

POLITICS OF FEMINIST INTERSECTIONALITY: A FEMINIST POST-STRUCTURAL DISCOURSE ANALYSIS OF SELECTED PAKISTANI DIASPORA POETRY

Saira Khan¹, Misbah Raffat², Saadia Fatima³

^{*1,3}Assistant Professor, Department of Modern Languages, Al Zahra College for Women, Muscat Oman

²MPhil Scholar, Fatima Jinnah Women University, Rawalpindi, Pakistan

Corresponding Author: *

DOI: <https://doi.org/10.5281/zenodo.14998005>

Received	Revised	Accepted	Published
15 January, 2025	15 February, 2025	01 March, 2025	10 March, 2025

ABSTRACT

This study focuses on the fluid subject position of women in a diasporic society, to investigate the powerful discourse of resistance in poetry through the Feminist Post-structural Discourse Analysis (FPDA) while triangulating it with Intersectionality and Mills model of Feminist Stylistic Analysis to arrive at a clear idea about diasporic Feminist identity (Baxter, 2003; Lewis, 2013; Al Faham et al, 2019 ; Mills, 1995). It shows an insight into the Feminist marginalized identity of four Pakistani Poets who are generating their identity in their poems with impacts from race, Ethnicity and living in a country which renders them displaced from their identity of belonging. The linguistic analysis looks at the language through the use of stylistic, while FPDA and Intersectionality aid in the meaning of this experience and highlight if the poets use any discourse of resistance towards the experience and give voice to the female experience of being marginalized in the poetic genre. This study is a qualitative-descriptive study of eight poems, focusing particularly on the politics of fluid positions transitioning between powerless and powerful discourses. The sample for this study consists of two poets i.e. Manzoor-Khan, and Dharker, and their poems published in the last decade. The results reflect how female diaspora poets have denounced the patriarchal subjugation of women by highlighting the biased attitude of a hegemonic society. The harsh tactics of the Western community are explored in competing yet interlinked discourses to show that women, being members of a marginalized group suffer more psychological stress while living in a minority community due to religion, race, gender, and national disputes. Another finding is that the triangulation of the theoretical approaches is helpful in highlighting the powerless and powerful subject positions of women.

Keywords: FPDA, Feminist stylistics, Intersectionality, Fluid Subject positions, Diaspora Literature.

INTRODUCTION

Language used by writers and poets is an essential tool to check the perpetuation of subtle sexism and gender discrimination. The existence of gendered stereotypes in works of literature unrealistically portrays women as possessing communal traits of warmth and men as having agentic, competence (Pitman, 2023). This disparity can easily be ascertained through an analysis of the lexical choices of daily communication. It results in the formulation of the asymmetrical distribution of status and power in favor of men which are then associated to the corresponding social roles in a society (Menegatti & Rubini, 2017). The same can be understood by language used by writers in genres of literature.

The dispersion of women to a new society entails the global issue of feminist inequality intersecting with new challenges of having a diasporic fractured identity (Singh, 2008). Kadam (2022) believes that diasporic literature includes the literary works of writers who are the 'outsiders' for their native country and their work is deeply rooted in homeland by reflecting native culture, background, displacement and all such themes. The denouncement of women's potential in every sphere of life has increased and enhanced the psychological burden of women in a diaspora society, due to their association with an already existing powerless gender. Feminist literature helps highlight the struggles and triumphs of women seeking agency (Vyas & Aggarwal, 2024). It is also a fact that literary works reflect the changes in society (McArthur 2023). However, women's subjugation differs across all the world, and gender identity is continuously fluctuating due to the upheaval of the feminist movement which has made women aware of their right to raise a voice against unjust practices of hegemonic society to control the patriarchal exploitation (Rawat, 2014). Therefore, Checking discourses from the lens of intersectionality gives depth to the analysis because it looks at how different social variables like "... gender, ethnicity, social class, language, and other domination systems that determine our privileges, inequalities, and proximity to power" (Alinaqian1, Rafatjah, &

Vedadhir, 2020, 31). This deepens the understanding of how a woman feels when she is facing marginalization from different aspects.

To help identify gender-encoded terms that are linguistically embedded in any text, the framework of Feminist stylistics is adopted as it conceives gender as fluid and focuses on the interface of gender issues through language in a literary text. The interpretation of grammatical/lexical categories along with supra-sentential and discourse Level analysis determines the feminist elements to concentrate not only on sexism in the language but also to shed light on the writing practices of women on the matter of gender. The productive outcome of associated terms 'stylistics' and 'feminism' can become fruitful when gender-related linguistic choices are explored via word, phrase/sentence, and discourse-level analysis of the text (Mill, 1995). Feminist Post-structural Discourse Analysis (FPDA) aims to examine the complexities, mysterious problems, multiple stances, and fluid subject positions present within a text (Baxter, 2003). Under the generalized rubric of the fluidity of women's power, this research aims to focus on the ambiguity and diversity of women's power in context-specific settings to give voice to the silenced and marginalized group along with the identification of shifting relations of power between participants. This task of identifying the elements of language at the different levels of a sentence is analyzed with FPDA underpinnings combined with Intersectionality to examine two female Pakistani diaspora poets. The main impetus of this study will be to find out how the female poets have negotiated the discourse of resistance through their poetry and what are the different images they present of diasporic feminine identity.

2. Theoretical and Analytical Underpinning

From the theoretical point of view, FPDA perceives knowledge as something that is contextual, localized, and perspectival. The resisting tone of feminist theorists has given way to placing women in powerful subject positions rather than viewing them as

powerless entities. The values, social beliefs, and personal identity are manifested through human actions to negate the consideration of gender as an inherent trait, in fact, gender is viewed as influenced by social practices in single and localized contexts (Baxter, 2003).

The idea of heteroglossia in FPDA entails giving voice to the marginalized or silenced group (Bakhtin, 1981). FPDA as a theory defies the modernistic thinking of combating binaries and doesn't view men as villains and females as an oppressed group but rather exemplifies the female subject position as ambiguous and multiply located. Burch, Finlay-Smiths, & Roberson (2024) believe that voicing the discomfort helps in identifying the positionality of the subject positioning. An important phenomenon of FPDA is to highlight the crucial discourses within the written text. The connotative level of analysis enables the researcher to interpret the ideological form of lexical choices to identify the institutionalized social discourses.

Feminist Stylistic Analysis examines the gender-encoded perspectives to configure the gender issues in selected literary texts. As a model of analysis, it foregrounds the social, political, and ideological meaning to identify the role of language in creating, sustaining, and perpetuating disparate relations of gender in discrimination against women. Feminist analysis doesn't only highlight the sexism inherent in a text, rather it focuses on the details that are pertinent in the text or bring out the disparity to be frowned upon. The examination of gender-related linguistic choices in the selected texts is explored at different levels of word, phrase/sentence, and discourse (Mills, 1995). The analysis of words at the individual level focuses on identifying, sex-specific pronouns, address terms, and negative descriptions of women. For example, the generic pronoun 'he' in texts relates to the male image and confuses the reader as it is stereotypically presenting male and female professions e.g. 'The more education an individual attains, the better **his** occupation is likely to be..'. Hence, this word choice makes the male-oriented experience a norm and these trivialized connotations isolate the female experience as abnormal. Even such positive words as endearments become

diminutive terms such as 'my bird', 'baby', 'doll'..etc

Mills (1995) has argued that the analysis at the phrase/sentence level examines ready-made phrases such as metaphors and figurative devices. Words do not stand alone but rather formulate ideological frameworks through different lexical choices. Analysis of ready-made phrases indicates the sexist use of words that play a role in demeaning and degrading women. Ready-made phrases include proverbs or set phrases considered common knowledge among the masses. Metaphors, as a system of belief, occur more at the level of the phrases than the words (Black, 1979). The general reader understands an abstract idea using a concrete one. Thus, the analysis of a metaphor in the poetry relates to the fact that source domain is used to comprehend the idea of the target domain (Ma & Liu, 2008).

Lewis (2013) in his discussion of Intersectionality talks about the compounding impact in defining the effect when multiple marginalities intersect. He believes that this compound process allows for social problems, to be explained in religious, cultural, racial, and gendered terms. In contemporary research social scientists have begun to research Muslim experiences of identity by accounting not only for racialization (Gotanda 2011, Guhin 2018) but also for other markers of status like gender (Al-Faham & Ernst 2016, Selod 2018), class (Prickett 2018), and visibility (Dana et al. 2018, Welborne et al. 2018). Therefore, adding the lens of intersectionality to the current study adds a dimension to the theory that can view the multilayered reaction of all of these aspects of female identity in the selected poems.

3. Review of Literature

It has been observed that literature presents the struggles of women to claim their rightful acclaim to sacrifice and acknowledgement of their part in historical battles. In this regard Rowe (2016) examined the silenced and lesser-studied secondary character Andromache of the heroic epic 'Illiad'. She is portrayed as an aristocratic and ideal woman, who raises a voice for women like herself who

are pushed behind the patriarchal wall in a male dominated and hegemonic society. Her exuberant appearance in city walls and exceptional courage to perform her work without male assistance has placed Andromache in a powerful subject position. Furthermore, Zaheer and Akram (2018) also demonstrated the power dynamics of Ishtar and Shamhat discourses in Epic of Gilgamesh to prove that both female characters exhibit victorious attitude in their powerful discourses through captivating actions and substantiating utterances.

Feminist theories have resisted women's powerlessness due to race, gender, class, and nationality by claiming their rights to reconceptualize the meaning of power in terms of viewing it as something that has ability to transform or empower others (Allen, 2021). Pakistani female diaspora poet Dharkar in her poem 'Purdah (1)' has raised her objection on the veiling system that has also retarded the intellectual growth of women's mind. She asserts that diasporic displacement causes national anxiety due to less provision of personal space for South Asian women. 'An Introduction' poem by Das exemplifies the subject position of women outside the toxic chains of nationality and gender by

raising a voice against the role of patriarchal beliefs in normalizing the traditional notion of male dominance (Wilkey, 2015).

The findings of the feminist stylistics analysis of *The Sun and Her Flowers* by Siregar et al (2020) shows Kaur's stance towards the urge of the male-dominated society to prioritize the fragmented parts of women's body objectifying them and taking away their humanity and it demonstrates the different ideas about the powerful women of different race, class, culture, and ethnicity. The main theme of Kaur's poems revolves around the ideas of affection, destitution, psychological deformity, femininity, and women's objectification. Specific themes focus on female inception, immigration, and partition which joins with Kaur's ultimate stress on freedom, and love for all genders irrespective of race, class, and nationality.

5. Data Analysis and Discussion

The selected poems of the two diasporic poets were analyzed at the word level to see what type of diction was used by the diasporic poet and what realities emerge these. The following tables were developed to look at these terms at a glance to analyze for the subject positions

Table 1: Word Level Analysis

Name of the poem	Analysis at the word level
A story for ourselves this time	Semantic derogation: bangles, anklets, gold, romance, tragedy, hair, eyelashes, mothers, bodies, upper lips, beauty and myth, secrecy, shame, mistakes, marriage songs, heartache, jasmine, cinnamon, sugar Endearments: pretty
Funeral of the authentic Muslim women	Semantic derogation: hair, drinkers, bodies, shame, naked, legs, unmarriageable, divorce, sick, victimhood
If a girl cries in a corridor and no one is there to see it, was she even crying?	Semantic derogation: ill-fitting, letterbox, danger, underachieving, aspiration-needing, housewife, object, problem, weight, unsafe, betrayal, invisible, skinny
A century later	Semantic derogation: target
Bloom	Semantic derogation: nothing, snail, mollusk, leaf, sea

The word level analysis of Manzoorkhan and Dharkar's poems show that the two poets describe the identity of women or the experience of being a woman in a foreign country in terms of their body parts, through sexual objectification, shame, and elements of their beauty. They are the ones who are seen as non-decisive, and their life revolves around the patriarchal concept of marriage and motherhood. It makes them feel hideous about their gender and often described as

feeling victims of male dominance. They are seen as signs of danger. The words suggest and indicate the ideological attempt of society to demean the status of women at any cost. In the selected poems the endearment 'pretty' is used for women. It seems an affectionate word but implicitly it is pointing toward the subjugating nature of women as objects of beauty for the purpose of ornamentation.

*I do not know how to write us outside of
bangles and anklets
gold and pretty
but still a type of chain.*

It seems that their fractured female identity is further shattered by intersection of their race, culture and there seems to be a lack of freedom to feel like a complete human. In the above lines manzor-khan is unable to describe being a female human its only in the form of an object that she is able to describe her being.

The voice of women is not heard, and their presence is not noticed in a crowd rendering them feel valueless in their own eyes. They are like little creatures in a sea and are depicted as achieving something lazily. Educational institutions have become a battlefield for girls.

*they want me small enough to fit a word but
I am manuscripts*

I am archives

*I am the libraries they tried to burn down
if all the oceans were ink*

The analysis at the phrase/sentence level of Manzoor-khan and Dharkar's poems has foregrounded several discourses of women's powerlessness to unfold the hegemony of powerful group in a society.

Discourse of Marginalization

Women are often caged in a chain to trap them in patriarchal customs of society as seen in the line from excerpt A (see Appendix) *'how to write us outside of bangles and anklets gold'*. Women's emotions are not prioritized, and they must live alone to combat the complexities of life.

*The school-bell is a call to battle,
every step to class, a step into the firing-line.*

Hegemonic society views women as belonging to one group i.e. powerless group with no expertise. They are considered as unproductive and unstable for rearing children. No one has given authority to men to mark Muslim women as more liberal or traditional if they refuse to shake hands with others?

*what made you think I'd shake either of
those hands?*

and if I don't shake hands

you ask

am I more liberal or traditional?

Western society is trying to marginalize diaspora Muslim women by judging them on the base of their religious look. Physical appearance of women is related to the material structure i.e. letterbox to render them to see themselves as belonging to a terrorist group. And Muslim women are seen as a sign of increasing the danger level in society.

Politicians say letterbox

*news says hate crime statistic or danger level
increase*

internet says ripped of hijab

The above discourse from the poem shows how these women suffer from the intersection of their different marginalized aspects effecting their reality. The poems reflect how they suffer from the injustice of a world that is not ready to accept their presence and allow them the space to exist with empowerment.

Discourse of Hegemonic Society

Male dominance has snatched women's basic right of living an independent and complacent life. Man has become the authority figure in dictating every word, action, and emotion of women. The metaphors *jasmine, cinnamon, and sugar* are criticizing the psychological deformity of the opposite sex in viewing women as someone who can only be sweet, spicy, and smells like a fresh flower. Society teaches Muslim girls to view their bodies as something that is meant to be hidden from others to be truly called as authentic Muslim women.

Muslim girls are so visible they're invisible

The performance of household chores regardless of stagnate physical health condition deteriorating physical health of women. Women are supposed to be submissive, meek, and sweet to perform household chores along with child-rearing responsibilities after marriage despite being victimized and pressurized. There is an ongoing battle inside the school whose ideologies run against women's education.

Little girl's steps to school lead her to a field line where she faces direct gunfire from terrorists.

*This girl has won the right to be ordinary,
wear bangles to a wedding, paint her
fingernails,
go to school. Bullet, she says, you are stupi.
You have failed. You cannot kill a book
or the buzzing in it.*

There is always a barrier around girls to take away their basic right of getting an education. Dharker has referred to the unfortunate incident that took place in 2012. A Pakistani girl named Malala was shot by terrorists due to her active participation in women's educational campaigns. Women are seen fighting the hardest battles for themselves. Little girls are taught that they can't do revolutionary things in this world. The discursive practices push women behind stumbling blocks to make them feel like weak entities.

*You are nothing more than yourself,
not a message sent to change the world,
not here to save mankind or even me. You
are,
like a snail or mollusc, only there;*

The laziness of girls is compared to the staggered movement of a snail to refer to ordinary nature of women in society. Just like a leaf among thousand other leaves on a tree is ignored, women's community is given less importance. When the powerful group discourages woman, she produces a loathing and unpleasant voice out of pain. Restrictions are imposed on women to hinder their struggle.

*Take off the white cloth
and fly like a kite*

Women wear white clothes after the death of their husbands to show their grief for the rest of their life in different cultures.

Discourse of Objectification

As an object of sexual pleasure **salvage our skin from their requirement**, patriarchy has always prioritized the body parts of women over their health and life. Hegemonic norms have made women realize that their sole purpose should be to amuse men through the maintenance of the skin and the removal of unnecessary hair from their bodies.

Women are only described in terms of their appearance **hairy arms, upper lips, bushy eyebrows, cracked heels, full bellies, and laughing mouths...**, marital status, heartbreaks, and humiliation.

The selected poems are full of terms that objectify women and this is one of the ways the society makes them feel subjugated by converting them into objects of desire and objects of admiration only there for the pleasure of the male gaze.

Discourse of Fractured Diaspora Identity

Men have taken charge of controlling the life of diaspora Muslim women. They are made victim of the hysterical moves **spat at for their faith** of non-Muslims due to their religion and physical appearance. Muslim diaspora women are seen with disgusted eyes and are teased due to their hijab **look for the girls who keep it covered and those who never do**. They are unjustly touched in the western community. The hatred of non-Muslim people in public **who've had buses filled with hate over their faith**; and private places shows the loathing attitude of diaspora society to make Muslim women bend under the pressure of the intersection of religion, gender and not belonging.

Diaspora women's life is already at risk due to religious and political disputes that's why they feel unsecure in diaspora country. The word 'girl' only includes **white girls** and excludes the women of other races to signify the invisibility of Muslims in western culture. The reality lies in the fact that diaspora women are not protected by anyone, and they learn essential lessons of life outside their schools by knowing the intentions of the powerful group.

Discourse of Multifaceted Muslim Women

The Poet represents multifaceted women to negate any one singular particular identity of Muslim women:

*"steal the freedom" "stand for the freedom"
"the spoken for" "the spoken over"
"the girls who speak for the girls", / who
speak wrongly for the girls"
"the never-married and the soon-to-be-
married"*

The poets want to acknowledge the different identities that emerge due to the fact that some women are raised in restricted families while others grow up in a liberal environment where they fashionably wear hijab and are never pressurized to look like authentic Muslim women. Some of them live life to the fullest just like boys do and want to steal the freedom of boys while others do not like to be called drinkers. Manzoor-Khan ascribed her words to the versatile nature of women. Diaspora Muslim women who either get support from the people or are left alone. Girls either marry to please their parents or run away with the love of their life. Some women regularly wake for offering their prayer while others do not sacrifice their sleep. The poet highlights that the diasporic female is just like any other faction of society multilayered and multifaceted containing both extremes and all that comes inbetween.

Discourse of Resistance

The use of words such as “*onions, garlic, ginger, and roots*” shows that it is not easy for men to manipulate women to satisfy their sexual desires or to rule their life. Women are shown as independent beings with vigorous power to establish their roots in a barren land because they grow by themselves in soil without any help, absorb energy from the environment and then reach a higher position. The resisting phrases such as *tough the sun, the blaze, the fiery depth, deadly and uncontainable* indicate that women are burning fires that can't be controlled easily. Women are the source of light and they tend to show the right path to others. They can't be easily broken into pieces as they carry within themselves the intense depth to bury all reprehensible remarks of society. Women have the power to turn down the cruel tactics of violent people and no one can bind diaspora Muslim girls to live the life of others' choice.

we'll be a story for ourselves this time.

but I am a key with too many nooks

I will be bawdy, tawdry, tough

The western community negatively typecast Muslim diaspora women, but women tend to stand against all conspiracies. Diaspora Muslim women can become glorious and

renowned by creating their own history. Powerful groups think that Muslim women are easy to access and can easily be convinced of everything. But the poet has made it clear to the world that Muslim women have the power to demolish all tricky plans of opposite group single-handedly. Their speech is their protest against any male tyranny and fixed representation of Muslim women in the western community.

but never give them the pen,

their words are revolutions

Women have their own stories and encompass the history of distinct achievements. They are raising their voice against discrimination and their revolutionary words have the power to get a better life for themselves.

I am manuscripts, / I am archives

The supporting voices of women community can make a huge difference. They are showing a fearless attitude and telling the world that women are not scared of anyone. Hegemonic society treats the women as an entity who can easily be ruled upon, but women are the manuscripts, archives, and libraries carrying the history of their own success and struggle. The Poet has fiercely asked the reason behind the universal representation of women in her poem to demand the right to an independent lifestyle for diaspora Muslim women.

Diaspora Muslim women do not have any fixed identity. Everyone is born independent and has a right to live life independently. Men can't control something that can never be theirs. All the demeaning remarks can't stagger the moves of powerful women because they still carry beautiful smiles on their faces to show the world that they are not afraid of such patriarchal notions.

Practical attempts are made to warn little girls of the consequences of getting an education. Instead of being frightened of terrorists, girls stood together at the frontline position to fight back takes the bullet against the cruel group. They have won this battle and This girl has won the right to be ordinary and are living a normal independent life. Women are seen as invisible creatures acquiring less value in a crowded place. Their voices are not heard and their power is subdued due to

their gender and sex. Despite all these hegemonic norms, girls' eyes shine brightly in hope of a better future to come.

I am fearless

striding back up the steps

and fly like a kite

to hell with the watchers

I am out of their hands, blown out of sight

My name is Marvellous

Dharker has resisted male dominancy and encouraged women to take off gloomy clothes and fly higher like a kite in the sky because it is not easy to take hold of a powerful woman's life without consent. The kite in the sky doesn't look out for a specific direction and roams freely without any fear. The same thing is expected from women of this age. Women are getting ready to take their steps back toward the top of the stair. The parents who celebrate the birth of daughters are appraised by the poet. Because it turns a girl into a powerful being whose name could be written beside the names of legendary figures. Girls are songs to be sung in a loud and cherished voice. They are a gift sent down to earth to transform wilted hearts into lively beings. It is a worthwhile living experience to work with lively girls at the workplace during the tiresome hours.

Under the general rubric of the FPDA approach, it has become clear that ideological stance of the discourses present in the selected poems implicitly highlights the influence of cultural style on the text. Women's power is ambiguous, diversified, and transforms according to the context. Male members imply their power and strength on the powerless gender. Women's position is plural and gender identity is hidden in their performance. Women shouldn't be labeled as powerless entities, rather the power flows from one direction to another in context-based setting. Female Pakistani diaspora poets have used resisting strategy in their work to give voice to the minority community and unraveled the hegemony of society to place women at powerful position in discourse of resistance.

7. Conclusion

The analysis has shown that Pakistani diaspora poets i.e. Manzoor-Khan has

unraveled the issues of the intersection of an identity crises, religious and racial conflicts in diaspora land along with the stereotypical notion of considering women as powerless entity due to gender and sex. It has provoked western nations to entail their vicious power over the diaspora Asian people. Whereas Dharker has raised her voice against societal hegemony that has marginalized, oppressed, and objectified women of all communities and classes due to their gender.

However, the stereotypical notion of viewing women as victim and men as villain is refuted by contemporary poets in a discourse of resistance to place women at a powerful subject position. There is refusal of the patriarchal values that has caused double psychological burden for diaspora Muslim women. The alignment of the different approaches has resulted in an in-depth substantiated analysis that can best be used together to find out multiple aspects of the texts i.e. gender-biased language, negative portrayal of language, sexism, the resisting tone of the marginalized group, and fluidity of power within all texts. In contrast to previous scholarly study, this study has proved that sexist and gender-biased language doesn't guarantee the placement of women in the powerless subject position, rather participants have fluctuating, multiple, and ambiguous power relations among them that can be analyzed through the lens of FPDA.

REFERENCES

- Al-Faham H, Ernst R. (2016). Between society and the state: gendered racialization and Muslim Americans. *Stud. Law Politics Soc.* 70:125-47
- Alinaqian, Rafatjah, & Vedadhir (2020). What we talk about when we talk about Mothering: Social Construction of Mothering in Tehran. *Journal of Women Social and Psychological Studies* Vol.18(3) DOI:10.22051/JWSPS.2021.32108.2256
- Allen, A. (2021). Feminist perspectives on power. *The Stanford Encyclopedia of Philosophy* (Winter 2021 ed.). Metaphysics Research Lab, Stanford University.

- <https://plato.stanford.edu/entries/feminist-power/>
- Baxter, J. (2003). Positioning Gender in Discourse: A Feminist Methodology. Palgrave Macmillan.
- Burch, K. A. Finlay-Smiths, S & Roberson T (2024) Responsible innovation is not comfortable: a call for grounded, embodied reflexivity when doing RI, Journal of Responsible Innovation, 11:1, DOI: 10.1080/23299460.2024.2427429
- Dana K, Lajevardi N, Oskooii KA, Walker HL. (2018). Veiled politics: experiences with discrimination among Muslim Americans. Politics Relig. 2018;1-49. <https://doi.org/10.1017/S1755048318000287>
- Gotanda N. 2011. The racialization of Islam in American law. Ann. Am. Acad. Political Soc. Sci. 637(1):184-95.
- Guhin J. 2018. Colorblind Islam: the racial hinges of immigrant Muslims in the United States. Soc. Incl. 6(2):87- 97
- Hoskin et al., (2017). Is our feminism bullshit? The importance of intersectionality in adopting a feminist identity Cogent Social Sciences 3:1290014 <http://dx.doi.org/10.1080/23311886.2017.1290014>
- kadam, D. M. (2022) Diasporic consciousness in contemporary Indian women's fiction in English: at a glance. RUDN Journal of Studies in Literature and Journalism 27(3):532-540 DOI:10.22363/2312-9220-2022-27-3-532-540
- Lewis G. 2013. Unsafe travel: experiencing intersectionality and feminist displacements. Signs 38(4):869-92. <https://doi.org/10.1086/669609>
- Menegatti, M., & Rubini, M. Gender Bias and Sexism in Language. Oxford Research Encyclopedia of Communication. Retrieved 29 Nov. 2022, from <https://oxfordre.com/communication/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e470>.
- Ma, Lin., Liu, Aihua. (2008). A universal approach to metaphors. Intercultural Communication Studies, VIII (1), <https://web.uri.edu/iaics/files/26-Lin-Ma-Aihua-Liu.pdf>
- Mills, S. (1995). Feminist Stylistics. Routledge.
- Pitman, T. (2023) A "Careful" Reading of Latin/x American Women's Electronic Literature. Modern Languages Open, 1(12) pp. 1-21. DOI: <https://doi.org/10.3828/mlo.v0i0.426>
- Prickett P. 2018. Complexity beyond intersections: race, class, and neighborhood disadvantage among African American Muslims. Soc. Incl. 6(2):98-106
- Rawat, P. S. (2014). Patriarchal Beliefs, Women's Empowerment, and General Well-being. Vikalpa, 39(2). <https://journals.sagepub.com/doi/pdf/10.1177/0256090920140206>
- Rowe, A. M. (2016). Challenging Kleos: An FPDA Analysis and Application of Andromache in the Iliad. Honors Bachelor of Arts.(Paper 11). <https://www.exhibit.xavier.edu/cgi/viewcontent.cgi?article=1009&context=ha>
- Selod S. 2018. Forever Suspect: Racialized Surveillance of Muslim Americans in the War on Terror. New Brunswick, NJ: Rutgers Univ. Press
- Singh, S. (2008). Diaspora Literature-A Testimony of Realism. Ezine Articles.
- Siregar, S. F. Setia, E., & Marulafa, S. (2020). A Feminist Stylistics Analysis in Rupi Kaur's The Sun and her Flowers. Journal of Language, 2(2), 170-186. file:///C:/Users/Hp/Downloads/2784-8615-1-PB.pdf
- Vyas, N., Aggarwal, M. G. (2024) The Evolution of Feminist Thought In English Literary Tradition. Shodkhos:Journal of Visual and Performing Arts. (5) 1: pg 3054 -3060 DOI 10.29121/shodhkosh.v5.i1.2024.3165
- Wilkey, B. (2013). Dsitortions, Collections, and Mobility: South Asian poets and the space for female subjectivity.

(Published master's thesis).
<file:///C:/Users/Hp/Downloads/Wilkey wfu 0248M 10754.pdf>
Welborne BC, Westfall AL, Russell ÖÇ,
Tobin SA. 2018. The Politics of the
Headscarf in the United States. Ithaca,
NY: Cornell Univ. Press
Zaheer, S., & Akram, Z. (2018). Going
Against the grain: An FPDA of The

Epic of Gilgamesh. Balochistan Review,
XXXIX(2).
<http://web.uob.edu.pk/uob/Journals/Balochistan-Review/data/BR%2002%202018/105-118%20Going%20Against%20the%20grain%20An%20FPDA%20of%20The%20Epic%20of%20Gilgamesh,%20Saameen%20Zaheer.pdf>

Appendix: Excerpt A

Lines showing Discourse of Marginalization in selected poems

"tears of joy or tears of grief, / which for us too often are made the same"
"whispers and elisions and repeated mistakes"
"what made you think you were the only author?"
"what made you think my submission was time bound?"
"string the nights and days
with modern on one end and me on the other?"
"ill-fitting and not made for children"
"pigeon hole" "letter box",
"crime statistic or danger level increase"

Excerpt B

Lines showing discourse of Hegemony in selected poems

"their eyes, their grips, their words, their pleasure"
staring eyes and lowered gaze "jasmine, cinnamon, sugar"
"this is for the girls who learnt their bodies meant shame before they, / learnt anything else"
"the unjustly touched" "skinny ankles" "baggy sweatshirts" "close birth dates" "they're meant to grow into" "mocked
weight"
"call to battle" "firing-line" "Surrendered, surrounded"
"The missile cuts, / a pathway in her mind"
"You are nothing more than yourself, / not a message sent to change the world" "what makes your heart beat fast"
"You are, / like a snail or mollusk" "like a leaf"
"like the sea" "screeching out of the water, / screaming over the line"

Excerpt C

Lines showing discourse of Objectification in selected poems

"salvage our skin from their requirement"
hairy arms, upper lips, bushy eyebrows, cracked heels, full bellies, and laughing mouths.
beauty and myth, marriage songs, and heartache

Excerpt D

Lines showing Fracture Diaspora Identity in selected poems

"who was written by others"
"for the girls who keep it covered and those who never do"
"the taking-it-of-on-days-after-attack"
"spat at for their faith" "hate over their faith"
"filled with hate" "the drinkers"

*“playground is tilted, / classrooms are minefields”
“they’ll be burnt at the stake”
“Muslim girls are so visible they’re invisible”*

Excerpt E

Lines showing Multifaceted Muslim Women in selected poems

*“steal the freedom” “stand for the freedom”
“quiet girls” “speak too much”
“the spoken for” “the spoken over”
“the girls who speak for the girls”, / who speak wrongly for the girls”
“the never-married and the soon-to-be-married”
“who wake consistently at dawn and those who, / never can, / for the prayer-sharing and the sleep-defying”*

Excerpt F

Lines showing discourse of Resistance in selected poems

*“overturn the table”
“to the cheers of the revolters”
“to the sound of the revolver”
“I will never be yours”
“anti-capitalist male-gaze resisters”
“but they are all smiles”
“takes the bullet”
“walks on”
“This girl has won the right to be ordinary”
“you are stupid, / You have failed. You cannot kill a book”
“A murmur, a swarm. Behind her, one by one”
“see a star waking in your eyes”
“your name is a song”
“your name should be up in lights”*

Institute for Excellence in Education & Research