

Exploring Subjectivity in the Short Stories Written by Male and Female Authors in Intermediate Level Books of Pakistan

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Abstract

One of the features of literature is subjectivity as the authors share the thoughts, emotions, and opinions about the literature in themselves using the short stories. Much research has already been conducted on the linguistic trend and style in the short stories taught in Pakistan. Nevertheless, little literature exists on the topic of subjectivity of writing by male and female authors. Thus, with Alan McKee textual analysis as a concept in the umbrella of Theory of Subjectivity by Emile Benveniste, the current study aimed at discussing the subjectivity in the short stories by male and female writers. It was found out that the two authors, male and female, employ diverse linguistic strategies to present their vision of the world and the extent of their emotionality and social awareness.

Keywords: Short Stories, linguistic trend, Alan McKee, Subjectivity, emotionality, Urdu, social awareness

Introduction

Human life possesses great quality subjectivity. It is the manner in which individuals perceive the world including the way they express themselves. The role of subjectivity in literature is even more significant and the author can share his or her personal feelings, cultural values, and social identities with his/her story and make it closer to the readers. A light literature is not about actions or characters but a window of human mentality and personality. The explanations of the Emile Benveniste (1971) subjectivity argue that the subjectivity is manifested in the use of language because the subjectivity enables a human being to express his inner

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feelings, idea or emotion by the use of words. It is internalized in the use of personal pronoun. Language does not only entail describing the world; language is saying I and, in the process, making an identity in the world. Stuart Hall (1996) also informs us that the subjectivity is not headed in the vacuum but rather constructed by the culture, society and history.

The short story genre takes a unique position in the world of literature due to its brevity, the explosiveness of emotions and feelings on a limited size of a story. Short stories, in contrast to books or other narrative works, rely on exactness of language, exact composition and intentional use of point of view to attract the reader and convey meaning. This looseness is not, however, handing him in on the extent of exploration; but forming a centre of lens through which the author represents his or her perception of the self and society. The expressiveness of subjectivity, the personal voice of the writer, consciousness and point of view which bring the short story texts a sense of individuality and emotional impact, is one of the most interesting aspects of short stories.

The past studies have addressed certain functions of stylistics, language styles and issues of short stories and how the texts were connected to the general cultural and literary traditions. There is nothing wrong with such researches, they do not capture the deeper level of subjectivity, the inner voice of the writer, his or her emotions and views which impact the story telling. This aspect is very crucial in the case of Pakistani textbooks, though little attention has been paid to the question of how male and female authors can vary regarding the explicit subjectivity. Thus, the current work is focused on researching and comparing it with the subjectivity in the short stories by the male and female authors.

Some of the most important features of storytelling are subjectivity because it represents the feelings and the emotions of the author and the views on the world. Nevertheless, there is a lack of research comparing the subjectivity of female and male short stories written. Thus, the present paper will focus on investigating and contrasting the subjectivity within the short stories of male and female authors.

The past studies were concentrated on the stylistic devices and linguistic structures in short stories. Nevertheless, there is little research on the topic that investigates the subjectivity of the works by both female and male authors in short stories.

The present paper has a purpose of discussing and comparing the subjectivity in the short stories by male and female authors.

Research Questions

- Which personal pronouns are employed in the short stories by female and male writers?
- How is emotive language expressed in the short stories written by female and male authors?
- What is the difference between the subjectivity of male and female authors when they narrate short stories?

The present research is a contribution to the linguistic and gender discourse. The insights of the current research can be utilized in the field of Language, gender and narrative voice. Educational sessions may take place in schools, colleges, and universities to sensitize educators to pay attention to gendered language on the literary expression.

Review of the Literature

Subjectivity of literature can be defined as the approaches of narrating by authors using narrative voice, language models, characterization, and expression of inner mind, feelings, and opinions. The LIT texts enable the recognition of the writer to shape the image of fact, intertwining the opinions of people in the recollections which appeal to the reading audience on emotional and intellectual level (Benveniste, 1971). The personal pronouns, emotive language, and generalizations used demonstrate the point of view of the writers so that the reader can connect with their voice of narration (Simpson, 2004). Thus, the literature is not only a reflection of the external events but also a way to communicate and dispute the personal experience and cultural identification.

The importance of subjectivity is especially critical in short stories since it often summarizes reports and feelings in brief and efficient expressions. Short stories used in education, as well as those found in the Pakistani Intermediate English textbooks, are both; they are both the works of literature and a means of teaching (May, 2019). On the one hand, students are provided with cultural values, moral teachings, and human experiences, on the other hand, they are indirectly taught ways of questioning, experiencing and decoding the arena (Rahman, 2002). Due to the fact that textbooks are fulfilling an enormous role in teaching students the knowledge of language and identification, the subjectivity of these testimonies plays a part not only in the appreciation of literature but also in the development of the students about their views of gender, society, and selfhood.

As a result, the study of subjectivity in education is significant to be knowledgeable about narratives passing ideologies and identities in diffused methods. It demonstrates that language is not a neutral tool but rather an area in which cultural anticipation and voices of authority overlap. Dwelling upon the subjective measurement of the quick stories of the male and female authors, the researchers can trace the distinctions of narrative stance and emphasize the role of literature taught at the school level in assuring the interaction of students with the questions of self-identity and worldview (Pennycook, 2010; Wodak, 1997).

Expanding on the fact that literature presents the inner most thoughts and perception of writers, the concept of Subjectivity presented by Emile Benveniste gives a crucial point of analysis on how narratives are used to create meaning. Benveniste (1971) held that subjectivity is not an abstraction but rather is a linguistic construction in a form of communication. That is, when any author or narrator uses language, he or she places him or herself within it and this role represents the emotions, the world perception, and the attitude to the other people. Narrative voice becomes the location where the subjectivity of the writer is revealed through language markers, such as personal pronouns, emotive, and generalizing statements. It can be seen that subjectivity is not necessarily confined to the crude displays of emotion, but it is concerned with the ideological and cultural inclinations beneath the writer, which narrates the writer's choices (throughout, 2000). That is why the framework of Benveniste, in particular, could be applied to the assessment of short stories being taught in school.

The theory by Benveniste can be used to conceptualize the subjectivity as a linguistic phenomenon. A model of textual analysis by Alan McKee (2003) provides the framework by noting that people ought to study texts as not just a work of literature, but rather as cultural products that construct that means in particular social circumstances. The textual analysis done by McKee is focused on the understanding the use of language, style, and narrative voices to transmit values, ideologies and views to the readers. This renders its use a primarily appropriate method of investigating instructional short memories, the characteristic of which is a simultaneous existence as a work of literature and as a unit of cultural transmission.

Due to their condensed form, short stories have always been especially well-suited to exploring subjectivity with marginality, issues of identity, intimate vision, and these elements shed light on the position of the author, who is also closer to social realities and cultural anticipations (Lohafer, 2003). This commonly kind of wandering around home spaces, emotional labour, or even personal identity, where

male authors have had an additional active participation in issues of authority, responsibility or even a general social commentary (Rahman, 2011). This thematic variation ceases to be the easiest one to track gendered studies but also points to the role that brief fiction plays as a cultural artifact reflecting the values of society.

Pakistan textbooks use short stories in every pedagogic and cultural purpose. They are chosen at present not only because they can be of literary benefit but also because they can be characterized by the values and perspectives they can involve, which makes them useful in creating the student's conceptions of identification, morality, and gender roles (Rahman, 2004). To enter the subjectivity of these stories as an implication provides a glimpse of the ways the literary voices are consumed within an academic discourse, and how a nexus of the angle of an author, narrative voice, and cultural grounding plays a part in the formation of gendered subjectivities.

Subjectivity in literature is described as an expression of personal feelings, attitudes, and inner personal experiences. Short stories written by both male and female authors in Pakistani intermediate-level texts demonstrate different tendencies of subjectivity as influenced by gender and cultural values, along with language preferences. New research has started to investigate such distinctions in terms of style, language and feminist theories. Aman, Asif, and Nazeer (2023) have performed a multidimensional linguistic study of 68 short stories in the English language, authored by Pakistani males and females. Given the framework by Biber, they discovered that the stories written by men were more abstract and information overloaded whereas those written by women were more focused on the clarity of the story and the depth of the emotion. It implies that writers and female gender anticipate personal experience and relational processes beforehand, and writers and male gender tend to be more detached and analytical.

To investigate the issue of private and public patriarchy through short fiction, Talib (2023) used the transitivity framework proposed by Halliday to Pakistani short fiction. Her results showed that female characters in male authored narratives were commonly depicted in terms of material and relational processes which strengthened gender roles. On the contrary, female-written stories employed mental and verbal actions to emphasize the agency and interiority of women. In the article, Goyal (2024) analyzed the concept of female subjectivity and resistance in Urdu short stories by Ismat Chughtai. Even though the work of Chughtai does not belong to the modern introductory textbooks, her style of narratives like irony,

silence, and household environments provide a primary background of the study of how feminine authors break stereotypes and demand their freedom.

Ahmed and Hussain (2022) investigated the gendered narrative voice in Pakistani English fiction and discovered that women writers tend to employ the first-person voice and emotive diction to create subjective realities whereas men writers make use of the third-person voice and extra description to maintain narrative distance. Khan (2023) used the feminist approach to analyze the concept of female subjectivity representation in the short stories of Pakistani women and found that the voice of female characters is frequently silenced in male-written texts but restored in female-written stories that focus on autonomy, resistance, and complexity of emotions.

A critical discourse analysis of Pakistani textbooks has provided Zafar (2023) with the understanding that female authored stories are more likely to challenge the societal norm and contain the themes of personal freedom, whereas male authored stories tend to support traditional values like honor and duty. Ahmad, M. M. (2022) discussed the topic of narrative voice and subjectivity in Pakistani English literature and found out that the female writers are more inclined to introspective methods and character-oriented plots, whereas the male writers refer to external events and commentaries within the societies.

Siddiqui (2022) discussed male subjectivity as represented in Pakistani fiction and discovered that male writers tend to externalize the inner struggle with the outerized metaphors of war, duty, and sacrifice. In a study of the gender and language interplay in Pakistan literature, Naeem (2023) found that language preferences reflect the cultural norms and psychology of the individual. Comparative analysis of male and female written stories in Punjab textbooks for intermediate classes revealed that female written stories had higher chances of having introspection and emotional resolution (Iqbal, 2025). The article by Shah (2024) investigated some of the narrative techniques used in female-written Pakistani fiction, especially silence, symbolism and fragmentation as a way of expressing subjective experience. Another study by Bano (2022) examined the issues of curriculum boards forming literary subjectivity by stating that the institutional restrictions tend to decrease the voices of the diversities, particularly voices that point to conservative norms.

Though some recent papers have discussed gendered subjectivity in Pakistani literature, including Aman et al. (2023), which discussed linguistic difference on a

gender basis, and Talib (2023), which analyzed the theme of patriarchal structure using the concept of transitivity, most of this literature, even though it is on general literary texts, has not been on those texts read at the intermediate level of education. Female resistance and narrative voice have been highlighted by Goyal (2024) and Rahman, Q. A. (2024), but the role of institutional textbook selection as a subjective factor has not been discussed by these authors. Furthermore, such studies as Dad, A., and Zafar, A. (2025) indicate the influence of the curriculum boards on the literary representation, but they do not pay enough attention to the impact that gendered authorship has on the reflection of internal experiences in the educational content. The research provides an important gap by examining short stories written by both sexes, in officially prescribed intermediate-level textbooks in Pakistan, which gives new details regarding how gender, language and institutional context create and limit literary subjectivity.

Methodology

This research takes the qualitative structure, which is best suited to researching meanings, attitudes, and representations of cultures in writings. This paper will compare and contrast the personal pronouns and emotive language by male and female writers in books of intermediate level regarding and in Pakistan by use of Benveniste theory of Subjectivity and Alan McKee theory of Textual analysis.

Theoretical Framework

The present research has been established on the theory of Subjectivity developed by Émile Benveniste which is a linguistic theory that considers language as a platform of subjectivity. Benveniste (1971) suggests that subjectivity is not an extrinsic phenomenon to language but is created through language, the most obvious manifestation of this being the use of pronouns such as I and you. The position of the speaker, the relational identification of the speaker, which grounds subjectivity in discourse, is demonstrated by these pronouns. This is particularly applicable in the literature works where the authors are able to use their voices, through the pronouns, viewpoints and judgmental statements they use to paint pictures within the writing (Inoue, 2006).

Subjectivity is an important concept when reading short stories since the given concept by Benveniste enables this observe to feel specific linguistic signs in terms of personal pronouns, emotive expressions, and sweeping statements that serve as

markers of subjectivity. This offers a valuable theoretical basis of comparing between the works of male and female authors within the textbooks.

Data Analysis Approach

This study is implicated in the Textual analysis by Alan McKee that proposes an organized approach to the reading of cultural texts. According to McKee (2003), textual analysis is a method of making sense of how texts produce which means, with no longer only referring to their language, but also to their social and cultural contexts. Textual analysis helps the researcher to identify the hidden meanings, authorial standpoints, and ideological positions that were hidden within the stories. (Fairclough, 1995; corridor, 2013). The integration of the subjectivity concept of Benveniste with the analysis model of McKee give this study a benefit of both theoretical focus and methodology. The capabilities of subjectivity are determined through the theoretical framework and the practical steps of inspecting the said features within the texts through the analytical model.

Analysis

❖ Button, Button

Button, Button story is written by a male author Richard Matheson. Analysis of Button, Button in the textual analysis reveals that the subjectivity of the writer is highly coded in the way he used personal pronouns. Matheson is also intentional by using pronouns to develop the dialogues of his character that explores the subjectivity that he employs by using the pronouns. The most interesting one is the application of indefinite pronoun that contains someone and a stranger. The sufferer of the button is willfully distanced and dehumanized by the author. This favoritism indicates that the writer is an opinionated person in his or her faith in human inclination to depersonalize ethical imperative. His subjectivity is revealed in this objectification manner, in that, he compels the reader to think of how convenient it is that language can take away empathy in decision making. The author ciphers a significant perspective of how the contemporary societies are inclined to make normal the harm that they cause another, and the harm that another is caused by is unnamed or unfamiliar. Also, the two opposite pronouns, I and we in the story code Matheson participation in the issue of individualism and collective morality. The use of I as a repetition shows an individualistic subjectivity that exhibits individual gain. The concept of shared duty is given through the use of 'we' that is used in the story. I and We usage introduces a conflict between personal goals and the moral duty.

❖ **Clearing in the Sky**

Jesse Stuart employs personal pronouns in *Clearing in the Sky* in a deliberate manner to indicate his subjectivity and give the reader a clue on what is transpiring in the story. The narration is mostly characterized by the use of pronouns, including he and him, which retain the third-person narration, which allows the writer to remain distant enough to see what the main character does and thinks. Such perspective of the character gives the reader a glimpse of the moral and emotional context of the character as well as reflects the personal attitude of Stuart towards human behavior and choices. When using third-person pronouns, the author is in a position to give a detached perspective of what is happening in the story whereas indirectly pushing the reader to consider the moral and social repercussions of the decisions made by the character. Mostly, first person pronouns like I are used in the conversation, as they enable the characters to express their own ideas, fears, and hopes. Such examples allow Stuart to incorporate emotion and subjectivity to the story, unveiling the inner world of characters. This omnipresent use of I makes the reader focus on the clash between personal desire and moral accountability, and with the help of these pronouns, Stuart shares his personal thoughts about the human capability to think of oneself, to be empathetic and to be moral.

Pronoun 'we' is also strategic and it is applied particularly where there is a collective action or a collective experience. This application stresses the interest of the author in social responsibility and moral consciousness of individuals. Stuart emphasizes by introducing the word we to the instances of co-operation or ethical choice that the human behavior is not a unique phenomenon, but occurs in the web of relationships, obligations and social norms. In general, the subjectivity of the author is manifested in *Clearing in the Sky* through the use of personal pronouns in a number of ways. Third-person pronouns suggest a sense of narrative and observational clarity, whereas first-person pronouns allow reflecting on the emotion and morals, and plural pronouns remind about the necessity of a collective realization (ethical) sense. The combination of these language options helps to understand Jesse Stuart as a socially conscious and ethically involved person with the worldview who gives the readers an idea of how people behave, what moral issues arise in their lives, and how relationships develop in the story.

❖ **A Mild Attack of Locusts**

The short story writer is a female named, Doris Lessing. The fact that Lessing uses personal pronouns in *A Mild attack of Locusts* is a faint manner in which he outlines

the boundaries of a part and the whole of experience. The third-person storytelling achieves it primarily by the employment of pronouns, i.e., she, he, and they to maintain the tone as observational to allow the readers to observe the inside reaction of Mary at a distance. The application of she makes Mary, time and time again, the symbol of human tender and emotional control - a woman who is the main character in the narrative, but emotionally confined. The object of her position is affirmed by the pronouns: not every passive, but not in charge, too.

The collective pronoun, they, is important concerning collective work of farmers in an attempt to combat the locusts. The connotation of the conscious employment of the words she and they by Lessing is that Mary is divided in her consciousness between personal anxiety of hers and the survival of the group. When the swarm does appear to get out of control, no one speaks of we, and that only serves to emphasize how alone she feels; she is not party to the experience of the group, but is outside it, even in the midst of a collective experience. This form of pronoun also displays a subjective aspect that is dynamic, that is, the identity is weak when put to the test, yet is very sensitive. The men are officially set up as active participants, shouting, working, but the Mary pronouns are frequently tied to perception, she saw, she felt, the commentary on the gendered subjectivity lurks. With these changes Lessing gives the description of Mary as emotionally intelligent and social outcast, an outsider between action and empathy. The use of the pronouns is thus a personification of the contradiction between individuality and collectivity, which is reflected in the action of the self within the conflict of the pressure of the outside.

❖ The Yellow Wallpaper

The short story is written by a female writer, Charlotte Perkins Gilman. Personal pronouns in the Yellow Wallpaper have a significant part to fulfill in establishing the identity of a narrator and the process of her life psychological development. The first-person singular pronouns "I" are mostly used that conveys a close entry into her consciousness. This fixed self-reference makes her struggle against establishing her uniqueness in a world that denies her views of the world as hysteria. In the beginning of the story, she writes, "I often imagine, in my condition, had I not had so much opposition, and so much society and stimulus. But John says the worst thing of all is to think about my condition. The repetition of the word I is a sign that it is not egoism, but a desperate cling to the self-awareness in the in the face of being nullified by other people. As the story progresses, the use of the pronoun I begins to break. The identity of the narrator is not stable and the use of the pronouns changes to 'she' when referring to the woman behind the wallpaper as imagined by the

narrator. As an illustration of the latter, I pulled and she shook, I shook and she pulled, and before the daylight we had stripped yards and yards of that paper. The I and she are swapped to suggest the split of the subjectivity of the narrator: I is the outer and socially acceptable side of the narrator, and she is the hidden and free side of her consciousness. Such a pronoun duality structure symbolizes the psychological disintegration of female subjectivity within the constraint of patriarchal rule, in fact, such a pattern is ideal to the theory of subjectivity where identity is multiplied and put into place in social interactions. The only we that is mentioned is between the narrator and the individual in the wallpaper - a perceived comradeship that represents her isolation in addition to her opposition. This form of pronouns allows Gilman to dramatize the loss and reassertion of agency in a woman linguistically.

❖ **Dark They Were, and Golden Eyed**

In *Dark They Were and Golden-Eyed*, emotive language has been used extensively in bid to create an effect of fear, uncertainty, and inevitability, all of which revolve on the subjectivity of the male author, Ray Bradbury. The emotional words and phrases that he uses not only express the fears of the characters, but also his own fascinations with human frailties in the presence of such massive transformation.

Even at the beginning of the story, one can meet the emotional discussion of the uncomfortable situation of Harry Bittering on Mars. The phrases like the wind blew as if it doth blow away their personas and the air was thin and metallic as the smell of dust are full of words which create the notion of uneasiness and weakness. These lines underline the emotional situation of Harry, he is afraid that the surrounding world influences him, makes him different in some way he can not resist it. In this selection of language, Bradbury subjects himself to subjectivity in that he highlights the powerlessness of the human beings in the face of something bigger than they are.

The conversation between Harry and his family is also emotional. When Harry tells him, I will build a rocket and go back to earth his insistence and desperation in the words he utters makes one understand that he is afraid to get out of control. His words are not impartial but full of panic with his opposition to change. In opposition to the slow-moving acceptance of the family of their change is mentioned with gentler and more relaxed words such as It isn't so bad here. The difference between the panicked tones of Harry and those of the family, who in turn are more placid, is the concern of Bradbury with the different responses to change which makes us

conscious that he is subjectively projecting the fear as an essentially human and yet isolating response.

The emotive language is later carried to more extreme levels in the story when the transformation is already done. The talk about their skin getting dark, their eyes turning gold and them becoming something else carries with it an inevitable quality that is nearly dreadful. The lyrics are very simple yet very much touching evoking wonder and fear. Using this language, Bradbury shows his subjective attitude that change is coming, and it is only natural to struggle with it to make it even more anxiety-inducing. Through outwardly-expressive words that are full of fear, panic, nonchalance and inevitability, Bradbury provides the reader with a chance to access the emotional realm of his characters, and express his own viewpoint as a male author. His subjectivity is expressed in the manner that he does not describe transformation as a mere process, but an emotional and psychological battle. Mood, thus, is not only created but also the influence of subjectivity by the emotive language in the story on feelings of fear, counteraction and later acceptance of the unknown is shown.

❖ **Thank you, Ma'am**

In *Thank You, Ma'am*, Langston Hughes uses emotive language to imply tension and compassion which influence the emotional response that the reader will feel after reading the poem and his subjectivity as a male author with interest in morality and human dignity. One begins with an immensely tense situation: The boy fell on his back on the sidewalk, and his legs shot up. The picture of the boy trying to rob the purse to no avail is an image that evokes sympathy and even shame in the reader. This kind of emotional language creates interest in the vulnerability and preconditions a lesson about humility and demonstrates that Hughes is subjectively interested in explaining the repercussions of doing wrong.

The application of emotive language in outlining the actions of Mrs. Jones is also very persuasive. The strength of her anger is demonstrated when she picked the boy up by his shirt front and shook him to the point of his teeth jangling. Such a moment is not unconditional, and it makes her power dramatic, and conveys the subjective stance of Hughes in asserting that moral correction must be powerful and imposing. The violence of her physical gestures like shaking objects by emotional words like shook and the physical sensation like teeth rattled helps the reader experience the seriousness of the moment, but at the same time, Hughes uses hardness as an opposition to gentleness and compassion as an emphasis through the emotive

words. Mrs. Even the sharp tone does not prevent the warm and maternal love in Jones asking him to be his son. Even later when she tells him I was once young and I wanted things I could not get, she speaks in an empathetic and understanding way. This transfer of anger to tenderness is also a critical theme in Hughes subjectivity when he describes the moral correction and not only through punishment but through an act of kindness when basing it on the struggle that is universal. The mere fact of describing the Mrs. Jones' actions such as feeding the boy, or telling him to clean his face, has an emotional charge. They are using these trivial objects tenderly and this has transformed the mood of the narrative to reliance instead of confrontation. Hughes subjectivity is found through these details as well as an expression of his subjective belief that compassion can be in the process of moral development of the young as crucial as punishment. Being a man writer, he expresses the morality as a fiercely emotional process, one that needs to be strong and sympathetic. His language depicts the world perspective where benevolence, applied alongside sternness can change the character and open the gate of redemption.

❖ **The Threatened City Report**

Lessing applies evocative phrases intelligently to bring out the irony and the moral urgency. The accounts of the aliens are being scientifically eliminated, yet the subtext is emotional and rife with emotion. As an illustration, the following lines bear the sadness of a given disguised as non-fiction coverage: They continue their dances and songs like nothing is wrong. In a similar vein, the sentence that states that we looked at their faces-- full of laughter, unknowing puts the reader in a pity and disbelief mood as well as shows that Lessing is a subjective moral commentator. It is the contradiction of fact and emotional undercurrent that makes her capable of being indignant without letting herself sentimentalize. The emotionally-connoted language of hers also refers to the tragedy of the contemporary man whereby he is more advanced in intellect but not in feeling makes the ground tremble under him. In addition, the manner in which the writer uses emotionally suggestive contrasts like: They build towers and the ground shake beneath them is a means of amplifying the denial and arrogance criticism. This doubling of feeling is not merely a method by which she can solidify her empathetic compassion to the human race, but it is also her broader feeling of existentialism: that sense is core to survival. Regarding subjectivity, the emotive language is how Lessing finds the inner attitude towards the moral decadence and human irresponsibility.

❖ The Woman's Rose

The language used by Schreiner is emotional, which makes *The Woman Rose* more than the story of betrayal-without-forgiveness and moral awakening. Her speech is sweet but strong and reflects all the spectrum of female emotion, sorrow, shame, love and pride. In this case, when the narrator recalls, my heart became warm to her as she wept beside me, the words are what make one feel empathy due to the use of physical metaphor of warm. These emotive accounts are a personal experience of Schreiner, a woman writer who affirms the importance of emotional integrity and face to face relations as strength rather than weakness. The sensory imagery further adds emotional appeal. The rose per se is a symbol that is sensitive and powerful capable of causing both beauty and pain and as such it is emotionally charged. By Schreiner, saying that he took the rose she gave him, and that the petals shudder in my hand, the reader gets the picture of touching him, and it is not a mere tender, but at the same time a vulnerable thing. This represents allegorically the frailty of women relationships and the capacity to always be kind even in the face of pain.

The emotional tone used by Schreiner is also a testament to her feminist subject. Her characterizations of the other woman, --Her eyes full of pain, and I felt my own full of tears, are above judgment, on the contrary, and are directed on the emotional identification. In this emotional style, Schreiner criticizes the patriarchal concept of women being too emotional; instead, she outlines the way in which the emotive language can be used to make a message that this is what is happening to all of us at some time concerning the subject of empathy and moral maturity. The ability of Schreiner to negotiate tone between pain and peace is her feeling that emotional openness is not a weakness, but a form of inner strength and wisdom that is a feminine experience.

Findings

In answering Research Question 1 that concentrated on the personal pronouns that are predominantly used in short stories written by female and male writers, the findings can be generalized as follows: first person personal pronouns including I, me and my, and inclusive forms of personal pronouns including 'we and our' are used in a large proportion by female writers. Such a recurring application of self-referential language implies a great level of personal engagement and interiority and attracts the emphasis on the emotional and psychological richness of female characters. The prevalence of the personal pronouns among the female writers demonstrates that they tend to construct the story according to the subjective

consciousness and emotional truth. This language form indicates the fact that female authors refer to the use of pronouns not merely as a stylistic device but as an identity-bearer and resistance-bearer. By using I and we, they present the individuality and solidarity, which is the manifestation of the multifacetedness of the emotional and social worlds of women. In general, the analysis of the use of pronouns in the stories written by females demonstrates a purposeful accentuation of interiority, empathy and features of shared experience that distinguish them as compared to the relatively impersonal or action-oriented style of writing as in the works of male writers. Moreover, the second part of question about the determination of the types of personal pronouns that occur in the short stories by male writers, the findings depict a distinct contrast of the two types of pronoun use as regards to the female writers. Male writers, including William Carlos Williams, O. Henry, Jesse Stuart and Martin Luther King Jr. are more likely to use third person pronoun (he, his, they), to pay attention to observation and external action and objectivity than to introspection. First person pronouns (I, me, my) usages appear but tend to demonstrate power, or moral stance or experience acquired learning as opposed to emotional weakness. The control and authority element is created using the pronouns which is also evident in accordance to masculinity subjectivity which leans towards rationality and dominance. In general, the findings of the analysis show that the use of pronouns by male authors has a more external and assertive subjectivity, a subjectivity that is less concerned with personal feeling or antagonism and more concerned with action, moral commentary and social commentary.

Answering the research question 2, emotive language in short stories written by women writers is the significant element of narration to express the inner world of women, their social challenges and emotional stability. Not only do female writers use language to document feeling, but also to generate emotional experiences since they mirror the realities of life of their characters. Emotional landscapes are commonly taken to be domestic settings where internal conflicts of women, the pressure of their society, and desire of freedom are projected. The repetitive nature of scenes, i.e. closed rooms, waning light, repetitive household routines, are examples of emotional indicators of confinement and desire. Moreover, emotive language in short stories authored by male writers have a different effect compared to their female counterparts, with more emphasis on the occurrence of outward deeds, moralization and universal human experiences and not the internality/impassioned feelings. Emotive language has been employed by male writers as a means of describing conflict, struggle, and redemption, and has been

put in context of a greater social, political or philosophical context. Emotions such as loss, guilt or aspiration are not depicted using internal monologue, but rather outside events, such as failure, loneliness or victory. In addition, authors who are male have the tendency to have a formal and descriptive language with a lack of sensory and figurative language to express emotion.

In answering the Research Question 3, his comparative study of male and female written short stories shows differences in the trend of subjectivity in the light of gendered views and roles in narration. The research indicated that male writers tended to develop subjectivity using rational observation, detachment and general commentary whereas female writers expressed the same using emotional intensity, relationship awareness and embodied experience. The differences highlight the gender influence on the narrative voice, the language use in addition to human consciousness in the same educational, and cultural background intermediate English textbook.

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