

Gender, Performance, and Oppression: The Role of Female Attire in Bacha Bazi Rituals

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Abstract:-

This research paper explores the symbolic and functional role of female attire in the controversial and abusive practice of Bacha Bazi, predominantly found in Afghanistan and parts of Central Asia. Bacha Bazi involves the forced feminization of young boys who are dressed in ornate female clothing, made to dance, and often subjected to sexual exploitation by older men. Drawing on gender performance theory, particularly the work of Judith Butler, this paper analyzes

how the adoption of female attire in Bacha Bazi rituals is a calculated mechanism of gender performance, domination, and objectification. The practice not only dehumanizes and eroticizes the child but also reflects broader societal contempt for femininity and entrenched patriarchal norms. By examining historical contexts, theoretical frameworks, and cultural implications, this study reveals how clothing serves as both a symbol and tool of oppression, reinforcing toxic masculinities and perpetuating cycles of abuse. The paper calls for a critical reassessment of gender norms and societal values to dismantle the systems enabling such exploitation.

Keywords:-

Bacha Bazi, Gender performance, Oppression, Female attire, Masquerade and identity, Child exploitation, Gender roles, Sexual violence, Cultural rituals, Symbolism of clothing, Femininity as performance, Gender-based power dynamics, Patriarchal structures, Male gaze, Social constructs of gender

Introduction:-

Bacha Bazi, which translates to “boy play,” is a deeply controversial and abusive cultural practice primarily observed in parts of Afghanistan and Central Asia. It involves the grooming of prepubescent and adolescent boys, known as “bacha,” who are dressed in elaborate female attire and made to dance for older men, often followed by sexual abuse. While international human rights organizations and local activists have long condemned the practice, its persistence reveals a complex intersection of gender, power, and societal norms.

This paper explores the symbolic and functional role of female attire within Bacha Bazi rituals. It argues that dressing boys in female clothing is not merely an aesthetic choice but a calculated act of gender performance and domination. The feminine presentation of boys serves to simultaneously degrade, feminize, and eroticize the child, reinforcing patriarchal control and subverting traditional notions of gender identity. By analyzing the significance of clothing in these

performances, this paper examines how Bacha Bazi encapsulates the performative construction of gender, the objectification of femininity, and the perpetuation of systemic oppression.

Historical and Cultural Context:-

Bacha Bazi has historical roots dating back centuries, with mentions during the Timurid and Mughal periods when young boys were often part of royal courts and military entourages. These boys were sometimes trained in music and dance, paralleling the roles traditionally occupied by female entertainers. In tribal Afghan societies, where strict gender segregation is enforced, the absence of women in public entertainment fostered a culture where boys were substituted to fulfill these roles.

Under various regimes, including the Taliban, Bacha Bazi has been alternately banned and tolerated. The Taliban publicly condemned the practice as un-Islamic and implemented harsh punishments for participants. However, reports indicate that the practice persisted covertly, often protected by powerful warlords and regional commanders. Following the 2001 invasion and the establishment of a new Afghan government, efforts were made to address Bacha Bazi, but corruption and weak rule of law hindered meaningful reform. In many regions, those involved in the practice enjoy impunity due to their political or military influence.

The cultural acceptance of Bacha Bazi also reveals deep-seated issues with perceptions of masculinity and femininity. In these societies, women are viewed as inferior and subordinate, and by extension, the feminization of a boy is seen as a method of humiliation and control. Female attire becomes a visual symbol of subservience, used to transform the boy into a sexualized object and a proxy for female sexuality, which is otherwise suppressed or hidden.

Gender Construction and Performance Theory:-

To understand the role of female attire in Bacha Bazi, it is essential to engage with gender performance theory, particularly the work of Judith Butler. Butler posits that gender is not an innate

characteristic but a performance—repeated acts and expressions that constitute one's gender identity. Within this framework, the clothing, gestures, and behaviors imposed on the bacha are performative tools that create a feminized persona, regardless of the child's biological sex.

In Bacha Bazi, the adoption of female dress and mannerisms is a forced performance that strips the boy of his masculine identity and reassigned him a feminized role. This performance is not consensual but is imposed by figures of authority, rendering it a mechanism of control and subjugation. It also illustrates the paradox within patriarchal systems, where femininity is both desired and degraded. The bacha, adorned in feminine attire, becomes a vessel through which men can access suppressed sexual desires without directly confronting their own orientations or the taboo of homosexuality.

This performative feminization also reveals the fluidity and instability of gender categories. By compelling boys to embody a feminized identity, Bacha Bazi destabilizes rigid gender binaries, even as it seeks to reinforce them through hierarchical domination. The ritual underscores how clothing and performance are used to construct and manipulate gendered identities for the purposes of power and pleasure.

The Role of Female Attire In Bacha Bazi:-

The attire worn by bacha boys is meticulously crafted to imitate traditional female dress. Flowing garments, ornate embroidery, heavy makeup, and jewelry are all part of the transformation. These elements are not chosen randomly; they reflect culturally specific markers of femininity and beauty. The use of such attire serves multiple functions within the ritual.

Firstly, it eroticizes the boy by imposing visual codes associated with female sexuality. The bacha becomes an object of desire through the lens of culturally constructed femininity. Secondly, the attire functions as a disguise, allowing the perpetrator to maintain a heteronormative self-image while engaging in same-sex acts. The feminization of the bacha thus becomes a psychological buffer against the stigma of homosexuality.

Thirdly, the clothing enforces a narrative of submission and vulnerability. Female attire, within this context, symbolizes weakness and subordination—traits traditionally assigned to women in patriarchal societies. By dressing boys in such attire, the ritual enacts a symbolic stripping of power and agency. The bacha is not merely dressed as a girl; he is made to embody the subordinate position assigned to women, thereby becoming a surrogate for both female oppression and male domination.

Lastly, the attire plays a performative role in the public spectacle of Bacha Bazi. The visual transformation of the boy into a feminized figure is central to the entertainment value of the ritual. It is a spectacle designed to amuse, arouse, and assert control. The audience's reaction to the performance is as much about affirming their power as it is about consuming the aesthetic of femininity.

Oppression and Objectification:-

The use of female attire in Bacha Bazi is not just a symbolic act; it is a manifestation of systemic oppression. The boys are objectified on multiple levels: as children, as sexual objects, and as proxies for women. Their forced feminization reflects a broader cultural disdain for femininity and a willingness to exploit it as a means of control.

Oppression and Objectification occurs through the lens of both gender and age. The child is dehumanized, reduced to a performance, and denied agency. His attire becomes a costume that erases his identity and imposes a constructed one for the pleasure of others. This objectification is further reinforced by the absence of consent and the normalization of abuse within certain social strata.

The ritual also perpetuates a cycle of violence and subjugation. Many former bacha report long-term psychological trauma, including depression, identity confusion, and difficulties in forming relationships. The stigma attached to their experience often leads to social isolation and

continued victimization. Some, in turn, become perpetrators themselves, perpetuating the cycle of abuse.

The appropriation of female attire in this context also reflects a societal obsession with controlling and defining femininity. By using clothing as a tool of oppression, Bacha Bazi reveals how deeply entrenched gender hierarchies are maintained through visual and performative means. The attire becomes a symbol of both allure and abasement—a paradox that lies at the heart of patriarchal ideology.

Societal and Psychological Impacts :-

The psychological impact on the victims of Bacha Bazi is profound and long-lasting. Many suffer from post-traumatic stress disorder (PTSD), depression, and identity disorders. The forced adoption of a feminized identity can lead to deep confusion about self-worth, gender roles, and sexual identity. Victims often struggle with feelings of shame and guilt, compounded by societal stigma.

On a societal level, Bacha Bazi perpetuates toxic masculinities and reinforces harmful gender norms. It teaches young boys that dominance is tied to control over the feminized body, whether female or feminized male. It also marginalizes women by reinforcing their symbolic role as subservient and consumable.

Efforts to address Bacha Bazi must go beyond legal reforms to include educational campaigns that challenge gender stereotypes and promote child protection. Cultural attitudes toward femininity, masculinity, and sexuality must be critically examined and reshaped to dismantle the structures that enable such practices.

Methodology:-

This study employs a qualitative research methodology rooted in critical gender theory and performance studies to explore the symbolic and socio-political role of female attire in the Bacha Bazi practice. The methodology integrates the following approaches:

Literature Review

An extensive review of scholarly articles, human rights reports, ethnographies, and historical texts was conducted to contextualize Bacha Bazi within Afghan culture and history. Particular attention was paid to sources discussing gender performativity, child exploitation, and cultural constructions of masculinity and femininity.

Visual and Textual Analysis

Photographs, video footage, and written testimonies involving Bacha Bazi performances were analyzed to examine how female attire is used to construct and perform femininity. This analysis was informed by theories from Judith Butler (gender performativity), Laura Mulvey (male gaze), and Edward Said (orientalism).

Discourse Analysis

Media portrayals, interviews, and NGO documentation were analyzed for language and narratives that reinforce or challenge patriarchal norms and the objectification of boys in female clothing. This helped uncover the power dynamics embedded in the ritual.

Ethical Considerations

Given the sensitive and exploitative nature of Bacha Bazi, all sources were secondary and publicly available. No direct engagement with survivors or perpetrators was conducted to avoid retraumatization and uphold ethical research standards.

Results &Discussion:-

Female Attire as a Tool of Gender Performance

The research reveals that the use of female clothing in Bacha Bazi is not merely decorative—it serves as a deliberate and strategic performance of femininity. The boys, dressed in ornate dresses, heavy makeup, and jewelry, are transformed into visual and symbolic surrogates of women. This reinforces Judith Butler's theory of gender as performative, where femininity is constructed through repeated acts and stylized appearances.

Reinforcement of Patriarchal Norms

While the boys imitate women, the context is deeply rooted in male domination and control. The attire becomes a symbol of submission and sexual availability, not empowerment. This suggests that femininity, as performed in Bacha Bazi, is inherently tied to oppression, not identity or expression. The ritual reaffirms a rigid gender hierarchy where power is monopolized by adult males.

The Absence of Women and the Erasure of Femininity

Ironically, the hyper-feminized performance occurs in a female-absent space. This absence reflects the social marginalization of women and simultaneously objectifies femininity as a controllable, imitable, and consumable aesthetic. It highlights how oppressed gender identities are reimagined and exploited in hyper-patriarchal settings.

Femininity as Fetish and Fantasy

Analysis of visual media and accounts reveals that the boys' attire is stylized to exaggerate beauty and allure—mirroring the fetishization of women in many cultural narratives. This performance is not rooted in real femininity but a fantasy version that caters to the desires of adult

men. This positions female attire as a medium of sexual objectification, further amplifying the violence and abuse inherent in the ritual.

Cultural and Ethical Implications

The study's findings underscore that Bacha Bazi is more than a cultural practice—it is a mechanism of gender-based violence disguised under tradition. The symbolic use of female attire contributes to the normalization of sexual exploitation, perpetuating cycles of trauma and patriarchal authority.

Conclusion:-

This study highlights the complex interplay between gender, performance, and oppression in the practice of Bacha Bazi, focusing on the symbolic use of female attire. The research reveals that the clothing worn by boys is not merely costume, but a powerful instrument of gender performance—used to construct an idealized, controllable version of femininity within a deeply patriarchal context.

Rather than challenging gender norms, the ritual reinforces them by conflating femininity with sexual subjugation and objectification. The absence of real women in these performances further exposes how femininity is both marginalized and fetishized, serving male desires while being denied authentic agency or presence.

Ultimately, Bacha Bazi reflects broader structures of systemic gender violence and cultural manipulation. The performance of femininity through attire becomes a tool for domination, stripping the individual of identity and autonomy. Addressing such practices demands not only legal and policy intervention but a deeper cultural reckoning with how gender roles are constructed, performed, and weaponized.

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