

## A Feminist Stylistic Analysis of Ayesha Tariq's Sarah: The Suppressed Anger of the Pakistani Obedient Daughter

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### ABSTRACT

*This descriptive study attempts to analyze Sarah: The Suppressed Anger of a Pakistani Obedient Daughter from a feminist perspective in order to investigate the transition of the Pakistani female author to her novel. This is a pictured novel composed and shown by Ayesha Tariq. The main character of the book is Sarah, who has to suppress her anger to meet the expectations of her family and society. In numerous Pakistani families, young ladies are viewed as great, quiet and delightful and to do as such they need to stifle their displeasure no matter what: this is the focal subject of a new and exceptional realistic book. This paper examines women's representation through feminist stylistic analysis of women's rights. There is a need to observe portrayal of Pakistani ladies according to the perspective of female journalists and this hole is made here. Pakistani society is for the most part known as a male-overwhelmed society. Orientation relations in Pakistan depend on two essential ideas: that women are subordinate to men, and that men's dignity lies in the actions of the women of his family. Feminist analysis shows that women are portrayed as materially active but they are powerless and their actions highlight their negative and distorted image. Their exercises make them monetarily and socially obliging to men. As in the Tariq's clever Sarah is a dutiful little girl, and dreams of autonomy, travel, and sentiment. However, her existence with her moderate family is a snag to the existence she truly cares about. The absence of a fantasy arrangement doesn't make this clever less ladylike, nor does it debilitate Sarah. Instead, it shows what Sarah needs to bear consistently and the amount she needs to battle to ensure she proceeds to study and dream notwithstanding the gigantic strain to adjust. Coins Sarah's story is a significant update that there are not just open places that should be reclaimed against orientation segregation - these are largely places, counting and especially at home and in the cerebrum. As a women's activist exploration study, this original brings issues to light locally.*

### KEYWORDS

Ayesha Tariq, Feminist Stylistics, Gender inequality, Male-dominated society, Pakistani Obedient Daughter, Pakistani Society, Suppressed Anger

### JOURNAL INFO

HISTORY: Received: February 17, 2021

Accepted: March 18, 2021

Published: March 31, 2021

### INTRODUCTION

Feminist stylistics can be depicted as the sub-part of stylistics which intends to address the manner in which direction concerns are semantically encoded in texts, and which endeavors to do as such by utilizing a piece of the developments and models relating in the stylistics instrument stash. In any case, the articulation 'orientation concerns' can fuse a larger part of suggestions which has achieved the complex perspectives from which sex has been moved nearer. One of those points of view is presented by ladies' lobbyist elaborate assessments which, alongside different ways to deal with the investigation of language and sexual orientation from one perspective and women's liberation on the other, imagine sex in a fairly liquid and versatile manner. Feminist stylisticians' commitment to the investigation of sexual orientation has customarily outlined how the connection point of gender issues and language emerges in artistic texts.

Montoro (2014) characterizes women's activist stylistics as "the sub-part of stylistics which means to represent the manner by which orientation concerns are etymologically encoded in messages, and which endeavors to do as such by utilizing a portion of the structures and models relating in the stylistics tool compartment" (Montoro, 2014, p. 346).

Female marginalization has won in the eastern culture for a really long time because of which ladies have had abused existences. Formally, it was during the woman's' development of the 1960s that the idea of "Feminism" arose in Pakistan and ladies requested the right of supported portrayal. With the section of close to 50 years, flighty role of ladies is as yet not socially acknowledged in our general public. Gender division is extremely typical all through the world as children are considered better compared to girls. Indeed, even in current cultures like Confucian culture, when a male kid is born, he is shown all the fundamental abilities to survive and essential instruction; however, a female youth is basically kept inside the house and is shown family tasks (Guisso, 1981, p.58). The aim of this study is to feature the stereotypical role played by ladies in contemporary Pakistani society and how these jobs have a critical influence in the existences of different ladies.

Visual form of Ayesha Tariq's graphic novel *Sarah: The Suppressed Anger of the Pakistani Obedient Daughter* is a glass bottle with a stopper. This container is continually loaded up with the heaviness of implicit words all through the book. The title, spilling over with words, is weighty with this weight. This weight is borne by Sarah, a respectful little girl, who lives with her folks and more seasoned sibling in an obscure area in Pakistan. Sarah is around eighteen years of age, and dreams of opportunity, travel and sentiment. Notwithstanding, her existence with her moderate family is a deterrent to the existence she truly cares about.

Tariq has worked really hard with Sarah's voice, which is exuberant and dynamic effortlessly. Sarah is an independent person who is very much aware of the segregation and twofold guidelines kept up with by her family, regardless of whether as an enormous room for her more seasoned sibling, or a (Matchmaking aunt) In inviting them into their homes to track down a spouse for Sarah.

### STATEMENT OF PROBLEM

The stereotypical portrayal of ladies in writing uncovers feeble, compliant and silly propensities in their temperament. The ill-treatment of women by the men of the society has been highlighted in the literary works from which generality has been derived. In her novel, Pakistani author *Ayesha Tariq* paints a bleak picture of Pakistani society that has caught the attention of Western readers. Her female characters are either extremely feeble, abused or have no ethical standing. The purpose of the present study is to challenge this misrepresentation of Pakistani women through feminist analysis.

### Research Objectives

- to investigate the representation of women in the novel.
- to investigate subversion of power dynamics between two genders in the novel.
- to analyze the presentation of gender-specific in the novel

### Research Question

- How does feminist perspective appear in "*Sarah: The suppressed anger of the Pakistani obedient daughter*"?
- How do mental processes of female protagonists reflect gender discrimination in the novel?
- How does female person in the novel depict as subordinate to men?

### Delimitation

This study is limited to analysis of feminist stylistics in the novel "*Sarah: The suppressed anger of the Pakistani obedient daughter*" (2015) written by and illustrated by *Ayesha Tariq*.

### Significance of the study

This research aims testing the stereotypical depiction of ladies in Pakistani writing. Where feministic examination shows ladies as frail, substandard and took advantage of, feminism looks to reverse the situation and upset those parallels with the assistance of printed prompts. In this way, she makes a solid, prevailing and confident picture of Pakistani ladies. This investigation engenders that ladies in this general public are not however feeble and mistreated as they may be depicted to be, fairly they are an awe-inspiring phenomenon.

### LITERATURE REVIEW

In 19th century, Feminism improvement had all started in Europe. Charles Fourier, a French rationalist (1772-1837) had established the word. Women started out war in opposition to the guys approximately the intercourse segregation this is referred to as feminism. The girl essayists, students and critics concerned woman's rights of their composing but now no longer as a weapon to task the person centric layout and request. Women's liberation is expansive area of notion system, social and political improvement that installation for the important targets of girls to get the social, political, economic and character privileges. Feminism comes sooner or later as a unitary concept but in some (Sara mills, 1995) instances it examines as multi-layered mind through numerous essayists and students who've their personal definitions. As indicated through Chris Weldon girls' freedom is an administrative issue.

The development of western woman's rights may be partitioned into three stages: liberal feminism, radical feminism, poststructuralist feminism. Current stylistics commenced to create with inside the 19<sup>th</sup> and 20th century's from manner of speaking and from the translation. In 1958, a route on stylistics in America and England surmised the start of stylistics as an interdisciplinary of semantics and writing. As a route of semantic science, from one angle, it needs its studies connecting with types of texts; then again, it ingests novel mind and hypotheses to meet its fields in order that it is able to provide loads extra giant manner to peer the fee in works.

Mills (1995), Simpson (1942), Annette Kolodny (1975) and Deirdre Burton (1982) are the good sized figures in the area of feminist stylistics. Burton (1982) is going to this approach to dissect transitivity association of *The Belle*. The give up is that sexual orientation separation is a completely unique and good sized at the same time as difficult to be modified angle which activates social imbalance (Burton, 1982, p.197). Sara Mills in her book *Feminist Stylistics*, that's success on this field, brings up techniques of analyzing articles. She moreover examines books of verifiable, and this indicates every other degree in exploration of feminist stylistics. Showalter (1978), a pioneering critic in feminist activist summary analysis, composed *A*

*Literature of Their Own* (1978), that's a magnum opus, and the essential cause for current is to research the scholarly exercise of girls. This shape is an exquisite dedication to feminist complaint each hypothetically and exactly.

The connection amongst language and sexual orientation is an interesting and good sized place for professionals today. At first, the professionals chipped away on the one-of-a-kind attributes of girls' discourse and composing (Coates, 1996; Flynn, 1988; Lakoff, 1975; Rubin and Greene, 1992; Tannen, 1990; Taylor, 1978; West, 1984). Nonetheless, lately, the exploration at the distinctive attributes of girls' language has given technique for investigating at the language used to painting girls. By and by, examiners are quicker on exploring the depiction of young ladies in various texts. Siddiqui (2014, P.88-97) gathers numerous jokes which cope with girls adversely. There are an immoderate range of jokes approximately spouses in which other halves are delivered as exhausting, garrulous, unreasonable, insignificant, inquisitive and problematic. Also, there are specific jokes which ridicule mother-in-law, introducing her as a meddlesome and brutal animal.

Contrastingly, guys are given the high quality ascribes of honesty, astuteness, and powerlessness. Research moreover indicates that girls are delivered adversely in youngsters' books also. Frawley (2008) took different understudies and got some information about an audiotape of Caldecott Award-winning books. After sometime each one of the youngsters had been had to repeat what that they'd tuned in. Frawley (2008) located that the understudies mutilated the tale to squeeze into their intercourse construction. It is it seems that proven that youngsters have the unstable inclination of misjudging and mutilating characters in youngsters' money owed so that they regulate to their normal intercourse composition.

Another region wherein young ladies had been tended to unfavorably is that of dreams. Siddiqui (2014) indicates that during numerous fantasies, girls are absolutely missing. Siddiqui (2014) joins this nonexistent evasion of young ladies with the harsh dismissal of young ladies, all matters considered. Siddiqui (2014) in like manner affirms that the male characters are tended to insistently; they're delivered as strong, nimble and prevailing. In any case, girl characters are depicted as nostalgic, powerless, irritating, and evil. Additionally, girls are associated with unrewarding callings like making brushes and crates and turning wheels. Every one of the useful callings is limited through guys. Also, men are the rescuers at the same time as girls are saved. Not simply that, the saint saves a younger woman and weds her as a prize for his valiance.

Print and digital media are critical additives of the existing international. Media efficaciously part take with inside the improvement and propagation of intercourse generalizations. As in line with Renzetti and Curran (2002, P.146), a quick examine the print information media can understand you that is a person centric international wherein we reside. They keep that the ladylike physical activities aren't handled as information; ladies are set at a helper period of the paper. Likewise, corrective promotions gift girls in awful tones. Wykes and Gunter (2005) see that with inside the mid 20th century, the promoters engendered the high-quality image of a woman; on this manner fashionable girls had been made to apprehend that they had been defective. The solution for this blemish changed into to make use of a selected item. Along those lines, Wykes and Gunter (2005: 43) state, girls "had been requested to shop for themselves".

The concept of girl's externalization to male longings must be seen with inside the novel "Sarah: The suppressed anger of the Pakistani obedient daughter" whose persevering excessive aversion for men rises out of double-dealing. One greater essential trouble in women's activist stylistics is that of language. Dale Spender (1981) clarified that "Language is certifiably now no longer a feature medium but one which incorporates many factors which replicate its fashionable because the tool thru which male centric society tracks down articulation (Berry, 2002). Women's activist is given that language is male-focused. A basically indistinguishable thought is suggested through Virginia Woolf in her paper *A room of one's own* (1929).

With the technique of Mills' Feminist Stylistics in 1995, a couple of specialists started considering it to be a gear to have a take a notice the depiction of young ladies in various texts. Ruth Page (2010) exams out the functionality of feminist stylistics for investigating intercourse governmental problems which matches in numerous web-primarily based totally texts. The net primarily based totally textual content which she chooses for her evaluation is an intercourse weblog through Zoe Margolis. As indicated through Page (2010), the writer of the weblog ensures a women's activist role for her work, but profound research of the language that's applied for sexual revel in recommends that this feminist stylistics role has its restrictions. The lady is conveyed as "the followed up on members" through the movement phrases which Margolis utilizes for intercourse acts (p. 81). Also, Margolis' speak of feminist stylistics liberation is extraordinarily restricted; it neglects to address several abusive sexual practices that are applied in reality (p. 81). Page (2010) renowned that women's activist stylistics is somewhat valuable as gadget to hinder down various texts (p. 81).

Ufot (2012) capacities the significance and imperishability of women's activist stylistics through separating books: *Pride and Prejudice* (1813/1981) through Jane Austin and *The General's Wife* (1991) through Hume-Sotomi. As indicated through Ufot (2012) feminist stylistics makes use of the thoughts of inventive and phonetic hypotheses to offer a women's activist go exam of messages. It is a essential approach for the research of a message which uncovers problems of sexism thru the evaluation of phrases, sentences, and speak. It gives you the relationship among semantic examples and power, mainly the way wherein language is applied for the mastery girls in texts. Ufot's (2012) focus on indicates that the two books make use of feminist lexico-linguistic figures of speech to characteristic the dismissal of male generalizations. Thusly, they characteristic the development and immortality of feminist stylistics as those works had been written in precise ages.

One extra usage of ladies' dissident stylistics at the clean of the keen comes from Sara Khazai, Beyad, and Sabbagh (2016). They make a feminist intricate exam of speak and electricity members of the family in Gaskell's *North and South* (1854/2012) through utilizing discourse act hypothesis. The appraisal proposes that "notwithstanding the period's exceptionally severe codes of conduct and manners overseeing ladies' lead and associations with the elective sex, they nonetheless discovered approaches and method of manipulating language to manipulate conditions in a smart style and keep electricity" (p. 7). The examination of the conversational collaboration among the main characters of the extreme reveals that the young lady individual really makes murkiness of hyperlink among talk and philosophy, as an outcome engaging her and naturalizing her philosophy for the male to seem OK (p. 9). Arikan (2016) utilizes women's activist stylistics to analyze dreams. She picks Angela Carter's *The Bloody Chamber* (1981) for her assessment. It is an assortment of changed dreams which depend on ordinary ones. The examination is made at 3 exact levels, as proposed through Mills (1995).

Arikan (2016, P.129) tracks down that during that money owed Carter (1981) overturns the properly set up sexual orientation philosophies and generalizations. Arikan (2016, P.129) provides that Carter (1981) knows the pressure of language in developing sexism and deconstructs the misogynist subjects in commonplace fantasies through giving non-compulsory stories. Subsequently Carter (1981) develops every other framework in which ladies are strong, fearless, brutal and rather detestable. Arikan (2016) incites that the Mills (1995) and Carter (1981) have a commensurate target. One extra captivating assessment close to this admire is finished through Nur Syuhada Mohd Radzi (2017). She exams out the relationship among superficial names and sexual orientation generalizations through utilising Mills' (1995) version on the levels of phrase and provision. The assessment analyzes the way wherein sponsors take advantage of language to deal with women.

Radzi (2017) sees that women are depicted oppositely in those names. The names of diverse splendor care merchandise characteristic cliché girl traits and male strength. As consistent with Radzi (2017: 35), publicists are "propagators of gender ideologies". She accepts that women will all the time is related to a non-compulsory task with inside the public area assuming the selling rehearses isn't always changed. In every other exploration, Al-Nakeeb (2018) takes a gander on the usage of fracture in a Yemeni book. The test utilizes each emotional and subjective system. The exploration finds that male and female our bodies are what's more isolated with inside the book. Regardless, male and female characters are tended to in an amazing manner. Female characters are created concerning their clean and sexuality; oppositely, the male characters are given the assistance in their overshadowing, genuine needs, capacities, individual features, and their social and genuine power. In a similar report, Al-Nakeeb and Mufleh (2018) retain 3 Yemeni books and look on the collocations endeavors of characters in those books. They thought process that every last one of the male characters along one young lady character is joyful, expressive and enthusiastic. In any case, the sizable greater part of the young lady characters are conveyed as setbacks; they might be depicted as immaterial and ward upon others.

Asmat Sheik, Fatima Ali, Nazia Suleman, Hira Ali and Hanvia Munir (2019) observe the portrayal of women in Pakistani brief fiction, by using Mills' (1995) adaptation of examination, they discover that male Pakistani writers are additional bullhead of their language after them painting young lady characters. This sexism is clear with inside the naming practices: the names of youngster characters are both gotten from male names or they rely upon the veritable highlights of ladies, particularly like their significance. The jokes applied with inside the declarations similarly show sexism. These jokes criticize young lady our bodies. The trade among male characters suggests that ladies are considered as male assets and their bodies are things for verbal denigration (p. 26). Regardless, such sexism isn't to be found with inside the stories composed through female creators.

## RESEARCH METHODOLOGY

This paper is based on qualitative research which includes feminist readings of the novel *Sarah: The Suppressed Anger of the Pakistani Obedient Daughter* (2015). An analytical approach and explanatory method was used to analyze and interpret the data, which is collected in the form of words.

### Theoretical framework

Feminist theory frequently centers on dissecting orientation imbalance. Topics frequently investigated in feminist theory incorporate segregation, objectification (particularly sexual generalization), abuse, male controlled society, generalizing, workmanship history and contemporary craftsmanship and feel.

The investigation of the novel through the utilization of Sara Mills' model of Feminist Stylistics features the misogynist mentality and orientation segregation that is capable by Pakistani ladies because of different Pakistani ladies. Despite the fact that ladies having a place with different areas of the planet typically get generalized by men however in nations like Pakistan, India, and Bangladesh, orientation generalizing is a genuinely normal propensity for the old or ruling ladies of the family.

When managing scholarly text, expressive examination is being completed and when zeroing in on woman's rights viewpoints in the artistic texts a feminist stylistics methodology is taken on. This methodology can be pertinent to any text that includes distinctions in sexual orientation.

The central issue of this part of exploration is to clarify the utilized examination structure utilized by the review that is pointed toward seeking after the set examination targets. Mill (1995) has interestingly presented the hypothetical system of Feminist Stylistics to test the language-use to recognize orientation predisposition in a talk, and message. The scholar talks

about that there is a co-connection between a language-use and orientation portrayal in an artistic or non-abstract text. Factories suggests exposing verifiable or express secret philosophical thought processes developed for authority and predominance of one gathering of society. The system offers the device of Feminist Stylistics to feature orientation development that should be decoded phonetically. Hence, the examination utilizes Mill's given system to disentangle the language utilized in Tariq's "Sarah" (2015) zeroing in on the "toolbox" (1995) in the book. Various phases of investigation of a message are utilized by the "tool stash" (p.2) of the provided message with that comprises of word, state/sentence and talk examination. It empowers exploration to perceive how gendered language is utilized to control orientation jobs.

## DATA ANALYSIS

The feminist development was sent off to shield ladies from imbalance, abuse and to guarantee equivalent freedoms to wellbeing and training. The primary point that gets the per user's consideration is the introduction of conventional orientation characters in the story. The female person fills in as commonplace house errands. She must be inside the house, performing family errands. There is no external movement for her. The super female person in the story, named Sarah, does nothing aside from invest all the energy in kitchen and washes piles of dishes.

Sarah tells the story of a teenage girl who "has to do all the chores of the house, keep her family members happy and her notoriety clean so she can be the best contender for the rishtas that come her direction" Ayesha Tariq (2015).

Sarah belongs to very conservative family. They altogether are four family members: Abu, Ami, Bhayya and herself. Her father is a retired army officer. He's very strict and dresses in the stiffest of shalwar kameezes. Her mother is a worrier. "Most of her time is spent being cautious of Abu's temper" Ayesha Tariq (2015). Her brother is an ass. He always gets things his way. "It is because he's boy" Ayesha Tariq (2015). It is male dominated society. Gender disparity likewise shows in many spots of this book. Like, when Sarah wants permission from her parents to go to Hina's house for study, they refused. They didn't give permission to Sarah but when her brother asked to go with friends they immediately allow him. Likewise, Sarah asked her father that, I am almost eighteen, can I learn driving? Her father said that there is no need. You are not old enough anyway, but when she wearing jeans and ready to going to Hina's party, her mother said that you are no longer a child.

Sarah is a slave to housework. As the book develops, the rundown of treacheries develops, and the stale container loads up with words: "For what reason would it be a good idea for me or you care concerning what others think?", "How can you parade me around like that?", "Why can't you treat us equally? We're both your kids, right?" Sarah, meanwhile, tries hard to read, while her family intervenes constantly. Who freely demand his time and place of things.

The subject is not kidding, obviously, yet Tariq figures out how to tell Sarah's story with extraordinary humor. This is done, for instance, by the shocking exaggeration like representations of her family - her dad's face is never-endingly threatening, and her sibling with an all out grimy grin. It also comes from Sarah's lively voice, which presents itself well in the blasphemous twist of the phrase: "Ami. My mother is very worried. She's very caring. Even she doesn't stop at caring about other people's opinions. "

In the subsequent pages, we see Sarah's days spread out. Her dad shrugs off the prospect of her driving, her mom is shocked at seeing her in jeans, and her brother nonchalantly walks through the entryway in the evening, also stirs her from significant rest to fix him a bite. Her developments are seriously limited, and she should never under any circumstance be seen with a ghair mard (unusual man) in case she ruins her notoriety. Her more distant family, when they drop by, are similarly as awful, with tattling aunties, lethargic cousins, also a terrifying uncle who - it is immovably shown - is genuinely unsafe towards her.

Towards the finish of the book, with Sarah's irate container, one can be certain that a blast is impending. When it arrives, it is brilliantly presented, one or two pages angrily spread out in red, Sarah screaming and tearing her hair. She goes out to defy her folks, to at last get the news out that she needs to clutch so firmly. All of this genuinely upsets Sarah; but as an agreeable young lady she can cover her outrage.

## CONCLUSION

The research paper pointed toward investigating portrayal in the novel *Sarah* (2015) by applying Mills' (1995) feminist stylistics at the degree of talk. The examination shows that female tended to oppositely in the story. Ladies are demonstrated to be sitting inside their homes: they are housewives. Obviously, men are displayed to be working satisfactorily outside their homes. Girls in numerous Pakistan families should be great, quiet and pretty and in doing as such they need to stifle their resentment no matter what: this is the focal subject of another particular realistic book. *The Suppressed Anger of the Pakistani Obedient Daughter* is planner, artist and further develop craftsman Ayesha Tariq's interpretation of obstacles looked by Pakistani little girls. Girls there regularly smother their resentment.

Since Girls should be great, quiet and pretty. It would be a wrongdoing if she somehow happened to disappoint someone. Our general public and religions stress a great deal on regard of power figures. Once in a while this makes such a separation that it either causes dread or a huge span in correspondence. A ton of words stay implicit," says Tariq. Simply checking out the front of Ayesha Tariq's realistic novel is very uncovering. On it is a glass bottle with an elastic stopper and in

it is the book's blocked title "Sarah: The Suppressed Anger of the Pakistani Obedient Daughter." It's a visual subject Tariq uses generally through the book: containers of implicit disappointments. The containers have a place with the book's semi-personal lead character, 18-year-old Sarah, from a moderate metropolitan Pakistani family. She holds fast to the guidelines and requests of her folks. Her obligations are those of which the harsh society pushes on her. "This book addresses various things. Like for example like lip service in the public eye, and afterward, you know, sexual maltreatment that no one is agreeable to discuss," says Tariq.

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