

Shakespeare and Pakistani Culture: A Comparative Analysis of Patriarchy in The Winter's Tale and its Pakistani Adaptation, Fasana-e-Ajaib

Shakespeare and Pakistani Culture: A Comparative Analysis of Patriarchy in *The Winter's Tale* and its Pakistani Adaptation, *Fasana-e-Ajaib*

Imran Khan

PhD Scholar, Assistant Professor of English at Government Degree College Badraga, Malakand.

Email: emraanmkd999@gmail.com

Dr. Abdul Hamid Khan

Associate Professor of English at Qurtaba University of Science and Technology, Peshawar.

Email: A.H.K.Aries@gmail.com

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Abstract

Appropriation and adaptation of Shakespearean plays have become a worldwide trend. This tendency lets the adapters contemporize or localize the plays of Shakespeare and meet their purposes. This paper explores the adaptation of Shakespeare's *The Winter's Tale* into its Urdu adaptation, *Fasana-e-Ajaib* by Gregory Thompson. This study aims to draw parallels between patriarchy in *The Winter's Tale* and its Pakistani adaptation, *Fasana-e-Ajaib* and highlight the potential of this adaptation to address patriarchy as one of the real-life problems in present-day Pakistan. In doing so, while applying the parameters set by Catherine Belsey for Textual Analysis, the Theory of Adaptation by Linda Hutcheon is used as a theoretical framework to achieve the set goals.

Keywords: Appropriation, Adaptation, Patriarchy, and 21st century Pakistan

Introduction

William Shakespeare is considered a universal literary and cultural icon in the modern age (Joubin, 2017). His works have immensely influenced literature, language, art, and the world we are living in (Olsson, 2013). Shakespeare's deep insight into the human psyche, piercing understanding of human relationships, extensive awareness of social structures, and profound knowledge of human passions make his works universally appealing. Through his skillful treatment of universal themes like love, revenge, power, jealousy and infidelity to name a few, Shakespeare transcends time and space. Shakespeare offers us something not less than the truth, the complete truth regarding all the essential affairs of human life: from birth to death and all that happens in between (Drakakis & Hawkes, 1985). His creative characters, complex plots, and artistic use of language liberate him from the bounds of time and place. He cannot be restricted to a specific time and a particular country rather he is for

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all times and the whole world (Khalis & Karamat, 2023).

Although the Bard of Avon wrote for the 16th and 17th century his works reached and influenced the readers and audiences of all times and all places across the world (Parvin, 2022). Shakespeare excels all writers in attaining multicultural pervasiveness. Shakespeare is certainly a multicultural author of global interest: people all around the world find his characters to speak for them and to their emotions (Oventile, 2000). Through his famous works such as *Macbeth*, *Romeo and Juliet*, *Hamlet* and *Othello*, Shakespeare sketched ceaseless passions, and efforts, producing immortal characters that have become models (Yuldashevna & Abdijalilovna, 2019). Shakespearean themes are applicable around the globe irrespective of nationalities and cultural backgrounds. His plays arouse the interest of people of new localities. They are adopted and appropriated by the sociocultural and political requirements of new audiences, who in certain cases are thousands of miles away from the time, space, and culture Shakespeare lived in. In the modern age, people of different nationalities with various cultural backgrounds reread, refashion, and revise Shakespearean plays in such a manner to better suit their cultural context and social condition (Khattak et al., 2022).

Shakespeare crosses not only geographical but cultural and linguistic boundaries as well. "He [Shakespeare] regularly crosses national and linguistic boundaries with apparent ease" (Kennedy, 1993, p. 2). But simultaneously, he broaches a significant question about Shakespeare's journey: "does he cross into Poland or China as the same dramatist who is played in Stratford?" (p. 2). Markaryk (2010), while commenting on *Love's Labour's Lost in Afghanistan* (2005), an adaptation of Shakespeare's *Love's Labour's Lost*, asserts that Shakespeare is easily domesticable because he tells about universal facts of human life. Shakespearean plays liberate themselves from Western meaning and understanding once they cross the geographical, linguistic and cultural boundaries. Their interpretation changes by the cultural context in which they are read, adopted, and appropriated.

As Probst (1994) argues to one reader the meaning of a text may be different from another's and both these meanings can be different from what its author had in his mind. The meanings of a text are influenced by a reader or listener's personal experiences and are shaped by cultural context. Laura Bohannon's *Shakespeare in the Bush* (1998), comprehensively elucidates this concept further:

Sometimes....you must tell us some more stories of your own country. We, who are elders, will instruct you in their true meaning so that when you return to your land your elders will see that you have not been sitting in the bush, but among those who know things and who have taught you wisdom. (Bohannon, 1998, pp. 27-36)

These words were spoken by a headman of an African tribe when he listened to the story of *Hamlet* from a cultural anthropologist. To her astonishment, when the tribesmen heard the story, they construed and analyzed *Hamlet* by their sociocultural context and gave a contrasting view on the understanding of the story. They argued, for example, that the ghost in the play of *Hamlet* is a witch's omen as per the African-tribal cultural traditions. Hamlet was only following that omen to take revenge for his father's murder. The African tribal people understood the story in the light of their cultural context, which was entirely dissimilar to the anthropologist's English explanation.

People of different cultures can approach differently to Shakespearean plays. As the plays of Shakespeare may appeal differently to different cultures therefore, people of a particular

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culture may analyze and explore his plays in a way that is different from that of other cultures (Drakakis & Hawkes, 1995). Like all other countries across the globe, the plays of Shakespeare offer a different perspective to Pakistani audiences, consequently, they draw different parallels between his plays and their own Pakistani culture. To do so, they adapt and appropriate Shakespeare to address their contemporary social and cultural problems. Shakespeare appears frequently in Pakistan's media reports and various references to and from his works are made in the newspapers. Articles and essays are written on Shakespeare in the Pakistani press. For example, the daily DAWN, one of Pakistan's leading and top-selling English-language newspapers, has allotted its whole page to art and literature often containing essays and articles on Shakespeare's works and the relevant modern critique (Sharif et al., 2022).

Shakespeare not only appears in Pakistani media, he is also widely read and present in the country. Generally, Shakespeare is approached according to the old school of Shakespearean criticism in Pakistan; nevertheless, with the growing tendency to appropriate and adapt his plays, the approach to understanding and teaching Shakespeare has changed in recent years (Sharif et al., 2021). In Pakistan, for instance, *Taming of the Shrew* is adapted as *Illaj-i-Zid Dastyab Hai*, *Macbeth* is adapted as *Raees* and *Measure for Measure* is adapted as *Rahim*. All these Pakistani adaptations highlight the potential of adaptation to address relevant contemporary socio-cultural issues in the country. Similarly, patriarchy is also one of the pressing issues that is still pervasive in modern Pakistan like the English language (Ramzan et al.2023).

Although various attempts are made by different bodies to fight the scourge of patriarchal mindset in Pakistan, limited or no comprehensive research study has been conducted on it in the context of *The Winter's Tale* and its Pakistani adaptation, *Fasana-e-Ajaib*. Therefore, this study considers the source text, *The Winter's Tale* and its adaptation, *Fasana-e-Ajaib*, as a case study to address this subject. In the summer of 2016, Gregory Thompson, a British director directed *Fasana-e-Ajaib* with the support of the National Academy of Performing Arts in Karachi.

Literature Review

The texts of *The Winter's Tale* and *Fasana-e-Ajaib* are the prototypes of patriarchy. In both of these texts, the theme of patriarchy is so evident that it is not only perceptible but starts the very plot of this play. The effects of this patriarchal cause, the irrational suspicion of Leontes, which gives momentum to the plot of the play are evident in the life of every character. Set against the backdrop of societies where male authority is absolute, the texts of *The Winter's Tale* and *Fasana-e-Ajaib* explore the dynamics and relations of power, control, and gender roles within the family and the broader community.

The very meaning of the word 'patriarchy' is the rule of the father or the 'patriarch'. In its true sense, this word was used to denote a specific type of 'male-dominated family', where a dominant male figure, the patriarch, ruled over an extended household. This household not only included his wife and children but also junior men, slaves, and domestic servants, all under his control (Sultana, 2010, p.2). With time, the meaning of patriarchy did not restrict itself merely to a household or family, this term has extended to represent a more generalized system of male dominance. In this broader context, patriarchy stands for the power dynamics

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that allow men to exercise their power, influence, and control over women, ensuring their subordination through various societal mechanisms. That is why, the Oxford Dictionary (2017) defines patriarchy as a societal or governmental structure where power is predominantly in the hands of men, and women are mostly marginalized or excluded from the portions of authority.

Walby (1990, as in Hadi, 2019, p.115) says that patriarchy is a system of social structures and practices where men control, oppress, and exploit women, moreover, she identifies six key structures that play a crucial role in the making of this system. These structures are paid work, housework, sexuality, culture, violence, and the state. All of these structures work collectively to strengthen the various forms of patriarchy and contribute to the depth of women's subordination in every sphere of their lives. Furthermore, Hunnicut identifies two types of patriarchal systems. Firstly, the macro level, which includes bureaucracies, government, law, market, religion. Secondly, the micro level, which consists of interactions, families, organizations, and patterned behaviors amongst intimates (Hunnicut, 2009, as in Hadi, 2019, p.115).

Adaptation

In the preface of her book, *A Theory of Adaptation* (2006), Linda Hutcheon suggests adaptations should not be confined only to novels, books or films. Adaptation has been a popular phenomenon that has been practised for a long, even in the Victorian age people were in the habit of adapting everything. They adapted the stories across various genres, mediums, and art forms. In the modern age, we have inherited the same habit of adaptation but there are more new materials at our disposal like theme parks and virtual reality consequently, adaptations are common and popular (Hutcheon, 2006, p. ix).

Generally, adapting stories has been a common and old practice but sometimes they are regarded as minor and subsidiary, and certainly not considered as good as the original ones (Hutcheon, p. xii). In her *Theory of Adaptation*, Linda Hutcheon calls into question this negative cultural judgement and confirms and establishes the value and utility of adaptation. Her theory explores theoretical issues about adaptation and offers a generally applicable understanding of the rationale behind it. How different media and genres engross the audience, Linda Hutcheon's three modes of engagement: Telling, Showing, and Interacting provide the structure of analysis for this endeavor to postulate the what (form), who (adapter), why (motives), how (audience), when (time), and where (space) of adaptation (Hutcheon, p. xiv).

Transcultural Adaptation

In her theory, Linda Hutcheon introduced two kinds of adaptation: Transcultural adaptation and Indigenization. Hutcheon (2006) explains that this is not something new to adapt works from one culture to another, as the Greek theatre was adapted by Romans and several others. She argues that adaptation is not just a matter of transferring meanings from one culture to the other, but rather a complex kind of compromise and accommodation between the two cultures. This paper attempts to compare the patriarchal norms of *The Winter's Tale* and *Fasana-e-Ajaib*, thus, exploring the latter's potential to address the issue of patriarchal set-up in today's Pakistan.

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Research Objective

1. To identify parallels between the patriarchal norms in Shakespeare's *The Winter's Tale*, its Pakistani adaptation, *Fasana-e-Ajaib*, and the real-life issue of patriarchal norms in present-day Pakistan
2. To explore the potential of *The Winter's Tale* and *Fasana-e-Ajaib* in offering a critique of patriarchy as a real-life social issue in contemporary Pakistan.

Research Questions

1. What parallels can be drawn between the patriarchy in Shakespeare's *The Winter's Tale*, its subsequent adaptation, *Fasana-e-Ajaib*, and the real-life issue of patriarchy in Pakistan?
2. What is the potential of *The Winter's Tale* and *Fasana-e-Ajaib* to offer a critique of the contemporary social issue of patriarchy in Pakistan?

Methodology

The current study is qualitative, descriptive, as well as analytical in nature. Textual analysis is used as a research method for this study. Textual analysis is concerned with exploring, interpreting, analyzing, and evaluating the text. Textual analysis involves splitting up a text into its constituent parts for close reading, and discerning its context, hidden themes, and the intentions as well as ideas of its author. Precisely, textual analysis can uncover what different cultural groups value, how they generate meaning, and how they interpret reality (Drew, 2023).

To consider various factors within the texts of *The Winter's Tale* and *Fasana-e-Ajaib* that are worthy of close examination for inferring meaning, the researcher will make use of the parameters set by Catherine Belsey (2013) for textual analysis. Catherine Belsey's textual analysis as a research method is essentially relevant to the study at hand as it helps reveal the hidden meanings, themes, and patterns in the texts of *The Winter's Tale* and *Fasana-e-Ajaib*. In this research study, textual analysis is done to examine the content, language construction, and deep-seated messages within the text of the original work and its adapted version. Random text extracts are selected to explain the subject at hand. Close as well as in-depth reading techniques are employed to do the same. The texts that are to be analyzed are Shakespeare's *The Winter's Tale*, and the Urdu script of the adapted play, *Fasana-e-Ajaib*. The selected extracts of *Fasana-e-Ajaib* are translated from Urdu into English. Moreover, the study being essentially qualitative, evidence-based interpretive opinions and views are given value and logically presented.

Theoretical Framework

This comparative study assumes that the themes in *The Winter's Tale* particularly patriarchy and its adverse effects on the characters, find a new dimension in its Pakistani adaptation, *Fasana-e-Ajaib* in the contemporary cultural context of the country. This study seeks to indigenize Shakespeare and use his play in question as a means to address relevant present-day social issues in Pakistan. Linda Hutcheon's theory of adaptation (2006) is applied as a theoretical framework to this study.

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Discussion

The theme of patriarchy begins in the first scene of Act 1. In this scene, two lords only speak about the two kings, the king of Sicilia and the king of Bohemia. One other character, who is mentioned in this scene is Mamillius, the son of the king of Sicilia, a child. Moreover, the names of the kings are not mentioned and they are called Bohemia, which refers to the king of Bohemia, and the king of Sicilia. Naming them after their kingdoms and not saying their real names established the very fact that they would hold absolute power in the course of the play. Furthermore, establishing this whole scene on their friendship and relation suggests that they are the main characters of the play since the first scene of every play works as the face of that play. No female character is revealed in it because this scene is dedicated to the good friendship and relationship of the two kings and discussing a woman might have harmed the good atmosphere of this chapter. Instead, the female characters were introduced in the second scene of Act 1. It is the second scene where the patriarchal mentality of the Leontes, king of Sicilia, comes into action and charges his wife, queen Hermoine, with a sexual affair with the Polixenes, king of Bohemia. It also employs, that when male characters interact with each other all things will go right but when a woman enters this interaction, then it will result in absolute destruction. The only other character discussed in this important scene is Mamillius, son of Leontes. *The Winter's Tale* and *Fasana-e-Ajaib* talks of him respectively as 'the greatest promise that ever came' (Act 1, scene 1, line 37) and '*aik aisi neghmat moyassar hein jis sy milnay wala sakoon naqabil-e-bayan hein jisay dekh kar aisa lagta hein k aagay chal kar yeh jurrat aur bahaduri ki aala misal qayem karay ga*' (Act 1, scene 1, page, 1, lines 10-11), which literally translates into: He is a blessings who brings an unutterable serenity, one who at first glance, seems destined to set a remarkable example of valor and bravery in times to come. Thus, talking about him in the adjective of 'greatest promise', 'blessings', and, 'example of valor and bravery' stand witness to the fact that the narrative of this play creates and supports the concept of Dynastic politics, another structure of male dominancy.

This tendency, favoring the male over the female in Dynastic politics, a common practice in patriarchy, does not restrict itself to the first scene of the play. In the second scene of Act 1, after losing his mind to the thoughts that his wife is unfaithful and has a sexual affair with the king of Bohemia, Leontes does not talk well to any of the characters in the play till the last act. In the meantime, he thinks illogically and irrationally, and abuses Antigonus, a lord at his court, and Perdita, wife of Antigonus. He becomes the enemy of Camillo and Polixenes. The only character towards whom he shows stable and harmonious behavior is his son Mamillius. At one place, he doubts Mamillius and says 'Art thou my boy?' (1.2.144). But, soon he takes a return and says 'Come, sir page, / looks on me with your welkin eye, sweet villain! / Most dear'st, my collop!' (1.2.162-164). Calling his son his collop, which means, according to *Merriam-Webster* dictionary, a small piece or slice, especially of meat, employs that he is a part of his very existence. Moreover, despite his paranoid and irrational mentality he remembers to say good things about his son although he has separated himself from all other characters including his wife. Additionally, Leontes thinks that all the lords and officers don't have the ability to see the truth, in other words, all of them do not care about his honor. In this scenario, he draws a similarity between himself and his son who like him knows that his mother has brought dishonor to their family. Therefore, in Act 2 and Scene 3, Leontes says: To see his nobleness!

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Conceiving the dishonor of his mother,
He straight declined, dopped, took it deeply,
Fastened and fixed the shame on't in himself,
Threw off his spirit, his appetite, his sleep,
And downright languished (14-19).

The counterpart of this in *Fasana-e-Ajaib* is '*Us ki ghairat bhi kamal hein. Maa ki badnaami ko dil peh lay liya. Khana peena chor diya. Lachaari nay aa liya aur sharamsaari mein ghaltā hogaya. Hawsala, bhook, neend sab ganwa diya.*' (2.3.19.6-7), this is the word-by-word translation of the original text of English. These two texts are so relatable that a native Urdu speaker who knows little English and vice versa can easily understand these lines in relation to each other without referring to each other's socio-cultural backgrounds. When Mamillius dies, it becomes a sign of interrogation that who will succeed to the throne after the king, Leontes. In Dynastic politics, the male heir to the throne is so important that Dion, a lord in the Sicilian court, gives Leontes the advice to marry again. He says to Paulina 'consider what dangers by his highness' fail of issue / may drop upon his kingdom and devour / uncertain lookers on' (5.1.33-35), the *Fasana-e-Ajaib* counterpart of this says '*zara sochiye in k be awlad rehney say sultanat ko kesy kesy hatrat laa haq ho saktay hein*' (5.1.54.16-17), which can be translated as 'Just think, what kind of unjust suspicions can arise to our kingdom if the king remains childless'. Here 'fail of issue' and 'be awlad' have the same meaning which is 'childlessness'. But, Paulina remains a hurdle in the way of this marriage. To conclude, the texts of *The Winter's Tale* and *Fasana-e-Ajaib* have remarkable similarities and glimpses whenever they deal with the universal theme of patriarchy. The comparison also proves that Elizabethan England and the Mughal sub-continent had strikingly similar standpoints regarding patriarchy and its different structures. *Fasana-e-Ajaib* successfully appropriates the content of *The Winter's Tale* and at the same time gives a local touch to the matter of patriarchy through language by keeping intact its spirit.

Patriarchy in Contemporary Pakistan:

Like all third-world countries, the socio-cultural environment of Pakistan is mainly patriarchal. Patriarchy, a social system that favors male authority and considers men superior to women, is deeply rooted in the private and public life of every Pakistani. Having roots in historical, religious, and cultural traditions, patriarchy plays a crucial role in gender dynamics and causes inequality across different walks of life. The history, religion, and culture of Pakistan not only support it but hold a significant position in spreading it in the lives of common folks. Having injected in every vein of society, patriarchy dictates the opportunities available to both men and women, favoring men over women.

Every family in Pakistan is run by a patriarch like Leontes and Polixenes. The family system of Pakistan is highly patriarchal. Mainly men work as the heads of families in Pakistan, fathers and sometimes elder brothers hold this position. Every decision in the family and about the family is taken by them. Women cannot say anything about the decisions made by the men. A man always holds the office to decide whether or not his wife will work after the marriage, and before the marriage, this authority is exercised by her father or brother. In *The Winter's Tale*, Leontes decides the fate of Hermione and Perdita, and in Pakistani society, the fate of every woman is decided by her father, husband, and brother. Even after the marriage, a

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woman is expected to obey his father and brothers, this way life becomes a prison for her. Furthermore, she has to keep the parents of her husband happy, because most Pakistanis live in joint families. Therefore, marriages become a sort of double death for Pakistani girls. Living in this suffocating environment, most of the time, girl loses control and become patients of Hysteria, a state of excessive emotionality, irrational behavior, and uncontrollable outbursts. Instead of consulting a psychiatrist, this is mostly misinterpreted as '*is par jinnat ka saaya hein*, which means 'she is possessed by a ghost'. These sorts of cases are always reported about newly married girls. What is most interesting, no case of this type is ever recorded about a newly married boy. This is the story of every second family in Pakistan.

On the other hand, educated women are usually confined to traditional fields of work like teaching and nursing. Because a woman is expected to return home from work before night. Maintaining this sort of schedule is only possible in a profession like teaching. They face harassment in the workplace and social stigma in society. A woman pursuing a career is generally looked upon as unconventional and shameful. Girls and women are given low wages as compared to men. In most of the schools in the rural areas of Khyber Pukhtunkhwa, a province in Pakistan, women are getting four or five thousand salaries per month. Now we are going to dissect the different strictures of patriarchy in Pakistan.

A very common issue in Pakistani families is the prioritization of sons over daughters. As I have said earlier, the birth of a baby boy is celebrated and the birth of a baby girl creates a mourning environment. Mothers go through psychological torment throughout their pregnancy, because they are pressurized by their husbands and in-laws to give birth to baby boys. And when mothers give birth to baby girls, they are punished and term as ill-fated throughout the family. According to Rotter (2019, p, 78), doctors report that they are asked to apply a C-section, a surgical procedure used to deliver a baby through an incision and uterus, in order to deliver the baby safely. When it comes to the delivery of girls, C-section is deliberately ignored, even if it is suggested by the doctors.

Female feticide and infanticide are among other pressing issues in Pakistani households and families. Female feticide is the practice of dismissing a pregnancy based on the sex of the fetus, mainly when the fetus is female. According to Rotter (2019, p, 78) who quotes the Population Research Institute, 1.2 million sex-based abortions were carried out based on female feticide between 2000 and 2014. That is why, laboratorians do not mention the sex of the fetus in the ultrasound report of the pregnant mother. The facts of female infanticide, the practice of deliberate killing and abandoning of female babies, is horribly higher in Pakistan. In recovery organizations, from 90 to 95 percent of babies are girls. Rotter (2019) also quotes a study carried out by the New York-based Population Counsel, which shows the abortion ratio in Pakistan as the highest in the whole world, and recent research expresses that 2.25 million cases of abortion are conducted in Pakistan.

Early marriage or child marriage is customary in Pakistan, especially in rural areas where people don't have any education. According to Nasrullah and Muazzam, half of the women whose ages ranged between 20-24 were married before the age of 18 and a good amount of those half were married before the age of 16 (Rotter, 2019). This is shocking since a girl such young cannot bear the complexities of a pregnancy, mostly she faces problems in conceiving pregnancies. Early marriages make girls prone to the horrors of marital rape and domestic abuse. Other than this, widowed and divorced women are always treated with contempt in

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Pakistan. Even their families do not accept such girls and women since they are considered a 'bad omen'. Having been rejected by society, they live constantly in a state of fear and are expected to follow the values and traditions more strictly compared to other women.

Women's Marginalization in Pakistani Culture

Cultural forces are always at work to affect the private and public lives of the people in the society. Culture manifests itself in the ideas of femininity and masculinity that are found in specific societies. How a specific gender is denoted in a culture and to what extent the norms of a culture are followed greatly represents the intensity of patriarchy in that society (Walby, 1990, as cited in Rotter, 2019, p. 81). Similarly, the patriarchal norms and the faith in those norms of Pakistani people regarding the feminine gender show the rate of vitality of patriarchy. For example, the honor in Pakistani culture is attributed only to women, in the sense that they hold the honor and reputation of the family and they are supposed to keep it safe. On the other hand, men are seen by the culture as the guardian and protector of the honor. Therefore, when a boy and a girl bring dishonor to the family, for instance, they are caught in the act of adultery. The society will never ever accept the girl, but the boy remains acceptable. Sometimes, they are both punished for doing such deeds but a sort of flexibility is always present for the male gender.

Exchange marriages also known as '*Badal*', in Khyber Pukhtunkhwa, and '*Watta Satta*', in Sindh and Punjab, are in vogue in Pakistani culture. These are the sort of marriages where two men marry each other's sister so when something bad happens to one wife, her brother can avenge her by doing exactly the same thing to his own wife which is the sister of the former abuser, which eventually leads to divorce and victimizations of each other's sisters. Another horrible component of Pakistani culture is the marriage of a girl as a form of resettlement and compensation for a dispute or crime. In the provinces of *Punjab*, *Sindh*, and *Balochistan*, this practice is known as '*Wani*', and in the province of *Khyber Pukhtunkhwa*, it is called '*Swara*'. For example, if a man killed another man in some sort of conflict, then the culprit gives in marriage his sister or daughter as a type of settlement or compensation to the family of the deceased person. A girl given as '*swara*' or '*wani*' lives in the deepest of hell since the family exerts all of their anger on her, as a token of avenging the late person. These sorts of illegal and unjustified decisions are taken by the traditional local courts of the local people. These courts are known as '*jirga*' or '*punchayat*'. No doubt, these cultural entities sometimes do great jobs in the form of resolving animosities among families, and people respect its decision more than a legal court. But mostly of the time it violates the basic human rights of the female gender since a woman cannot sit in a '*jirga*' and '*panchayat*' because it is always considered as the place for men and women do not have the wisdom to speak in such an enclosure of wise people.

Another type of honor is possessed by men only and women are denied to have even the tiniest portion of it. According to Aslam:

Honor is more of a normative than a cultural idea, and an integral component of the Pakistani personhood, especially for tribal and feudal cultures. Honor is a masculine imperative mainly consisting of fearlessness, bravery, courage, independence, pride, arrogance, and the ability to take action and then stand by it regardless of the circumstances. (Aslam 2014, as cited in Rotter, 2019, p. 84)

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This patriarchy-driven concept of honor is related to the false idea of manhood or personhood. By closely examining the above-given statement, the above traits are all somehow related to violence. Bravery, pride, the ability to take action, and fearlessness have been considered the qualities of Knighthood. Knights were the brave men who were fighting for a good cause and they were often assigned by the kings. The Pakistani counterpart of the knight is 'Bahadur', which means a brave man, mostly the term 'Mard' also conveys the concept of honor. The Urdu expression 'Mard ka bacha' stands witness to it, which literally means 'Son of a man (here man represents honor)'. Another instance of this kind of honor is *Pukhtunwali*. Pukhtu or Pukhtunwali is the code of life of the people of Khyber Pukhtunkhwa, and Afghanistan. The people of this region are known as Pukhtuns, and when a Pukhtun does not follow the code of conduct of *Pukhtunwali*, then he is not considered a Pukhtun. The cornerstone of *Pukhtunwali* is the concept of *Nang* which is exactly the honor based on manhood. Other traits of *Pukhtunwali* are *badal* (revenge), and *panah* (giving shelter). Women of Pukhtun society have been kept subordinated through this system for centuries unknown. They cannot have these properties since only men are able to possess them. For example, taking revenge is the duty of a Pukhtun man, and a woman is not supposed to have such a thought. Similarly, it is the capacity of a male *Pukhtun* to offer shelter to the person who needs it and a woman cannot even think of it let alone doing of it.

The Winter's Tale, Fasana-e-Ajaib and the Issue of Patriarchy in Contemporary Pakistan: A Critique

The patriarchal culture prevalent in present-day Pakistan reflects the patriarchal culture and practices of England from four centuries ago. The text of Shakespeare's *The Winter's Tale*, where patriarchal practices derive much of the play's action and highlight male dominance as a serious social problem. Similarly, the text of the Pakistani adaptation of *The Winter's Tale, Fasana-e-Ajaib* also deal with and highlights the same issue of patriarchy but through a Pakistani lens, making both texts relevant to modern Pakistan.

Male dominance is evident from the very dramaturgical construction of *The Winter's Tale* where Shakespeare deliberately kept a large number of male characters as compared to female characters to highlight the patriarchal culture of the society. By analyzing all the characters, it is noticed that there are just six female characters compared to more than twelve male characters in the play. Men in 17th-century England, though slightly greater in number demographically, enjoyed and exploited this numerical superiority that is reflected in the play. Male dominance is so deep-rooted that no matter even if men were statistically in the minority, they would have dominated the numerical majority of women. In Pakistan, even if there are ten women, they are considered to be alone, but if they are accompanied by just a single man regardless of his age, they are not deemed as alone. Keeping in view the numerical and cultural male dominance in Pakistan, in *Fasana-e-Ajaib*, the same ratio of male and female characters is followed by the adapter. Similarly, in present-day Pakistan, though males are just high in number demographically, the omnipresence of males in every walk of life has eclipsed the almost equal numerical number of the female population which has relegated women to a numerical minority. This discriminatory attitude is meted out to women across Pakistan, consequently making the Pakistani women fall prey to various kinds of violence in every walk of life.

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Conclusion

The texts of *The Winter's Tale* and *Fasana-e-Ajaib* are filled with themes that are related to contemporary Pakistan. These themes play an important role in the making of *The Winter's Tale* and *Fasan-e-Ajiab*. The influence of these themes is evident in every character and every incident within both texts. Thus, it can be said that the narrative of both texts is dependent on how these are dealt with in the plays. Moreover, Fasan-e-Ajaib, being an adaptation of *The Winter's Tale*, successfully and beautifully appropriates the themes into Pakistani culture and society. For that very reason, *Fasana-e-Ajaib* works as a bridge between *The Winter's Tale* and present-day Pakistan, linking the issues of contemporary Pakistan to *The Winter's Tale*.

The most important theme in *The Winter's Tale* and *Fasana-e-Ajaib* is Patriarchy, which is also a prominent problem in 21st-century Pakistan. In the plays, Leontes controls Hermoine, Antigonus is supposed to tame Paulina, Polixenes makes decisions for Florizel, and Florizel dictates the life of Perdita by deciding elopement all by himself. It proves, that power within the texts is with the fathers and husbands. The dictation of power dynamics in contemporary Pakistan is identical to *The Winter's Tale* and *Fasana-e-Ajaib*. From micro to macro and from private to public, all spheres of life are dominated by men only. The socio-cultural norms of Pakistan are mainly patriarchal and favor men over women, just as Leontes keeps Mamillius and rejects Perdita as his daughter. It is, therefore, asserted that *The Winter's Tale* and *Fasana-e-Ajaib* not only highlight the pressing issue of patriarchy in contemporary Pakistan but also offer a rich critique and safe criticism to address the culturally defended marginalization of women.

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