays its role as a powerful tool in representing the world. The aim of critical discourse analysis is to explore those stereotypes, human relations and identities represented in a text. It also explores the gender differences that are manifested through language and interaction. After applying the three dimensional model of Fairclough (1989) the discussion shows that genders are represented in stereotypical ways; males are having authority and violent nature and they killed their wives to lessen their wrath and females are presented submissive and meek in nature who are beaten for asking question and killed for their disloyalty but resisting for their lives by using intellect and witty tricks. This stereotypical representation of gender can create an internal static and rigid image of male and female in the minds of children.

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