

# Reframing Identities: Pakistani Women's Response to Globalization and Societal Pressures

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## ABSTRACT

**Aim of the Study:** In today's fast developing globalized scenario, the ideas of conformity, identity and uniformity have gained paramount attention in the fiction of the Pakistani female writers. The paper critically scrutinizes the impact of global cultural changes on the lives of Pakistani women with a particular critique of their representation in the Western feminist discourse, which presents them as single, essentialist, monolithic entities, by presenting a more nuanced depiction of Pakistani women. This is done through the portrayal of female characters that possess multiple identities owing to their ever changing social circumstances, their point of location as well as their past experiences.

**Methodology:** The present study is a qualitative study that aims to provide a detailed textual analysis of the two selected novels, namely "Black wings" by Sehba Sarwar and "Trespassing" by Uzma Aslam Khan.

**Findings:** Uzma Aslam Khan's novel "Trespassing" and Sehba Sarwar's "Black Wings" are the two selected novels which are critically analyzed by applying Chandra Mohanty's key points in her significant book "Feminisms without Borders" wherein she elucidates and explores the concept of transnational feminism. Monolithic representation of Third World women and the politics of location are the crucial points on which the following research mainly rests. Mohanty stresses on the significance of recognizing and understanding the cultural and historical contexts of the women of the Third World and calls for an active and cumulative effort to represent the Third World women as having multi-dimensional, heterogeneous identities.

**Conclusion:** The findings reveal that the representation of women in both novels defies monolithic and essentialist categorizations. Instead, the characters emerge as multi-dimensional individuals with diverse identities, actively engaging with global cultural changes while remaining cognizant of their cultural constraints and positioning in society.

**Keywords:** Identities, Pakistani Women's, Globalization, Societal Pressures.

## Introduction

Traditionally, culture has played a crucial role in shaping the identity of various groups and communities, offering them distinct forms of identity, practices, and daily routines as a defense against the influence of

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foreign ideas, identities, and ways of life specific to local regions. The ongoing process of globalization seeks to establish cultural uniformity worldwide, eradicating diversity by imposing Western ideologies and values on a global scale (Kaul 341). This impact is evident in our everyday actions, such as communication, eating habits, and attire. It permeates through the media, manifests in our cuisine, and is apparent in the products we purchase. Despite some social theorists, like Fukuyama, rejecting the notion that globalization leads to cultural homogeneity, emphasizing the potential for the homogenization of certain economic and societal aspects while preserving distinct cultural identities (Fukuyama, 2006).

Held and McGrew present a comprehensive framework for analyzing cultural globalization, identifying three main perspectives: hyperglobalists, skeptics, and transformationalists. They argue that globalization is not a binary debate between convergence and divergence but a dialectical process that both integrates and fragments, producing winners and losers (Movius, 2010). While cultural globalization impacts economic, social, and political realms, it has also facilitated women's development globally. Feminism emerges as a significant force shaping globalization, as feminists leverage it to enhance women's agency and foster political, economic, and cultural empowerment (Desai, 2007). Feminists contribute to the creation of new cultures within globalization, characterized by the hybridity of virtual and geographic communities and the collaboration of activists across diverse movements and classes. Despite the transformative potential, the relationship between feminism and globalization remains complex, with instances of perpetuating inequalities among women.

The representation of Third World women has faced intense criticism from postcolonial feminist theorists like Mohanty, who challenges the homogenization of Third World women as a group. In her work "Feminism without Borders," Mohanty contends that Western feminism has dominated feminist scholarship by focusing solely on the struggles of Western white women, neglecting the diversity of experiences among women. Understanding feminist scholarship requires consideration of micropolitics, encompassing context, subjectivity, and struggle, and macropolitics, involving global economic and political processes (Mohanty, 2007).

Women's activism has acquired an international dimension in the era of globalization, with increased border crossing allowing women in the South to recognize and address issues distinct from those faced by women in the First World. In Pakistan, feminist ideals have subtly existed throughout history, gaining prominence only recently due to advancements in media and technology. Despite challenges posed by religious extremism and entrenched patriarchy, women in Pakistan actively protest and struggle. This has resulted in significant victories such as the passing of the Women Protection Bill.

## **Literature and Theoretical Framework**

Globalization has fostered increased interaction and interconnectedness among people and places, resulting in the far-reaching impact of events and decisions on everyday life, transcending geographical distances. This heightened integration has profound implications for various facets of life, including the economy, politics, and culture. The influence of globalization on culture differs from its effects on the economy or politics and varies across communities. Western and modern societies respond differently to globalization compared to developing or underdeveloped nations. Proponents of globalization view it as a pivotal step toward a more stable world with enhanced life choices (Rothkopf, 1997). However, critics perceive it as a threat to native identity, associating it with Westernization and fearing the loss of cultural identity through the adoption of multinational institutions like the International Monetary Fund (Leiber and Weisberg, 2002).

As discussions on the cultural aspects of globalization intensify, the definition of culture undergoes a transformation. Wise, in *Cultural Globalization*, suggests viewing culture as 'routes' due to increased movements of people, goods, and ideas between places, departing from the traditional view of culture as 'roots' tied to specific cultural identities and practices in a particular area (2008).

The concept of identity plays a crucial role in the discourse on the impact of globalization on culture. While some argue that globalization enhances cultural identity (Wang, 2007), others believe it erodes cultural identity. Still, others contend that cultural identity is a product of globalization rather than a victim (Jensen et al., 2011). Tradition provides stability and a backdrop for constructing identity. However, in a globalized world, local traditions encounter new cultures and ideas, leading to a scrutiny of traditional ways of life. Anthony Giddens introduces the idea of de-traditionalization, a shift away from traditionalization towards modernization (2018).

The interaction between different cultures results in pluralization, as local adaptations are incorporated into foreign cultures, giving rise to various combinations. Ritzer and Goodman refer to this as 'glocalization,' where global and local cultural inputs interact to create a blend of cultural hybrids (Vizureanu, 2013). Global cultural hegemony no longer promotes homogeneity but celebrates diversity. However, it tends to project a specific type of difference that aligns with marketability, avoiding elements that might threaten capitalist culture. Politics, economics, and extreme religious beliefs are cultural differences not allowed to flourish globally, as they could impact tourism and global trade.

Increased trans-border movements expose people to multiple foreign cultural features, leading to an adaptation process that combines modern and traditional aspects (Kwok-Bun and Peverelli, 2010). This hybridization retains some traditional elements while incorporating modern aspects (Kumar & Welz, 2003). Van Elteren refers to this progression as pluralization, emphasizing the simultaneous existence of juxtaposition and syncretization. Globalization produces a plural culture, shaping cultural identities, social practices, and lifestyles while hybridizing ideas, knowledge, values, and experiences across time and space boundaries (1996).

Globalization is not a monolithic, unified process; rather, it is marked by discontinuities, instabilities, and vulnerabilities that can foster creative pathways at theoretical, practical, and political levels. Understanding globalization reveals gaps in race, class, and gender issues. Feminist perspectives, located at these intersections, are essential for critical analyses and research in modern times.

Globalization has brought people from around the world closer, providing an opportunity for women to voice their agenda collectively. However, this increased interaction has also highlighted differences among women, particularly during the 1975 and 1980 Women conferences. The divide between women from the South and North emerged due to differences in prioritizing issues. The liberal feminist ideals of the West, focusing on essentialist gender roles and workplace inclusion, have led to criticism from women in the South, who feel their concerns are not adequately represented. Transnational feminism challenges the notion of global sisterhood, advocating for coalitions based on concrete struggles for survival and celebrating differences (Mohanty, 2007).

Mohanty emphasizes the importance of understanding the context from which women speak, as their experiences are shaped by their location, which continually changes due to increased border crossing. Western feminist scholarship is criticized for creating essentialist images of Third World women, erasing their history and geographical distinctiveness. Third World feminists face scrutiny not only from Western feminists but also from their own communities, labeled as Westernized. Mohanty stresses the significance of race in feminist politics, especially for Third World women in the United States facing challenges of being considered foreigners.

In analyzing issues facing Third World women, it is crucial to consider their national and cultural differences, avoiding essentialist generalizations. In Pakistan, the response to cultural globalization varies due to the society's division on the basis of their religious inclinations and their attitude towards modern values and ideas. While some people prefer adhering to their socio-cultural norms which are, to a great extent, embedded in their religious values, others are more acceptable and inclined towards the establishment of a modern Islamic state in order to fit themselves in the rapidly changing world. These conflicting ideologies result in contradictory reactions towards globalization. Moreover, Pakistani society is largely patriarchal in nature resulting in the imposition of restrictions on women. These restrictions

cause hindrance in women's liberation by limiting their participation in the workforce as well as in other social spheres which are mainly considered a man's domain. Thus, despite getting higher education, women are forced into early marriages and are expected to give preference to their family life over career.

To sum it all, the impact of cultural globalization on Pakistani society is multifarious, varying across communities. It is paramount to acknowledge the cultural diversity and the complex positioning of women in the Pakistani society in order to have a better and clear understanding of this phenomenon. This can be achieved by moving beyond the idea of looking at the phenomenon of globalization as a monolithic and static concept and acknowledging its pluralistic and dynamic nature.

## **Methodology**

The present study is a qualitative study that aims to provide a detailed textual analysis of the two selected novels, namely "Black wings" by Sehba Sarwar and "Trespassing" by Uzma Aslam Khan. More specifically, the analysis focuses on investigating the influence of cultural globalization on Pakistani society in general and Pakistani women in particular. The key points that have been taken from Mohanty's book "Feminism without Borders: Decolonizing Theory, Practicing Solidarity" to build a synapse between cultural globalization and transnational feminism; include the politics of location, and the importance of history and experience. Using this theoretical framework, the paper attempts to analyze the influence of cultural globalization on Pakistani women, as enunciated in the selected fiction of Sehba Sarwar and Uzma Aslam Khan. Mohanty advocates for a consideration of past histories, positioning gender within socio-political and economic spaces, indicating the writer's concern with locations, survival, and identity. Additionally, the study delves into Mohanty's critique of Western scholarship constructing Third World women as an essentialist, monolithic category. According to Mohanty, women are not a homogenous group, challenging the six ways Third World women are perceived in the Western world: victims of male violence, dependent on husbands, victims of colonial marriage processes, obedient wives, or hardworking mothers.

Expanding on Mohanty's discussions, this analysis explores how cultural globalization impacts the lives of women in Pakistani society. It scrutinizes the behavior and responses of female characters to cultural changes in varying locations. Furthermore, the research investigates the pluralistic identities and diverse experiences of women in a globalized world, in line with Mohanty's critique of monolithic representations. The study also examines how Pakistani women, under different circumstances, react to cultural changes resulting from globalization and the resistance they face when challenging societal and cultural limitations.

The primary texts for analysis are Uzma Aslam Khan's "Trespassing" and Sehba Sarwar's "Black Wings." Secondary sources include critical books, journal articles, reviews, and commentaries on Cultural Globalization and Transnational Feminisms, particularly as articulated by Pakistani female authors in their works.

## **Findings and Discussion**

In their respective novels, "Black Wings" and "Trespassing," Sehba Sarwar and Uzma Aslam Khan have portrayed a diverse range of women characters engaged in various roles within specific contexts. Drawing from Mohanty's argument that presenting a singular, monolithic, essentialist image of women is unjust, both authors aim to deconstruct the prevailing Western conceptualization of Third World women through their characters. Mohanty contends that the West often overlooks the distinct and varied cultural contexts occupied by these women.

I posit that the central characters in Sarwar's "Black Wings," namely Laila and her daughter Yasmeen, engage in a discursive deconstruction of the discourse that colonizes the material and historical heterogeneities of Third World women's lives. This process leads to the creation of a composite, singular 'Third World Woman,' an image that may seem arbitrarily constructed but carries the authorizing signature of Western humanist discourse. Both women are depicted as strong, independent characters who

simultaneously play various roles and manage their lives under different circumstances, thereby challenging the Western assumption of a "monolithic" identity.

Analyzing Yasmeen's character in "Black Wings" from the perspective of an immigrant, a prominent feature of globalization, reveals her re-assessment and reframing of her approach towards America and American culture. Yasmeen's transformation can be attributed to globalization, which has resulted in speedy and swift interconnectedness in various facets of contemporary social life. This interconnectedness is the result of advancement in technology, transportation and other broader globalization processes. Yasmeen's status as an immigrant underwent a change particularly in the post 9/11 scenario, which compelled her to re-think and reconsider her position in American society. She became more aware of her status as an "outsider".

This awareness about her status as an outsider occurs over a period of time through various stages as mentioned by Berry in his acculturation model. These stages include assimilation, separation, integration and marginalization. An analysis of Yasmeen's character reveals that she adopts all four of these categories as her character progresses in the novel. As she moves to America, she tries to assimilate in the American community by adopting their values and culture, even their religious festivities. However, later as she realizes her placement in the American community as a "foreigner" because of her certain experiences, she starts questioning and looking for her true identity. Through Yasmeen's characterization, Sarwar highlights the problems that are faced particularly by the women immigrants in a foreign land; an idea that is frequently foregrounded by the transnational feminists, including Mohanty. Sarwar reiterates the dilemmas of women immigrants through Yasmeen's character by highlighting that relocation, due to migration, results in giving birth to numerous identities so as to gain acceptance in the new land. The notion that identities can be "contradictory, partial, and strategic" aligns with the core of Transnational Feminisms, embracing an anti-essentialist concept that acknowledges the fluid and unstable nature of identities.

Yasmeen, in her portrayal, embraces various identities – as an immigrant woman, a single mother, a woman of color in Houston, a daughter, among others. Consequently, her identity lacks stability, remaining in constant flux. Mohanty's feminist vision underscores the pivotal role of location, influencing Yasmeen's varied experiences as a woman depending on her origin and residence. Mohanty emphasizes that even the same woman encounters different challenges with a change in location, exemplified by Yasmeen facing distinct issues in Houston as an "immigrant" and different challenges as a "foreigner" in her home country.

Hence, both Khan and Sarwar, through their female characters, emphasize the perspective perpetuated by Transnational feminists that it is erroneous to assume uniform situations or circumstances for all women. Each woman is unique, shaped by her specific circumstances, challenging the notion of placing women, even those of the same class, creed, or ethnic background, into an essentialist category. Their portrayals extend beyond women of the elite class, such as Yasmeen, Laila, Fazila, Shireen Khala, Nini, Riffat, and Dia, to include women from the lower strata of society, like Sumbul, Heera, Kaneez Bua, and a live-in maid named Hasina.

In her book "Feminisms without Borders," Mohanty emphasizes that a more robust foundation for solidarity can be established through tangible struggles and a continual awareness of diversities among women, rather than relying on assumed common oppression. She critiques the tendency to overlook distinctive cultural traits when examining issues faced by Third World women, expressing dissatisfaction with the creation of the "Representative Third World woman" image that amalgamates all characteristics of an underprivileged and marginalized individual. This representation fails to acknowledge the inherent differences among these women and the diverse contexts they inhabit (Narayan, 2008). Both Sarwar and Khan challenge this portrayal of the 'Representative Third World Woman' by introducing a diverse array of strong and powerful Pakistani women in their works, showcasing not only their strengths but also their vulnerabilities. Despite writing in a Western language, Khan and Sarwar consciously avoid presenting a

clichéd depiction of Pakistani society. The characters, especially the women, in both novels defy typical and predictable stereotypes. While the narrative may touch on familiar themes such as family life, lost love, and youth-related challenges, what lends an anti-essentialist perspective to their writings is the incorporation of multiple voices as conduits for storytelling. Through the use of diverse narratives, the authors provide multiple perspectives, challenging the inclination to categorize Pakistani women under an essentialist banner that labels them as weak, fragile, and oppressed.

By portraying the character of Fazila, Yasmeen's cousin, Sarwar challenges the essentialist stance upheld by mainstream feminists, which argues that domesticating women is a form of oppression and that the sole path to liberation is through focusing on their education and career. Fazila is depicted as embracing a more feminine persona, engaging in activities like "playing with dolls and fussing with clothes," yet this does not diminish her assertiveness, independence, or ambitions when compared to Yasmeen, who is more "happy playing cricket with boys" (202). Unlike Laila, Fazila willingly chose to marry Muzaffar, rejecting any coercion. Despite her parents' attempts to dissuade her and advise patience, Fazila was captivated by the prospect of a grand wedding that would be the talk of Pindi for years, ultimately disregarding her parents' counsel. Although belonging to the same social class, Fazila's circumstances and choices differed from those of Yasmeen and Laila. This underscores the notion that equating women's confinement to the private sphere with suppressing their freedom and subjecting them to constraints may lead to generalized and essentialist assumptions. To gain a comprehensive perspective, it is crucial to recognize that in Third World societies, the relationship between femininity and domesticity has evolved within a specific historical context. Consequently, both Narayan and Mohanty emphasize the significance of acknowledging national and cultural differences to avoid making overly generalized assumptions about Third World women.

Confronted with the dilemma of navigating between globalization and indigenization, Yasmeen experiences a constant and tumultuous transformation of her identity. As she moves to Houston, it also results in a cultural shift, consequently, resulting in the shift in her sense of self. Her choice to wear Western clothing is a clear demonstration of her attempt to assimilate into the Western culture. This can be seen as a coping mechanism to save herself from being marked as an outsider or a foreigner. Even after twenty years of living in America, she still seems to be occupied with the idea of whether she has been successful in formulating her identity as an American. However, despite making unflinching efforts in altering her identity, she gets treated as an outsider and is unable to gain complete acceptance into the American community. Moreover, despite complete alteration of her previous lifestyle so as to completely align with the Western culture, she is unable to remove her essential identity as a Pakistani. Time and again, Sarwar, through Yasmeen, takes us back to her past identity in order to show the dilemma of the immigrants who are in a constant struggle to maneuver between their two identities. Yasmeen too, feels nostalgic about her past and frequently reminisces about her childhood in Pakistan and the Pakistani culture and festivities.

Moreover, globalization has also resulted in a shift in the social fabric of developing nations by changing the gender roles. This is mainly due to an increase in the employment opportunities for women that have rendered them financially independent, and hence more vocal in voicing their concerns. This change is in contrast to the value system of a traditional patriarchal society. For instance, Yasmeen in "Black Wings" is a working woman, who despite being a single parent, is able to successfully manage her parental duties as well as career while living in Houston. Similarly, Riffat in "Trespassing" also epitomizes this cultural shift. After the murder of her husband, she not only faces the challenges of single parenthood, but also works towards establishing her financial independence by managing a flourishing business. During turbulent times, instead of sulking on her adversities, she prioritizes her own financial stability and prosperity. Her wisdom and determination result in a favorable outcome. Having been educated in the West, she imparts the same liberal ideals to her daughter Dia. She encourages Dia to be more independent in her thinking and assures her that she has the freedom to marry for love.

Rejecting societal ideals that stifle women in patriarchal settings, Riffat emerges as a non-conformist. Consequently, Dia grows into an independent and unconventional thinker, distinguished not only by her foreign exposure and qualifications but also by the trust and confidence instilled in her by her mother. Raised in a manner distinct from her peers, Dia's best friend Nissrine, despite being foreign-educated, holds more conservative views. Nissrine's traditional mother, in contrast to Riffat, seeks to arrange her daughter's marriage to Daanish, considering it a suitable proposal. While Dia aspires to live life on her own terms, Nissrine finds contentment in aligning with her parents' choice (95).

In her novel "Trespassing," Uzma Aslam Khan crafts a narrative with a plot and characters that closely mirror reality. Each character is endowed with an individual voice, allowing for an authentic and unbiased presentation of perspectives. Khan underscores the significance of offering diverse viewpoints and experiences to her characters, challenging the notion of linear time in Pakistan and advocating for the interpretation of history as a blend of various events and experiences, rather than a static entity (Khan 39). This rejection of a unified national identity is evident as Khan navigates between assertive, liberal figures like Riffat and Dia and more traditional characters like Anu and the ladies at the club in Pakistan. Whether engaging in profound political discussions akin to Laila in "Black Wings" or conversing about mundane topics, these women demonstrate multiple layers and dimensions of coping with problems, carving out spaces for themselves within their respective limitations and boundaries.

The patriarchal nature of Pakistani society is a prevailing factor, but Khan highlights how these patriarchal standards vary across classes and locations. Practices deemed forbidden in the middle class might be considered normal in the elite class, exemplified by the act of a woman smoking a cigarette. This process is termed "selective labeling" by Narayan (Grewal, 2001). The main characters in both novels hail from the elite section of society, characterized by their liberal and unorthodox thinking. However, despite their privileged backgrounds, they face constant scrutiny and questioning from those around them due to their nonconformity with societal norms.

Through her characters, Khan portrays that challenging societal norms and laws is a complex endeavor with potential tragic consequences. Riffat, despite striving to live by her own ideals, faces the death of her husband Mansoor upon the revelation of her affair with Shafqat. The repercussions extend beyond Riffat, affecting the relationship between Dia and Daanish. These instances illustrate that attempts to surpass societal limitations, especially regarding relationships outside of marriage, lead to personal tragedies. The narratives underline the difficulty of effecting change in established societal values and principles, even on a personal level, as the forces shaping identity based on location and gender prove resistant to change.

Similar to her mother, Dia, engaged in a clandestine relationship with Daanish, is acutely aware of her transgression of societal boundaries and experiences guilt, feeling like a "transgressor" or "gunnah gaar" (218). Dia recognizes that she has crossed societal norms set for women, fully understanding the potential consequences, given that she belongs to a society where a woman's reputation is considered the measure of her worth (280). Despite Riffat, her mother and primary supporter, advocating for listening to her heart rather than conforming to societal norms, even Riffat becomes apprehensive about potential backlash, cautioning Dia about the hostility society can exhibit if challenged (289).

Dia grapples with her changing perceptions of her mother and worries about societal treatment if her secret is exposed. Despite her desire to defy societal pressures and limitations, she remains haunted by guilt for deceiving her mother. Although she has made a choice that deviates from societal standards, she finds it challenging to entirely shed her fear of being branded as a morally questionable woman. This fear of being labeled as a morally questionable woman is the fear instilled in women through social conditioning. Pakistani society, in particular, has defined and assigned certain traits that put women under the categories of good or bad women. The constant threat of being placed under the category of bad woman because of transgressing the social boundaries causes hurdles in Dia's completely fulfilling her desires.

Despite the liberal mindset of both Dia and Riffat, and their resoluteness to prioritize their desires, they fail to celebrate their transgression and the achievement of their goals. The writers, through their characters, have shown the constant and relentless struggle that the women undergo to achieve their desires and ambitions. Their struggle is two-fold. Firstly, they deal with the society's criticism of them for being too liberal and vocal as per society's standards and secondly they fight an internal battle with their own selves in the form of guilt. Thus, despite the continuous threat of facing harsh consequences for transgressing the accepted norms, these women navigate through the physical, emotional, and psychological challenges, endeavoring to negotiate and carve out a space for themselves.

## **Conclusion**

A detailed analysis of the selected novels as per the formulated framework helps in answering two important questions. Firstly, it delves into the notion that how far the global cultural changes have impacted the women in Pakistan. Secondly, it aims to assess the role of Pakistani female fiction writers in presenting this global cultural change on their society, through their fiction. The purpose is to assess whether their writings reflect this change as a threat to their national/local culture and sovereignty or celebrate it as a precursor of bringing positive social change which is the need of the present times. The analysis reveals that the presence and influence of cultural globalization in Pakistan does impact the Pakistani women. While some women are more welcoming towards this change and are more willing to imbibe and embed these changes in their social lives, others seem to reject this idea of cultural globalization owing to their particular mindsets which have been framed to think in a particular manner, since they are entrenched in the patriarchal structures and norms. Another reason for their not being able to understand and accept the foreign cultural elements may be attributed to their limited access to information technology.

Both Sehba Sarwar and Uzma Aslam Khan, through their selected writings, have presented a non-reductionist image of Pakistani women by portraying women characters who come from diverse backgrounds and hence comprise multiple layers of identities. These include women who are factory workers, business owners, single mothers, divorcees and housemaids. These women have nuanced perspectives on marriage and other socio-political issues, owing to their varied social circumstances and problems. Thus, varied situations and circumstances help in building our understanding of the influence of cultural globalization on this vast array of female characters. For instance, the major female characters in both the selected novels, such as Riffat, Nini, Dia, Yasmeen, Sumbal, Shireen Khala and Laila, are greatly affected by the global cultural changes which are evident in the way they challenge and defy the uncalled for restrictions placed on the women in a patriarchal society. Moreover, their critical viewpoint on political concerns and their sound understanding of managing businesses single-handedly is also indicative of their unconventional and liberal mindset.

The paper also focuses on how the Pakistani society views the women who are influenced by the global cultural changes. It is found that despite the incremental changes in the mindset of Pakistani women owing to the advent of globalization, women face severe backlash and resistance from the society which is largely patriarchal. A detailed analysis of the selected fiction also reveals that this animosity and reluctance towards the global changes not only stem from the orthodox mindset of the patriarchal society in general but also from within their own selves in the form of their conscience and guilt. This can also largely be attributed to their social conditioning which debars them from going against the accepted and established norms. Resultantly, even though they do transgress the social boundaries, women have to pay the price for this newly found freedom, cognizance and strength. They do not feel entirely liberated and find themselves under continual scrutiny from the society as well as their inner selves. Thus, this implies that while globalization has provided them with a voice and increased economic independence, this autonomy comes with the price of exclusion, constant scrutiny, and judgment from society. While globalization has provided them with a voice and increased economic independence, this autonomy comes with the price of exclusion, constant scrutiny, and judgment from society.



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