

A Study of Epistemological Shifts of Feminism in Hashmi's *A House Without Windows* and Khan's *Trespassing*

Alveena Tahir¹ Rakia Imtiaz²

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Corresponding Author: Rakia Imtiaz ✉ rakia.imtiaz@tuf.edu.pk

Abstract: This study deals with the ideas of 'Inclusivity' and 'Intersectionality' of the fourth wave of feminism while critically analyzing *A House without Windows* by Nadia Hashmi and *Trespassing* by Uzma Aslam Khan. The fourth wave of feminism, with its intersectionality and inclusivism epistemologies, is supported by these works of South Asian fiction. This study is meant to simply interpret the various problems that South Asian women confront on a single level. South Asian scriptures and society both downplay South Asian women. This study has cited Nicola Rivers' Fourth Wave of Feminism theory, which contends that these ideas of inclusion, intersectionality, and uniqueness are addressed by this wave. This new movement clarifies the concepts of plurality and variety. This study draws on third-world women's idea of Chandra Talpade Mohanty to bolster Rivers' understanding of feminism in the South Asian context. According to the results of this study, the fourth wave of feminism shares certain similarities with the preceding three waves. Men and women from poor countries are represented. The idea of "intersectionality" reveals the nuanced character of women's experiences with marginalization and oppression. In light of this study's emphasis on intersectionality and inclusivism, it is expected to advance knowledge in feminist studies.

Keywords: Patriarchy, Post-Feminism, Inclusivity, Intersectionality, Fourth-Wave of Feminism, Écriture Féminism

Introduction

This research explores the concept of "Inclusivity" and "Intersectionality" of the fourth wave of feminism by critically analyzing *A House Without Windows* by Nadia Hashmi and *Trespassing* by Uzma Aslam Khan (Khan, 2005). Given that they are both works of South Asian fiction, these books support the fourth wave of feminism, particularly its concepts of "inclusivism" and "intersectionality." Nadia Hashmi's novel, *A House Without Windows*, was published in 2016 (Hashmi, 2016). Hashmi writes novels and practices paediatrics. Her works, of which she has authored six novels so far, centre on the issues that Afghani women encounter in a variety of spheres of life. Hashmi is the author of three internationally acclaimed novels: *AHWW*, *When the Moon is Low*, and *The Pearl that Broke Its Shell*. Uzma Aslam Khan's

¹ M.Phil. in English, Department of English and Literature, The University of Faisalabad, Faisalabad, Punjab, Pakistan. Email: alveenatahir2@gmail.com

² Lecture in English, Department of English and Literature, The University of Faisalabad, Faisalabad, Punjab, Pakistan. Email rakia.imtiaz@tuf.edu.pk

Trespassing is the second book I've chosen for this analysis. Shafqat's passing ushers in the novel's narrative. Pakistan serves as the novel's setting. In her book, Khan (2023) presents a wide range of female characters. The novel's principal characters are Anu, Riffat, Dia, Sumbul, and Nissrine.

There is some overlap between the fourth wave of feminism and the preceding three waves. It includes both men and women from developing nations. The idea of "intersectionality" reveals the nuanced character of women's experiences with marginalization and oppression. In light of this study's emphasis on intersectionality and inclusivism, it is expected to advance knowledge in feminist studies. As patriarchy often disregards the historical context of women's achievements and therefore marginalizes them in writing, music, painting and other discursive and non-discursive practices, the phallogocentric approach to defining women as either a monster or an angel but not a woman can only be challenged by women because they have to realize that this is their problem and "it is up to them to solve it" (Karim, 2015). To follow the argument of feminism, the study focuses on the women's writing of Pakistan, a patriarchal state. The study argues that third-world women's writing is most suitable for the research because the women of suppressive societies have greater experience of 'othering' that is constructed through binary correspondence between self (man, colonizer) and other (woman, colonized). Belonging to the lower strata of class and social system, the women of the fourth world travel a long journey to materialize themselves. These theoretical assumptions cannot simply interpret the various problems that South Asian women confront on a single level when we examine them. South Asian scriptures and society both downplay South Asian women. This paper is designed to explore the erstwhile marginal positioning of women in South Asian literature. I have cited the Fourth Wave of Feminism hypothesis of Nicola Rivers. She argues that the fourth wave of feminism addresses these concepts of intersectionality, uniqueness, and inclusiveness. This new movement clarifies the concepts of plurality and variety. This study draws on third-world women's idea of Chandra Talpade Mohanty to bolster Rivers' understanding of feminism in the South Asian context. The nature of my investigation is qualitative; I have chosen to analyze these books using textual analysis as my research methodology. With its unique focus on how both Uzma Aslam Khan and Nadia Hashmi ingrained inclusivity in their writings, this research paper seeks to identify the ways in which the Fourth Wave of Feminism negotiates its difference(s) from the first three waves through the chosen texts and how these texts lead towards inclusivism (Belsey, 2013).

Literature Review

This section seeks to abridge the first three waves of feminism together with post-feminism. I have attempted to identify and contextualize my work within previously existing and contemporary schools of thought that deal with the feminist approach. The purpose of this concise literature review is to identify gaps in current scholarship and contextualize my study. Keeping the dual objectives of the literature review in mind, I have examined a few chosen secondary sources that are relevant to my work (Baumgardner, 2000). Feminism is an approach that can be applied to a cultural, economic, or political movement to the legal protection and equal rights of women. It deals with the social and political perceptions and logic behind gender distinction and promotes gender equality in a patriarchal society. In *A Valediction of Women's Rights* (1792), Mary Wollstonecraft (2020) argues for the equality of women's rights. She insists on economic freedom and education to make women wise enough to understand their

fundamental rights. She argues that women must be free in their choices like men and are not considered just a symbol of ornamentation. She contends that if women are inherently inferior to males, then the quality and quantity of their virtues must be the same, at the very least, or else virtue is a relative concept, and that, accordingly, the principles upon which and the goal towards which their behavior should be directed should be the same (Wollstonecraft, 1772, p. 26). It highlights the controversy of the difference of gender and describes the inferior position of women as the sexual 'other'. (Beauvoir, 1953) The main stance of all feminist approaches is to address the suffering and injustice of women in a patriarchal society.

Inclusivity

The definition of inclusiveness is "to include everyone, to let and accommodate those who have historically been excluded (because of their color, gender, or sexual orientation).", or ability)," according to the Merriam-Webster dictionary. In "Towards a Full-Inclusion Feminism: A Feminist Deployment of Disability Analysis," Judy Rohrer (2005) talks about how disability studies might be incorporated into feminism. She contends that feminism's incorporation of disability studies "broadens the theorizing" in important ways (40). Studying feminist theory with a focus on disability studies, according to Rohrer, "...can offer new ways of thinking, understanding, acting, and being" (41). The focus of this paper is on how feminism may incorporate disability studies. TFWF highlights the importance of including people with disabilities (Baumgardner, 2000).

Intersectionality

The term "intersectionality," first used by Kimberlé Crenshaw in the 1990s, refers to the experiences of people with complex identities who are not accepted as the default or the standard in larger society. As Julia Castanier (2022) noted, this idea gave rise to several hashtag campaigns on social media sites to raise awareness and support a number of causes. For instance, a lot of the postings on Instagram's "Feminist" page address intersectionality in relation to trans-inclusivity and people of colour. The idea of "intersectionality" reveals the nuanced character of women's experiences with marginalization and oppression. In light of this study's emphasis on intersectionality and inclusivism, it is expected to advance knowledge in feminist studies. The essence of the writings from the fourth wave of feminism (TFWF) is "inclusive" and "intersectional." The definition of inclusiveness is "to include everyone, to let and accommodate those who have historically been excluded (because of their color, gender, or sexual orientation).", or ability)," according to Merriam-Webster dictionary. Regardless of their identities, men and women of all genders are welcome at TFWF. There is a connection between the term's "inclusivity" and the term "intersectionality" In essence, intersectionality... the fact that prejudice can exist based on numerous different things at the same time and we need to have a language and a capacity to perceive it to confront it," says Kimberle Crenshaw in an interview (Hayet, 2015, 1:27- 1:33) ("Kimberlé Crenshaw: What is Intersectionality? - YouTube,").

Nicola Rivers is the primary theoretician for the research (Rivers, 2017). Rivers claims that " In her book *Postfeminists and the Arrival of the Fourth Wave*, author Judith Butler writes, "The term "intersectionality" is sometimes used to search for or back the idea of "inclusive feminisms," which attempt to welcome difference and change the stigmatizing image of feminism as a movement of white middle-class women (Rivers, 2017).

Fourth Wave of Feminism

Renowned researcher Magdalena Wolk of Malmo University (August [2021](#)) described an as-yet-undefined new phase of feminism. When it comes to comprehending this new, emerging wave of feminism, its lack of definition is made evident. The entire purpose of this study is to aid in its definition. As a result, I plan to evaluate the efforts made thus far by a number of academics and theorists to identify and draw conclusions about potential traits and patterns of this feminist wave in this chapter. Since about 2010, feminism has experienced a fourth wave. However, its definition is still up for debate as it is "a still incipient and highly novel" movement. Some refer to it as Postfeminism or Neo-feminism, while it is widely acknowledged as the fourth wave of feminism (Gamble, [2021](#)). As digital culture grows, digital activism seems to be a characteristic that distinguishes fourth-wave feminism (Hooks, [2000](#)). Shiva and Kharazami (2012) also take a technological and internet-focused approach to defining fourth-wave feminism, citing a number of academics who have already concluded that social media, the internet, and technology use have "ushered in a new wave, the fourth wave of feminism." (Baumgardner, [2000](#)).

In this outstanding chapter, Paula Ray ([2018](#)) discusses "SNS-mediated activism." In "Surfing the Fourth Wave of the Feminist Movement via SNS," a chapter published in [2018](#), She writes "that digitally mediated transnational feminism is heralding the onset of a fourth wave of the feminist movement, which is mobilizing a demography of actors 30 who are different from that of any of the previous waves" (Rampton, [2021](#)).

Theoretical Framework

This study's theoretical approach is situated within the context of Nicola Rivers' concept of The Fourth Wave of Feminism (TFWF). Furthermore, this study paper welcomes TFWF with a special focus on South Asian women, using the third-world woman notions put out by Chandra Talpade Mohanty. Enhancing the interpretation and analysis of the chosen novels is made easier by the study technique and theoretical framework. Nicola Rivers' theories on TFWF and Chandra Talpade Mohanty's perspectives on third-world feminism are among the sources chosen to study the epistemological changes in the feminist approach. The following criteria will be used to evaluate the text *Trespassing* and *a Windowless House*:

1. Nicola Rivers' Fourth Wave of Feminism theory.
2. The third-world feminist concept put out by Chandra Talpade Mohanty

Nicola Rivers' Fourth Wave of Feminism Theory

A new wave of feminism is traced by Nicola Rivers ([2017](#)) in her book *Postfeminism[s]* and the Arrival of the Fourth Wave. She also addresses the problems and hardships faced by women who live in sexist, patriarchal, and misogynistic societies. Nicola takes a very contextualized approach to women's placement, taking into account factors such as age, race, class, and ethnicity (Rampton, [2021](#)). Although TFWF may be seen as a transition of post-feminism, its introduction does not imply that the post-feminism era is now "defunct." She purposefully makes the case that feminism is "complex and cyclical" in character rather than linear, which prevents us from properly classifying it into distinct waves (Beauvoir, [1953](#)).

In Nichola's world, "... fourth-wave feminism is fractured and complex, frequently reinforcing the advancement of the individual and centring the seductive notions of 'choice', 'empowerment', and

'agency'. Women continue to struggle in TFWF for their freedom of choice and expression. Nichola underlines once more how guys are welcome in TFWF. According to her, "the fight for gender equality cannot be won unless men lead it alongside women. Feminism needs men" (69) because patriarchal voices analyse and interpret women in some way (Brownmiller, [1975](#)).

The "proper" method to practise feminism, according to Nicola, is to practise "intersectionality." She discusses celebrity feminism and post-feminism in TFWF. She adds, "The movement's strength is the multiplicity of feminist thought, not its weakness" (151). It follows that White Western women are more likely to gain from feminism because it is primarily seen as a Western phenomenon. Likewise, even in the post-intersectional feminist era, certain categories of women continue to be viewed as less privileged than others (p. 152). One of TFWF's main ideas is the idea of "checking your privilege," which is linked to "intersectional feminism." Many theorists are urged to consider their privilege before arguing feminism in a variety of arguments that take place in print and digital media (River, [2017](#)).

Theory of the Third-World Feminism Chandra Talpade Mohanty

The idea of third-world feminism, as put out by Chandra Talpade Mohanty, is the second theoretical premise I have used in this study. Mohanty makes an analysis of how third-world women are positioned in the chapter "Under Western Eyes: Feminist Scholarship and Colonial Discourses," characterising them as a group that is institutionalised and hegemonic in its subjection (Mohanty, [1988](#)). Page 61 She contends that although third-world women are perceived as a homogeneous group, their difficulties and obstacles are varied, making it impossible to lump them all together into a single category (Abu-Lughod, [2015](#)).

Though Mohanty argues that the interests and goals of third-world women differ from woman to woman, she contradicts the theoretical presumptions of Perdita Huston, Ester Boserup, Michelle Bo Baramsen, and Irene Tinker, who all assume that third-world women have the same goals and interests and that their class and education do not matter. She believes that South Asian women, particularly Muslim women, are influenced by a number of factors, including age, race, class, and educational attainment. In order to clarify this further, she says, "Women are constituted as women through the complex interactions between class, culture, religion, and other ideological institutions and frameworks." Because of no other reason than a specific economic system or set of policies, they cannot be considered "women" as a cohesive group (63-64).

Although Mohanty explains the "complex realities" of women in third-world countries and seeks to examine this complexity from a variety of perspectives, including historical, cultural, political, and social, she is not opposed to generalizing about South Asian women. The complexity of these issues must constantly be taken into consideration while examining the difficulties and tribulations faced by women in the third world. It is only through comprehending the paradoxes entailed in women's placement within diverse organizations that effective political challenges and action can be formulated, according to Mohanty ([1988](#)).

The terms "inclusivity" and "intersectionality" from Nicola Rivers are chosen for this study. In contrast, Chandra Talpade Mohanty's ideas about "male violence" and "third-world women as a homogeneous victimized group" are used in my research. This study combines Mohanty's theory with the

ideas of Nicola Rivers because my study is focused on South-Asian women, and Rivers does not discuss TFWF regarding women in the developing world.

Mohanty concludes her theoretical argument by arguing that women in the third world are primarily perceived as veiled and chaste virgins, while women in the West are perceived as "secular, liberated, and having control over their own lives" (74). As opposed to this, Nichola Rivers does not address TFWF regarding women in the poor countries. In the modern world, feminism is expressed in a variety of contexts, much of which has developed from online activism. The existence of celebrity feminism, marketplace feminism, and other forms of feminism does not imply that feminism is no longer necessary; on the contrary, these forms serve to promote feminism (151). She delineates, "Feminism may be back, occupying a more prominent or celebrated position in popular culture, as well as inspiring mass political action and activism, but misogyny never went away" (Rivers, [2017](#)).

Text Analysis

Choice and Power Agency in the Fourth Wave of Feminism

Women in TFWF are fighting for their freedom of choice. Most of the time, Afghani women are not allowed to pick their husbands. The majority of women are not permitted to select their spouses, as Hashimi illustrates in the book *AHWW*. The idea of agency is connected to the freedom of choice. Zeba is the primary character and protagonist of the book *AHWW*. She murders her husband, but no one is alive to witness Kamal's death. After some time, Zeba's son Basir visits his parents with the help of his sisters. Zeba's neighbours contact the police, the mullah, and Kamal's family so that they can determine Zeba's fate. Zeba remains silent when asked about Kamal's killer by Basir and other others. Zeba merely instructs Basir to go inside the house and take care of his sisters when he questions her about who killed his father, but Basir chooses to stay with her instead of going inside. On the other hand, Uzma Khan stresses the same point—that women ought to have agency and the freedom to express their opinions and choices—in *Trespassing*. Because of this, Khan presents a variety of female characters in the book and highlights their problems within South Asian society today. Nicola Rivers asserts, "... linking feminism with the notions of agency and choice continues the problem associated with the third wave into the fourth" (38). Anu is a subservient character in the book, and she is aware that she lacks "agency." She talks about many experiences that helped her understand her worth and role in her husband's life. Shafqat, her spouse, desires to dominate and subjugate Anu. He is more concerned with getting her to follow his instructions and value whatever he deems worthy than he is with attending to her needs. He buys Anu pricey gifts, and he won't let her keep them if she doesn't take good care of them. After supper one evening, Anu and her husband return, and Anu throws an expensive jewellery there. Shafqat became enraged and began to argue with her (Khan, [2023](#), p. 38).

Social, Political and Cultural Inequalities

In the novel *Trespassing* by Uzma, because systemic inequity and psychological patriarchy damage both men and women equally, Aslam Khan also portrays an atypical male character who stands by her daughter (Khan, [2003](#)). This is the kind of guy that Rivers and Hooks foresee for the good of society. "Her mother hadn't wanted her... [to] travel overseas alone," said Riffat. Who would make a proposal to them

otherwise? However, her father had faith in Riffat. (418). Because Riffat's father believed in her, she was allowed to pursue her studies overseas and live her life as she saw fit. Khan contends "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). When it comes to parenting, Riffat's father is an example of an unusual man who supports his daughter and provides her with equal possibilities, whereas her mother is an example of a "patriarchal parent."

As Hashimi (2017) illustrates in the book *AHWW*, most women are not permitted to select their spouses. The idea of agency has something to do with the freedom to choose. Zeba serves as the primary protagonist in the book *AHWW*. She murders her husband, but no one is alive to witness Kamal's death. Basir, Zeba's son, visits his parents after a while with his sisters. In order for them to determine Zeba's fate, Zeba's neighbours call the police, the mullah, and Kamal's family. Zeba remains silent when asked about Kamal's killer by Basir and other others. Zeba merely instructs Basir to go inside the house and take care of his sisters when he questions her about who killed his father, but Basir chooses to stay with her instead of going inside.

Patriarchy and the Fourth Wave of Feminism

The glimpses of patriarchal influence in South Asian countries, especially in Pakistan, are quite prevalent in Pakistani newspapers; women are routinely killed for having an illicit relationship with men, commonly known as honour killings. Such acts are often committed by close relatives. Such an act makes a woman a disgrace to her family, and locking her inside her home makes her family even more disgraceful. One takes control of the other. Given that most things are utilized and turned over by people, the term "product" is divisive for women. Life is quite delicate for women. It can be broken by a minor scratch. Pakistani social norms strongly establish that a woman's reputation is more valuable than anything else. It is determined that stopping this heinous act of killing people is necessary. Stopping the things that lead to so many other horrible things is our social duty. Although women should not be the only ones under pressure in our culture, it is important to address the issue that leads to these kinds of partnerships. Discrimination typically manifests as a release from societal fury. This is also supported by Riffat's statement: "Día also said in Danish, they blamed me, not you; since the media runs free in society, photos of my parents are a headache for me, she said frankly. She seems more assured the more she says. (p. 21). Dia appreciates her freedom and has enough rules and regulations to let her go. "You don't have to follow me," she finally said to the guard as she hurried down the street. Grinning. Eyes full. Shoulder pressed against her. Fingers left on her butt." It was. This is because women are not allowed to walk alone in the streets without wearing a cover or shawl. According to Lazar's (2005) analysis, incidents like this contribute to the belief that it is impossible to establish a civilized partnership between men and women. as a freaky thing or a sexual implement. It is her lifestyle that has made her this way. She has to change that. Then, she will be able to improve herself and her society as a whole. The author disparagingly expresses existing relationships that the female sex should not be treated so demeaning and barbaric. She called for fixing existing relationships between men and women. Both the son and the husband are fond of reprimanding their respective mothers and wives for the smallest of infractions. Humans no longer show signs of contentment and joy (Khan, 2018).

When Dia fails to properly introduce herself to men and instead gives them a false impression of her, she becomes biased (p.17). Grant me, if you will. 'O Prophet, instruct your wives, daughters, and wives of believers to stretch their clothes so that they may be identified (as upright women) and offended,' reads a verse from the Quran. According to (Al-Azab: 33:59), The author is really optimistic that others will accept her identity as a Dia-Westernized person. The interpreter believes that the disrespect our society shows for religious and cultural values, the attempts to alter our way of life, and the dangers it poses to women's autonomy have corrupted us morally. It is a sign of respect in Pakistani culture for men to pass a woman who is completely clothed. However, she faces hard treatment after coming out. The gain is stated to be in the hands of women (Chapter 2, p. 22).

Intersectionality, Inclusivity, and Multiculturalism

TFWF encourages tolerance towards diverse cultures and is all about multiculturalism. It elevates the many cultures of third-world nations in this way. The fourth wave does not overgeneralize culture. A specific context is researched in order to comprehend the struggles faced by women in third-world countries. Zeba is a subservient figure who submits to her husband Kamal's beatings and repressions. Her illiteracy and financial reliance on her spouse are two of the many factors contributing to her poor character. She tells herself to just make Kamal pleased while he beats her. There's always the possibility of worse... She told herself not to be so hard on him. If Kamal had left the room and never come back, everything would have been far worse (Hashimi, 2017). This passage illustrates Zeba's way of thinking and her reliance on her spouse. Given that Kamal is the only person who can support her and that her family depends entirely on him, she is prepared to put up with his aggressive behavior. This way of thinking is also a product of culture.

Within the novel *Trespassing*, Uzma Aslam Khan also depicts an atypical male character who stands by her daughter. This is the kind of man that Rivers and Hooks foresee for the advancement of humanity, but he also demonstrates institutional injustice and psychological patriarchy, which are damaging to both men and women equally. The mother of Riffat "hadn't wanted her... [to] go abroad alone." Who would make a proposal to them if not? However, her dad had faith in Riffat. (418). Because of her father's faith in her, Riffat pursued an education overseas and is now able to manage her own company and live her life as she pleases. Khan states: "Riffat's father gave her several acres of land outside of Karachi as a wedding present. According to Khan (2023, p. 424), Riffat's persona demonstrates that "she should do something with this land, something for herself, something that allowed her to sow all the turmoil and bliss of her London days." The father of Riffat is an example of an unusual parent who supports his daughter and provides her with equal possibilities, whereas the mother is an example of "patriarchal parents."

Inclusivity of Men/ "Feminism Needs Men"

As previously mentioned, there has to be a greater gender balance in our society, and to do so; we must recognize the roles that both men and women play in the current gender disparity. Male participation in the fight for gender equality is encouraged in TFWF. Once seen as "anti-men," the second wave of feminism has now changed. Some feminists, like Rivers and Hooks, now contend that gender equality must be

achieved via joint efforts by the two sexes. "The fight for gender equality cannot be won unless men lead it alongside women," asserts Nicola Rivers. "[F]eminism needs men." (Rivers, [2017](#)).

In the novel *Trespassing*, Khan ([2023](#)) presents two distinct types of men. Shafqat is characterized as an oppressive man who enjoys abusing his position of authority over women. He had an affair with the strong-willed Riffat during his time as a student abroad; he was unable to manage her or respond to her inquiries, which led to their split. "You want efficiency, hygiene, and a free press – but not that modernity should benefit women," Riffat tells him, confronting his poisonous masculinity. You want one that you can consistently test. (422).

Shafqat leaves the altercation, but Riffat is unable to put up with his stereotypically manly actions. They fight again when she goes to his hostel as a result. As a result, "...he yelled, 'No, he wouldn't be the one to stay at home with the kids, answer her phone, or schedule her appointments.'" Never. Her task was to do that (423). Shafqat's response blatantly demonstrates his deeply ingrained misogynistic beliefs and his support for the fixed, institutionalized gender norms that patriarchal society assigns to the sexes.

TFWF discusses the role that males play in feminism. TFWF welcomes men as members. This wave encourages men to stand with women and assist them in obtaining their rightful benefits, such as greater health, employment opportunities, and education. Men must break away from social and cultural norms and mindsets in order to play a vital part in feminism. In the book, a male character named Yusuf helps Zeba escape from prison. He is a model citizen. Even though Zeba believes she will never be able to leave prison, he fights for her rights. When Yusuf returns to Afghanistan to begin his legal profession, Rafi, Zeba's brother, assigns him Zeba's case as his first. He tells Zeba during their first meeting, "He was shocked...that she wasn't killed immediately by the villagers or by her husband's family" (88). Yusuf believes that Zeba had to have been slain if there wasn't a compelling reason for her confinement. Zeba is not enthusiastic about her situation, but he is hoping that he can help her so she can return to her home. "In TFWF...gender should be at the centre of our narratives of social change," according to Diana Diamond's ([2009](#)) argument in "TFWF: Psychoanalytic Perspective". Women in third-world nations typically feel helpless and powerless, which is why they don't fight for their rights. In "Understanding Patriarchy," Bell Hooks makes the case that "we need to highlight the role women play in perpetuating and sustaining patriarchal culture. "Men and women must work together to demolish and transform patriarchal culture (2).

Conclusion

Finally, it is determined that AHWW agrees with TFWF. For the most part, women lack autonomy, choice, and empowerment. According to Mohanty's "Cartographies of Struggle," "the complex relationality...shapes...social and political lives" of Afghan and third-world women, as demonstrated by Zeba, Mezghan, Nafisa, and Latifa's efforts. *The Politics of Feminism and Third World Women* (Mohanty, 1991). AHWW illustrates the many negative effects of misogyny. Additionally, "the idea of multiple, fluid structures of domination" is supported by the AHWW analysis (Mohanty, 1991). Patriarchy, society, the legal system, and culture are all described as "multiple, fluid structures of domination" in the book. However, the most crucial idea in the current wave is intersectionality, which is necessary to comprehend

the difficulties faced by women. Because women in today's patriarchal society face multiple forms of oppression and burdens, intersectionality offers a valuable perspective on the elements that lead to gender discrimination and women's subordination (Khan, [2018](#)).

Women typically attempt to defy patriarchal norms and beliefs because they experience marginalization and suppression in their communities. Zeba is portrayed by Nadia Hashimi as a passive woman without agency, which is why she lives on the margins. Both *A House Without Windows* by Nadia Hashimi and *Trespassing* by Uzma Aslam Khan adhere to the inclusivism of the Fourth Wave of Feminism. The two novels serve as examples of how TFWF is inclusive, encompassing both men and women who reside in Third World nations.

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