

**TOWARD THE INCLUSIVE AND  
INTERSECTIONAL: A STUDY OF THE  
FOURTH WAVE OF FEMINISM IN NADIA  
HASHIMI'S *A HOUSE WITHOUT WINDOWS*  
AND UZMA ASLAM KHAN'S *TRESPASSING***

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**Toward the Inclusive and Intersectional: A Study of The Fourth Wave of Feminism in Nadia Hashimi's *A House Without Windows* and Uzma Aslam Khan's *Trespassing***

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**Thesis Title:** Toward the Inclusive and Intersectional: A Study of the Fourth Wave of Feminism in Nadia Hashimi's *A House Without Windows* and Uzma Aslam Khan's *Trespassing*

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## ABSTRACT

**Thesis Title: Toward the Inclusive and Intersectional: A Study of the Fourth Wave of Feminism in Nadia Hashimi's *A House Without Windows* and Uzma Aslam Khan's *Trespassing***

This research engages with the concepts of Inclusivity and Intersectionality of the Fourth of Feminism through critical reading of Nadia Hashimi's *A House Without Windows* and Uzma Aslam Khan's *Trespassing*. Being a part of the South Asian fiction, both these texts subscribe to the Fourth Wave of Feminism, especially its features like 'inclusivism' and 'intersectionality'. When we analyze different issues faced by the South Asian women, we cannot simply decode them on one level. South Asian women are socially and culturally marginalized and South Asian texts, because of their erstwhile marginal positioning, ask for critical attention. I have invoked Nicola Rivers' theorizing on the Fourth Wave of Feminism. She argues that this wave deals with the concepts of *inclusivity*, *intersectionality* and *difference(s)*. This new wave throws light on the ideas of diversity and multiplicity. To support Rivers' concept of Feminism in the South Asian context, this research invokes Chandra Talpade Mohanty's notion of the third world women. Since this investigation is qualitative in nature, I have used textual analysis as my research method in order to analyze my primary texts. This research investigation reveals that the Fourth Wave of Feminism is not entirely different from the previous three waves. It is 'inclusive' of the third world women and men. The concept of 'intersectionality' unveils the complex nature of women's experiences of oppression and marginalization. This study is likely to contribute to the production of knowledge in the feminist studies in terms of its focus on Inclusivism and Intersectionality.

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## LIST OF ABBREVIATIONS

*AHWW*

*A House Without Window*

TFWF

The Fourth Wave of Feminism



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After doing my BS from Islamabad, I was living in Swat. I was planning to live the rest of my life there, teaching in schools. I didn't know how much I was capable of. I didn't know my true potential. However, I was fortunate enough to have a mentor like Dr. Sibghatullah Khan. As Oprah Winfrey says, "A mentor is someone who allows you to see the hope inside yourself". I decided to move back to Islamabad and start MPhil, the first step towards the greater-self. During this journey, Dr. Sibghatullah's exceptional guidance, feedback, inspiration and motivation helped me to create a narrative which can certainly add value in the field of feminism.

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## **DEDICATION**

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## CHAPTER 1

### INTRODUCTION

This research examines Nadia Hashimi's *A House Without Windows* (2016) and Uzma Aslam Khan's *Trespassing* (2003). In order to analyze the texts, I have invoked Nicola Rivers' concept of the Fourth Wave of Feminism and Mohanty's theory of the third world women. TFWF is "inclusive" and "intersectional" in nature. According to Merriam Webster dictionary, "inclusive" means "including everyone...allowing and accommodating people who have been historically excluded (because of their race, gender, sexuality, or ability)" ("inclusive"). TFWF is inclusive; it includes men and women regardless of their identities. The concept of "inclusivity" is interlinked with the concept of "intersectionality". Kimberle Crenshaw in an interview defines intersectionality, "...intersectionality is basically ... the fact that discrimination can happen on the basis of several different factors at the same time and we need to have a language and an ability to see it in order to address it" (Hayet, 1:27-1:33).

Whereas, according to Merriam Webster dictionary, "intersectionality" is "the complex and cumulative way in which the effects of multiple forms of discrimination such as racism, sexism and classism combine, overlap or intersect especially in the experiences of marginalized individuals or groups" ("Intersectionality"). This concept of "intersectionality" is playing a crucial role in TFWF. Therefore, the present study focuses on the concept of "intersectionality". In my point of view, "intersectionality" is an idea that helps us to understand the complexity of discrimination that is faced by women. It elucidates how different factors i.e. gender, age, culture, class, race, ethnicity, etc. contribute into their experiences of marginalization. In my study, I have selected Nicola Rivers as my primary theorist. In her book, *Postfeminism(s) and the Arrival of the Fourth Wave* (2017), Rivers argues that "...the concept of intersectionality is often invoked in seeking or promoting the idea of inclusive feminism(s) that are moving away from the perception of feminism as a white middle-class movement and seeking to acknowledge difference"(97). It engages with

the problems faced by white, black, or brown etc. women living in the present world. TFWF is inclusive of every gender regardless of their identities.

This study focuses on the arrival and the existence of the fourth wave in the third world. That is why, for my thesis, I have selected two novels, Nadia Hashimi's *A House without Windows* and Uzma Aslam Khan's *Trespassing*. Hashimi is an Afghan-American writer and the setting of her novel is Afghanistan. Her story revolves around her protagonist Zeba. Uzma Aslam Khan is a Pakistani writer and the setting of her novel is Karachi, Pakistan. Both the novels focus on female characters and the problems faced by women in different regions of South Asia. This study, in a way, celebrates the arrival of TFWF and acknowledges its multiplicity, "inclusivity", and "intersectionality" in the selected novels.

Nadia Hashimi's novel, *AHWW*, was published in 2016. Hashimi is a pediatrician and a novelist. She has written six novels so far and her stories revolve around the problems that are faced by women of Afghanistan in different walks of life. *The Pearl that Broke Its Shell*, *When the Moon is low*, and *AHWW* are Hashimi's three international bestselling novels. In her novel, *AHWW*, Hashimi presents prejudices, biases, and injustices of Afghan judiciary system towards women. The novel indicates that Afghani culture and society does not provide equal opportunities and chances to men and women. She values women's perspective on their lives in Afghanistan by portraying majority of her characters as females; she gives a voice to the women of Afghanistan.

Hashimi embarks on a journey to find justice for the women in Afghanistan. The novel starts with the murder of Kamal, Zeba's husband. Zeba's children and the neighbors find Kamal's dead body around Zeba. Everyone speculates that Zeba killed her husband and now she is supposed to be imprisoned and sentenced to death for her crime. It is a story of Zeba; it starts with Zeba's imprisonment and ends with her freedom. Zeba's character is quite complex; she has a weak personality, she is traumatized, and psychologically challenged. Hashimi, with this story line, portrays the themes of victimization, motherhood, dysfunction families, and relationship. Whereas, redemption is the motif of this novel.

*Trespassing* by Uzma Aslam Khan is the second novel that I have selected for my thesis. The plot of the novel begins with the death of Shafqat. The setting of the novel is Pakistan. Khan portrays the variety of women/girls' characters in her novel. Anu, Riffat, Dia,

Sumbul, and Nissrine are the main characters of the novel. Khan shows that how there are diversity and complexity in Pakistani women. Anu and Nissrine have a weak personality, on the other hand, Riffat and Dia are strong headed, outspoken, and independent, whereas, Sumbul's character lies somewhere in between. The themes of *Trespassing* are victimization, oppression, sin, dysfunctional relationship, and families.

According to Rivers' book, *Postfeminism(s) and the Arrival of the Fourth Wave* (2017), TFWF is a complex phenomenon; it is different from the previous three Waves of Feminism. The previous Waves used to be guided by different rubrics, whereas, TFWF is a mixture of concepts dominating the three Waves of Feminism and Postfeminism. Before I further explain TFWF, it would be instructive to contextualize my study with the brief introduction of previous three Waves. The First Wave of feminism started in 1840s and lasted till 1920s. In this wave, women fought for their right to vote; in 1902 New Zealand became the first country that allowed women to vote. Afterwards, with the passage of time different countries allowed women to vote. Lastly, in 2015, Saudi Arabia also gave women a right to vote (Clarke, "Stuck on the Third? A Guide to Fourth Wave Feminism"). According to Nicola Rivers, "suffrage ....intended to benefit *all* women.... [it is] marked by a complex and conflicted relationship with intersections of race and class, raising issues still prevalent in current feminist debates" (2).

The Second wave of feminism started in 1950s and ended in 1970s. The famous works in the second wave are the following; *The Feminine Mystique* by Betty Friedan (1963), *The Second Sex* by Simone de Beauvoir (1949), and *The Female Eunuch* by Germaine Greer (1970). Gloria Steinem's speech, "Living the Revolution", also became famous. The second wavers won the right to have equal pay, equal education, the right of abortion, and to hold credit cards, but still they got a lot of criticism because they cornered the colored women and the second wave was not inclusive. They spread awareness about domestic violence and marital rape. They fought for a right to work outside home, but for women of color the right to work was not important, for them the right of reproduction carried most importance because of forced sterilization (Clarke, my paraphrase). The controlling rubrics of the second wave of feminism are rights of reproduction, abortion, and they tried to reduce inequalities in work life and legal system.

The third wave of feminism started in 1990s; it was an age of post-colonialism and post-modernism. According to Martha Rampton, in the third wave of feminism women became "...strong and empowered, eschewing victimization and defining feminine beauty for themselves as subjects, not as objects of sexist patriarchy" (Rampton, "Four Waves of Feminism"). Web became an important tool in the third wave, it provided a women-only space to women through "cybergrlrs" and "netgrlrs". The use of internet crossed "gender-boundaries" and promoted "experimentation and creative thought" (Rampton). The dominating ideas in the third wave are individuality and diversity.

Nicola Rivers argues that TFWF disrupted the "linear narratives of feminist Waves" and "embraces intersectional and intergenerational activism and theory" (5). According to Rivers, the arrival of TFWF dates back to 2008, on the other hand, she argues that Jennifer Baumgardner writes about it in 2011, whereas, Cochrane discusses it in her article in 2013 (22, my paraphrase). Rivers further writes that TFWF is depicted in "narratives of loss, progress, and return" by mainstream media (23). It has also adopted some of the concepts of the third Wave of Feminism which make it "fractured and complex" (24). In her book, Nicola Rivers discusses that the three basic components of TFWF are intersectionality, inclusivity, and diversity. "The fourth wave is also distinct by its diversity" (Clarke).

Furthermore, Rivers argues that multiplicity in the different waves of feminisms is generally categorized as "old vs. new" (32). She further writes that the new generation is now challenging the old roles and rules which are prescribed by misogyny and patriarchy. Moreover, she writes that "millennials are not homogenous groups, and their socioeconomic and cultural location is dependent on gender, race, ethnicity, disability, sexuality, religion and place" (49). "Feminism is part of a larger consciousness of oppression along with racism, ageism, classism, ableism, and sexual orientation" (Rampton). Feministic issues are acknowledged nationally and internationally; issues like rape, domestic violence, harassment at home/work, pay gap, and body/slut shaming etc. because of the facility of internet (Rampton).

In her argument on this new wave, Nicola Rivers does not engage with the women of Global South specifically. The purpose of the present study is to trace and explore the contours of TFWF in Anglophone South Asian Fiction. To make sense of the Anglophone

South Asian Fiction, I have selected Chandra Talpade Mohanty as my supporting theorist. Mohanty writes about the issues of the third world women in *The third world women and the Politics of Feminism* (1991). She argues that the third world women are largely considered as “monolithic subject”; they are over generalized and stereotyped by western feminists. TFWF is about “the multiplicity of feminist thought” and in order to understand its multiplicity, it is crucial to promote and practice “intersectional feminism” (Rivers, 151). Mohanty’s idea of the third world women aligns with the idea of TFWF.

Moreover, as TFWF is about inclusivity and intersectionality, I argue that the fourth wave is inclusive of women of the Global South and the idea of intersectionality also correlates with Mohanty’s idea of the third world women. Mohanty argues in “Cartographies of Struggles The third world women and the Politics of Feminism” (1991) that “there are no simple ways of representing [the third world women’s] diverse struggles and histories” (4). She invokes the idea of “imagined communities” and “communities of resistance” to demonstrate the complex and diverse nature of the third world women and to move away from “essentialist notions of third world feminist struggles” (4-5). Similarly, TFWF also promotes “...the particularities of intersecting identities and experiences” (151). Moreover, Mohanty also argues in her above mentioned book that the western feminists overgeneralize the struggles of the third world women. In the same way, TFWF “...challenge[s] — namely the Western, colonial understanding of the individual as a paramount...” (151). Mohanty writes that “...systems of racial, class and gender domination do not have identical effects on women in the third world contexts” (13).

By invoking Nicola Rivers and Mohanty’s theorizing, I have analyzed my primary texts and used Textual Analysis as my research method. Since my research focuses on TFWF in Global South, I tried to locate and prove the traces of TFWF in Anglophone South Asian Fiction.

### **1.1 Locating the Study in Feminist Thought**

In 1792, Mary Wollstonecraft published a book called as *A Vindication of the Rights of Woman*. It became one of the most important books vis-à-vis feminism. Her main principle of writing the book is explained in the following lines; she writes “... if she be not prepared by education to become the companion of man, she will stop the progress of knowledge and

virtue; for truth must be common to all..." (22). She argues that a woman should be provided with rational education so that she can help her children as well as work equally in the society. Wollstonecraft further argues that the little girls are made to believe that they are inferior to the boys and they should stay confined to their domestic dwelling. That is why, girls and women do not flourish mentally and get damaged psychologically. She also believes that women should get trained in order to work equally.

The First wave of feminism roughly started from the mid nineteenth century to the early twentieth century. During mid nineteenth century, women started articulating their needs to have equal rights of education, work, law, and politics. Feminists started asking for equal rights in different regions of the world. During the nineteenth century, women like Sojourner Truth started facing oppression due to their gender and ethnicity. They also started debating on their rights of reproduction. In the middle of the first wave of feminism, women started asking for their right to vote. Women started fighting for their rights in different regions of the world. For instance, from 1914 to 1918, women in Britain emphasized on their right to vote. On the other hand, during 1920s, in Japan the activists like Fusae Ichikawa, fought to have a right to be involved in political world. Likewise, women started gathering and creating organizations in the Arab world, for example, Huda Sharaawi started an organization in Egypt (Kindersley 73, my paraphrase).

Due to Women's Liberation Movement, many feminist writers started writing during 1960s and 1970s. One of the most appreciated books of 1970s is *The Female Eunuch*, written by Germaine Greer. She discusses different stages of stereotypical challenges that girls and women face in their lives. For instance, in the chapter "Girl", she discusses how girls struggle during their teens and how they are judged by the society. Greer argues, "Sometimes she [a girl] feels that she is being catapulted into a sort of shameful womanhood, and resists desperately..." (87-88). This comment signifies that our society, that is predominantly misogynist, damages girl's personality and her soul from the beginning due to the rigid roles that are constructed by the patriarchal society. Moreover, Greer also discusses the other topics in relation to girls and women; she discusses various struggles that women face in our society, for instance, body, soul, love, hate, and revolution. She explains that "Her [woman's] sufferings do not stem from her failure to grow up into mature womanhood..." rather she



suffers because she is suppressed by the society, thus, she cannot do things according to her power and wishes (109).

Susan Brownmiller writes about rape in *Against our Will: Men, Women, and Rape* in 1975. When she discussed rape, it was considered as a problem of women and women were blamed for rape. Brownmiller discussed issues related to rape in detail and also discussed that how rape is considered as women's fault. She writes that "Rape can be eradicated, not merely controlled or avoided on an individual basis, but the approach must be long range and cooperated, and must have the understanding and good will of men as well as women" (Brownmiller 404). She discusses that rape exists in our society since prehistoric era. The reason is that women are considered as men's property. In addition to this, men rape women in order to be dominant and to exercise their power in the society. She also claims in the book that children are also raped by men and mostly they are raped by the men they already are familiar with.

Moreover, "Race and Imperialism" is one of the key issues of the second wave of feminism. Feminists of color discuss racism within feminism in different books. Angela Davis discusses "racism and classism" during the movement of suffrage in *Women, Race and Class*. Her book is about giving voice, freedom, and representation to the women of color. Postcolonialism is also discussed in the second wave of feminism. The idea of feminism for the third world South Asia is unavoidably related to the history of colonization of the subcontinent and surrounding area. English Literature was introduced in the subcontinent with the advent of colonization. There were many female writers writing in traditional and conventional manner.

Chandra Talpade Mohanty discusses how Western feminist perceive "third world women" in *The third world women and the Politics of Feminism* (1991), she discusses how "the third world women" are considered as poor, fragile, uneducated, suppressed and oppressed by their men as well as the third world women are over generalized by western feminist. Alice Walker defines the term "womanism" in her book *In Search of Our Mother's Garden: Womanist Prose* (1983), she writes that in black culture womanism sometimes refer to acting like a woman, "Usually referring to outrageous, audacious, courageous, or willful behavior" (6). Womanism also means a strong bond between two women, it is not

necessarily sexual love, rather it means emotional attachment and love with other fellow women. She explains, “Womanist is to feminist as purple to lavender” in this way she describes that womanism is a bigger part and feminism is just a small part of womanism. Womanism also refers to the multiple levels of oppression that black women. Maya Angelou is an African American author, she writes about her experience of rape, and prejudice in her memoir *I Know Why the Caged Bird Sings* (1969). The book depicts sexual violence and racism that black people face. The book is about Maya and her brother Bailey and their experience as black child.

Judith Butler published *Gender Trouble* in 1990 in which she explores the issues of gender and the trouble related to the notion of gender. She writes in the preface (1990) of the book that “... ‘female’ no longer appears to be a stable notion, its meaning is as troubled and as unfixed as ‘woman’, and because both terms gain their significations only as relational terms, this inquiry takes as its focus gender and the relational analysis it suggests” (xxxix). Butler suggests that gender is fluid rather than binary and our gender is formed according to our cultural requirements and preferences. Gender identity is not limited, she argues that if we limit the meaning of gender into a binary of masculinity and femininity then the meaning of gender is exclusionary. She explains various possibilities of gender in her 1999 preface of the book, she explains “... we consider various new forms of gendering that have emerged in the light of transgenderism and transsexuality, lesbian and gay parenting, new butch and femme identities” (xii).

Jennifer Baumgardner and Amy Richards claim in their book *Manifesta: young women, Feminism, and the Future* (2000), we need to reinvent feminism in order to make it relevant in the third wave of feminism. The third wave of feminism is a wave in which a lot of people thought that there is no need of feminism, Baumgardner and Richards argue in their above mentioned book that feminism is needed in the third wave as well. They explored different problems that feminists faced in the previous times, and claimed that “Feminist consciousness—understanding that women can and should be whole human being, not measured in relationship to male supremacy--- is, was, and will always be the soul of feminism” (30). Both the theorists think that their generation is “...drawn closer to the world

of equality” but they do not think that we do not need feminism in the third wave of feminism (289).

In the third wave of feminism, when feminists explored philosophy they realized that philosophers removed women from the history of philosophy. Italian feminist philosopher Adriana Cavarero investigates, Plato in her book *In Spite of Plato* (1995). She examines four female figures existing in Plato’s work; she criticizes his work and argues that women in his work are victims of patriarchal norms, marginalization, toxic masculinity and domestic violence. She claims that feminist philosophers should not reject Plato’s work completely rather they should critically read his work from a feminist point of view to reclaim philosophy (Kindersley 530). Lila Abu-Lughod discusses women in Islam and stereotypical negative image of Muslim women in the west in *Do Muslim Women Really Need Saving?* (2013). She argues in the book that Muslim living in the different parts of the world have different challenges. We cannot confine them under one category; Muslim women living in Egypt have different problems than Muslim women living in Afghanistan, India, Bangladesh or Pakistan.

According to Abu-Lughod, Muslim women are oppressed but the problem is not with the religion of Muslim women, rather, problems are multiple, for instance, sometimes cultural oppression is a reason behind women’s suppression, other times it is governmental. She urges people, thinkers, and theorists to look closely towards Muslim women’s struggles because their struggles are not simply because of Islam. To justify her claim, Abu-Lughod writes about various stories of women like Gateefa, Khadija, Zaynab, through this she claims that Muslim women’s struggles are multilayered. She writes, “We should be suspicious of anyone who asks us to gaze on the sufferings of ‘other’ kinds of women, as if they are not connected to us and what we do, including our governments and financial institutions, and as if these women do not share our humanity” (225). She concludes that we need to understand sufferings of Muslim Women on the grounds of “common humanity” (227).

TFWF, started in 2012, when women around the globe started articulating their voices through internet. Feminism is well established in TFWF but still women face a lot of problems in the society and they are not considered as equal, thus women use blogging and other sources available on the internet to engage with the world and to tell the world about

their problems and concerns. In 2012, Laura Bates created a website named as “Everyday Sexism” in that women from all over the world shared their experiences of sexism. She later published a book with the same name in 2014. She writes in the introduction of *Everyday Sexism* that harassment is normalized in our society, which is why women do not fight against harassments that they face on daily basis. She also mentions different statistics showing women face sexual offence, domestic violence, and rape on the daily basis. Majority of women go through these circumstances. The book is about “... the sound of tens of thousands of women’s voices” (14). Women face harassment everywhere, such as, universities, work/public places, houses, media, etc.

Women also started “hashtag activism” in TFWF. They use Facebook, Twitter, Instagram, YouTube, and other social media websites to articulate their voices against gender prejudices. The term “hashtag activism” is coined by *The Guardian* in an article published in 2011 (108). Through the use of hashtag, feminists can spread messages easily and rapidly. There are various examples of hashtag movements in TFWF, one of the most prominent is #MeToo movement. In 2016, Tarana Burke started #MeToo movement to bring awareness about underprivileged sexual assaults. In 2017, it became viral and people started using it globally. Internet is not only positive for women but it is also used against women. In 2011, Canadian feminists started SlutWalk after a police officer insulted a Canadian young student. In 2012, a Pakistani activist Malala Yousafzai was attacked by Taliban because of her anti-Taliban views. She survived the attack and started campaigning for girls’ education. In 2018, women living in Saudi Arabia finally get the right to drive, after campaigning for the right for thirty years. Gender pay gap is another issue that is highlighted in TFWF, women are still fighting for equal pay in the west and in the other parts of the world. Inclusivism became the focal point in the fourth wave, inclusivity started in late 1980s, but it came into the spotlight in the fourth wave. Rosemarie Garland Thomson talked about inclusivity of disabled women in feminism whereas, Julia Serano fights for the rights of transwomen. These initiatives broaden the scope of feminism in the fourth wave (Kindersley 566-568, my paraphrase).

Intersectionality and Inclusivity are the two tenets that fourth wavers continued in this new wave. The feminist in the fourth wave used internet in order to articulate their concerns about women’s rights. Jessica Valenti and Vanessa created a web page in 2014 named as

“Feministing”. The page is dedicated to diverse feminists and their voices. After Valenti a lot of women created different web pages to discuss their problems and to spread awareness about the struggles that women are facing. In 2011, Sonya Renee Taylor published her picture on her Facebook page wearing a black corset weighting 104 kg, it went viral on the internet. After that, she created an online movement that is “The Body Is Not an Apology”, aiming to promote body positivity of marginalized people. Later on, she published a book *The Body Is Not an Apology: The Power of Radical Self-Love* in 2018.

Another issue in TFWF is of “gender pay gap”, women in different parts of the world earn less money than men while working same as men or sometimes even more than men. In the contemporary times, “gender pay gap” is decreasing but it still exists. In TFWF, the idea of feminism is considered as a common sense. According to Kindersley, Caitlin Moran, in her autobiography *How To Be a Woman*, argues that feminism is a common sense and without feminism women cannot even read a book (570-619). Nicola Rivers writes about postfeminism and TFWF. In her book, she argues that Feminism is not linear, on the contrary, it is complex. We cannot divide the four waves in clear demarcation. TFWF is “intersectional and intergenerational”, and it is inclusive in nature (5). She stresses upon the concept of intersectionality in TFWF. According to her there are multiple facets behind a woman’s oppression so, in order to fully understand it, a person needs to understand the multiple factors contributing in that oppression (97). TFWF is the area of my project. Nicola Rivers’ concepts of ‘inclusivity’ and ‘intersectionality’ are selected for this research. Whereas, Chandra Talpade Mohanty’s concepts of the third world women as a “homogenous oppressed group” and “male violence” are utilized in my research. Nicola Rivers’ theory is about TFWF, but she does not discuss it with reference to the third world women whereas, my research focuses on South Asian Women, which is why Mohanty’s theory is selected with Nicola Rivers’ concepts for this dissertation.

The first novel that I have selected for my research is Nadia Hashimi’s *AHWW*. It is based in Afghanistan. Hashimi chooses to portray the unjust and sexist judiciary system of Afghanistan. She presents cacophony of voices of Afghan Women living in Chil Mahtab (jail). The second novel that I selected for my research is based in Pakistan and the writer is Uzma Aslam Khan. Her novel *Trespassing* exhibits multiple women living in Pakistani

society and their struggles in Pakistani misogynist society. I have selected one novel from Afghanistan and the other one from Pakistan because the purpose of my study is to trace TFWF in South Asia and the role of the third world women in this new wave. As I have mentioned above that TFWF is about “inclusivity” and “intersectionality”. Hashimi and Khan’s novels explore the two concepts. Both the novels support the idea that feminism needs to be inclusive in nature.

Ealasaid Munro in her article, “Feminism: A Fourth Wave” (2013) defines “...intersectionality [as an]...idea that different axes of oppression intersect, producing complex...contradictory results” (24). Hashimi and Khan present this idea in their respective novels, they represent social, cultural, legal struggles and how “different axes of oppression” affect the female characters. *AHWW* explores the issues that are faced by Afghanistani women. Nadia Hashimi portrays the concept of “intersectionality” in her novel with the help of different characters like Zeba, Laylee, Gulnaz and Nafisa etc. In the novel different female characters are imprisoned in Chil Mahtab due to various reasons. They do not get justice because of legal vacuum existing in Afghanistani Judicial System. Female prisoners face a lot of inequality and injustice in Afghanistan that is explored by Hashimi. The inequalities that Afghanistani women are facing are not only legal; they are cultural and social as well. TFWF also raises awareness about sexual/child abuse. In TFWF the issues regarding rape are highlighted by different feminist and they have vocalized their concerns through internet. Rivers also writes about “2012 Steubenville rape case” and date/campus/work place rape issues in her book (109). Likewise, Hashimi also addresses the issues of rape in the third world country through Zeba and Laylee’s story. She also explores the role of society and culture in the marginalization of women.

*Trespassing* showcases the struggles of Pakistani women who belong to different classes of Pakistani society. The characters like Dia, Riffat, Nissrine, and Anu etc. face oppression on multiple levels. The oppression is social and cultural. Khan with the help of characters that belong to different classes in the Pakistani society also portrays that women of every class struggle but their experiences varies. Prudence Chamberlain in her book, *The Feminist Fourth Wave: Affective Temporality* (2017) writes that “...this fourth wave moment ... needs to learn how to address a wide variety of cultures while ensuring they establish and

maintain services that protect and address the needs of women” (171). TFWF explores the challenges that are caused by culture for women. Hashimi and Khan both are addressing issues of women of different cultures. Hashimi in her novel presents that because of Afghani culture women are further marginalized by the patriarchal culture. Afghani culture is different from other cultures of South Asia. For Afghani people honor is more valuable than their women and because of honor they even kill their women, the same concept is explored by Hashimi in the novel. Khan also investigates the notion of culture in her novel *Trespassing*. Khan presents that Pakistani culture such as toxic *rishta* culture suppresses women. Hashimi and Khan’s exploration of “inclusivity”, “intersectionality”, social, and cultural marginalization of women reflect TFWF existing in the third world countries.

## 1.2 Situatedness of the Researcher

My investigation is significant from Pakistan’s point of view because Pakistan is a part of both Global South and South Asia. Pakistani women are largely considered as oppressed and are pushed to the periphery by the First World Feminists. The Pakistani women are othered<sup>1</sup> but, now, the new Wave of feminism gives space to the previous ‘Others’. TFWF is about “inclusivity”; it includes all global South women. It is about giving agency and choice to the third world women. As a Pakistani woman, I feel obliged to address this new Wave of feminism. TFWF promotes inclusivity, diversity and multiplicity so, it includes the experiences of the third world women.

## 1.3 Delimitation

The study focuses on Nadia Hashimi’s *A House without Windows* (2016) and Uzma Aslam Khan’s *Trespassing* (2003). The study invokes Nicola Rivers’ concepts of Inclusivity and Intersectionality in TFWF. Moreover, Chandra Talpade Mohanty’s theorizing might also be a useful supporting lens to read my primary text.

## 1.4 Thesis Statement

Nadia Hashimi’s *A House without Windows* and Uzma Aslam Khan’s *Trespassing* seem to be engaging with the concepts of Inclusivity and Intersectionality of TFWF that may be critically examined through the theoretical positions of Nicola Rivers and Chandra Talpade Mohanty.

## 1.5 Research Questions

- 1) In what ways does the Fourth Wave of Feminism negotiate its difference(s) with the first three waves through the selected texts?
- 2) How do Nadia Hashimi's *A House Without Windows* and Uzma Aslam Khan's *Trespassing* subscribe to the inclusivism of the Fourth Wave of Feminism?
- 3) In what ways do Nadia Hashimi and Uzma Aslam Khan inscribe intersectionality in the selected Anglophone fiction?

## 1.6 Research Plan

There are total six chapters in this research project. First chapter comprises introduction, it introduces primary texts, theorists, and writers that are selected for this study. It also contains research questions, thesis statement, and significance of the study. The second chapter is Literature review; it presents discussion and identification of gaps in the existing literature on patriarchy, postfeminism, TFWF, “intersectionality”, “inclusivity”, Nadia Hashimi, and Uzma Aslam Khan. Chapter three discusses research methodology that is textual analysis given by Catherine Belsey. It also explains theoretical framework that is formed by Nicola Rivers’ ideas of TFWF and Chandra Talpade Mohanty’s ideas of the third world women.

Chapter four presents an analysis of *A House Without Windows* that is written by Nadia Hashimi. Nadia Hashimi is an Afghan female writer. She deals with the issues faced by Afghan women. She specifically targets Afghan judiciary system which is cruel and unjust to the afghan women. Nicola Rivers’ concepts of “Inclusivity” and “Intersectionality” are utilized in this chapter to present an analysis of multiple facets .i.e. culture, sex, age, etc. that contribute in the struggles of Afghan women.

Chapter five explores *Trespassing* that is written by Uzma Aslam Khan. Khan presents problems that are faced by Pakistani women in the patriarchal society. This chapter is an analysis of *Trespassing* in the light of Rivers’ concept of TFWF and Mohanty’s idea of the third world women. Chapter six is about concluding remarks of this research project. In this chapter, the three research questions are discussed and findings are mentioned.



## 1.7 Significance of the Study

Though many researchers and theorists have worked on the first three waves of feminism together with postfeminism, not much critical attention has been paid to TFWF. In my thesis, I try to locate the traces of TFWF in Nadia Hashimi's *A House Without Windows* and Uzma Aslam Khan's *Trespassing*. Both Nadia Hashimi and Uzma Aslam Khan seem to deal with the concepts of 'inclusivity', 'intersectionality' and 'difference(s)'. In my research, I intend to highlight aforementioned concepts prevalent in TFWF in the selected texts of Nadia Hashimi and Uzma Aslam Khan. For that this study focuses on Nicola Rivers' idea of TFWF and Chandra Talpade Mohanty's concept of the third world women. This research is significant in that it is likely to pave way for further research in the domain of Feminism and highlight the complex and multiple feminist dimensions existing in *A House Without Windows* and *Trespassing*.

## Endnotes: Chapter 1

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<sup>1</sup>see Simone de Beauvoir, *The Second Sex* (1949) for the concept of women as “other”. See complete references in Works Cited.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Introduction

In this section of research, I have attempted to locate my research project in the existing scholarship in and around my area of study. The purpose of this literature review is to contextualize my research and to find out gaps in the contemporary scholarship. With this twin purpose of literature review in mind, I have reviewed some selected secondary sources that are related to my project.

#### 2.2 Critical Review of the Selected Sources

I have reviewed the selected secondary sources under the following subheadings:

- Patriarchy
- Postfeminism
- The Fourth Wave of Feminism
- Intersectionality
- Inclusivity
- Nadia Hashimi
- Uzma Aslam Khan

##### 2.2.1 Patriarchy

bell hooks's essay "Understanding Patriarchy" (2010) is relevant to my study in a way that it elaborates the concept of "Patriarchy" and my research revolves around the concept of patriarchy. hooks claims that patriarchy sabotages men as much as it sabotages women. In our society men think that patriarchy is only linked to feminism. On the other hand, hooks argues that "Patriarchy is a political-social system that insists that males are inherently dominating, superior to everything ... especially females..." (1). In order to maintain their dominance in the society, men use physical as well as "psychological terrorism and violence" (1).

hooks borrows the term “psychological patriarchy” from Terrance Real to further define the consequences of patriarchy. She suggests that patriarchy is embedded in our minds that is why men and women both exercise “patriarchal thinking and action” in our society. Women play crucial role in the maintenance of “patriarchal thinking” in the misogynist society. Patriarchal thinking is deeply embedded in our social, familial and religious systems. She argues that patriarchal thinking is initially introduced to us by our mothers, that is further reinforced by “schools and religious institutions” (2).

She further emphasizes the need to understand the role of women in the sustainability of “patriarchal culture”. Men and women equally support “patriarchal culture”. That is why both sexes need to work equally to dismantle the patriarchal culture from the society. Men in our society support “sexist violence”. We notice “sexist violence” in our surroundings which usually involves spouses but hooks claims that “patriarchal violence” is more common among parents and children. She writes that “[p]ractices of subjugation, subordination, and submission” maintain patriarchal violence, thinking and culture in a common household (2).

“Rigid sexist roles” victimize women as well as men in our society. Men use their power and dominance to exercise “rigid sexist roles” but they do not realize that they are equally hurting through this exercise. Men think that they benefit from patriarchal thinking and take it as privilege but in reality they feel “overwhelming dissatisfaction ... in their work life” that shows that even men are not benefiting from patriarchy (3). Moreover, bell hooks claims that only visionary feminists are trying to eradicate patriarchy from the society. We need men to free themselves from “psychological patriarchy”. Both the genders need to unite together to help erase patriarchy from our homes, schools, society and most importantly from our minds. “We must all change”(4).

bell hooks’ essay “Understanding patriarchy” is related to my thesis in the sense that it discusses patriarchy in this way that keeps me enlightened about patriarchy and adds in my prior knowledge of the concept of patriarchy. TFWF emphasizes inclusion of men in feminism. Similarly, bell hooks also calls for the need of men in feminism. Her essay helps me to understand the need of men in feminism for their sake and for the sake of society. It also helps me to understand that patriarchy is an ideology embedded in feminist rhetoric. After reading her essay I am able to elaborate toxic masculinity in my analysis.

Like bell hooks, Sylvia Walby also offers nuances of patriarchy in her book *Theorizing Patriarchy* (1991) that is related to my research. She writes that "... the concept and theory of patriarchy is essential to capture the depth, pervasiveness and interconnectedness of different aspects of women's subordination, and can be developed in such a way as to take account of different forms of gender inequality over time, class and ethnic group" (2). Therefore, understanding patriarchy is crucial to understand the objectification and subordination of women.

Walby reviews different theories and their impact on feminism. Gender identity has a lot of factors that contribute in the formation of masculinity and femininity but socialization theorists only focus on the fact that this formation is not biological. Walby writes that socialization theorists should also include other factors like age, class, society and ethnicity. She further writes that psychoanalytic theorists argue that childhood memories and experiences form our unconscious mind that further constructs our gender identity. She claims that psychoanalytic theorists also ignore other crucial factors that involve in the construction of gender identity. Unlike socialization and psychoanalytic theorists, discourse analytics deal with contribution of different variations in the formation of gender identity. She claims that discourse analytics shifted the focus from individual to social level. Walby suggests that "gendered subjectivity" is multifaceted. She argues that notions of motherhood and fatherhood are changing with the passage of time.

During nineteenth century, motherhood was linked with domestication and father was considered as a head of household. The father was considered as a breadwinner of the family that made him powerful in the household as well. However, now it is changing because mothers also provide financial support to their families. In the past waged work was stigmatized and considered unfeminine. After the World wars the perspective of waged work changed. One aspect that changed rapidly is formal education for women. In the past, formal education was not available to women, even in the universities like Oxford and Cambridge. During nineteenth century, women started getting formal education. They started getting education everywhere but there is a stark difference between the choices of subjects made by men and women. Women are mostly drawn towards arts subject whereas, men prefer science

oriented subjects. In a nutshell, Sylvia Walby argues that notions of masculinity and femininity are changing over a period of time.

This chapter offers rich nuances of the concept of patriarchy. Walby defines patriarchy on multiple levels. It has helped me in understanding the idea of patriarchy on deeper level and I have applied this knowledge in my analysis. During nineteenth century, the world started to become more inclusive for women. There are many levels of subjugation of women and there are areas still existing in our society that are exclusive of women. Different variables such as age, class, and ethnicity play crucial role in the formation of patriarchal ideology. This has helped me in the analysis of the selected texts and in locating patriarchal ideology at play. Furthermore, I am able to scrutinize the existence of different variables and their role in the subjugation, objectification and marginalization of women in South Asia.

This brings me to bell hooks's *Feminism is for Everybody* (2000) in that she tries to erase stereotypes related to feminism, and she argues that "Feminism is for everybody". Feminism is equally important for everybody no matter what age or gender one has. She writes that whenever she meets someone and tells them that she is a cultural critic and a feminist, she faces prejudices and various stereotypes. For instance, people tell her that all feminists are lesbians and anti-men. hooks argues that people usually have no idea that feminism is about equal rights. According to bell hooks, "... feminism is a movement to end sexism, sexist exploitation and oppression" (viii). The focal point of feminism is to eradicate sexism from our society. She argues that everyone needs to know about feminism. The firsthand experience with the concept of feminism which is essential in order to fully understand the reality of feminism. hooks touches upon different topics related to feminism in her book in order to eradicate false claims. To understand feminism it is crucial to understand the meaning of sexism.

Mostly people get to know about feminism from misogynist mass media that generates and perpetuates negative stereotyping in the society. To replace misogynist thinking from our society women need to change themselves, they need to raise their consciousness about domination of men and sexism. We also need to raise consciousness in men about sexism prevailing in the society. To confirm progression and development in

feminism, we need to establish awareness among men. Feminism is not anti-men, it is anti-sexism.

Men are not the only enemies of women, women also hate their own kind and plot against them. That is why, there is a need to create a bond of sisterhood between women. Women need to “unlearn female self-hatred”. White women mostly feel privileged over women of color. To fully eliminate sexism from the society women need to stop using class or race to dominate their fellow women. Women need to have equal rights in every sphere of life. They should have the right to decide what they want to do with their minds, bodies and time.

Legal abortion is an issue that is quite challenging for women. Abortion should be legal, affordable and safe. Reproductive rights should be protective for women. Women should have a right to decide whatever they want to do with their bodies. Standards of beauty of women should not be decided by men. The beauty standards set by mass media need to be erased by women. To completely free themselves women need to take part in fashion and beauty industry. Class struggle is another issue that is faced by women. Feminist men and women should work together and they should share opportunities in order to grow together as a society.

Likewise, global feminism is reaching out women globally and trying to eradicate sexism, subjugation and oppression. To resolve oppression and violence from the society, we need to resolve issues of patriarchal thinking. To end violence we need to end male domination from the society. We need to embrace feminist masculinity; rights should be given equally to both the genders male and female. We also need to work on patriarchal marriage system. Male domination in marriage is very common that mostly results in divorce. Partners should focus on mutual growth and satisfaction that should result in a fulfilling and lasting relationship.

To create awareness about feminism, we need to educate our society about feminism. We need proper education system for feminism. According to hooks, we also need radio shows as well as television shows that are dedicated to feminism so that common masses can understand the true spirit of feminism. Feminism is mostly found in books at university level

but we need books about feminism starting from children level. Books should be recorded on tapes so that people of all ages can access to the knowledge of feminism.

bell hooks in her book provides us with the ways to resolve and eliminate issues of feminism from the society. She claims that to eliminate sexism from the society we need to include men and they should challenge misogyny to end sexism. Feminism is diverse in nature, that is why, there is a need to develop the theory of feminism that is relatable to everyone. hooks argues that radical visionary feminism provides us with the platform where we can "... examine our lives from the standpoint of gender, race and class..." (116).

Feminism is considered as "threat to patriarchy". Patriarchal mass media spreads lies and false allegations that feminism is a danger to men but hooks argues that feminism is for both sexes. Furthermore, she claims that "Feminism as a movement to end sexism, sexist exploitation and oppression is alive and well" (viii). Her book elaborates issues related to feminism. It is helpful to understand the multifaceted nature of patriarchy. I have found it valuable for my research. hooks writes about inclusivity of men and women belonging to diverse backgrounds. She also argues that we need to take into consideration aspects of age, class and race while understanding feminism that is called as "Intersectionality" in TFWF.

My research on TFWF focuses on "Inclusivity" and "Intersectionality", that is why bell hooks' book *Feminism is For Everybody* has helped me to understand socially constructed gender stereotypes and sexual subjugation of women. In this way, it has helped me to analyze the selected texts for my research. It helps me to analyze the lives of Afghani women in *AHWW* and the lives of Pakistani women in *Trespassing*.

### **2.2.2 Postfeminism**

Sarah Gamble's in *The Routledge Companion to Feminism and Postfeminism* (2006) defines Postfeminism vis-à-vis media and the third wave of feminism. According to Gamble, postfeminism revolves around "... issues of victimisation, autonomy and responsibility" (36). Postfeminism as a term originated in the early 1980s and frequently used in media. In the media postfeminism means that women are now embracing a new way of life that is nontraditional and that rejects ideas of 1960s feminism.



On the other hand, some theorists define postfeminism in another light. Due to the prefix “post” in postfeminism, some theorists argue that postfeminism means after feminism. Thus, it rejects feminism completely. For other critics say Faludi “postfeminism is the backlash”. Critics claim that media has created this new aura of feminism in that “feminism is unfashionable, passé” and that is why women do not care about the issues of feminism anymore (38). For Faludi postfeminism started appearing in media during 1920s.

Moreover, some critics argue that the second wave of feminism glorifies victimization unrightfully because feminists of 1950s have fought hard to erase the label of victimization. Likewise, Katie Roiphe argues that women of fifties work hard to change an image of women that is passive and innocent thus need excessive protection. Unfortunately, women of the second of feminism are creating the same image of victimization again. Similarly, Rene Denfeld thinks that the focal point of the second wave of feminism is victimization of women.

Additionally, Naomi Wolf argues that during late 1980s feminists have existed few in number. She argues that media has portrayed a distorted image of women and media is responsible for creating and projecting a negative image of women in the society. At the same time, Wolf blames women for their negative image as well. She claims that bad feminism is a product of “media-orchestrated misunderstanding”, that is why, women should make themselves more powerful and erase this label of bad feminism. According to Wolf, feminism is about “...equality, economic empowerment, and the confidence to act both collectively and individually...” (41).

Furthermore, Greer argues that “postfeminist stance is a luxury”. She questions the stance of postfeminism and argues that women cannot distance themselves from the struggles of feminism. Sarah Gamble states that postfeminism is over now, it is ill-defined but feminism should adapt itself with the contemporary world that is turning into the third wave of feminism. Jennifer Drake writes that the basic difference between second wave and third wave of feminism is that third wave of feminism is pluralistic in nature. It embraces contradictions and it appreciates hybridity.

In conclusion, Gamble states that postfeminism is too optimistic in its approach, its stance that feminism now belongs to past is false. Gamble claims that the third wave of

feminism encompasses notions of “subalternity” (coined by Gayatri Spivak) and “gender subjectivity” (by Judith Butler and Helene Cixous). The difference between postfeminism and the third wave of feminism is that the third wave of feminism celebrates and critiques past feminisms which also embraces evolution. The challenges that are faced by the third wavers are new, that is why, feminists should embrace this novelty.

Sarah Gambles’ research is related to my study in a way that she defines postfeminism and the third wave of feminism, and it makes my understanding of TFWF clearer and more appropriate. Gambles’ work on postfeminism helps me understand the role of media in postfeminism and in TFWF. Media has portrayed negative image of feminism in postfeminism era and projected it as something that is out of fashion. Whereas, in TFWF media is playing a supportive and positive role in the development of women in the contemporary society. Media and Internet, both are playing a crucial role in the advancement of women. The role of media has changed that also signifies the change in feminism from postfeminism to TFWF.

Sue Jackson and Tiina Vares study the influence of media on “Tween Girls” in the chapter “Media ‘Sluts’ : ‘Tween’ Girls’ Negotiations of Postfeminist Sexual Subjectivities in Popular Culture” the chapter is included in the book *New Femininities : Postfeminisms, Neoliberalism, and Subjectivity* (2011) published by Rosalind Gill and Christina Scharff . Jackson and Vares define the term “tween” “...as an ambiguous, age-delineated marketing and merchandising category” (145). It is a postfeminist idea that girls are affected negatively by the media. Jackson and Vares claim that revealing clothes “... embod(y) hypersexualized, hyper-feminine meanings of postfeminist media subjectivities...” (134). Due to the bad influence of media, “premature sexualization” is evident in postfeminist popular culture.

Media perpetuates this need of premature sexualization in teenagers, it also criticizes this behavior. The rapid advertisements of revealing clothing by the media inculcate the desire and need to look sexier in girls. Thus, girls try to imitate their favorite celebrities from different magazines popular among the teenagers. Media categorizes girls as a homogenous group and victimizes them. Jackson and Vares have conducted three year research in New

Zealand to find out that how pre-teen girls cope with the society that labels them as sexual subjects.

They study various types of strategies used by girls "... to negotiate 'hyper-sexualized' femininities..." that is signified by the media (135). They also study the usage of the word "Slut" by the girls to show their disapproval of certain bold celebrities. Media has created this strategy named as "Kids Getting Older Younger" that produces a desire to look older in young girls and to look younger in older women. Pre-Teen Magazines are forcing girls to think that they need to make themselves desirable for boys and for that they need to wear "hot" dresses. Fashion also generates ideas of nudity in pre-teen girls' minds.

For pre-teen girls pop-music is an essential part of their everyday life. It also constructs their identities. Internet, DVDS, television and magazines are the sources of pop music accessibility for girls. The culture of wearing provocative and semi-nude dresses is called as "raunch culture" or "porno-chic" (136). "Raunch Culture" is promoted and appreciated in postfeminist popular culture. The girls who wear bold, semi-nude dresses are called as "sassy girl" in postfeminist culture. On the other hand, Griffin claims that to be a sassy girl, one need to wear bold and revealing dresses which signifies "slutiness" as well.

Jackson and Vares conducted research on "tween" girls to study "hyper-sexualized femininity" in them. They write that the participants belong to diverse backgrounds. Moreover, Jackson and Vares analyzed the usage of the word "slut" while discussing postfeminist popular culture and girlhood. While discussing the provocative dresses of popular pop-music celebrities, girls used the word "Slut" commonly. "The Pussycat Dolls" has become a famous music group, their dressing sense is provocative, and they wear bold short dresses that signify "postfeminist 'porno-chic style'" but the participants have totally rejected their choice of clothing.

To detach themselves from the provocative persona of the celebrities the participants used the word "Slut" while discussing celebrities' choice of dressing. Jackson and Vares discussed the Pussycat dolls, Lady Gaga, Katie Perry and Miley Cyrus, during the time period of their research, they found out that all the participants rejected the bold choices of dressing of the famous celebrities. The rejection of the bold choices of the celebrities signifies "resistance and regulation" on behave of the participants, "...resistance to the

‘hyper-sexualized femininity endemic in post-feminist popular culture and regulation through a discourse of ‘good girls’ femininity” (142).

Fairclough notices that “Bitch Culture’ among the pop-music celebrities signify an image of “fallen ‘bad girls” (142). The participants understand the limitations of their choices in postfeminist popular culture. In a nutshell, Jackson and Vares study the perception of “tween girls” of pop-music celebrities. The pre-teen girls “position themselves as other” of “Sluts”. They also “found this binary of the good girl” and the bad girl (144). Media is largely perceived as something negative for young girls but this research shows that media has also created awareness in young girls, that is why, they reject “postfeminist sexuality” (145).

Jackson and Vares’ chapter is related to my study in the sense that it discusses feminism and the role of the Media in the postfeminism. In the postfeminism era, feminism has become out of fashion and feminists think that now they have all the rights they need in the society. By reading this chapter, I can understand the transition from the postfeminism era toward TFWF. Reading this chapter also helped me to understand the role of Media in feminism, in the postfeminism era media perpetuated this idea that we do not need feminism anymore. Whereas, in TFWF Media and Internet played a crucial role in providing opportunities of voice and choice to the women who needed help of any kind.

This leads me to Andrea L. Press’s remarkable chapter “‘Feminism? That’s so Seventies’: Girls and Young Women Discuss Femininity and Feminism in America’s Next Top Model”, Press engages with the issues of Feminism and Postfeminism, she writes about the thoughts of young women on Feminism. According to Gill, “... ‘postfeminist’ sensibility (means), a sensibility that incorporates feminist ideals, but also their rejection” (117). In postfeminism era, the believe system of the second wave feminist is mocked, ridiculed, and rejected.

Postfeminism sensibility is connected with the third wave of feminism. The third wave of feminism started around 1990s. Third Wavers also rejected the universalism of the second wavers and the third wavers believed that “... the second wave universalized the perspective of upper-middle-class white heterosexual women” (117). The Third-Wave feminists believe that women should continuously transform themselves into perfection.

They also emphasize that women have the right to express themselves sexually if they want to do so. In the third wave of feminism, women are using every kind of cosmetic surgeries and other technologies to transform their selves into a being that is standardized by the society and culture.

This kind of thought process is refused and rejected by the second wavers. In the third wave of feminism women are perceived as objects again, it is promised to the women that if they select the perfect designer dresses and shoes they can have prince charming of their choice as well as careers of their choice. McRobbie connects this thirst for glamour and perfection to service sector jobs. Due to service sector jobs self-expression and self-presentation became valuable. To prove her point, Andrea L. Press has conducted a research on popular TV makeover show named as “America’s Next Top Model”.

In the show, the contestants need to refashion within a minute with the help of the things that are available to them. Press focuses on the way young women have “... developed ... postfeminism as an identity” and the way young women use postfeminism as a “theoretical prism” to view the world (119). She also notices the way women reflect on the second wavers’ believe system and their relationship to social class mobility. She has conducted research on young teen and college-aged viewers of the show. Female bodies are continuously under transformation and “... this revisionary gaze is implicitly connected to promised or implied social class status” (119).

In postfeminism era, “internal critical gaze” is at work and this gaze is “... imbued with ideas of the ‘perfect’ all of which invoke, racial, social, class and sexual characteristics: as a result, it is the wealthy, white, young, heterosexual norm which this kind of policing encourages. Other identities are loathed or, in Kristeva’s term (1982), become ‘abject’, an entity outside the borders of one’s own” (119-120). The second wavers have criticized objectification of women’s body but in the postfeminism era objectification is now considered as a choice of liberating women.

Media and advertisements continually perpetuate the ideal perception of woman who is “... wealthy, white, young heterosexual subject...” (120). Stay-at-home moms and women who wear “super-sexual” clothes are now in fashion, these ideas are highly criticized by the second wavers. Attaining sexy image is equally important for all the women in the third-

wave postfeminist era, women's ethnicity, class, race, and age do not matter in this regard. America's Next Top Model is created by Tyra Banks who is African American Supermodel that is why race and class both are " ... incorporated into the upward-mobility narrative of the show" (121). The Makeover show signifies the need to transform one's body continuously to be able to meet the current media ideals. In the show the experts teach young models the ways in which they can improve their bodies to the fullest. The show apparently criticizes eating disorders and also includes plus size models in the show. According to the viewers, this showcase of diversity is fake the winners of the show are always super skinny, flawless, and beautiful.

To conclude, Press argues that in the third-wave postfeminist era, women have choices to select or reject whatever they like in order to transform their selves as they like. Postfeminist sensibility promises perfection. "(F)eminism's ideals face true eradication at the cultural, and personal, level, replaced by the increasingly fierce levels of coercion and surveillance represented in new third wave and postfeminist images and ideas" (131). Press's research is related to my study in a way that it highlights the feminist sensibilities of the third wave of feminism so it helps me to differentiate the two waves as well as to locate the transformation of the third wave of feminism into TFWF.

Media started contributing in feminism in the third wave of feminism but the role of internet became prominent in TFWF. Media started showing the need of diversity in the third wave of feminism but it was a mere showcase, on the other hand in TFWF the diversity and inclusivity in the feminism strengthen.

### **2.2.3 The Fourth Wave of Feminism**

Ealasald Munro questions the arrival of TFWF in her article "Feminism: A Fourth Wave?", She starts her article with the description of an impact of internet especially twitter's impact on contemporary feminism. She argues that TFWF is about diversity, but the role of internet in the contemporary feminism is easily overlooked by critics and especially academicians. Contemporary feminism is becoming visible and fragmented day by day. Munro claims that the internet has created a shift from the third wave of feminism to TFWF but still there are some commentators who completely deny its existence. Internet has created a "call-out culture" in the contemporary misogynist and sexist society. "Call-out culture"

challenges misogyny in our society and it also signifies an influence of the third wave of feminism.

Internet has created a kind of “global community of feminists” in which women belonging to different regions of the world discuss, analyze and criticize various aspects and incidents of patriarchal and misogynist society. There are multiple websites on the Internet that support women and are dedicated to them, for instance “The F word and The Women’s Room ...The Everyday Sexism Project and No More Page 3” (24). Internet is helping in creating a new wave of feminism but it also demonstrates a difference between “young feminists and older activists” because internet is mostly used by young feminists whereas, older activists mostly do not know about online activism.

Additionally, “academic feminism” is also failing to address this new wave of feminism. She also discusses the concept of intersectionality and argues that intersectionality helps to understand complex nature of contemporary feminism. Intersectionality means that multiple factors contribute in the oppression and subjugation of women. She further discusses the concept of “privilege-checking” which means that feminists should think before they start talking about less privilege women. Online feminism has also created “a set of new terminologies” that can be a challenge for new comers.

“Cis”, “WoC”, “TERF”, “doxed”, and “Doxing” are some of the words used by online feminists. Feminists on the Internet also use the technique of “hashtagging” to allow easy access to the required information. In a nutshell, Munro suggests that academicians should consider the effectiveness of technology and use of digital space in the contemporary feminism. Munro’s research is related to my study in a way that it highlights the importance of internet in TFWF, thus it suggests a new wave of feminism that is TFWF. TFWF primarily focuses on intersectionality and on giving agency to the women who are still marginalized and ‘othered’ by mainstream feminists.

This leads me to Paula Ray’s remarkable chapter, Ray engages with the “SNS – mediated activism” in the chapter titled as “Surfing the Fourth Wave of the Feminist Movement via SNS” (2018) in that she discusses the role of social media in providing equal rights to women. She writes “that digitally mediated transnational feminism is heralding the onset of a fourth wave of feminist movement, which is mobilising a demography of actors

who are different from that of any of the previous waves” (114). The center of her research is “Indian context”, her research revolves around the case of a girl who was gang raped in a bus at New Delhi.

The rape incident that happened at New Delhi on December 2012 presents an idea that in some societies cultural and social barriers are still creating hurdles in providing equal rights to women. Thus, “SNS- mediated activism” helps in eradicating the physical barriers and creating “universal policies” vis-à-vis women rights (114). Social Media Activism was successful in giving rights to the girl who was gang raped at New Delhi. After this catastrophic incident, the Indian government did the amendment in rape laws vis-à-vis sexual harassment and sexual violence. This amendment showcases the power and role of SNS in Feminism.

SNS activism platform gives agency and choice to the voiceless women, it provides authority and establishes connection on grandeur level against inequity and unjustness. SNS plays the role of a mediator “...between grassroots activists and policymakers...” (117). This digital connectivity creates “virtual kinship” that helps in finding solutions of different problems faced by masses. Paula Ray’s research investigation shows that Twitter handles and Facebook both are playing crucial role in feminism. SNS facilitate the masses in multiple ways, it helps in identity construction, and numerous member of our society can communicate with each other on multiple levels, and it is accessible to everyone.

Furthermore, Paula Ray draws comparison between digital tools and traditional tools vis-à-vis Feminist movement. Firstly, she draws comparison between “mind bombs” and “internet memes”. She writes that “internet memes” are now playing the role of “mind bombs”. Traditionally, “mind bombs” were used to target societal, cultural and political systems. Likewise, now memes are used to communicate different messages in digital society. With the help of SNS platforms the political messages are spread rapidly in a short span of time which was not possible in a pre-digital era.

Additionally, SNS is available to the younger generation of a society. Thus, younger generation starts learning about different feminist issues quite early that might results in “future feminists”. Ray suggests that digital tools are helpful to some extent; it helps in gaining attention from huge number of population. It still requires “real-world engagement”



to eradicate a problem from a society. So, SNS can be effective only when it is used with “offline traditional tools” of activism. She further argues that SNS platforms have created awareness in masses and its availability and transparency “...have made ‘digital masses’ more vigilant...” and help them to understand their basic rights as a human being.

Paula Ray concludes that the Fourth Wave of Feminism is still emerging and is in its nascent stage but it is creating awareness and consciousness across borders, “socio-cultural and political divides”. The activism on digital platforms is effective and successful because it solves the problems of common people. Ray’s research is related to my study in a way that her research is on TFWF and my research is on TFWF as well. After reading her work I can clearly understand the notion of the fourth of feminism as well as the role of internet in digital feminism.

Her research also helps me in analyzing the stark difference between the previous waves of feminism and TFWF. Ray’s research focuses on Indian perspective, India is a part of Global South and my research also focuses on Global South so in this way her research also helps me understand the role of TFWF in Global South. Furthermore, Harriet Kimble Wrye in her article, “TFWF: Psychoanalytic Perspectives: Introductory Remarks”, explores the psychoanalytic perspectives of TFWF. She argues that in the contemporary feminism the focus is now shifted towards spirituality.

Fourth Wavers are now concerned with the well being of our planet and all its entities. TFWF is inclusive in nature that is why it includes the concerns of the previous three waves. At the same time, it is also different from the previous waves, because it focuses on “spirituality and community”. Wrye argues that previously feminists tried to “do it all” because of that attitude, women started compromising their inner self and in the result, they sabotaged their spirituality.

Thus the priorities of the contemporary feminists shifted towards inner self and towards planet. She suggests that in TFWF the most important thing “... is to put ourselves in the service of the world” (4). This brings me to the research investigation of Diana Diamond in her article “TFWF: Psychoanalytic perspectives” (2009), she writes about the three panelists in her article, the panelists are Jane Fonda, Hedda Bolgar, and Sue Shapiro. All of the three panelists discuss about the contribution of TFWF in their lives.

Jane Fonda talks about “personal and societal transformation”, Hedda Bolgar emphasizes the role of psychological and spiritual practices, whereas Sue Shapiro also deals with psychological challenges as an outcome of “historical and social trauma” (2). Diamond argues that the “unfinished agendas” of the previous three waves of feminism also contribute in TFWF. She firstly discusses Jane Fonda’s memoir *My Life So Far* (2005), Fonda’s biography portrays “... the subjective face of TFWF...” even though “...it addresses broader issues of gender and destiny”(3).

Fonda’s memoir presents an idea that “... feminism has been one continuous wave with the political, spiritual, personal/ sexual, and cultural currents intermingling in different proportions ...”(3). Jane Fonda writes that in TFWF gender should be the focal point of our narratives. She further suggests in her memoir that we should use “gender lens” for everything in our society. If we want strength and development in the society we should consider the empowerment of “women and girls”. In this way Fonda emphasizes on the role of “women and gender” in the socio-political arenas of our society.

Diamond states that TFWF is in its nascent stage, that’s why it should inculcate the issues that were not addressed in the previous three waves. TFWF should present “... an overarching vision that combines spiritual practice with political action and economic power and the insights derived from psychoanalytic theory and practice” (5). Furthermore, she writes that Hedda Bolgar is ninety seven years old and she has witnessed the “successes and failures” of all the previous three waves of feminism. Bolgar draws our attention towards “... women’s internal conflicts and conflicting desires” (8)

In addition to that, Bolgar argues that previous three waves were more focused on amending the social and political inequalities faced by women in our society. That’s why Bolgar suggests that in TFWF we should focus on the spiritual as well as material struggles faced by women in the present world. On the other hand, Sue Shapiro studies the trauma that is faced by an individual during a “natural and historic” tragedy (9). She worked with the survivors of tsunami happened in Thailand.

Shapiro questions the effectiveness and role of our “theories and technologies” in combating the outcomes of historical tragedies. Diamond links this understanding of an individual psyche with TFWF. She writes that these tragedies affects women and children the

most that is why it is related to TFWF. So, this new wave is also about the psychological, internal and mental challenges of women. I have selected *A House without Windows* by Nadia Hashimi for my research in the novel the character of Zeba faces psychological challenges. After reading Diamond's research I can better understand the position of Zeba. Additionally my second novel is *Trespassing* by Uzma Aslam Khan in the novel there are multiple female characters who also face mental burden because of their "do it all" attitude. Diamond's study also helps me to analyze the female character's psychological journey. TFWF is about psychological challenges of women as well so I have analyzed the selected texts keeping in mind the psychological perspective.

Moreover, Gokben Demirbas writes about the impact of "digital feminism" in feminist activism in an article titled as "Feminisms in leisure studies: advancing a Fourth Wave" (2018). This article is a book review of D.C Perry's book on TFWF. She writes that in this new Wave of Feminism, feminists are using "digital platforms" effectively in their struggle of equality. She writes that TFWF has following characteristics "... (1) blurred boundaries across waves; (2) technological mobilization, (3) interconnectedness through globalization; (4) a rapid mutli-vocal response to sexual violence" (1).

Demirbas further states that the Digital platforms are creating new ways to help women and has help in "'doing' feminist politics" in a new manner as well. Additionally, she emphasizes the crucial role of "digital world" in feminist activism, "digital feminism" and "hashtag feminism" both are helping women in online as well as offline activism (2). She argues that digital media does not have always positive impact on women sometimes it influences women in a negative way as well. Digital media is playing a crucial role in providing equal rights to women. After reading Demirbas' research I can understand the role of media and internet in TFWF and it helped me to understand the concept of TFWF.

On the other hand, Samantha Kevile focuses on the benefits of technology vis-à-vis TFWF in her research project "#Like a Girl "Realizing the Communicative Potential of Fourth Wave Feminism" (2016). She writes that the fourth wavers have an advantage of technology that helps them immensely. Kevile writes, the "commercial world" is successfully using the agenda of TFWF to showcase their support of equal rights for both the

genders. Her research investigation revolves around the ad “#Like a Girl” broadcast by Always advertising company.

“Always” has tried to eradicate the societal connotations of being a girl; girls are always considered as weak and dependent. With the help of the ad “#Like a Girl” Always has “... change the meaning of ‘like a girl’ from an insult into something positive and amazing” (12). Different advertising companies have showcased their support of feminist ideologies and agendas such as “Dove’s True beauty campaign” but Always is different from other advertising companies. It is different in a way that it tries to dismantle the language that portrays socially constructed gender roles.

She further argues that the Fourth Wavers do not have different agenda but “... the differences lie in the success rates” and the use of new technology in the media-based society (25). In conclusion, she claims that this new wave of feminism’s agenda is to deconstruct hegemonic gender roles and to construct a society that is anti-sexist. So like Demirbus, Kevile also investigates the benefits of technology in feminism. Kevile investigates different advertising companies and their role in creating awareness, same kind of help and support is needed in South Asian countries.

In South Asian countries like Afghanistan advertising companies are still marginalizing women .Kevile’s study helps me understand that TFWF is still in its nascent stage especially in South Asian countries and a lot of work regarding women’s right is required. This brings me to the dissertation by Tangwen Roberts titled as *Online Feminist Communities and the Ripples of a Fourth Wave* (2014). Tangwen Roberts argues that in feminism, social media has created a digital community.

There is a new shift in Western feminism because of inclusion of men and transwomen in feminism. Online feminism has created a new Wave that is totally different from the previous three waves and this novelty comes from the availability of Internet which makes access easy among different activists globally. The concerns of contemporary feminisms are with the rapidly growing rape culture, use of digital media for women’s right, and “...with the broad interactions of race, age, dis/ability, class, wealth, gender and sexuality...” (5).Online feminism also explores a new kind of “consciousness – raising”.

Furthermore, online feminism defies temporal and geographical limitations. Roberts writes that new technologies created new ways of communication thus, many researchers and theorists think that online feminism signifies a new wave of feminism. On the other hand, academics like “Catherine Redfern and Kristine Aude” still call this Wave a third wave of feminism with new forms of interaction and communication.

In addition to that, Roberts discusses different blogs on Feminism. She writes that blogs on social media revolve around issues of “... sexual harassment, domestic violence and Female Genital Mutilation... (mis) representation of women in mainstream media... abortion and reproductive rights in the United States” (9). The contributors of blogs’ discussions are from all over the world .i.e. Asia, Africa, Europe, North America, Latin America, and colored women that proves the existence of “multiplicity and inclusivity” in the contemporary feminism. These blogs also showcase and encourage political participation from all over the world.

Tangwen Roberts claims that contemporary feminism will soon undergo “sociological shift” which will soon confirm the emergence of the new wave of feminism. She suggests that the inclusion of marginalized group in contemporary feminism “... represents an epidemic of new thought in feminism which will eventually tip...” (77). To prove the epidemic nature of TFWF, Roberts borrows three “agents of change” from Gladwell. Gladwell explains “agents of change” are “... the law of the few, the stickiness factor and the power of context.” (77).

Roberts writes that the online feminism includes the debates of online transfeminism. In online transfeminism, transwomen work in cyberspace to give voice and choice to the marginalized group of our society which proves “the law of the few”. She further explains “the stickiness factor”, she claims that transwomen and trans activist make “contagious message memorable” that proves this agent. Lastly, she discusses “the power of context” which means that people start caring about other person’s worries as well. In TFWF men also care about women’s issues and help them.

This new wave of feminism also includes men that is why the blogs on social media also discusses “male identity, masculinity, and trans identities” (78). In conclusion, Roberts suggests that contemporary “... feminism is building towards a tipping point...” where

feminist communities eradicates and defies socially “constructed boundaries of difference” (79). Roberts’ investigation helps me understand the multiplicity of this new wave. As Robert argues that men are also included in TFWF similarly the character of Yusuf in *AHWW* proves this point because he believes in Zeba and helps her to get her freedom back.

Pauline Maclaran discusses four waves of feminism vis-à-vis marketing and consumer research in her commentary entitled as “Feminism’s Fourth Wave: A Research Agenda for Marketing and Consumer Research” (2014). Maclaran states that in the first wave of feminism marketing helped feminists in their movement for publicity and also provided assistance in multiple campaigns. Whereas, in the second wave of feminism “negative female stereotyping” became common in marketing (3). Hence, many feminists criticized marketers for presenting women only in the “domestic roles” (3). That is why during 1980s advertisers started portraying a more sophisticated and modern image of women.

Furthermore, in the third wave of feminism marketers get introduced to “multiple feminism and the complex relationships between different systems of oppression ...” (3). “Identity Politics” helped feminists in an understanding and questioning of the binary understanding of gender. “Postmodern marketing” paved the way for multiple market opportunities due to that selling identities became popular in the advertising world. Maclaran claims that the fourth wavers are interested in “micropolitics” much like third wavers. Just like second wavers contemporary feminists desire to change “political, social, and economic structures” (4).

Maclaran writes that TFWF is about “Intersectionality and Identity” (5). According to Maclaran, Intersectionality means “that straight middle-class white feminists” do not have an authority to speak for all women. She writes that in marketing and consumer research there is a need to investigate intersectionality vis-à-vis “... multiple femininities and masculinities that include gay, lesbian, bisexual, and transgender identities as well” (5). Maclaran’s investigation is helpful in my research in a way that it is about the struggle of women in consumerism. In Uzma Aslam Khan’s *Trespassing* the character of Riffat Manzoor also faces multiple challenges in consumer society because of her gender. After reading Maclaran’s study it enables me to analyze Riffat Manzoor’s character in a different light. Similarly Nadia Hashimi’s novel *A House without Windows* also showcases the material and financial

challenges faced by Afghani women. Women in Afghanistan and in South Asia are marginalized and objectified by men because they are financially weak and they know that no one will help them.

#### **2.2.4 Intersectionality**

During late 1980s Kimberle Crenshaw coined the word “intersectionality” and introduced the concept of intersectional thinking. Kimberle Crenshaw’s article “Demarginalizing the Intersections of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracial Politics” (1989), deals with the notion of intersectionality and highlights its importance regarding Black Women’s subordination. Kimberle Crenshaw argues that Black Women are “multiply- burdened” in the society. She further argues that when we try to interpret the discrimination faced by Black Women we are not be able to decode it to the fullest without considering multiple factors related to the discrimination. Crenshaw argues that racism is mostly related to Black community whereas, gender is related to Black Women, but there is a need to understand the complexity of Black Women’s issues. Black Women are “subordinated by color and culture” and they are also socially marginalized.

Kimberle Crenshaw further argues that Black Women’s issues are entwined with “sexism and patriarchy”. Black Women face “racial subordination” and “racial otherness” in the society and their discrimination is not on one level rather they encounter “double discrimination” in every walk of life. Moreover, in an interview “Kimberle Crenshaw Discusses Intersectional Feminism” (2015), she emphasizes on the need to have a proper framework in order to get a better understanding of Black Women’s struggle as well as to see it and address it. Crenshaw’s article helps me to understand the concept of “intersectionality”. “Intersectionality” is one of the two concepts that I have selected for my project on TFWF.

Cho et al. explains three ways in which “intersectionality” can be deployed in “Toward a Field of Intersectionality Studies: Theory: Applications and Praxis” (2013). “Intersectionality” can be used as a “framework”, “theoretical and methodological paradigm”, and as a “political intervention” (785). They explain how “intersectionality” is practiced by different people in multiple ways. For instance, some practitioners use it as a

tool for intervention, others use it as a “theoretical framework”, but it does not mean that these different practices are divided rigidly (786). Intersectionality is used as a “nodal point...for open-ended investigations of overlapping and conflicting dynamics of race, gender, class, sexuality, nation and other inequalities” (788). They have also discussed the operating ability of intersectionality in different disciplines such as legal studies, feminist studies, sociology, literature, and philosophy etc. According to Cho et al., intersectional analysis “...emphasizes political and structural inequalities” (797).

Cho et al. have also discussed, “Intersectional knowledge production in women’s and gender studies” (804). Intersectionality reveals multidimensional domination and power structures. They also discussed how intersectionality works in “complex and unpredictable fashion” (807). Intersectionality can be advanced further by creating links among different disciplines. In order to understand and resolve the issues of contemporary society, it is crucial to advance intersectionality as a field. This article helps me to contextualize my own study. As the researcher concludes that there is still a lot to learn about intersectionality and its complexities, and my research also offers a new dimension in the field of intersectional feminism.

Tegan Zimmerman explains the concept of “intersectionality” and its usage in Twitter in “#Intersectionality: The Fourth Wave Feminist Twitter Community” (2017). She discusses “intersectionality” and relates it with TFWF and its current usage in Twitter. She argues, “Intersectionality, with its consideration of class, race, age, ability, sexuality and gender as intersecting loci of discriminations or privileges, is now the overriding principle among today’s feminists, manifest by theorizing tweets and hashtags on Twitter” (54). Zimmerman argues that “social media” and “digital technology” is the spirit of the fourth wave, it “is energized by social and political activism”, but its online presence alone cannot “bring...political change” in the society (55-56). This wave is benefiting from “both offline and online spaces”, its presences is not only online (56). She mainly focuses on the importance of social media as well as intersectionality in the fourth wave. Patriarchy is one of the main reasons behind women’s “shared experiences” of “inequalities beyond gender” (57). She argues that Twitter is used as a “protest tool” by fourth wavers, a tool for



“knowledge dissemination and political intervention” that helps them to apply “intersectionality” as a strategy to identify different “axes of inequalities” (58-59).

By stressing upon the advantages of Twitter in bringing justices to marginalized women, Zimmerman is making a point that there is no need to separate offline activism from online activism in TFWF. Twitter provides platform for activism. She concludes that TFWF depends on Social Media platforms like Twitter, because Twitter emphasizes on the importance of intersectional approach of feminism. Intersectionality “...strives for political intervention and visibility, but not at the expense of silence, erasure, segregation, and/or marginalization” (64). Tegan Zimmerman’s article contextualizes the concept of “intersectionality” and relates it with Twitter. The gap in her article is that she gives all the importance to Twitter and demines the importance of theory in TFWF. She concludes that TFWF “depends specifically on social media” (64).

### **2.2.5 Inclusivity**

Judy Rohrer discusses the inclusion of disability studies in feminism in “Toward a Full-Inclusion Feminism: A Feminist Deployment of Disability Analysis” (2005). She argues that the inclusion of disability studies in feminism “broadens the theorizing” in significant ways (40). According to her, academics have ignored disabled people, that is why disabled people are asking for equal rights and equal opportunities. She adopts the term, “full-inclusion”, to argue her presence in academia as a disabled person (34). Disability analysis could be used simultaneously with other configurations such as gender, race and, class. Many themes can be discussed in “feminist disability studies”, for instance, body shamming, body politics, sexuality, choice, health care, technology, and culture. So Rohrer claims that taking disability studies in consideration while studying feminist theory “...can offer new ways of thinking, understanding, acting, and being” (41). This article emphasizes on the inclusion of disability studies in feminism. TFWF draws our attention towards inclusivity of disabled persons as well. Rohrer discusses inclusivity and other configurations, such as race, class, and gender, but she does not talk about “intersectionality”. “Intersectionality” is the gap that is present in this article.

In an article, “Between Inclusivity and Feminist Purism: Young Gender Justice Workers in Post-Nirbhaya Delhi”, Amanda Gilberston discusses the situation of “Gender

justice” in India after the rape and death of Nirbhaya. In the “Azaadi” movement, the younger generation faces biases from the older generation. The younger generation thinks that the older generation does not trust them (5). Contrary to the “Azaadi” movement members, Gilberston observes that “The Development Professionals” have received positive response from the older generation of the “Indian women’s movement” (6). Then she writes about “The new youth led-NGO” of India. The NGO name is Samantha. Samantha’s members work on creating awareness in the Indian society about “gender-based violence” (6). They promote inclusivity in their NGO by encouraging people of diverse background to take part in the activism against violence. This NGO specifically tries to create a space that is inclusive of both the sexes. They want to focus on “creating harmony between the genders” (7). The inclusivity of young generation in the gender justice of India shows that they do not neglect political in the slogan of “personal is political”. Moreover, contemporary gender equality is achievable through “gender neutrality” and for that there is no need to address “power, privileged, and patriarchy” (8). This article is about inclusivity, but the writer does not write about intersectionality and its role in the attainment of inclusivity. The gap in the article is the idea of intersectionality.

### **2.2.6 Nadia Hashimi**

Roshni C examines Nadia Hashimi’s novel in her article “Representation of women and politics of identity crisis in Nadia Hashimi’s *Pearl that Broke its Shell*” (2018). She investigates the marginalization of women by men and by the tradition driven Afghani culture. According to Roshni C, *The Pearl that Broke its Shell* is about Afghani women and about how women suffer terribly in the misogynist society. The novel revolves around two unconventional female characters, Rahima and Shakiba. In Afghani culture, women are not allowed to go outside the house without any male member, but Rahima and Shakiba try their best to break the conventional laws of their society.

In the novel, *Naseeb* is something that is considered as misfortunate. Through this novel Hashimi wants to change the general belief of Afghani women that they are helpless and whatever is happening to them is their *Naseeb*. Rahima does not have any brother that is why her parents make her bacha posh, so that they can have someone who can support them for few years. Rahima is a bacha posh, that is why she enjoys the freedom that is only given

to the boys in the Afghani society. After few years, the freedom is snatched from Rahima when she gets married. With the help of an example of bacha posh, Hashimi successfully scrutinizes the Afghani misogynist society. Roshni's research is related to this study because she examines the Afghani society with the help of the feminist lens in her article. Similarly, the feminist lens is also used in this research investigation. Her work helps to scrutinize the Afghani culture as well as the Pakistani culture in the present study. Nadia Hashimi in her novel, *AHWW*, again writes about the injustices of Afghani society. In *AHWW*, Hashimi targets the law system of Afghanistan, whereas, in *The Pearl that Broke its Shell*, she targets the Afghani traditions. Roshni's study shows the other challenges that are faced by Afghani women, but she does not discuss "intersectionality" or "inclusivity" in her research.

R. Antony Vincily also conducted research on *The Pearl that Broke its Shell*. In her article, "The Pathetic Plight of Women In Nadia Hashimi's *The Pearl that Broke its Shell: A Feminist Perspective*" (2018), she writes that the novel is about the struggles of the women in Afghani patriarchal society and how the Afghani women can change their "naseeb or destiny" with the strong will power. The novel is about two strong women characters, Rahima and Shekiba. Shekiba's story is set in the early twentieth century, whereas, Rahima's tale is set in 2007. Unfortunately, the struggles faced by both the women are similar which shows that Afghanistan is still stuck in the past, especially for women.

Hashimi, through this novel, tries to preach the lesson of strong will power. She wants women to break traditional and conventional roles. Vincily's investigation is related to this study because she writes about the problems that are faced by Afghani women. Her research helps in making the sense of the history of women's objectification in Afghanistan as well as the multilayered subjugation of women in Afghani sexist society. Vincily does not look at the "intersectional" aspects of the novel, *The Pearl That Broke its Shell*, during her research.

Moreover, Shahzadi Sumra and Mehroz Taseer have also investigated *The Pearl That Broke its Shell* with the help of feminism. In their article, "Subalternity in *The Pearl That Broke its Shell: An Alternate Feminist Analysis*" (2018), they argue that *The Pearl That Broke its Shell* is about "gender subalternity" and they investigate the influence of Islam on women in Afghanistan. They have used Spivak and Mohanty's theory in their analysis to

highlight the subjugation of Subalterns in the Afghani sexist society. According to Sumra and Taseer, the novel is about “Gender Subalternity, humiliation, powerlessness, and tyranny ...” (161). The title of the novel is significant in a way that it is about the two strong women characters. Both the characters break their shells in order to flourish in their lives. Hashimi in her novel, *The Pearl That Broke its Shell*, also writes about the 9/11 incident and its impact on the people of Afghanistan. Due to civil war and war on terror, Afghani women have suffered a lot, resultantly, they are oppressed by patriarchy as well as colonization. Sumra and Taseer write that women are still considered as a trophy trope. In the novel, Abdul Khaliq is a warlord who marries and rapes as many women as he wants to.

Abdul Khaliq marries Rahima as well as Shahnaz. Similarly, in older times, the king of Afghanistan also had a lot of women in his harem as gifts from different parts of the world. By drawing this comparison between new Afghanistan and centuries old Afghanistan, Hashimi wants to prove her point that women are still considered as property, trophy, and are traditionally marginalized in Afghanistan. Child marriages, polygamy, and forced marriages are still common in Afghanistan. Having a son in one’s family is crucial. If someone does not have a male child, they convert one of their little girls into a bacha posh.

The male characters in the novel, *The Pearl That Broke its Shell*, use religion as an excuse to oppress women. In conclusion, Sumra and Taseer suggest that Subaltern can speak and resist the patriarchal society, like Rahima and Sheikba, but to raise their consciousness women need education. Rahima knows how to read and write and that is the only reason that she can stand for her rights. Sumra and Sheikba’s research is connected to this study in a way that they analyzed Hashimi’s novel vis-à-vis Spivak and Mohanty’s theories on feminism. This research article has helped me in developing an understanding of the hegemonic gender roles and the socially constructed gender stereotypes existing in the Afghani patriarchal society. They argue that according to Mohanty, class and cultural differences result in the subjugation of women. Similarly, in Hashimi’s novel, *AHWW*, Zeba and her other prison fellows in Chil Mahtab, are subjugated by the male members of their society. So this research article helps me in the analysis of the selected novels.

### 2.2.7 Uzma Aslam Khan

Andrew Tolle investigates “gender roles” in his review “Uzma Aslam Khan’s *Thinner Than Skin* Reviewed by Andrew Tolle” (2013). He writes, “*Thinner Than Skin* explores the region’s geopolitics, religious identities, gender roles, and environmental concerns...” (131). Khan’s novel presents many strong women characters, but the narrator of the novel is male and this fact emphasizes on the gender issues present in the text. Tolle draws similarities between the narrator, Nadir, and the writer, Khan, and claims that Khan is distancing herself from the character of Maryam and connecting herself to the character of Nadir and also to “Nadir’s sensitive introspect” (133). He also writes about the significance of the title of the novel. Maryam teaches her daughter to “disembowel a goat”. Her daughter wonders and asks the mother if her skin is as thin as goat’s, to that Maryam replies, “it is thinner”. Maryam teaches her daughter that she must grow another layer of skin in order to protect the thinner one (133). Tolle’s review represents Uzma Aslam Khan’s views regarding feminism. Khan’s *Trespassing* is selected for my research project. In *Trespassing*, Khan also presents a strong women character, Riffat, that is similar to Maryam.

Yasir Khan discusses “gender discrimination” in an article “Gender Discrimination in Pakistan: A Critical Analysis of Uzma Aslam Khan’s *Trespassing*” (2018). He explains the marginalization of women by the Pakistani society and culture. Furthermore, he writes about the thinking patterns of men for women. Women are discriminated in different spheres of life. They are not allowed to get higher education in Pakistan. Men are allowed to marry women of their choice whereas, women are not allowed to do the same. Yasir Khan concludes, Uzma Aslam Khan exhibits gender imbalance in Pakistan in the novel *Trespassing* so that we can eradicate this issue from our society. This article helps me to understand women’s position in the Pakistani society. Moreover, the gap in this article is that Khan does not explore the reasons of discrimination of women in Pakistan and the concept of intersectionality vis-à-vis women’s discrimination.

## 2.3 Conclusion

In this chapter, I have reviewed critical sources on patriarchy, postfeminism, TFWF, intersectionality, inclusivity, Nadia Hashimi, and Uzma Aslam Khan. By the help of the

literature review, I have found out gaps in the existing scholarship and contextualized my research project. I have come to know that TFWF and its representation in fiction is largely an untapped area. Hence, my study on *AHWW* and *Trespassing* both need an investigation vis-à-vis TFWF. I have made selection of secondary sources that are relevant to my area of research. I might have skipped some important secondary sources, but I have tried my best to do it in as critical a way as possible. This chapter has helped me to understand the fourth wave trajectory and the nuanced approaches to feminism. My literature review provides me with a base and a confidence to invoke the theoretical framework and research methodology that I have discussed in the next chapter.

## CHAPTER 3

### THEORETICAL FRAMEWORK AND RESEARCH

#### METHODOLOGY

##### 3.1 Introduction

In this chapter, I have discussed the theoretical framework of this research investigation that contains Nicola Rivers' idea of TFWF. Moreover, since my research is based on TFWF with special focus on the South Asian women, therefore, I have discussed Chandra Talpade Mohanty's concepts of the third world women. Secondly, I have explained the research methodology and method that is employed in this dissertation. The theoretical framework and research methodology facilitated me in the interpretation and analysis of the selected novels.

##### 3.2 Theoretical Framework

I have invoked Nicola Rivers' theorizing on TFWF and Chandra Talpade Mohanty's views of the third world feminism. I have discussed my theoretical framework under two sub-headings mentioned below:

1. Nicola Rivers' theory of the Fourth Wave of Feminism.
2. Chandra Talpade Mohanty's idea of the third world feminism.

##### 3.2.1 Nicola Rivers' Theory of The Fourth Wave of Feminism

In her book, *Postfeminism[s] and the Arrival of the Fourth Wave*, Nicola Rivers traces a new wave of Feminism. TFWF is inclusive, it engages with the issues and struggles of women living in misogynist, sexist, and patriarchal society. It is inclusive in nature because it includes women regardless of their ethnicity, class, race, age, etc. The arrival of TFWF does not mean that the era of Postfeminism is now "defunct", on contrary, it might be considered as transformation of Postfeminism. Feminism is "complex and cyclical" in nature, it is not linear that is why we cannot divide it clearly among different waves (3-4).

Additionally, Nicola Rivers argues that "... the idea that there is anything inherently 'new' in this latest inception of feminism is continually problematized" (5). TFWF is based on "intersectional and intergenerational activism" (5). Brooks notices that in the Postfeminism the focus shifted from equality to difference. Rivers borrows this idea from Brooks and argues, "[T]his situates postfeminism within the third wave,... [because] primary objective for third-wave feminism was to disrupt a white, heteronormative, middle-class view"(10). She argues, "... fourth-wave feminism is fractured and complex, frequently reinforcing the advancement of the individual and centering the seductive notions of 'choice', 'empowerment', and 'agency'" (24). In TFWF, women are still fighting for their rights of choice and voice. Rivers further emphasizes the inclusivity of men in TFWF. She writes that "[F]eminism *needs* men ... ' [t]he battle for gender equality can't be won unless men lead it along with women'" (69).

Intersectionality has become a central principle in TFWF, but Rivers argues that the idea of intersectionality is not new. The second wavers have invested lots of time and energy in the concept of intersectionality and tried to spread awareness about intersectionality<sup>1</sup> in the second wave of feminism. Currently, the focus has again shifted towards intersectionality in TFWF. Nicola Rivers states, "More recently the focus of intersectionality has shifted to address questions raised by multiculturalism ... In its current usage, the concept of intersectionality is often invoked in seeking or promoting the idea of inclusive feminism(s)" (97).

Internet plays a crucial role in TFWF. It provides a space for "accountability and learning" that also gives a platform for feminists to articulate their ideas and struggles. In this way, feminism has becomes less monolithic. Therefore, Internet becomes a place for women who are usually marginalized in mainstream discourse. Through the facility of internet women from all over the world can articulate their problems and can get help easily. In spite of all, still there are some groups of women who are oversimplified and over generalized by the Western critics. For instance, Muslim women are termed as "Muslimwoman" by Miriam Cooke. She argues, "Muslim women are homogenized as a singular group with a single and fixed experience of oppression" (123).



Nicola Rivers' primary objective in this book is to argue that the four waves of feminism are not different than each other. Clear cut demarcation among the four waves of feminism is not possible. Four waves of feminism are "overlapping and operating simultaneously"(133). The arrival of TFWF does not mean that Postfeminism has come to an end. Similarly, the coming of this nascent wave means that our society is not free of gender inequality, sexism, and misogyny (134). She argues, "Just as there has been a swell of feminist activity in recent times, there has also been a tsunami of misogyny, as both the cause and effect of resurgent feminist debates ..." (134).

Men and women both are speaking up, in spite of, the risks that are related to it. They are articulating their ideas of the resurgence of TFWF. Just like postfeminism, the influence of postmodernism on feminism cannot be avoided entirely. Rivers continuously stresses the importance of diversity in feminism, she explains, "... it is to affirm the importance of establishing the cyclical and cumulative nature of feminist debates and the continued prevalence of sexism and misogyny in contemporary culture" (149). Theorists like Greer, Bindel, Moore, and Murray also support "intersectional feminism" and draw attention to the importance of intersectionality in feminism (150).

Nicola Rivers discusses various topics in the book vis-à-vis TFWF that are Femen, celebrity feminism, and postfeminism. She states that the "proper" way of practicing feminism is to practice "intersectionality". Furthermore, she writes, "multiplicity of feminist thought is a key strength of the movement, not a weakness" (151). Feminism is mostly considered as a Western phenomenon, thus, it is assumed that White Western women get more benefits from feminism. Likewise, even after intersectional feminism, some groups of women are considered as less privileged and other women are considered as more privileged (152). The concept of "check your privilege" is connected to "intersectional feminism" and also considered as a focal point in TFWF (96). In various debates, in digital media as well as in print media, many theorists are called out to check their privilege before debating about feminism.

Feminism is expressed through different spaces in the contemporary world. Forms like online activism, market-place feminism, and celebrity feminism are available, but the availability of such forms do not signify that feminism is not needed anymore, rather, these

forms support feminism (152). She concludes, “Feminism may be back, occupying more prominent or celebrated position in popular culture, as well as inspiring mass political action and activism, but misogyny never went away” (152).

### **3.2.2 Chandra Talpade Mohanty’s Theory of the Third World Feminism**

In this research, I have traced the existence of TFWF in the Global South because my focus is on the third world women. I have invoked Chandra Talpade Mohanty’s theorizing as my supporting lens. In the chapter “Under Western Eyes : Feminist Scholarship and Colonial Discourses” , she attempts to analyze the positioning of the third world women<sup>2</sup> as a group who is traditionally marginalized as well as a group whose subjugation is hegemonic and institutionalized. She argues that the third world women are considered as homogeneous group, but in reality, the third world women’s struggles and challenges are diverse in nature, that is why we cannot categorize them under one category.

She describes struggles of the third world women in different units. Women are considered as monolithic group not because they share their biological traits, they are considered as same because they share same kind of oppression. Likewise, women are perceived as powerless and subjugated. Women are sexually controlled through the exercise of female genital mutilation in Africa and the Middle East, so that they can be sexually dependent on men. Men and Women are generally divided into two different groups. Mohanty elaborates this idea in the following words: “Male violence must be theorized and interpreted within specific societies, in order both to understand it better and to effectively organize to change it. Sisterhood cannot be assumed on the basis of gender; it must be forged in concrete historical and political; practice and analysis” (58).

Furthermore, the third world women are considered homogenous because they share dependencies, but Mohanty argues that the third world women do not have same problems, rather, the third world women’s struggles against gender, class, violence<sup>3</sup>, sex, and race, are different in nature. Women are considered to be the same because they are mostly used as a mere commodity in our patriarchal society and this status is justified on the basis of their exchange value. Muslim women’s struggles are largely considered as same because of their religion. Theorists mostly do not consider their roles as mothers, daughters, sisters, and wives. Instead, theorists always see Muslim women as “homogenous oppressed group” (61).

Mohanty writes that theorists like Perdita Huston, Ester Boserup, Michelle Bo Baramsen, and Irene Tinker, assume that the third world women have same goals and interests, their class and education do not matter, but she states that interests and goals of the third world women varies from women to women. It depends on their age, class, race, and level of education as well. She further elucidates this point, she states, “Women are constituted as women through the complex interactions between class, culture, religion, and other ideological institutions and frameworks. They are not ‘women’ – a coherent group – solely on the basis of a particular economic system or policy” (63-64).

While analyzing challenges and struggles of the third world women, one needs to understand the complex nature of these challenges. She writes, “It is only by understanding the contradictions inherent in women’s location within various structures that effective political action and challenges can be devised” (Mohanty 66). Western feminist theorists have written a large number of literatures on the third world women. In that they define the third world women as oppressed and subjugated, whereas, the third world men are defined as violent and dominant. There is a need to stop generalizing the problems and challenges of the third world women. Mohanty explains this idea in the following words: “If such concepts are assumed to be universally applicable, the resultant homogenization of class, race, religion, and daily material practices of women in the third world can create a false sense of the commonality of oppressions, interests, and struggles between and among women globally” (68).

She is not against generalization, however, she is against careless and over generalization. She wants theorists to understand the “complex realities” of the third world women and to analyze those complexities on different levels such as historic, cultural, political, and social. The third world women are only discussed as objects by Western theorists. Resultantly, the third world women’s “historical and political agency” is snatched from them. Likewise, the third world women are also discussed as subjects having no social relation, but in reality they are connected to their social structures. She further argues that we should not compare the progression of the first and the third world women, in this way, we may assume that the first world women are more progressive than the third world women. She states, “... by homogenizing and systematizing the experience of different groups of

women in these countries, erases all marginal and resistant modes and experiences” (73). Women/East is often considered as periphery, whereas, Men/West is considered as center. Mohanty argues that the center do not define periphery, it is periphery that defines the center.

The third world women are largely assumed as veiled women and chaste virgins, whereas, Western women are assumed to be “secular, liberated, and having control over their own lives” (74). Aforementioned assumptions about Western women and the third world women are just assumptions, because if Western women are fully liberated, then there would not be any political feminist movements in the West. In conclusion, Chandra Talpade Mohanty writes, the assumption that the third world women cannot represent themselves, and they need to be represented is fallacious.

### **3.3 Research Methodology**

In my research investigation, I have selected Nicola Rivers’ concept of TFWF and Chandra Talpade Mohanty’s theory of the third world women as my theoretical framework. In *A House without Windows* and *Trespassing*, the female characters portrayed by the novelists are marginalized by their deeply misogynist societies. That is why, to analyze the characters’ subjugation in South Asian society, I have used ‘inclusivity’, ‘intersectionality’, and the concept of the third world women. My research investigates South Asian texts under the microscope of transcultural feminism and it is exploratory in nature. For textual analysis, I have used qualitative research approach.

#### **3.3.1 Research Method**

In line with the qualitative nature of my research, I have used Catherine Belsey’s concept of Textual Analysis explained in her essay, “Textual Analysis as a Research Method”, as a model in order to do my analysis. Therefore, my research method is Textual Method. Since Belsey underlines the idea of asking / knowing/ thinking about the text, I, right from the beginning, started asking questions in my mind and found their answers, so that I can analyze the text. Firstly, I thought about the text literally. Then, I tried to dig out the hidden meanings embedded by the writers of the novels.

After that, I ponder on the multiple “possible avenues” inscribed in the text. Then I picked out the facets that align with my research interest. Catherine Belsey writes, “Research

is expected to make a contribution to knowledge; it uncovers something new... research is expected to make a difference to the standard account of a topic” (100). In order to contribute in the existing scholarship, I have read previously researched information related to my topic and ferret out the gaps in the exiting research. Belsey further adds, “... a text is made up of multiple meanings ... entering into mutual relations, including relations of ‘contestation” (172). That is why, while reading and analyzing my selected texts, I find about the “multiple meanings” the text is offering, and interpreted the texts under the microscope of TFWF. Catherine Belsey writes, “... research entails unearthing information, it is the textual analysis that poses the questions which research sets out to answer... the project of cultural criticism is to understand the text ... the texts themselves constitute the inscription of culture” (167).

In my research, I have tried to find answers posed by the writers and to analyze the cultural sensibilities inscribed by the selected writers. Culture plays crucial role in the understanding of any text, and my topic targets the cultural, social, and traditional prescribed gender roles. Belsey’s textual theory is helpful in understanding the nuances present in the chosen texts. According to Belsey, in research, it is necessary to form our own arguments before reading the secondary text. It helps us to make our own position and to analyze text critically. I have selected Nadia Hashimi’s *A House Without Windows* and Uzma Aslam Khan’s *Trespassing* for the analysis. By invoking Nicola Rivers’ notions of inclusivity and intersectionality, along with Chandra Talpade Mohanty’s idea of the third world women and Feminism, this research is qualitative in nature and textual analysis is applied as a research method.

### **3.4 Conclusion**

In this chapter, I have attempted to discuss the theories that are used as critical feminist lenses for my analysis of Nadia Hashimi’s *A House without Windows* and Uzma Aslam Khan’s *Trespassing* in this research. The female characters in the aforementioned novels are marginalized and subjugated in their predominantly patriarchal and sexist societies. My research investigates the concepts of TFWF in the South Asian context. I have focused on the ideas of “inclusivity” and “intersectionality” while discussing the fourth wave. I have selected Nicola Rivers’ theory of the fourth wave and Chandra Talpade

Mohanty's theory of the third world women in this chapter. Coming to the next chapter, I have analyzed *AHWW* vis-à-vis the multilayered subjugation faced by Afghani Women.

## Endnotes: Chapter 3

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<sup>1</sup>see Kimberle Crenshaw's article, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, feminist Theory and Antiracist Politics" (1989). Crenshaw first coined the word "intersectionality" in 1989 and she explains this concept in detail in this article.

<sup>2</sup>see Chandra Talpade Mohanty's, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. See complete references in Works Cited.

<sup>3</sup>see Douglas A. Brownridge, "Women's Experiences of Violence Differ: Feminism is Not Just About Patriarchy And Intersectionality Is Not Just About Oppression". He writes about women's experience of violence and relates it with intersectionality.

## CHAPTER 4

### ROOTING FOR INCLUSIVITY, REVAMPING INTERSECTIONALITY: A TEXTUAL ANALYSIS OF NADIA HASHIMI'S *A HOUSE WITHOUT WINDOWS*

#### 4.1 Introduction

In this chapter, I have investigated Nadia Hashimi's *A House Without Windows* by employing Nicola Rivers' idea of TFWF. Rivers' elaboration of TFWF in her book, *Postfeminism[s] and the Arrival of the Fourth*, has helped me in the analysis of the underlying meaning of Hashimi's *A House Without Windows*. Hashimi's novel is an exploration of women's struggle in the third world country, Afghanistan. It presents women's challenges on multiple levels that correspond with Rivers' notion of "Intersectionality". According to her, the notion of intersectionality means that women's struggle is not a simple phenomenon, rather, women's struggle is an outcome of various intersections that might be political, social, cultural, racial, ethical, sexual, etc. Likewise, Rivers argues that TFWF is about "Inclusivity"; it means that the present wave is inclusive of everyone regardless of one's gender, color, class, race, sexuality, etc. As my research focuses on the third world women in TFWF, in this chapter, I have used Chandra Talpade Mohanty's theory of the third world women as my supporting lens.

Nadia Hashimi was born in New York on 12 December in 1977. She is an Afghani-American novelist and pediatrician. She and her only brother both are raised in New Jersey and New York. She has degrees in Middle Eastern Studies and Biology from Brandeis University located in Massachusetts. Her third degree is a Medical degree from SUNY Downstate. She is married to a neurosurgeon, Amin Amini, and she has four children. She is the author of three international bestseller novels, *The Pearl That Broke Its Shell* (2014), *When The Moon Is Low* (2015), and *A House Without Windows* (2016). She is also the writer of two children's books, *One Half From The East* (2016) and *The Sky At Our Feet* (2018).



Her novel, *A House Without Windows*, is about different women and their struggles in Afghani misogynist society. Keeping my research objectives in my mind, I have analyzed *A House Without Windows* in the following subheadings:

- Choice, Empowerment, Agency
- Social, Political and Cultural inequalities
- Multiculturalism, Inclusivity and Intersectionality
- Patriarchy and the Fourth Wave of Feminism
- Inclusivity of men / “Feminism needs men”
- “[I]ntersectional analysis of a rape culture”
- “Muslimwomen” as a homogenous and oversimplified group

## **4.2 Choice, Empowerment, Agency**

In TFWF, women are struggling to have a right of choice. Mostly, women do not have a right to choose their spouses in the Afghani society. As Hashimi in the novel, *AHWW*, also depicts that mostly women are not allowed to choose their spouses. The right to choose is related to the concept of Agency. In the novel, *AHWW*, the main protagonist of the novel is Zeba. She kills her husband, but there is no soul witness of Kamal’s murder. After sometime, Basir (Zeba’s son) comes with his sisters and sees his parents. Zeba’s neighbors call police, mullah and Kamal’s relatives so that Zeba’s destiny would be decided by them. Basir and other people ask Zeba about the killer of Kamal but she does not say a word. When Basir asks Zeba about the killer of his father she only tells him to go inside the house and look after his sisters but Basir does not go inside he stays with her.

Moreover, all the women around Zeba are scared because they know that women are not empowered and they do not have agency in Afghanistan. “The women looked at the men around them. They looked at one another. Zeba was as close to death as any woman could be” (Hashimi 20). This line is significant because it showcases that Afghanistani society is predominately patriarchal and misogynist society. When Zeba is caught with her dead husband, women knew that Zeba has to face the consequences. Another example of the lack of choice and agency is when Gulnaz (Zeba’s mother) and Yusuf (Zeba’s lawyer) discuss her relationship with her husband and her marriage. Gulnaz says, “Kamal’s grandfather was an

army general... He was a good friend with my father. They sat together one day and, over a cup of tea, decided that Zeba and Kamal should be husband and wife". Yusuf asks further, "Did you approve of the match?", to that Gulnaz answers, "No one bothered to ask me"(166).

This dialogue between Yusuf and Gulnaz also shows that even in the twenty-first century still there are some women who do not have rights on their own lives or on the lives of their daughters. Nicola Rivers states, "... fourth-wave feminism is fractured and complex, frequently reinforcing the advancement of the individual and centering the seductive notions of 'choice'<sup>1</sup> 'empowerment', and 'agency'" (24). Similarly, in the novel, the third world women are shown as unempowered with very limited right to choose, and lack agency. In the novel, a female reporter Sultana comments, "...no one seems to be paying attention to how easy it is to cry 'immorality' at the sight of a woman doing anything" (350). This comment from the novel shows that the majority of the Afghani women are not empowered. They also lack agency, that is why they are easier to blame. It is crucial to understand that why women living in the third world countries do not have agency. Chandra Talpade Mohanty argues in "Cartographies of Struggle The third world women and the Politics of Feminism" that "...we can attempt to explore questions of consciousness and agency without naturalizing either individual or structures" (13). Similarly, Zeba in the novel is not suffering just because she belongs to a third world country, there are multiple factors that contribute in her marginalization. In the novel, just like Zeba, there are multiple characters that do not have agency because of society, culture, financial dependency, and lack of education. Furthermore, I have discussed the concept of women's agency in the next heading and readers may find more examples there.

### **4.3 Social, Political and Cultural Inequalities**

In TFWF, women are facing issues on multiple levels i.e. social, political, and cultural. I have discussed in this part of my analysis the stories of Zeba's roommates. The stories of Zeba's roommates prove that they are suffering socially, politically and culturally in Afghanistan. Nafisa, who is Zeba's roommate, is in the prison because she is caught with the stranger, she swears that she does not have intimate relationship with the man but nobody believes her and her three brothers try their best to kill her in order to save their honor. "Nafisa's mother, fearing her sons would see no way to restore their honor except by spilling

Nafisa's blood, decided to report the crime to the police herself" (44). This incident shows that Nafisa is culturally and socially victimized. It also signifies that women are not empowered and they do not have agency in Afghanistan as they are still marginalized by a male centric society. Nafisa's life and honor depends on her beloved "if he could convince his family to see past this scandal, Nafisa could be released, and more important, her honor might just be recovered" (Hashimi 44). Nicola Rivers argues that TFWF is about a "... dawning realization of the social, political, and cultural inequalities still faced by many women" (135). In *AHWW*, there are many female prisoners in Chil Mahtab, who are innocent and are victims of inequalities. In TFWF, women still face prejudices on multiple levels.

In the novel, Zeba and Nafisa's another roommate is also a victim of patriarchy, her name is Latifa. Latifa is a victim of domestic violence, she is twenty five years old, she used to be beaten up by the men of her household. Then she decides that she cannot bear this violence anymore so she leaves her house with her fifteen year old sister towards Iran. She spends one night in an old woman's house and in the morning when she goes to the bus stop in order to continue her journey she gets caught by a police at a check post. Resultantly, the police man "... accused her of intending to prostitute her sister, she became indignant... *It was all my doing*, she'd said, tapping her breastbone and nodding affirmatively. *I decided to flee that miserable home. I wanted to save myself and my sister*" (45). Here, in this instance, I again notice that nobody wants to hear that a woman can have pure intentions behind their departure or in any incident. Likewise, Lila Abu-Lughood writes in her book *Do Muslim Women (still) Need Saving?* that "A girl who runs away is automatically considered a prostitute in deeply traditional societies..." (52).

In Latifa's case, the police men are also engaged in victim-blaming, they do not believe that she is a victim of domestic violence rather they start blaming her of prostitution. Latifa is living happily in Chil Mahtab, according to her she is treated much better in Chil Mahtab in comparison to her home. The third roommate of Zeba is Mezhgan. Mezhgan is a nineteen years old girl, who is also imprisoned because of her bold character. Mezhgan's sister's brother-in-law wanted to marry Mezhgan but when his family visited Mezhgan's house she denied his proposal. Later they came to know that Mezhgan is in love with her neighbor and she is pregnant out-of-wedlock.

Resultantly, she is imprisoned as well. Mezhgan's lover Haroon is also sent to a jail. Haroon's family is not supporting Haroon and Mezhgan that is why both of them are still in jail. All of Zeba's roommates' stories prove Nicola Rivers' point that in TFWF women face inequalities socially, culturally and politically and they mostly do not have agency. Amanda Burgess-Proctor in her article "Intersections of Race, Class, Gender, and Crime: Future Directions for Feminist Criminology" (2006) argues that "...feminist criminologists must examine linkages between inequality and crime using an intersectional theoretical framework..." (27). In the above analysis of Zeba's crime and her roommates' crimes I have used an "intersectional theoretical framework". Prudence Chamberlain in her book *The Feminist Fourth Wave: Affective Temporality* argues that TFWF "...priorities a multiplicity of voices, for one, without creating hierarchies of experiences" (119). Nadia Hashimi also presents "multiplicity of voices" in her novel *AHWW* by presenting multiple female characters.

After few weeks Latifa came to know of Zeba's story from her another cellmate, when the cellmate tells Latifa that Zeba killed her husband, she replied "I'm surprised she made it here. Where I come from, they would have killed her and made sure the whole village showed up to watch" to that Latifa replies that "Maybe she caught him with another woman. There are a lot a man can do to deserve something like that" (49). This comment of Zeba's roommate also showcases the misogyny of Afghanistani society. Afghanistani society has rigid gender roles and Afghani men can not compromise on the power division of their society. They want to stay dominated over women of their society, hence they do not let them exercise their power. On the other hand, women clearly have the idea that they are the suppressed and marginalized group of the society and if they do anything against the wishes of men they have to pay the price for their actions.

When Zeba's cellmates get to know about her story they start discussing and gossiping about her case. Some of her cellmates are worried about her children. She overhears her cellmates saying that "God help those children. If she's got daughters, they'll probably be given away before her case goes to trial. You know what they say. You can't kill your husband, even if he's the horned devil himself (59). This comment of Zeba's cellmate shows that Afghani society and culture is deeply misogynist and women are traditionally

marginalized group of Afghani society. Gulnaz (Zeba's mother) tries her best to save her daughter, she meets with Qazi Najeeb who is Zeba's case judge so that she can persuade him that her daughter is not a criminal. Gulnaz and Qazi Najeeb discuss Zeba's case. During discussion Gulnaz says that there is not any witness of Kamal's murder. Gulnaz begs Qazi to forgive her daughter she says "I came for the sake of justice ... True justice, which is as rare as a seashell in this country" (176). Gulnaz's pledge again shows that women have to face injustice on multiple levels. Zeba is also facing injustice on multiple levels no one is interested in her side of story her society is condemning her, her culture is also not supporting her, even the judicial system in Afghanistan does not support her. The concept of intersectionality provides an in-depth understanding of the struggles that Afghani women are facing. Kathy Davis in her article "Intersectionality as Buzzword: A Sociology of Science Perspective on What Makes a Feminist Theory Successful" argues that Intersectionality "...encourages complexity, stimulates creativity and avoids premature closure..." (79).

Judicial system in Afghanistan is weak and in the system men do not give equal space to women. In the hearing of Zeba's case Yusuf tries to prove that Zeba is mentally unstable, she needs psychiatrist just to save her from death penalty. Yusuf argues that "Article sixty-seven of the penal code of Afghanistan states... that 'a person who while committing a crime lacks his sense and intelligence due to insanity or other mental disease has no responsibility and shall not be punished'"(243). Qazi Najeeb agrees with Yusuf but he wants to send Zeba to a shrine to get healthy again. Yusuf again tries to persuade Qazi Najeeb but he refuses and decides to send Zeba to a shrine to a Mullah who is his friend. When Zeba visits the shrine the Mullah decides that she is mentally ill and he thinks that when her husband died even at that time she was insane. After Mullah's statement Qazi Najeeb decides that Zeba has to live in the shrine in order to get cure. Qazi says that "This is a new age for the judicial system, young men" (265). Qazi's statement displays the weakness of Afghani Judicial system. In Qazi's opinion he has done something revolutionary.

Timur who is Laylee's father meets Hakimi in the police station and tells him that Kamal "... was a man of sin and that he had, in rage, set a page of the Holy Qur'an on fire" (286). Timur tells Hakimi these things in order to save Zeba's life because she saved Laylee's life as well as their honour. Burning Holy Quran is considered as blasphemy and a

major crime in Afghanistan. Timur's story reminds Hakimi of an incident of a girl who got wrongly accused of burning Holy Quran's page and when people get to know about the incident "... a frenzied mob of mostly men, who viciously attacked her with beams of wood, rocks the size of watermelons... They drove a car over her body before throwing her... and torching her remains" (287). The people who have murdered the girl got arrested because the girl proves to be innocent she did not burn the page, unfortunately due to poor judicial system of Afghanistan and later on the men got released. It clearly shows the poor judicial system of Afghanistan and it shows that women are treated unequally and they do not have agency in Afghanistan. Dr Martin Lau writes in his report, "Afghanistan's Legal System and its Compatibility with International Human Rights Standards" (2002), about the weak judicial system of Afghanistan, especially for women. He argues, "The legal problems faced by women are compounded by...an inability to provide for women's physical and emotional needs, domestic violence and sexual abuse" (26). Hashimi emphasizes on the point that women are treated differently in Afghanistani judicial system. Rivers also argues that TFWF is about understanding that women are multiply burdened.

Chief Hakimi calls Qazi Najeeb and tells him that many villagers have come to his police station and saying that Kamal burned the pages of Holy Quran. After listening to that information Qazi Najeeb calls Yusuf and the prosecutor to his office to discuss the matter with them. He tells Yusuf and the prosecutor that he wants to be different and he does not want to handle this particular case in traditional manner, they are also scared that if people came to know that Kamal burned the Holy Quran pages circumstances can get worse. They think that may be Zeba's insanity is due to Kamal's blasphemy. That is why, they decide to free Zeba from the shrine. Qazi Najeeb tells them he needs some time to think about the case. When Yusuf goes to Chil Mahtab to pick Asma (lady guard) so that they can go to the shrine and bring back Zeba from there, Zeba's friend and cellmate Latifa asks Yusuf if Zeba is coming back to Chil Mahtab (jail). Yusuf replies that Zeba is coming back today, after hearing that Latifa is downhearted, she thinks that it means Judge is going to give his statement against Zeba soon.

Yusuf tells Latifa that she should be hopeful things are going in a right direction but she disagrees and replies:

As long as men are the judges, nothing will change” Yusuf replies ““There was a woman nominated to serve on the Supreme Court last week. Things may change’ ‘Did you not hear the rest?’ Latifa shot back. ‘She was rejected because she dares bleed once a month...A Supreme Court justice would have to touch the Qur’an every day, one parliamentarian had argued. (327)

This dialogue between Latifa and Yusuf is significant because it represents that women do not have space and agency in the judicial system of Afghanistan. Dr Martin Lau claims in his report, “Afghanistan’s Legal System and its Compatibility with International Human Rights Standards”, that “It appears that [Afghani]... women have no access to lawyers, have no information on their rights...female lawyers attached the Ministry of Women’s Affairs were unsure about the rights of women” (25). Lau’s report indicates that female lawyers are unaware of their rights and it is also one of the reasons that the Afghani Judicial system is weak for women. Rivers argues that “... the fourth-wave solution to practicing ‘proper’ feminism has been to label one’s feminism as ‘intersectional’... the multiplicity of feminist thought is a key strength of the movement, not a weakness” (151). The problems that the third world women face are different than women living in other parts of the world. Similarly women living in Afghanistan are facing challenges different than women living in India or other South Asian countries. Understanding different experiences and identities of women is what the fourth wave of feminism calls for.

Nadia Hashimi’s novel demonstrates that the third world women face challenges in the patriarchal society. It also presents the idea that multiple factors contribute in women’s struggles. Hashimi’s novel is not only about weak women. Meena and Sultana’s characters are strong and unconventional. Meena and Sultana both are educated women, that is why, they are different from traditional Afghani women. Sultana is a journalist, she calls Yusuf so that she can get some update on Zeba’s case. Sultana and Yusuf discuss generally about women living in *Chil Mahtab*. Sultana says it is very easy “...to cry ‘immorality’ at the sight of women doing anything” this comment of Sultana suggests that whatever women do they are labeled as immoral (350). Later on, Sultana and Yusuf meet again in *Chil Mahtab* and discuss women’s condition and judicial system of Afghanistan. During discussion Yusuf says it must be difficult for her to witness women’s condition in the jail as a woman, she replies “I

could easily be them, I think. Other women might choose to believe differently, but any one of us could end up here” (364). Sultana’s opinion about Afghanistani judicial system shows that women face political inequalities in Afghanistan as well as in other South Asian countries.

As Nicola Rivers argues that TFWF is about women facing inequalities on multiple levels, aforementioned incidents from the novel show that women are sometimes triply oppressed by the misogynist society. Qazi Najeeb meets with Yusuf, the prosecutor and Zeba and tells Zeba that “I find you guilty of murder” (375). He says after three days he is going to give final verdict on her case. After that Yusuf meets Zeba’s parents and tells them to persuade Qazi Najeeb to save Zeba, he also calls Sultana and tells her about Laylee and asks for help. After listening to Yusuf “Sultana understood them in the way any woman would because it all came down to honor. The girl had been stripped of her honor, of her future. If the world knew, she would never live a life without shame” (384). In Afghanistan and other South Asian countries women are pushed towards periphery. Men’s honor is more valuable than women’s life. Sultana calls Qazi Najeeb in order to tell him that she is going to write about Zeba’s case in her newspaper because of Sultana Qazi Najeeb changes his mind and frees Zeba. Zeba’s life changed just because Qazi Najeeb wants to be a good judge in people’s eyes he just does not want any rumor attached to him. He does not care about Zeba and her children nor he cares about Kamal’s character, he frees Zeba only for selfish reason.

#### **4.4 Multiculturalism, Inclusivity and Intersectionality**

TFWF is about multiculturalism, it promotes inclusivity of different cultures. In this way, it gives importance to the different cultures of the third world countries. Culture is not overgeneralized in the fourth wave. While understanding the women’s struggle in the third world country their culture is studied in a particular context. Zeba is a submissive character, she is oppressed and allows her husband Kamal to beat and suppress her. Now, there are multiple reasons behind her weak character, one of the reasons is her financial dependence on her husband and her illiteracy. When Kamal beats her she thinks “*Just keep him happy*, she told herself. *It could always be worse ...* She cautioned herself to go easy on him. Everything would be worse if Kamal walked out the door and never returned” (Nadia Hashimi 69-70). This line signifies Zeba’s thought process, it shows her dependency on her



husband. She is ready to accept Kamal's violent behavior because she knows that no one else is going to help her and her family is fully dependent on Kamal. This thought pattern is an outcome of the culture as well.

Additionally when the culture is predominantly patriarchal women in the society think that the soul breadwinner of the house should be men. Mohanty argues, "Women are constituted as women through the complex interactions between class, culture, religion, and other ideological institutions and frameworks" ("Under Western Eyes: Feminist Scholarship and Colonial Discourses"63). The third world women cannot be simply categorized as oppressed or marginalized, it is necessary to understand their particular culture in order to understand the complexities of their positionality. Likewise, in the novel, women are not oppressed because of their gender only, the oppression is also an outcome of their culture. Basically, that is what the idea of intersectionality is.

TFWF is about "intersectionality" that promotes multiculturalism and inclusivity. Now feminism is not about "white middle-class" only, it is about women belonging to different cultures, ethnicities, generations and sexualities. That is why, TFWF is also about women who belong to Afghani culture. Niloufer Qasim Mehdi writes about the culture of "Badal" in her article, "Pukhtunwali: Ostracism and Honor Among the Pathan Hill Tribes" (1986). She states that "Badal" means "revenge-killing" and it "is an action taken to avenge death, or when the honor of a women has been involved". She further explains that Badal "...can be taken against any member of [culprit's] kinship group" (298). The culture of "Badal" is also highlighted in the novel *AHWW*. An old woman meets Zeba in her cell and begs her for help, she says, "My son was in love with a girl and when they ran off together, the girl's brothers found them and killed him. They've locked me up because my son is dead and someone's got to be blamed. And they want my daughter to be married to one of the killers, in retribution for my son's transgression" (Hashimi 198).

There are multiple incidents in the novel when a woman is used for reconciliation. In this incident not only boy's mother is imprisoned, girl's brothers also want one of boy's sister in retribution even after killing the boy. Honor is one of the most important concepts that is embedded in the Afghanistani culture. Niloufer Qasim Mehdi writes about the importance of women and how "women personify the honor of a tribe" in her article, "Pukhtunwali:

Ostracism and Honor Among the Pathan Hill Tribes”. She argues that if a woman is involved in “an illicit sexual relationship” or if a woman’s honor is involved in any crime, she is going to be killed because the society does not compromise woman’s honor (297). In the novel, there are many female prisoners who are in the jail because their honor is compromised. Hashimi writes that “An eighteen-year-old girl had run away from her elderly husband. A wife had left her husband after he sold their ten- and twelve-year-old daughters into marriage. Another had been arrested when a stranger reported seeing her leaving a man’s private office” (Hashimi 197). This example from the novel shows the importance of analyzing the culture in the current wave of feminism.

Another example is of Nafisa. Nafisa’s own mother put her in the jail because she knows that her sons will kill Nafisa in order “to restore their honor” (Hashimi 44). That is why, Rivers suggests that the focus in TFWF is shifting towards multiculturalism. She writes that “More recently the focus of intersectionality has shifted to address questions raised by multiculturalism ... In its current usage, the concept of intersectionality is often invoked in seeking or promoting the idea of inclusive feminism(s)” (97). The concepts of intersectionality and inclusivity help us to understand the complexities of women’s oppression and marginalization in the third world. Ealasaid Munro also argues in her article “Feminism: A Fourth Wave” that TFWF focuses on “...intersectionality \_ the idea that different axes of oppression intersect, producing complex and often contradictory results” (24). There are multiple stories in *AHWW* that show that women in different cultures have to face different challenges. Culture is one of the important factors that contribute into women’s challenges.

In *AHWW*, it is evident that to understand Afghani women’s challenges in particular and the third world women’s challenges in general, one has to keep in mind Afghani/the third world women’s locality. The challenges that the third world women are facing are different than the First/Second World Women in that various factors intersect. In this particular incident women are oppressed politically, socially and culturally. Mohanty writes that the third world women’s challenges are complex in nature. She argues, “It is only by understanding the contradictions inherent in women’s location within various structures that effective political action and challenges can be devised” (“Under Western Eyes: Feminist

Scholarship and Colonial Discourses” 66). As she argues that to take “effective political action” one has to dig deeper into women’s locality, it is clear through multiple examples that are mentioned in the novel that in Afghanistan women do not have any agency. Hashimi writes “The prison was teeming with stories of sex, love, and violence. *Zina .Zina. Zina*” (197). In every situation women are mostly considered to be vicious.

Afghani Judicial system is poorly structured thus, various actions have to be taken in order to free Afghanistan from misogyny. Zeba says in chapter twenty five that, “This place, these crimes --- it is an injustice what’s being done here... What a burden it is to be born a woman” (198).TFWF is about understanding various factors that intersect in women’s challenges as well as inclusivity of women belonging to various parts of the World. Intersectionality helps us to understand that the women’s oppression is linked to culture as well. In the Afghani culture, the concepts of honor and “Badal” are evident. These two concepts in the Afghani culture sometimes oppress women because honor is the most valuable possession for the Afghans and it is related to women, so it increases the challenges and burden for them.

#### **4.5 Patriarchy and the Fourth Wave of Feminism**

Patriarchy exists mostly in every society and culture. It gives priority and control to men, thus, it oppresses women. Patriarchy has played its role in every wave of feminism; it still exists in TFWF. That is why, it seems essential to discuss it critically regarding to the fourth wave. Zeba’s thinking pattern showcases that patriarchy is deeply embedded in her mind and her culture teaches her to accept men as powerful and as oppressor. In Zeba’s case, it is evident that her husband Kamal is beating her to reinforce patriarchy. Kamal is addictive to alcohol and prostitutes because of his attitude their neighbors start talking about him. Zeba “...begged him to consider their family, their reputation. For that, Kamal had broken her nose, her rib, and half their dishes” (71). Basir, who is Kamal and Zeba’s only son, does not like his father’s attitude towards his mother. Simone De Beauvoir argues in *The Second Sex* that “...no one is more arrogant towards women, more aggressive or scornful, than the man who is anxious about his virility” (24).

Similarly, Kamal is also a man who wants to exercise his power and to satisfy his man ego he beats his wife. Kamal’s behavior is an outcome of patriarchal thinking. bell

hooks argues in “Understanding Patriarchy” that patriarchy is internalized in our minds by our society, culture, schools and most importantly, our families and our mothers teach us to accept patriarchy. She argues that violence is used “... to reinforce our indoctrination and acceptance of patriarchy” (2). In order to save his mother from his father, Basir starts helping her mother, he starts taking care of his father more but “...Kamal was one of those men who needed to exert his strength to reassure himself he was capable of something. He needed to see his wife and children react to his presence to confirm he was in command” (Hashimi 186). This incident again demonstrates that men use their physical power and violence to be dominant over their household. To make sure that they are in control of everything and the world revolves around them.

The third world women also face marginalization and discrimination because of patriarchy. It is crucial to understand the root cause of patriarchy and how its repercussions can be controlled in the contemporary third world societies. Mohanty claims that male members of the society use violence in order to maintain their power. She further argues that “Male violence must be theorized and interpreted within specific societies, in order both to understand it better and to effectively organize to change it” (“Under Western Eyes: Feminist Scholarship and Colonial Discourses” 58). This idea correlates with intersectionality in order to understand Kamal’s use of violence against Zeba, it is crucial to keep in mind that both of them belong to Afghani society and in Afghani society women and men have rigid gender roles. Furthermore, Kimberle Crenshaw in her article “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color” (1991) argues that “Intersectional subordination ...is frequently the consequence of the imposition of one burden that intersects with preexisting vulnerabilities to create yet another dimension of disempowerment” (1249). In Zeba’s situation, her society, culture and financial situation make her vulnerable and the burden of her three children make her even more vulnerable. Nicola Rivers states that “Feminism may be back, occupying more prominent or celebrated position in popular culture, as well as inspiring mass political action and activism, but misogyny never went away and is certainly not currently in abeyance...” (152). Misogyny is still present in our societies, it is an old phenomenon but it is still relevant and to have a gender equal society it is crucial to eradicate misogyny.

In *AHWW*, Nadia Hashimi presents the same idea that both women and men have patriarchal thinking. When Zeba is in Chil Mahtab and she recalls that she has killed her husband, “She could convince herself that she had killed him just as easily as she could insist, she would never be capable of such a thing. Wives, mothers, daughters --- *women* did not do this sort of thing. They didn’t have the stomach for it” (74). Hashimi here emphasizes on the word “*women*” that indicates that women are different than men, this sentence also displays that patriarchy and gender roles in Afghanistan are socially and culturally constructed. Sylvia Walby in her book *Theorizing Patriarchy* “...defines patriarchy<sup>2</sup> as a system of social structures and practices in which men dominate, oppress and exploit women” (20). The differences between women and men are deeply inbuilt in Zeba and her cellmates’ mind. bell hooks argues that “Women can be as wedded to patriarchal thinking and action as men” (2). Furthermore, when Yusuf meets Chief Hakimi to discuss Zeba’s case and crime scene, Chief Hakimi says “People were very upset... The women couldn’t believe she would have done such a thing...” (Hashimi 208-209). This comment of Hakimi again emphasizes on the same idea that women are considered as powerless and as someone who cannot take action nor do anything against men.

The third world women seem oppressed by patriarchy not because they are biologically inferior to men, it is because the society and culture internalize inferiority in women. Both men and women think that men are superior to women because of their society and culture. In order to keep their positions dominant and superior, men exercise power over women. In the fourth wave, this power structure is still working, power that is exercised physically, psychologically, and politically.

#### **4.6 Inclusivity of men / “Feminism needs men**

TFWF addresses the presence of men in feminism. TFWF is inclusive of men<sup>3</sup>. This wave encourages men to support and help women to get their well deserving rights of education, better health, job facilities, etc. Men’s role in feminism is necessary, thus, men need to free themselves from cultural and social restrictions and mindset. In the novel, Yusuf , a male character, who is an exemplary character helps Zeba to get out of the prison. He fights for Zeba’s rights even when Zeba thinks that she cannot get out of the prison. When Yusuf comes back to Afghanistan to start his career as a lawyer his first case is of Zeba that

is assigned to him by Rafi who is Zeba's brother. In his first meeting he says to Zeba "He was shocked ...that she wasn't killed immediately by the villagers or by her husband's family" (88). Yusuf thinks that there must be a strong reason behind Zeba's imprisonment otherwise, he thinks she must have been killed. He is hopeful that he can help Zeba and she can go back to her house but Zeba is not optimistic about her case.

Zeba asks Yusuf "Where are you from" to that Yusuf replies "Khanum, what does it matter where I'm from?" Zeba answers "It makes all the difference in the world, young man. If you are not from my village, you don't know what fruits will grow in my soil" (Hashimi 89). Zeba's answer again refers back to the fourth wave concept of "Intersectionality". Mohanty argues that "Women are constituted as women through the complex interactions between class, culture, religion, and other ideological institutions and frameworks (63-64). In Zeba's case, I noticed that abovementioned "complex interactions" by Mohanty are contributing into her getting into jail and her struggle to get freedom, she is from a lower class family, her culture is misogynist in nature so all these factors are contributing in her imprisonment. Women all over the world face different challenges that are according to their culture, ethnicity, nationality etc. This idea is further reinforced by Nadia Hashimi, when in a dialogue with Yusuf, Zeba says that "I'm a woman. I was found with my husband's blood on my hands... I do not know where you are from, *sahib*, but in my village, where I am from, forgiveness is not on table. This... this demands blood"(Hashimi 90). Yusuf tries his best to motivate Zeba so that she can fight for her forgiveness but she thinks it is not possible.

Yusuf tries his best to defend Zeba but Zeba thinks that "He had noble intentions, the noblest intentions Zeba has ever seen, but intentions accomplished little in Afghanistan. Guns, money, power, pride --- these were the currencies of this country" (Hashimi 127). This thought process of Zeba signifies two important ideas, one is that Yusuf is different than the men of Afghanistan that is because he lived all his life in America, he is Afghani-American, his education and the environment in which he lived makes him a different person. It shows that Afghanistani society is a traditional patriarchal society. Even in twenty-first century there are some countries where power rules the society and it makes women's life even more complicated. As Rivers argues that TFWF is about inclusivity, feminism is not "white-middle class movement" only, now it also includes the third world women.

Like Yusuf, Rafi Zeba's brother also tries to save his sister. Gulnaz, who is Zeba's mother also believes in Zeba and she wants justice for her daughter. When she meets Zeba for the first time in Jail, she says "We cannot leave everything in the hands of men... Time passes differently through a woman's body... That is how we live --- torn between what has happened and what is yet to come." (138). Gulnaz's thought pattern shows that women also need to work for their rights. Diana Diamond in "TFWF: Psychoanalytic Perspective" argues that "In TFWF...gender should be at the center of our narratives of social change" (216). Mostly women in the third world countries feel powerless and helpless thus, they do nothing for their rights. bell hooks argues in "Understanding Patriarchy" that "We need to highlight the role women play in perpetuating and sustaining patriarchal culture ...Dismantling and changing patriarchal culture is work that men and women must do together" (2). bell hooks' argument also exhibits that women need to fight for their rights. They have to eradicate patriarchy from the society so that no women have to face marginality and suppression. On the other hand, Nicola Rivers argues, "[F]eminism *needs* men... '[t]he battle for gender equality can't be won unless men lead it along with women'" (69). In the fourth wave, both men and women need to work together to bring change in the society. In our society, men have to break the rigid gender roles and they have to support women. Gender equality is crucial for men as well. It is because of patriarchy that men are deprived of emotional intelligence. TFWF is inclusive of both the genders.

#### **4.7 "[I]ntersectional analysis of a rape Culture"**

TFWF also addresses the questions that are related to rape culture. Rape is always perceived as a taboo in our society. It is traumatic for rape victims to fight for their rights because of familial pressure to stay silent for honor and poor government system that fails to provide any kind of emotional, physical, and financial aid. In the novel, *AHWW*, the protagonist of the novel Zeba is a kind of a woman who is weak and submissive, she would have never killed her husband but she kills her husband only to save a little girl, Laylee, whose life Kamal "ruined" in their backyard. When Yusuf goes to Zeba's house to see the crime scene, he also interviews her neighbors for investigation. After investigation he finds out that Kamal "was a beast" (216). Yusuf also encounters Walid who is a street vendor, but Walid does not tell him anything because he is scared that if he tells the truth the girl who got

raped at that day has to suffer for a lifetime. Walid thinks, “The best thing for that poor girl would be for no one to know what had happened, not even her parents” (224). That is why, during investigation Walid tells Yusuf that Kamal was not a good man and no one liked him. Nicola Rivers claims that TFWF stresses upon “... an intersectional analysis of a rape culture.” She further states that “Although rape<sup>4</sup> culture may be a global phenomenon, the way women experience this can be markedly different depending on a myriad of intersecting factors such as race, class, and place” (126).

After investigating Walid and Zeba’s neighborhood, Yusuf meets Zeba and lies that he has come across with a man who is a soul witness of what had happened that day but Zeba says “She is just a girl and I won’t do that to her...There was no girl” (234). Zeba knows very well that even if she tells about the girl, she can never get freedom. She argues with Yusuf that she does not want to “ruin her” and she knows very well that even her family would not accept her. Later on, Zeba tells her son Basir the reason behind his father’s murder, she even tells her mother but only to save Laylee she does not tell the reason to the judge and her lawyer. Helen Cixous writes in her article “The Laugh of the Medusa” (1976) that “In women there is always more or less of the mother who makes everything alright, who nourishes, and who stands up against separation...”(882) . Similarly, Zeba tells her mother that she “found him (Kamal) attacking a girl... It was the blackest thing a mother could see” (359). Zeba is a kind of woman who is trying to protect another girl. She shows her concerns for that little girl and for her daughters, she says “Girls without honor were better off dead... And then there was vengeance. If the girl’s family was disgraced in town, they could seek retribution. May be they would demand Shabnam or Kareema be given to them as a wife or servant” (359). The aforementioned quotations from the novel show the poor judicial system of Afghanistan.

Rape culture is common in the world but as Rivers argues every woman faces different circumstances in different regions of the world. That is why she emphasizes that we need “intersectional analysis”<sup>5</sup> of such incidents. Keeping in mind the intersections of “race, class and place” I argue that circumstances for Zeba and Laylee are quite challenging. As Kimberle Crenshaw writes in “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of color”(1991) “When race and gender factors are examined in



the context of rape, intersectionality can be used to map the ways in which racism and patriarchy have shaped conceptualizations of rape” (1265). Zeba knows very well that if she tells the authorities about the incident of rape, it is going to jeopardize Laylee and quite possibly her own daughters. In this particular incident of rape the intersection of patriarchy and place is playing a crucial role in the understanding of the case.

Unfortunately, the third world women have to face a lot as a rape victim/survivor. Rape affects the rape victim as well as the family of the rape victim. Especially, in the Afghani society, rape damages the honor of the family and mostly no one cares about the victim. That is the reason that Zeba is ready to sacrifice her life for Laylee. Ann Russo elaborates, “Analyzing the intersections of race, sex, class, and sexuality in the incidence of rape, the impact of rape on women and communities we live in, and social and institutional responses to rape is essential to understanding the intricacies and complexities of violence against women” (“We Cannot Live Without our lives: White Women, Antiracism, and Feminism” 302). In Afghanistan, both society and institution make the life of rape victim miserable.

In the novel, Aneesa is working on a young women’s case, who is a victim of rape. She is “taken from a village to Kabul, and after the family she worked for discovered both their adolescent boys had been sexually assaulting her, she was passed on as a bride to a man in his seventies” (350). Later on, the old man divorces her because she is not a virgin, he sends her to jail in the case of Zina. This example from the novel shows the complexities of the cases of rape for the third world women. In Afghanistan mostly people go to jirga that is considered as tribal council to solve their issues and in retribution mostly the girls of rapist’s family suffer. It showcases that Nadia Hashimi’s *AHWW* is a “...narrative for which the representation of rape and sexual assault is at the service of a ‘larger’ problem” (Laura Brueck, *South Asian Feminisms*, 229). The rape victim in Afghanistan suffers on multiple levels, she is not welcomed in her own family because she is the one who bring disgrace to the family, she is also not accepted by the society and no one wants to take that girl as a wife. Therefore, basically the girl is ruined for life.

#### 4.8 Muslim Woman as a homogenous and oversimplified group

As TFWF is inclusive, it includes women from different religions. Mostly, Muslim women are overgeneralized and stereotyped. In order to understand the particularities of Muslim women, it seems appropriate to invoke the concept of intersectionality here. Nicola Rivers claims that the “Muslimwoman<sup>6</sup>” are often oversimplified, that is why, we need to invoke intersectionality in order to fully understand the underline complexities of the struggles that are faced by Muslim women in misogynist societies. Rivers states that we need to address “... how various factors intersect in Muslim women’s lives and lived experiences, Muslim women are homogenized as a singular group with a single and fixed experience of oppression” (123). The abovementioned examples of Zeba, Latifa, Nafisa and Mezhgan’s “lives and lived experiences” showcase that how various factors intersect in the oppression of a Muslim women. Zeba’s experience is cultural because her husband’s cousin does not want her to be free because of his honor whereas, the policeman and her neighborhood want her to stay with her family. So, the oppression here is not societal or political rather it is cultural. Later on, her life gets affected by political and societal factors as well.

In Nafisa’s case, the suppression is again cultural. Her brothers want to kill her for their honor. Whereas in Latifa’s case, the marginalization is familial as well as political because the policemen do not believe her and imprison her in the case of prostitution. Lastly, in Mezhgan’s case the suppression is societal. So, the aforementioned examples prove that Muslim women experiences are not simple rather they are diverse in nature. Mohanty also argues in “Under Western Eyes: Feminist Scholarship and Colonial Discourses” that Muslim women are considered as “homogenous oppressed group” and “...there is no discussion of the specific practices within the family which constitute women as mothers, wives, sisters, etc.,... Muslims, it appears, don’t change at all” (61). The incidents I have discussed above clearly demonstrate the idea that Muslim women’s struggles are not unified. Muslim women’s challenges are diverse and multiple in nature.

Yusuf is playing one of the major roles in *AHWW*. He is a lawyer who is Afghani-American. Yusuf is born in Afghanistan but has moved to America with his family when he was only twelve years old and Afghanistan turns into a war zone. After becoming a lawyer Yusuf moves back to Kabul in Afghanistan, so that he can serve his country. He has an uncle

in Afghanistan Kaka Siar, he has three daughters one of his daughters is Meena a twenty-four years old girl, who recently finished college and is now taking computer classes. Yusuf's mother wants him to marry Meena (37). Yusuf knows a lot of Afghani girls in New York but according to him "... the Afghan girls in New York didn't seem that much unlike American girls" (37). When Yusuf meets Meena for the first time at her house he comments "She was exciting and vibrant, not what he'd imagined for a young woman living in Afghanistan" (66). Yusuf's comments about Afghani girls living in America and Afghanistan again takes me back to Mohanty and Rivers' idea of Muslim women perceived as homogenous group. Yusuf has a stereotypical image of Afghani girls in mind, he probably thinks that Afghani girls "it appears, don't change at all" (Mohanty 61).

Therefore, Intersectionality plays a vital role in the understanding of Muslim women or women in general, Afghani women/girls have different experiences, struggles and challenges. Afghani women/girls living in America are different because of various factors. Their personalities, challenges, and struggles are shaped by the environment in which they are living. Likewise, Afghani women/girls living in Afghanistan are different from each other. There are a lot of female characters in Hashimi's novel, all the characters are different, some are educated, some are working as journalist, and others are from lower class. Even the women that are living in Chil Mahtab are not same, some are strong and others are weak. That is why, Rivers argues that intersectionality is an important notion in TFWF. In order to understand a women's struggle, one has to dig deeper into different factors that are contributing into their struggles, such as, cultural, societal, political, ethnical, economical, sexual, and so on.

## 4.9 Conclusion

It may be concluded that *AHWW* subscribes to the idea of TFWF. Mostly, women are not empowered and lack rights of choice and agency. Zeba, Mezhgan, Nafisa and Latifa are representatives of Afghan/the third world women, but their struggles show that "the complex relationality...shapes...social and political lives" of Afghan/ the third world women (Mohanty, "Cartographies of Struggle The third world women and the Politics of Feminism"13). *AHWW* presents the multifarious ramifications of misogyny. The two most important tenets of TFWF are "inclusivity" and "intersectionality". It includes women of

every class, ethnicity, sexuality, generation, color, and culture, but most importantly, it includes men in its struggle to get equality, to break free from rigid traditional gender roles, and to eliminate toxic masculinity. *AHWW* shows that the Afghan culture of “Badal” and honor largely oppress women. The analysis of *AHWW* also supports “the idea of multiple, fluid structures of domination” (Mohanty 13). In the novel, patriarchy, society, judicial system, and culture are “multiple, fluid structures of domination”. On the other hand, to understand women’s challenges, intersectionality is the most important notion in the present wave. Women are thrice oppressed and multiply burdened in the present patriarchal society, thus, intersectionality helps in the understanding of those factors that contribute in gender prejudices and subjugation of women. I have discussed *Trespassing* by Uzma Aslam Khan in the next chapter, with reference to ‘inclusivity’ and ‘intersectionality’.

## Endnotes: Chapter 4

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<sup>1</sup>For the elaborated concept of choice in feminism see bell hooks, *Feminist Theory From Margin to Center* (1984) hooks discusses the concepts of “sexual choice”, “political choice” and choices of “female parenting” in the book.

<sup>2</sup>see Sylvia Walby, *Theorizing Patriarchy* (1990). Her book is also discussed in the chapter two of this dissertation.

<sup>3</sup>see Nicola Rivers, *PostFeminism[s] And The Arrival of TFWF* (2017) page no 69. She elaborates that in TFWF inclusivity of men is crucial. Men need to fight for women’s rights as well.

<sup>4</sup>For the concept of “intersectional analysis of rape culture”. see Nicola Rivers, *PostFeminism[s] And The Arrival of TFWF* (2017) page no 126. She argues that rape is a “global phenomenon” in order to understand it fully there is a need to invoke the concept ‘intersectionality’ with regard to rape culture.

<sup>5</sup>see Laura Brueck’s chapter “At The Intersections of Gender and Race: Rescripting Rape in Dalit Feminist Narratives” mentioned in the book *South Asian Feminisms* (2012) edited by Ania Loomba and Ritty A. Lukose. Brueck’s research focuses on the struggles of Dalit women who are considered “untouchables” in Hindu caste system. With the help of different stories written on the subject of Dalit women’s rape, she explains how they are exploited by the men who belong to upper caste in India.

<sup>6</sup>For the concept of “Muslimwoman” in regard to “intersectional feminism”. see Nicola Rivers, *PostFeminism[s] And The Arrival of TFWF* (2017) page no 123. See complete references in Works Cited.

## CHAPTER 5

### INVOKING INCLUSIVITY, REVISITING INTERSECTIONALITY: A TEXTUAL ANALYSIS OF UZMA ASLAM KHAN'S *TRESPASSING*

#### 5.1 Introduction

In this chapter, I explore Uzma Aslam Khan's novel *Trespassing* that depicts diverse experiences of marginalization of women living in Pakistan. In her novel, she presents women who belong to different age group, class, generations, and family backgrounds in the Pakistani patriarchal culture and society. Her novel investigates questions of how women's experience of oppression is not similar. It also depicts the role of culture and society in the suppression of women living in the third world countries. Khan projects that patriarchy is deeply rooted in the minds of South Asian people and there is a need to eradicate patriarchy from the South Asian society. Khan presents a contrast of strong and weak women. With the help of the two contrasting characters, she showcases the brutal reality of marginalized women living in the third world country.

Uzma Aslam Khan was born in Lahore, Pakistan in 1969. She spends her early childhood years in Tokyo, Manila and London. When she was ten years old her family decided to get settle in Karachi that is why, she got her early education in Karachi. Later on, she moved to United States for higher education and received scholarship. Currently she is living in Massachusetts. Khan is an author, she has published six books and she has also won awards for her renowned work. Her first book got published in 2001 by the name of *The Story of Noble Rot*, it received a lot of appreciation in India and Pakistan. Her second novel is *Trespassing* published in 2003, this novel go shortlisted for The Commonwealth Prize Eurasia 2003. Her third novel is *The Geometry of God*, it got published in 2008, it portrays the story of a family that is living in Pakistan during the government of Zia-ul-Haq. She received French Prize for Best Fiction in Karachi Festival for this novel. Her fourth novel is *Thinner Than Skin* that was published in 2012. This chapter focuses on the analysis of

*Trespassing* that is written by Uzma Aslam Khan. I have analyzed this chapter with the help of Nicola Rivers' ideas of Inclusivity and Intersectionality in TFWF. This chapter also focuses on the diverse experiences of marginalization of the third world women. That is why, I have used Chandra Talpade Mohanty's theory of the third world women in order to support my analysis. This chapter presents an analysis of the novel *Trespassing* under following subheadings that correlates with my research objectives.

- Agency in the Fourth Wave of Feminism
- Choice in the Fourth Wave of Feminism
- Women's role in the Fourth Wave of Feminism
- Inclusivity of Men/ "Feminism needs Men"
- Culture and Society in the Fourth Wave of Feminism

## **5.2 Agency in the Fourth Wave of Feminism**

Women are silenced; they are discouraged to voice their needs/wants, and demotivated to play active role in the society. Women's agency mean that women have the right to play an active role in the society against marginalization. In TFWF, the issues of "agency and choice" still persist. The third world women face issues of agency in their everyday life. Uzma Aslam Khan emphasizes on the same idea in her novel that women should have agency and they should have a right to articulate their voices<sup>1</sup> and choices. That is why, Khan depicts different female characters in the novel and portrays their struggles in the contemporary South Asian society. Nicola Rivers argues that "... linking feminism with the notions of agency and choice continues the problem associated with the third wave into the fourth" (38). In the novel, Anu's character is submissive, she also understands that she does not have any "agency".

She recalls different incidents that have made her realize her value and place in her husband's life. Her husband Shafqat wants to control and oppress Anu. He does not care about her needs rather he wants her to obey his orders and to appreciate whatever he thinks is appreciable. He gives Anu expensive gifts and if she does not take care of his gifts, he does not allow that. One night Anu and her husband come back from a dinner and Anu places an expensive necklace carelessly that made Shafqat infuriated that is why, he starts arguing with her:

He carried it to her saying she did not appreciate the shape of his love. He was suddenly and inexplicably enraged. ‘It may not appear as you want to see it,’ he shouted, ‘but if you weren’t so blind, you’d see it exists!’

Curiously placid, she wondered where. In the trips to the South Seas and places she couldn’t even name?

Where? In his study? Anyone could become an expert just by reading. But she didn’t need a single page to tell her why he never discussed anything he read with her. It would thin his expertise. It would fatten hers. It would mean that she too could explain things to Daanish.

Where was his love? In all those high-society parties he dragged her to, just to embarrass her? (77)

The aforementioned argument between Anu and doctor displays their stereotypical South Asian spouse relationship. The relationship where husband is dominant and wife is submissive. The quotation from the novel clearly demonstrates that Anu does not have a right of voice<sup>2</sup> or choice. Rivers states that “...‘agency’ is understood ‘as something that has been *denied* to girls and women and is thus something that might be *given back* to them” (93). Anu’s choice is not considered in any matter. Shafqat does not let her get involve in their son’s life. He even does not want her to read books so that she cannot have any knowledge and she can be naïve, illiterate and easy to be controlled. Anu tries her best to keep his husband and son happy but still she is not allowed to voice her opinion.

After Anu’s fight with her husband, she tells him to gift that necklace to “...one who sees [his love]. Tell her I send my love. I’m sure she’ll understand the shape of it”(77). Shafqat does not answer her because he never expected any answer from Anu. She feels happy that she is able to answer her husband. On the other hand, he stops talking to Anu for “...two excruciating weeks, till at last she’d begged for his forgiveness. That was the last time, sixteen years ago, that she’d ever answered him back” (78). Anu’s recollection portrays that in Pakistan hegemonic standards of masculinity still persist. Shafqat’s behavior teaches Anu that she has to be marginalized with the help of his silence he takes away freedom of speech from her and turns her into a submissive being. Peta Bowden and Jane Mummry in



*Understanding Feminism* define agency, "...agency is having the power and capacity to act as one chooses" (124). Whereas, Anu cannot act as she wants to because of lack of agency. Rivers argues that "'resistance' and 'submission' are also loaded terms in cross-cultural feminist analysis and practice with submission commonly assumed to be a negative, implying a failure to resist oppression or patriarchy" (93). Anu also fails in her act of resistance in front of her husband and he is successful in oppressing her because after that incident she never replied to him for "sixteen years".

Furthermore, Anu's response exhibits that women are marginalized psychologically in order to maintain the power structure of the society. bell hooks argues in her essay "Understanding Patriarchy" that "Patriarchy is a political-social system that insists that males [have] ... right to dominant and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence" (1). Shafqat's silence in this particular incident is also a form of psychological violence. He uses his silence to psychologically traumatize Anu and to deprive her of her agency. The reasons behind Anu's silence are multiple, it is not only Shafqat's silence that seized her agency, it is because of the patriarchal and sexist society that teaches women to saliently sacrifice their selves. Similarly, bell hooks states in "Understanding Patriarchy" that "Most of us learned patriarchal attitudes in our family...by our mothers, [and] ...reinforced in schools and religious institutions" (2). In this way multiple factors contribute in the regulation of the patriarchal norms in the contemporary society.

In Anu's case her husband Shafqat continuously pressurizes her mentally into a being who does not have any agency. Daanish recalls one of the incidents where he witnesses his father's psychological violence. Daanish recalls that Anu used to ask robotic questions about the food from his father that used to make his father angry. In the novel, Shafqat says angrily to Anu "'That's all you ever have to say: Is it cold? Do you want more?...Woman, why can't you ever make conversation?" (175). First Shafqat deprives Anu of her agency he conditions her into asking the questions he wants her to ask but when she does that he yells at her. As Daanish says "Earlier he knew, Anu had asked the doctor how the trip went...As long as he remembered, it was the doctor who never made conversation with *her*" (Khan 175). Daanish's recollection clearly demonstrates that Shafqat is the one who never made any

conversation because he did not like Anu, he likes her to stay as a being, who does not have agency, who does not have a choice of her own, and most importantly who does not interfere in his life. It is because he believes in rigid gender roles and that is the reason he marries Anu because she is not a “changing type” and leaves Riffat who has agency, who asks questions from him, questions that make him uncomfortable.

In the novel, *Trespassing*, Khan showcases two kinds of women, Riffat and Anu. Riffat has agency, freedom, and choice. On the other hand, Anu neither has agency nor choice. Nicola Rivers argues that “‘Agency’ as simplistically referring to the notion of choice and action, suggests that those who possess the ability to ‘choose’ are liberated individuals, empowered and in control. The absence of ‘agency’ is thus presented as a problem that feminism must seek to rectify” (93). Shafqat and Riffat argue a lot about Shafqat’s parents, Shafqat thinks that his mother is brave and she is proud to have a husband who “...speaks for all of us” to that Riffat replies “But what if she preferred to speak for herself?” (419). Riffat is curious what Shafqat thinks of a woman who has an ability to speak but Shafqat just ignores her curiosity and says that he has to go because he is “getting late”. When Riffat pressures him to answer her question “He laughed, without even turning back to look at her. ‘No one can hold me hostage. I speak willingly or I don’t speak at all’”(419). Riffat knows very well that Shafqat is a man who believes in taken-for-granted gender norms. Due to Shafqat and Riffat’s different personalities they do not get married because he did not want a woman who has agency and who can “speak for herself”.

There are multiple factors that contribute in woman’s experience of oppression and marginalization. Deborah K. King discusses that different factors make the oppression of a woman a complex phenomenon. She explains the concept of “Multiple jeopardy” in “Multiple Jeopardy, Multiple Consciousness: the context of a Black Feminist Ideology”. She states, “The assertion of commonality, indeed of the universality and primacy of female oppression, denies the other structured inequalities of race, class, religion ...diverse cultural heritages that affect the lives of many women” (57). In Sumbul’s case, the jeopardy for her is multiplied by her class. Mohanty is also against this “commonality” when she talks about the third world women’s representation. While discussing “‘Women’ as Category of Analysis”, she elaborates that she is against “...the crucial assumption that all of us of the same gender,

across classes and cultures, are somehow... homogeneous group identified prior to the process of analysis” (“Under Western Eyes: Feminist Scholarship and Colonial Discourses” 56). Anu, Sumbul, and Riffat’s characters cannot be perceived as belonging to “homogeneous group” (Mohanty) and they cannot be analyzed on the basis of “commonality” and “universality” (King). Rather, it is vital to understand the intertwined components of marginalization of the third world women. Cho et al. also emphasis on the same idea that we have to dig deeper into the differences that women have, to understand the underline meaning of a particular experience of oppression.

Khan portrays women of different generations, she also shows that how in different generations women still have different experiences of oppression. To make sense of this difference among women TFWF focuses on “intersectionality” and “inclusivity”. Khan writes “...in Sumbul’s eyes she [Riffat] lived like an empress. The contrast pained more because it highlighted the limits of each” (427). Sumbul is a working woman like Riffat but she did not have agency or choice in her family and village. She envies Riffat because she wants to be like her. Cho et al. define intersectionality in their article “Toward a Field of Intersectionality Studies: Theory, Applications and a Praxis”, they write that “If critics think intersectionality is a matter of identity rather than power, they cannot see which differences make a difference” (798). They further argue that we have to critically analyze which difference “carry significance”. The difference between the two characters is that Riffat belongs to upper class and she is educated from a prestigious university whereas, Sumbul belongs to a lower class, in Sumbul’s case the difference of “class” carries the most significance.

Anu, Riffat, and Sumbul belong to Pakistani society, but their experiences are totally different from one another. Three of them are “victims of [Pakistani] socioeconomic systems”, but they are not “homogeneous ‘powerless’ group” (Mohanty 57). The female characters in *Trespassing* are marginalized. Anu’s experience of subjugation is different because of her weak personality, lack of confidence, and no support from her society. Riffat is a strong willed, independent, and educated woman. Whereas, Sumbul faces a lot of challenges because of her illiteracy, poverty, and lower class. TFWF is inclusive in nature because it includes women from every class, race, ethnicity, age, etc. “Inclusivity” and

“Intersectionality” both show the differences and similarities that women have in the contemporary society. Similarly, in the novel *Trespassing* mostly women do not have agency such as Anu, Nissrine, Sumbul etc. but there are other characters like Riffat and Dia who have agency.

### 5.3 Choice in the Fourth Wave of Feminism

In TFWF, women are still struggling to have the right of choice. In the third world countries women have very limited choices. Women living in the third world countries still do not have rights of choice, freedom, liberation and equality. Everything related to women’s life is mostly chosen by the men present in their lives. Even their careers, spouses, and small things like clothing and food are men’s choice and that’s what Khan is also portraying in *Trespassing*. There are different aspects that can cause restrictions in women’s life for instance, caste, culture, class, etc. Rivers argues that “[f]eminism is about giving women a choice. [...] It’s about freedom, it’s about liberation, it’s about equality” (71). In the novel Anu refuses “...to wear a bathing suit. He [doctor] taunted her modesty because he knew she’d never give it up. If she were the changing type, he would not have married her” (63). Men in South Asian culture prefer conventional women because they are easier to control. By conventional I mean women who are usually submissive and vulnerable to the patriarchal society. Whereas, strong women are usually disliked by the society because they are perceived as uncontrollable. As Rivers argues “...women’s [dressing] choices are seen in a cultural context. ‘As a result, women and their clothes can be subjected to intervention, whereas men’s styles are not made liable to regulation’” (92).

Same is the case with Anu and Shafqat, he tries to control her and intervenes in every aspect of her life even in the matter of what kind of food she is having is decided by him. He does not bother to even think about her choice of food. Simone De Beauvoir argues in *The Second Sex* that “...no one is more arrogant towards women, more aggressive or scornful, than the man who is anxious about his virility” (24). Similarly, Shafqat’s arrogance towards Anu displays that he likes to reassure himself and Anu time and again that he is the one who controls their lives and he is the one who is in charge of everything. One of the incidents Anu remembers is when “... all the other wives were shown a menu, the doctor ordered for her. It was a western dish she’d had once before and disliked. He knew this. She said nothing” (70).

This recollection displays that Anu's choice does not matter, her life is designed by her husband and she has to obey her husband's order.

In the third world countries, women before marriage do everything according to their parents or brothers. After marriage they have to obey their husbands' order like Anu. Khan also portrays some unconventional characters for instance, Riffat and Dia in *Trespassing*. Unconventional characters like Riffat and Dia also have their own experiences of marginalization and subjugation. Mohanty elaborates that women should be acknowledged "... as agents who make choices, have a critical perspective on their own situations, and think and organize... against their oppressors" ("Cartographies of Struggle The third world women and the Politics of Feminism" 29). In the novel, Riffat and Dia are portrayed as the agents who are independent, who have understanding of the world and they are strong enough to take stand for themselves. Riffat left Shafqat because she knew that he is a conservative man, that is why he is going to make her life difficult.

Moreover, mostly women do not have a right to choose their life partners for instance, in the novel Nissrine does not have any problem with accepting a complete stranger as her husband, a husband who is of her mother's choice. Dia and Nissrine argue a lot about choosing a complete stranger. Dia also discusses this problem with her employee Sumbul. She tells Sumbul that Nissrine is thinking a lot about marriage these days. Dia also tells Sumbul that Nissrine "...doesn't even know the boy she's after." 'Most women don't,' replied Sumbul. 'Inshallah, she can make it work' (105). That is a very common belief in the third world countries that women should make their marriages work.

The pressure and burden is on women to make their marriages work, to suffer silently and to compromise with whatever is chosen for them by their families. Swirsky and Angelone write in "Equality, Empowerment, and Choice: What does Feminism Mean to Contemporary Women?" that "...the 'freedom of choice' theme highlights the social pressure on women to adhere to traditional gender roles" (12). In the novel, Nissrine is a traditional girl, she does not want to break traditional gender roles, that is why she is accepting the proposal. On the other hand, Dia thinks "Why should Nini accept the limits that others so maliciously placed upon her? Why was it up to her to make it work, with a man who was a complete unknown..." (105). That is a difference between different kinds of

women living in South Asia. Nissrine, Dia and Sumbul have different perspectives about choosing a spouse and that's where it is crucial to understand intersectionality. Kathy Davis in her article "Intersectionality as Buzzword: A Sociology of Science Perspective on What Makes a Feminist Theory Successful" argues that intersectionality "...encourages complexity, stimulates creativity and avoids premature closure..." (79). Generalizing women's choices in the third world countries is a wrong way to understand women's status. Even women living in these countries sometimes do not realize that they do have a choice.

Some of the third women do have choices in their lives, but it does not mean that all the women living in the third world have the same level of struggles. Women have different needs/wants in their lives. While discussing "Women's Oppression is a Global phenomenon", Mohanty argues in "Under Western Eye", "if ...concepts are assumed to be universally applicable, the resultant homogenization of class, race, religious, and daily material practices of women in the third world can create a false sense of commonality of oppressions, interests, and struggles between and among women globally" (68). Similarly, in *Trespassing*, women are not facing the same problems and they do not have the same issues and struggles. Their oppressions are also different from each other. Anu is mainly oppressed by her husband then by her society. Whereas, Riffat's experience of oppression is societal. On the other hand, Sumbul and Nissrine's experience of oppression are primarily familial and they are also marginalized by their society. The third world women need to have more choices and opportunities in their lives.

Dia says to her mother that Nini "...has options. She could refuse...I'll hate her because she'll be just another woman pretending she had no choice" (201). In some cases women do have choices but they do not realize and they are habitual of accepting whatever is decided for them that is also a reason that they simply accept all the decision made by their parents or husbands. Likewise, Rivers argues that "...some women --- [are] able to make their own choice outside the constraints of an overtly patriarchal society" (24). In *Trespassing*, Riffat is a kind of a woman who has a right to choose and she lives her life on her own terms. When her husband Mr. Mansoor dies she has a choice, she thinks "It was the choice between working and sitting at home. Both produced their own waste" (410).

She chooses work and because of that she faces a lot of criticism from the society but she fights for her children and for herself. Unfortunately, women's choices are criticized a lot and they are not appreciated. Rachel Thwaites discusses the concept of "choice" in "Making a Choice or Taking a Stand? Choice Feminism, Political Engagement, and the Contemporary Feminist Movement". She argues, "...feminism is about offering women choice, and that all decisions should be supported" (62). She further explains, "Women can choose to work or stay at home, choose to marry or not, have children or not; choices are to be made freely..." (56). Making choices are not easy for women because if anything goes wrong they are blamed by the society. Choices give power to women, but sometimes they make women vulnerable especially the third world women because for them the society and culture are more complex and challenging.

Intersectionality helps in understanding different struggles that women are facing in South Asian countries. In *Trespassing*, Sumbul does not have a choice because she belongs to a lower class. She is uneducated and earning living for her family but due to her class she is not liberated. In contrast, Riffat do have a freedom of choice, it is because of her class, father and husband's support. Additionally her education also plays crucial role in her liberation. Similarly, Dia also has choice; it is because of her class, and most importantly because of her financially independent educated mother Riffat. Anu and Nissrine both do not have right to choose, Anu is suppressed by her husband whereas, Nissrine's mother do not give her right to chose.

#### **5.4 Women's Role in the Fourth Wave of Feminism**

In TFWF, women's role in marginalization of other women is evident. Women are biased against each other, sometimes it is conscious, other times it is unconscious. One of the reasons behind this biasness is that our society and culture internalize this binary of inferior/superior. Rivers argues that "...one of the more challenging aspects of understanding and pursuing intersectional feminism is that it raises the possibility that certain members within an oppressed group may themselves be guilty of oppressing others"(98). Khan writes about the same oppression in *Trespassing*. Sumbul works at Riffat's farm, she earns money for her family but she is still marginalized by them. For Sumbul:

Home meant a mother-in-law working her from dawn till midnight, a belligerent husband who sometimes beat her...countless neighbors pouring in for gossip and meals bought with her money...and absolutely nowhere for her to sit quietly for two minutes and sip her very own cup of tea. If she tried, the other women would snap, 'We never had such luxuries at your age'. (427)

Women oppress other women without even thinking about the recuperations of the process of oppression. In above quotation, it is evident that Sumbul is oppressed on multiple levels. Her mother-in-law does not support her rather, she tries to suppress her in every possible way. On the other hand, her husband is not supportive as well rather he is physically abusing her. Helen Cixous argues in "The Laugh of the Medusa" that "It is time to liberate the New Woman from the Old by coming to know her --- by loving her for getting by, for getting beyond the Old..." (878). Likewise, Khan is also portraying the same idea with the help of Sumbul, Dia and Nissrine's characters.

Moreover, when Sumbul complains in front of other women in the house they also do not show any kind of emotional support, on the other hand they are also against her. bell hooks argues in *Teaching Critical thinking: Practical Wisdom*, "In actuality... females are assailed on all sides, on so many fronts that words like 'double' or 'triple jeopardy' are simply inadequate descriptions" (171). Sumbul is also subordinated by her family, society and culture. As Mohanty argues in her essay "Under Western Eye" that woman's value in the society does not depend on her actions rather it depends on "the meaning her activities acquire through concrete social interactions" (59-60). Sumbul's value in her house and society is also determined by her social surroundings. She is oppressed on multiple levels as well as because of her society that is deeply patriarchal. One of the root causes of women's suppression in the Pakistani society is patriarchy.

Misogyny plays significant role in normalizing the oppression of women that is exercised by men as well as women in the contemporary society. Rivers claims that "... the idea that 'misogyny is being internalised and reiterated by women' reflecting a far larger problem" (117). In the novel, Anu also complains about the same issue, she recalls "Soon after Daanish's birth, her ovaries had had to be removed. It seemed that in her presence, the women always took particular pleasure in repeating the names of those who'd better proven



their reproductive worth” (72). So the “larger problem” in our society is that women degrade and malign other women, instead they should provide strength and support to each other. bell hooks defines patriarchy in “Understanding Patriarchy”, she writes “...patriarchy as a system [that] women and men support equally” (2). In order to eradicate misogyny from our society, it is crucial to highlight women’s role in the sustainment of misogyny.

Additionally, the change in both the gender’s behavior is mandatory. “Understanding... intersectional feminism” helps in understanding the sufferings of women in the South Asian society. In Anu and Sumbul’s case their marginalization and oppression is multifarious, they are marginalized by their families, society and culture and misogyny is playing crucial role in their marginalization. We need to understand that women are against each other in our society, so not only men but women also need to support and encourage other women in order to have more gender balance and gender equal society.

### **5.5 Inclusivity of Men/ “Feminism Needs Men”**

As I have discussed above that we need to have more gender balance in our society. We need to understand the role of women as well as the role of men in the present gender imbalance. In TFWF men are encouraged to participate in the struggle of gender equality. The second wave of feminism used to be perceived as “anti-men” but now different feminists for instance, Rivers and hooks argue that the world needs both the gender to work together against gender discrimination. Nicola Rivers states that “[F]eminism *needs* men ... ‘[t]he battle for gender equality can’t be won unless men lead it along with women’” (69). Khan features two different kinds of men in *Trespassing*. Shafqat is portrayed as a man who is an oppressor and who likes to exercise his power over women.

During his student life in a foreign country, he had an affair with Riffat who has a strong character and he was not able to control her or answer her questions, that is why they end up having a break up. When Riffat confronts his toxic masculinity and tells him that “You want efficiency, hygiene, and a free press – but not that modernity should benefit women. You want one you can keep putting to the test...” (422). Shafqat walks away from that argument but Riffat could not take his stereotypical masculine behavior. Due to this she visits his hostel and they start arguing again. Resultantly, “...he snapped: No, he wouldn’t be the one to stay home with the children, or attend her phone calls or arrange her meetings.

Never. That was her job” (423). Shafqat’s reaction clearly showcases deeply rooted misogynist thinking, it also shows that he also believes in rigid and institutionalized gender roles that are assigned to the genders by the patriarchal society.

So, the issue is that mostly men do not understand that misogyny is toxic for both the genders. bell hooks claims in “Understanding Patriarchy” that “By highlighting psychological patriarchy...we are freed from the misperception that men are the enemy” (4). First of all there is a need to raise consciousness about the fact that patriarchy is harmful for men as well and gender equality is essential for both the genders. bell hooks further argues in “Understanding Patriarchy” that “...we must envision alternatives to patriarchal masculinity. We must all change” (4). That is why, men’s inclusivity is necessary in the contemporary feminism in order to empower both the genders and to free both the genders from generations old system of gender discrimination.

After Shafqat’s break up with Riffat when he comes back to Pakistan he marries Anu who is a foil character of Riffat’s character. Riffat is a strong woman whereas, Anu has a weak character. She is submissive and she is oppressed by Shafqat throughout their married life. Khan writes “The doctor had given her a monthly allowance enough to purchase only one tank of water per week. Not enough for the lawn. Those wives he flirted with bought American grass seeds...” (275). Shafqat continuously suppresses Anu and tries to keep her under control, but his violence is not physical, rather it is emotional, psychological, and mental. Mohanty argues in “Under Western Eye” that “Male violence must be theorized and interpreted within specific societies in order both to understand it better and to effectively organize to change it” (58).

Likewise, in Shafqat’s case there is a need to understand his violent behavior towards women. One of the reasons is his family because he has parents who are patriarchal as a consequence, he has this mentality. As hooks elaborates in “Understanding Patriarchy” that “...the most common forms of patriarchal violence are those that take place in the home between patriarchal parents<sup>3</sup> and children” (2). Shafqat’s parents are also patriarchal and he has learned this attitude from them. Resultantly, he also devalues his wife when Anu looks at him while he is leaving his home for a meeting “He threw her an admonishing look: *Go back*

*to your silly household things*” (277). In this way through his “man gaze” and “admonishing look” he continuously marginalizes her.

In the novel, *Trespassing* Uzma Aslam Khan also presents a male character who is unconventional and who supports her daughter. A kind of a man that Rivers and hooks envision for the betterment of humanity because psychological patriarchy and systematic inequality are harmful for women and men equally. Riffat’s “mother hadn’t wanted her ... [to] go abroad alone. Otherwise, who’d propose to them? But her father trusted Riffat...” (418). Riffat’s father trusted Riffat that is why, she gets education abroad and because of her education, she is capable of running her own business and she spends her life on her own terms. Khan writes “As a wedding gift, [Riffat’s] father gave her several acres of land outside Karachi. She’d do something with this land, something for herself, something that allowed her to sow all the turmoil and bliss of her London days” (424). Riffat’s mother is an example of “patriarchal parents” whereas, her father is an example of an unconventional parent and a man who supports his daughter and gives her equal opportunities

Moreover, after Mr. Mansoor’s death, Mansoor’s business is taken over by Riffat’s in laws but she keeps her business. Her own business made her capable of supporting her family. Mohanty states, “...women are defined consistently as the *victims* of male control...” (“Under Western Eyes: Feminist Scholarship and Colonial Discourses” 58). Mr. Mansoor’s character shows that it is not necessary that all men are authoritarian. He trusts Riffat and gives her a lot of space and freedom. It is because of Mansoor’s support that Riffat is highly educated, empowered, and independent. That is why, inclusivity of men is crucial in feminism. It is necessary for men and women equally to have a society that is free of gender imbalance and gender biases.

## **5.6 Culture and Society in the Fourth Wave of Feminism**

TFWF presents different dimensions to women’s subjugation wherein patriarchal culture is one of the factors that actively plays its role in women’s marginalization. Patriarchal culture teaches men and women both to act in a certain way and to have rigid gender roles that are assigned to them by the patriarchal culture. The way a person deals with life is unconsciously imprinted in one’s mind by one’s culture. Culture also teaches women to stay confined to their houses and to take care of their husbands, children and beauty,

beauty that should be only for their husbands. Whereas, men discuss issues like politics. Khan also displays such kind of behavior in *Trespassing*.

Anu and her husband attend a “grand luncheon” where men discuss politics and “Amongst the women, the topic ranged from births to beauty parlors to who had been seen at the last grand luncheon where exactly the same three subjects were discussed with equal zeal” (Khan 71). This particular behavior is learned from culture where women mostly do not think critically about country’s situation, rather they are limited to think about domestic issues. Rivers argues that to understand contemporary feminism, it is crucial “... to take into account the important intersections of race, culture, and religion...” (87). Thus, to understand oppression against the third world women, it is mandatory to understand the factors that are intersected, such as, class, race, culture, etc. Mohanty also argues, “...us of the same gender, across classes and cultures, are somehow socially constituted as a homogeneous group” (“Under Western Eyes: Feminist Scholarship and Colonial Discourses” 56). Khan is representing the third world women who are facing issues regarding culture and society, but she, with the help of diverse natured female characters, shows the multiplicity present in the third world societies.

For marriage, vulnerable girls are preferred; the patriarchal society does not care about boys’ character rather they think that it is a duty of a good wife to make her husband happy so that he does not need to look around. In the novel, Anu also has same thinking pattern, she finds out that Daanish has “...photographs [of]...six different girls” but she concludes that “He was distracted, but probably not yet committed. His bride would have to handle that. After all, she had” (Khan 82). It displays that such behavior is normalized by the patriarchal culture. Anu thinks about her son’s character as it is something normal and his wife has to deal with it. The “larger problem” is that even women have internalised sexism, in this way sexism prevails in the society. Anu decides that she has to choose her son’s bride so that she can have everything under control. She selects Nissrine for his son that is why she calls Nissrine’s mother Tasleem and invites her and her daughter at the readings of her dead husband. When Nissrine and Daanish face each other for the first time, “Nissrine did not make eye contact with her son” and Anu “was pleased to see” that on the other hand, she “dismayed that the other girl examined him quite boldly” (Khan 84). It again emphasizes that

mostly modest and naïve girls are preferred by mother-in-laws and by men in the South Asian society, so that both can exercise their power on the bride and can design bride's life according to their own wishes.

Bold girls are generally “dismayed” by the patriarchal culture. Culture teaches women that in order to be desirable they should be shy, modest and timid. Lila Abu-Lughood emphasizes on the importance of understanding “alien cultures”. She writes in *Do Muslim Women (still) Need Saving?*, “...a first step in hearing the diverse voices of...women... is to break with the language of alien cultures, whether to understand or change them” (53). The issue is that in South Asian culture parents usually do not consider what their children want while finding a spouse for them, instead parents focus on what they want and that's exactly what Anu and Tasleem are doing in *Trespassing*.

On the other hand, Riffat who is Dia's mother is total opposite of Anu and Nissrine's mother Tasleem. By showing different kinds of women Khan showcases that there are various types of women in Pakistan. Khan investigates the struggle between the old generation and the new generation. That's why one has to look at different perspectives of a situation in order to truly understand a woman's unique experience of oppression and marginalization. Rivers claims, “More recently the focus of intersectionality has shifted to address questions raised by multiculturalism ... In its current usage, the concept of intersectionality is often invoked in seeking or promoting the idea of inclusive feminism(s)...”(97). TFWF is inclusive in nature. In order to understand inclusivity and unique experiences of women, it is crucial to understand the idea of intersectionality. Intersectionality promotes an idea that women have diverse and unique forms of experiences of oppression, subjugation and marginalization. Ealasaid Munro also argues in “Feminism: A Fourth Wave” that TFWF focuses on “...intersectionality \_ the idea that different axes of oppression intersect, producing complex and often contradictory results” (24).

Similarly, Khan portrays in *Trespassing* that different women for instance, Anu, Riffat, Dia, Tasleem and Nissrine have different experiences of oppression. All of them are oppressed by someone but a lot of factors contribute into that oppression and culture is one of the crucial factors that causes oppression. Prudence Chamberlain in *The Feminist Fourth Wave: Affective Temporality* argues that TFWF “...priorities a multiplicity of voices, for one,

without creating hierarchies of experiences” (119). Likewise, Uzma Aslam Khan also showcases “multiplicity of voices” in her novel *Trespassing* with the help of various female characters.

Culture is also playing its part in the oppression of Dia and Nissrine. They are oppressed by the patriarchal culture. Dia and Nissrine both are close friends but both have totally different perspectives of life. One of the reasons behind their different perspectives is that they both have different upbringing. Their mothers are different, Nissrine’s mother Tasleem is traditional whereas, Riffat is breaking traditional cultural customs and teaching her daughter to do the same. Nissrine’s mother tells her to go to Anu’s house to get selected for Anu’s son and she obliges her mother happily whereas, Dia disapprove of Nissrine’s action. Mohanty states, “Women are constituted as women through the complex interaction between class, culture, religion and other ideological institutions and frameworks” (“Under Western Eyes: Feminist Scholarship and Colonial Discourses” 63). In the same way, Dia and Nissrine argue about the traditional and cultural customs of marriage. Both are living in the same society and culture, but their socialization makes them different. When Dia asks Nissrine the reason behind her approval of Daanish’s proposal, Nissrine replies “I want more from life, Dia. I’m sick of being stuck in this house...I want something different”. Dia replies “What makes you think marrying a stranger will give you the kind you need?”(93). This dialogue between Dia and Nissrine shows that they both are totally different from each other, Nissrine is a traditional girl who is ready to marry a stranger. On the other hand, Dia is unconventional and she wants different things from life.

Men are soul financial provider and women are mostly financially dependent on men in South Asian societies. Financial dependence is one of the major reasons of women’s oppression. Due to financial dependence women silently suffer in a toxic marital relationship because they know if they go against their husbands they are not going to be welcomed by their brothers or fathers. That is why, mostly men are the centre of women’s life in South Asian societies. While arguing with Nissrine, Dia also gets frustrated because they keep discussing Daanish and she thinks it is wastage of time. While discussing marriage with Nissrine, Dia gets angry and the reason behind that anger is:

...the knowledge that so many women fell into just this trap: arguing, or just plain fretting, about men... Dia was certain this was the most obvious yet neglected reason for their disparate positions in society: time, Women spent it on men; men spent it on men. (Khan 94)

Men are center of attention for the South Asian women mainly because they are soul bread winner of the family. Another reason is the patriarchal culture; due to culture men lead the South Asian societies. Nicola Rivers argues that “Feminism may be back...but misogyny never went away and is certainly not currently in abeyance...”(152). Hence, Rivers states that women face inequalities in TFWF due to misogyny.

Misogyny is one of the root causes of gender biases in the society. Likewise, Uzma Aslam Khan argues in *Trespassing* that women living in Pakistan are victim of misogyny, toxic masculinity and gender inequalities. The treatment of Shafqat towards Anu displays that misogyny and sexism is internalized in the Pakistani society. Another important aspect highlighted by Shafqat’s display of power is gender imbalance. He does not permit his wife Anu even for once to exercise her agency in his presence that illustrates that misogyny and sexism is internalized in the contemporary society. Diana Diamond in “TFWF: Psychoanalytic Perspective” argues that “In TFWF...gender should be at the center of our narratives of social change” (216). Khan also showcases the same idea that gender is an issue that still exists in the contemporary society. Additionally, Rivers argues, “... that sexism and misogyny are still relevant issues for women today ... Fourth-wave feminism ... is thus presented as less of a wave... than as a distinct and separate ideology that has emerged to deal with a specific set of circumstances, namely prevailing sexism” (23).

In TFWF, sexism exists and generates challenges and struggles for women. In the novel, *Trespassing*, Khan presents the multifarious impacts of misogyny in the Pakistani society. Anu’s husband harasses her psychologically and verbally in order to maintain his dominance. Women are considered as subordinates and are responsible for the bulk of housework. Kimberle Crenshaw in “Demarginalizing the intersections of race and sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics” argues that “...the intersectional experience is greater than the sum of racism and sexism, any analysis that does not take intersectionality into account cannot sufficiently

address the particular manner in which...women are subordinated” (140). In Anu’s case, to understand her subordination it is necessary to dig deeper into the factors that are contributing into her subordination. So, there are multiple factors; one is patriarchal culture, second is the society that teaches women to play the role of a subordinate but as Crenshaw argues her gender is not playing a major role in her subordination rather it is because of her culture and sexist society.

Furthermore, Kimberle Crenshaw in “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color” argues that “Intersectional subordination ...is frequently the consequence of the imposition of one burden that intersects with preexisting vulnerabilities to create yet another dimension of disempowerment” (1249). Similarly in Anu’s case she is already vulnerable because she is not educated and she is financially dependent. Her society and culture also teaches her to be silent and to be obedient to her husband. Once Anu and her family go to a beach, there Shafqat and their son Daanish start exploring the beach whereas, Anu sits in a cave, she starts sewing and“... wondered what they would see. Closing her eyes, she tried to imagine it” (74-75). It is a symbolic reflection of rigid gender roles prevailing in the society. Men explore the world whereas women are confined to four walls. At the beach, Anu calls her husband and Daanish to take rest and have tea and milk but both of them ignore her. After sometime she again reminds both of them she says:

You don’t want sand to dirty your milk, do you? ‘she called. He looked at his father, awaiting his direction. The man gazed moodily away.

She repeated, ‘The tea will get cold.’

For a moment, nothing. Then an impatient, ‘Can’t you see I’ m not ready yet? (75)

Daanish and doctor’s behavior towards Anu exhibit the rigid gender roles assigned to genders in the traditionally misogynist society. Daanish’s mother does not have any value in her only son’s life, even when she calls him to have his milk he looks “at his father” for the approval. bell hooks defines in “Understanding Patriarchy” that “‘patriarchy’ as ...the supremacy of the father in the clan or family in both domestic and religious function” (2). It displays that even in the smallest daily life matters, a women is considered as a subordinate,



it truly depicts the patriarchal norms persisting in the society. Resultantly, causing multifarious challenges for women and confining them into marginalized and oppressed being. Similarly, the way Shafqat yells at Anu, it displays that women are treated unjustly and inhumanly. As Rivers argues that "...there has also been a tsunami of misogyny, as both the cause and effect of resurgent feminist debates" (134). Unfortunately, misogyny is a part of women's daily life struggles and it is exercised by not only men but women as well.

Mohanty writes that the third world women's challenges are complex in nature. She argues that "It is only by understanding the contradictions inherent in women's location within various structures that effective political action and challenges can be devised" ("Under Western Eyes: Feminist Scholarship and Colonial Discourses" 66). So, Mohanty is also implicitly emphasizing on the importance of intersectionality. Khan portrays Riffat as a strong and independent woman. At the same time, she also shows her limitations and her experience of subjugation. She is strong but society does not accept her as Sumbul says to his brother Salaamat that when Riffat's husband died she started working again "She didn't lick her wounds. She didn't cry to the world. And because of that, the world has done nothing but speak ill of her"(Khan 393). Here again Khan emphasizes on the factor that society also contributes into women's subordination. Riffat belongs to upper class, she is educated and her husband supports her but society marginalizes her as well as her mother.

When Mr. Mansoor dies Riffat's in laws take over Mr. Mansoor's business but Riffat does not change her routine and she continues working. Her brother-in-law declares that "She will have fans but no friends. He'd been right. That was the price a proud woman had to pay" (199). Cho et al. also emphasize on the importance of intersectionality in "Toward a Field of Intersectionality Studies: Theory, Applications and a Praxis": Intersectionality ...been posed more as a nodal point than as a close system --- a gathering place for open-ended investigations of the overlapping and conflicting dynamics of race, gender, class, sexuality, nation and other inequalities"(788). In Riffat's case it is not her race or sexuality but it is her patriarchal mother and society that are subordinating her.

Women's subordination in Pakistan is also because of Pakistani society that is sexist. When Shafqat prepares meal for Riffat, she thinks "No man from her household had ever offered a woman his share...She'd not thought Pakistani men did that"(414). Riffat is an

unconventional women but she also faces a lot of problems in her life especially the misogynist society creates hurdles for her. When Dia talks to Riffat about Nissrine and how she feels about Nissrine's surrender in front of conventional and stereotypical gender roles of the Pakistani society, Riffat replies "You're young. You've no idea how hostile society gets if you challenge it" (201). This statement also demonstrates that a strong woman has to fight a lot for her freedom.

Riffat is an independent and brave woman. Her father supports her in her education, later on, he also gifts her a lot of land as a wedding gift. That land helped her to become an independent woman but still she struggles a lot for her freedom. When she talks to Dia about Nissrine she:

'Imagine[s] Nissrine's life if she resists. Waking up every morning to an icy household. Eating leftovers alone. Sly gossip forever in her ears. And that's just the silent hate. What about all the guilt from her mother? 'I've lost face all because of you.' Or, 'Is this my reward for all the sacrifices we made?' Or, 'Your father's health is failing.' Or, 'He's leaving me just because of you...' To whom would the girl turn?'. (201)

The above quotation from the novel shows Riffat's struggles, challenges and her feeling of guilt that she faced throughout her life. Helen Cixous also explains the same idea in "The Laugh of the Medusa". She writes that woman "...has always occupied the place reserved for the guilty (guilty of everything, ... for having desires, ...for being too motherly and not enough; for having children ...)"(880). Similarly, Riffat in *Trespassing* feels guilty of her choices in life. She is oppressed and suppressed by her society, and family. Her own mother does not support her, rather her mother constantly pressurizes her to stop working and to live as a submissive housewife. It is because of Patriarchal parents and society that women are subordinated in the third world countries.

The character of Riffat is quite complex. Her subjugation is different than other female characters presented in the novel. Her character shows that mostly women do not have same experience of oppression. She is not someone who is marginalized by her "Familial System". Mohanty argues that the third world "...women seen to constitute a homogenous oppressed group, but there is no discussion of the specific practices within the

family...” (“Under Western Eyes: Feminist Scholarship and Colonial Discourses” 61). In the above discussion, I have mentioned that Riffat is an independent and strong-willed woman, but still, she is not happy. Riffat also feels guilty because she thinks that her children are suffering. She also feels that she causes pain in her parents’ life. bell hooks argues in *Teaching Critical Thinking Practical Wisdo*, “It is only fitting that women, having come so far in demanding recognition of our humanity, our equality, our gifts...wisely call for a return to love” (168). As bell hooks argues that women in their struggle to get equality and freedom forget to love themselves. Likewise, Riffat also stops loving herself and it is the society and culture that constantly make her feel guilty of her choices. Uzma Aslam Khan’s unconventional female character, Riffat, shows that there is diversity and the third world women cannot be categorized and generalized.

## 5.7 Conclusion

Uzma Aslam Khan’s novel *Trespassing* exhibits the multifarious experiences of oppression faced by women living in Pakistan. Khan portrays different types of women having different personalities. Women belonging to different classes, generations and family backgrounds. In the novel, Anu, Nissrine, and Sumbul are conventional characters, whereas, Riffat and Dia are unconventional characters. Khan also elaborates that Pakistani women do not have unified experiences of marginalization, rather, it varies from women to women. Anu and Nissrine’s oppression is familial, Riffat’s subjugation is societal, and Sumbul’s cultural, societal, and familial. “In other words, systems of racial, class, and gender domination do not have identical effects on women in the third world contexts” (Mohanty 13). In the novel, *Trespassing*, women’s oppression “do not have identical effects” on them. Nicola Rivers’ notions of “inclusivity” and “intersectionality” are helpful in the understanding of diverse experiences of different characters who are male and female and who are of different age groups as well. The idea of “inclusivity” elaborates that TFWF includes both the genders; it is also inclusive of women who belong to different class, age, generation, society, culture and ethnicity. Whereas, “Intersectionality” elaborates the idea that women’s experience of marginalization is diverse in nature and different factors contribute to it. The next chapter is the conclusion of my dissertation. I have also mentioned the findings of my analysis in the next chapter.

## Endnotes: Chapter 5

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<sup>1</sup>For the concept of women's voices in feminism and how voices are "dismissed and silenced", see bell hooks, *Feminist Theory From Margin to Center*. She elaborates the concept of "diversity of voices" on page number 9 and 11.

<sup>2</sup>see Christina Dalcher's novel *Vox* (2018). Dalcher's dystopian fiction is based on the concept of "voice" and its importance in our daily lives, society. In the novel women and girls are allowed to speak only one hundred words per day including sign language. She showcases how taking away someone's right of voice creates a sense of suffocation and oppression. See complete references in Works Cited.

<sup>3</sup>For the concept of "Patriarchal parents" and how patriarchy works in a society see bell hooks, "Understanding Patriarchy" (2010). She also explains that patriarchy starts from our families and parents' behavior that also play crucial role in creating mindsets of children that are designed according to patriarchal rules and norms.

## CHAPTER 6

### CONCLUSION

My investigation started with the basic premise that Nadia Hashimi's *A House Without Windows* and Uzma Aslam Khan's *Trespassing* subscribe to TFWF with the focus on the concepts of inclusivity and intersectionality. This research focuses on the marginalization of the third world women as the novels that I have selected for my research portray the lives of Afghani and Pakistani women. My research is qualitative, interpretive, and exploratory in nature. As Catherine Belsey argues, "a text is made up of multiple meaning", that is why my research findings are not fixed (172). My research is non-generalizable, as a text can be interpreted in various ways and it also varies from a researcher to researcher. I have used feminist lenses in the analysis of my research project, but the other researchers may interpret the selected texts in different manner.

My study focuses on TFWF and the concepts of inclusivity and intersectionality. Both the novels that I have selected for my research project are set in the Third World countries and I started my research project with the focus on the third world women. In order to support my research, I selected Chandra Talpade Mohanty's theory of the third world women. Mohanty's theory helped me a lot in the understanding of the multifarious issues and struggles that the third world women face. Her theory also helped me in the analysis of female characters present in the selected works. After completing the analysis and in-depth study of the selected texts, it may be a right time to get back to the three controlling questions that I have mentioned in the first chapter of my dissertation.

*The Fourth Wave of Feminism negotiates its difference(s) with the first three waves through the selected text.* During my research investigation, I realized that TFWF might not be completely different from the previous three waves. While analyzing Nadia Hashimi's *A House Without Windows* and Uzma Aslam Khan's *Trespassing*, I noticed that both the writers are portraying women characters who do not have the right of agency or choice.

Mostly women try to break the patriarchal values and norms. They are suppressed and marginalized by their societies. Nadia Hashimi illustrates that Zeba is a submissive woman, she does not have agency that is why she is living as a marginalized being. On the other hand, Zeba's mother, Gulnaz has agency, she is a confident and brave woman, but the society does not accept her and continue to bash her for black magic. Similarly, Uzma Aslam Khan portrays two different kinds of women in *Trespassing*. One is Anu, who is submissive, she does not have agency and the right of choice, that is why she is oppressed by her husband and society. On the other hand, Riffat is a strong independent character. She has a right of choice and agency, but is suppressed by her patriarchal mother and society. Both the novels have stories of women who are struggling with agency and choice, but both the concepts, agency and choice, are not new. As Nicola Rivers argues, "...feminism with notions of agency and choice continues the problems associated with the third wave into the fourth" (38). Rivers' argument shows that the "notions of agency and choice" are not new but they are still relevant and women face issues of agency and choice in TFWF. This idea shows that TFWF might not be completely different from the previous three waves.

*Nadia Hashimi's A House Without Windows and Uzma Aslam Khan's Trespassing subscribe to the inclusivism of The Fourth Wave of Feminism.* Both the novels demonstrate that TFWF is inclusive in nature and it includes women and men living in the Third World countries as well. In the first two waves, the focus of feminism was on the First World Women. Later on, in the third wave of feminism, theorists like bell hooks and Chandra Talpade Mohanty started writing about women who are not White. She invokes diversity and multiplicity in her research. Nicola Rivers claims that TFWF promotes "...the idea of inclusive feminism(s) that are moving away from the perception of feminism as a white middle-class movement..." (97). The analysis of my dissertation also supports the premise that TFWF is about inclusivity and diversity. Inclusivity in TFWF shows that this movement is about every women's struggles regardless of age, ethnicity, culture, generation, society, etc. It is also about men helping women in gender equality. As Rivers writes, "...the fourth wave...aid a more nuanced understanding that allows feminism to be appreciated for presenting a multifaceted approach" (102). Inclusivity, in TFWF, focuses on the "multifaceted approach" as well as on the concept of intersectionality.

*Nadia Hashimi and Uzma Aslam Khan inscribe intersectionality in the selected Anglophone Fiction.* The analysis of Nadia Hashimi's novel shows that intersectionality helps in the understanding of women's struggles who are living in Afghanistan. Hashimi has introduced various characters who belong to different ages, locations, family, and class, but all of them are facing marginalization. Similarly, Uzma Aslam Khan also demonstrates women struggling in their lives having intersections of age, class, culture, society, education, and wealth. This statement refers back to my first question that addresses the question of "difference(s)" in TFWF. As Nicola Rivers states about the concept of intersectionality that "neither the concept nor the practice is 'new'" (96). The concept of Intersectionality is first introduced in the second wave of feminism by Kimberle Crenshaw, but in TFWF intersectionality became an important notion for feminists. Rivers also argues, "Although generational and ideological differences can be seen within 'waves' of feminism...despite being originally associated with one 'wave', are just as relevant and vital to another" (22). Same is the case with the concept of intersectionality, it is first introduced in the second wave but it is still "relevant and vital" in TFWF.

### **Further Research Possibilities**

During my critical reading of the texts, I have come across many theorists who have worked on the theory of TFWF, but in my limited exposure, I could not find any research that focuses on the analysis of my selected texts. The researchers can analyze both the novels in different ways. My research focuses on the third world women, other researchers can also analyze work of other writers who belong to the First World as well as the Third World countries. In my research, I have focused on the two concepts, that are "inclusivity" and "intersectionality", other researchers can focus on the other concepts like "check your privilege", "online feminism", and Islamic Feminism. I have analyzed Nadia Hashimi's *AHWW* with reference to TFWF. Other researchers can also analyze the themes of war literature that are visibly present in the novel. Furthermore, I have examined Uzma Aslam Khan's *Trespassing* with the help of feminist lens, but other researchers can use psychoanalytical lens for the analysis of the novel.

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