

South-Asian Women's Narratives And Feminist Discourse: A Stylistic Study Of *The Heart Divided*



Aysha Khalik	Visiting Lecturer, Department of English, UON Narowal, ayesha.khalik@gmail.com
Mehwish Akbar	Visiting Lecturer, Department of English, UON Narowal, mehwishakbar.193@gmail.com
Qamar Sarfraz	Department of English, UON Narowal, qamartayyab1996@gmail.com

Abstract: The present study is a stylistic analysis of *The Heart Divided*, written by Mumtaz Shahnawaz. The data is a novel that covers the story of a Muslim family before partition when Hindus and Muslims lived happily in the same state. The researcher has used feminist stylistics as a research framework to analyze how women are presented. This research focuses on how the position of women as actors is presented in the text. The research is qualitative in nature, and the selected text, *The Heart Divided*, has been analyzed using the feministic lens. The text has been analyzed particularly regarding one of the three levels Sara Mills introduced: words, phrases/sentences, and discourse that indicate gender. This research argues that the image of females in society is passive, distorted, submissive, and dependent, and the women's actions are the reactions to men's actions toward them. Further, the research shows that men exploit women. This research is significant because it may enhance the knowledge of the readers and researchers about Pakistani literature and the knowledge about the application of a feministic stylistic model, specifically the model introduced by Sara Mills.

Keywords: Feminist discourse, Sara Mills, Mumtaz Shahnawaz, *The Heart Divided*

Introduction

The present study has analyzed and interpreted Mumtaz Shahnawaz's *The Heart Divided* from the feminist stylistic perspective, taking into view the style that presents gender specification and feminism in the selected text. The researcher has concentrated on Mumtaz Shah Nawaz's writing style and linguistic attributes to study and represent the apparent and hidden feminist dimensions in *The Heart Divided* through stylistic analysis.

Mumtaz Shahnawaz, a great and graceful writer, was born on 14 October 1912 in Lahore. She was a lady with a political mind and a great leader of females. She fights through her writing for the social and legal rights of women. The novel *The*

Heart Divided has thrown light on the components and circumstances that resulted in the partition of the subcontinent and the creation of the separate Pakistani land. Mumtaz's masterpiece was published after she died in 1948. She responded to the partition due to the enormous importance of partition for the people of the subcontinent. Her writing expresses the multiple issues spreading due to partition and colonization on the local people and its impact on the culture of the subcontinent and different communities. She presented the attributes of feminism in the novel. She used phrases and words explaining that females were considered a weak generation then. Females were not allowed to do anything of their own decision. They were considered to be a marginalized

generation. *The Heart Divided* explores the causes and events that led the way to the partition of the subcontinent and the establishment of Pakistan. They have been seen as a generation on the margins.

Mumtaz Shahnawaz was one of the first to abandon the burqa, get a degree in London, and then devote her life to social work after returning home. Specifically, the advancement of women, who at the time were regarded as a generation of weakness and marginalization. For women's rights, she put forth a lot of effort. But somewhere between the 1930s and the early 1940s, she lost faith in the Congress and switched her allegiance to the Muslim League. Nawaz's first and final book was *The Heart Divided* since she perished in an Aeroplan disaster over Ireland in 1948. She was 35 at the time. In his introduction, Krishna Kumar of Delhi University contends that *The Heart Split* is addressed to India to explain how "WE" came to be divided.

The Heart Divided is a novel about the Muslim family of Jamaluddin. Habib, Sughra, and Zohra are the central characters, and they live luxurious lives because they belong to an elite Muslim family. The researcher's point of view sets the focus for analyzing the selected text using Sara Mills' feminist stylistic model.

The narrative is autobiographical. With spontaneity, a narrative entire of velocity, and well-delineated characters, Nawaz recreates the city where some of the old friendships were between Hindu and Muslim families. It is practically a factual description of children's lives in a well-to-do Muslim house in Lahore in the 1930s. The conflict she portrays between traditional parents and contemporary offspring and the ups and downs of the young generation's romantic relationships have a global appeal. Shahnawaz failed to predict the suffering caused by the division. The brother, Habib, starts a tragic relationship with a Kashmiri Brahmin activist girl, believing that their union will serve as an example for a free, unified India. His sister Sughra falls in love with a man who is married and the father of three children. But Zohra, the most devoted girl, shared idealistic equality for the nation.

They passionately discuss current national politics and, in the instance of Habib and Zohra, concluded that the Muslim League has captured the hearts of Muslims and that self-determination can only ensure their independence. Despite all odds, Zohra and Habib attempt to unite the league and the congress. When that does not occur, most of the responsibility is placed on the latter because, despite their knowledge and idealism, they lack a workable strategy for a nation where the league and the congress can cooperate or for an independent Pakistan. A youthful Congress supporter only foresaw the future flood of tears and blood. The author herself had no idea what the implications of division would be. When she passed away, she was already working on a new book to remind her people of the egalitarian principles that led to the founding of Pakistan—principles that they already appeared to have forgotten. The researcher used the feminist stylistic paradigm put forward by Sara Mills to assess the stylistic elements in "*The Heart Divided*."

Feminism

Feminism could be viewed as a theory or ideology; in fact, this assessment is based on Tony Trew's assertion that "the concepts in a discourse are related as a system, they are part of a theory or ideology, that is, a system of concepts and images that are a way of seeing and grasping things, and of interpreting what is seen, heard, or read" (Trew in Fowler et al. 1979:95). The goal of the idea, movement, an ideology known as feminism is to provide women with social rights. It tries to shed light on the nature of gender inequality as a theory. It is a movement that promotes the concept that women have never been more oppressed. However, it is an ideology since inequality is a phenomenon that has its roots in civilizations that have unfavourable attitudes about one-half of humankind. However, equality is not a conception of what something is or how it functions. We shouldn't be working particularly hard or battling for it. It's essential.

Equality is like the inherent tendency that draws people together, whether men or women. The hate for women that exists in every society is not

a real aspect of the human experience; rather, we need it to exist on this planet as men and women or as women and men. As a result, it makes sense to refer to women as logical beings rather than lovely ladies. The pursuit of equality for women's rights is referred to as feminism. Consequently, this essay addresses the issue that linguists and authors identified. Margaret Atwood is one of these authors, and she used this notion as the basis for her novel: "Men are scared that women will laugh at them, and women are afraid that men would murder them."

Stylistic models and feminism

According to Peter Berry, "Stylistics is a critical approach which uses the methods and findings of the science of linguistics in the analysis of literary texts". (2002, p. 204) There are various stylistic versions as far as methodological designs are concerned: Formalist stylistics, functional stylistics, affective stylistics, Cognitive stylistics, corpus stylistics, and feminist stylistics. Roman Jakobson is the father of formalist stylistics. His lecture "Closing Minutes" (1957) at the Stylistic Conference is seminal to understanding the paradigm's primary tenants. According to this, linguistics and literature are indispensable for understanding each other because of their reciprocal relation. Critics of this school have focused on the defamiliarization and estrangement of the language in literary texts.

Functional statisticians are inspired by M.A.K Halliday's model of grammar, systemic functional grammar. Here, instead of defamiliarized language, the functions of the linguistic items are the focal points. But, this method has been criticized for analogizing it with spreading the screws of a machine and then reassembling it without any outcome. Stanley Fish is the founder of affective stylistics. In this school, the reader is the focal point instead of the writer. In his *Literature in the Reader: Affective Stylistics* (1970), he succinctly provided the argument in favour of his version of the stylistic analysis. Under the influence of affective stylistics, the scientific domain of linguistics gets blurred with impressionism and subjectivism.

Corpus stylistics is a computer-assisted and controlled method for the linguistic analysis of literary texts. In this method, textual material is quantified and processed with software. When the data have been processed, empirical conclusions are drawn. It is the latest development in the area that produces reliable results. Sara Mills is the canonical figure in feminist stylistics with her book *Feminist Stylistics* (1995). She has outlined a hierarchical model of stylistics covering a single word's micro-level to the macro-level of discourse. Here the scientific method of stylistics involves the political discourse of gender and sex.

To sum up, stylistics is a multidimensional area of the linguistic analysis of literary texts. There is a multiplicity of methods and frameworks for dissecting and interpreting texts. But all the methods share their pivotal point of being linguistic-oriented in temperament and methodology. This nexus unifies them under the umbrella term of stylistics.

This section has begun with the inspirational statement, "Every research which helps to the understanding and interpretation of a literary work is valid. Any study is welcome as long as it advances our understanding of a literary work or enhances our capacity to experience and appreciate it. (Alonso, 1942) Page 489. The main goal of this activity is similar to that of stylistics to start. The goal of stylistics is to demonstrate how and to what extent literary works' phonological, lexical, grammatical, semantic, and pragmatic elements contribute to their overall meanings and effects. According to Short and Semino (2008, p.117), stylistic analysis is a type of language criticism.

Additionally, it tried to offer unbiased and scientific feedback, based on actual, quantifiable facts and applied methodically as opposed to subjective feelings and wants. To determine how we come to comprehend a document by carefully analyzing its language structure and how a reader—informed, model, or super reader—must engage with it to derive meaning. It follows that any examination of style attempts to uncover the creative principles that guide a writer's linguistic decisions. Notably, every

author, regardless of their ideas, and every work, regardless of its genre, has unique traits. "Linguistic action communicates complicated social meanings," writes Holmes in this passage. The many social groupings we associate with, the social positions we accept, and the occasionally competing ideals we uphold are all indicated through language (Holmes, 1997, p.195).

Like what has already been said, the study of feminism is concerned with language since it is the primary channel for the meaning that supports dominance relations. Therefore, to study feminism in a literary work is to learn how meaning supports dominant relationships. Language is not the only means of knowledge or communication; it is a means of power. Feminism stands for the advocacy of females' rights and resistance against the patriarchal social order in which women are always the victims of social, domestic, and sexual injustices. In modern times, "the women's movement of the 1960s" is the renewal of feminist tradition. (Berry, 2002, p.121)

It is necessary to understand feminism to distinguish between the three key terms: female, feminine and feminist. The first is a biological phenomenon, the second is a social construct, and the third is a political stance—the confusion of these three concepts results in a misunderstanding of the social system. Historically speaking, there are three waves of feminism. The first is marked with mere lamentation, the second claims equality and the third or the latest one proclaims a different and prestigious identity for females.

Generally, the females are feminists, but ironically, the male may be a feminist. For example, the great Victorian novelist Thomas Hardy is regarded as a hidebound feminist because all the focalizes in his novel are females, ranging from Tess to Eustacia Vye. However, Kristeva, Woof, Showalter, Beauvoir and others constitute the canon of feminism in the twentieth century. Summarily, feminism, whether in the form of literary or cultural theory or the form of theory located in creative writing, stands for the anti-patriarchal order and resistance against females' marginalization from the domestic

sphere up to the political one.

The present study aims to analyze stylistically *The Heart Divided* by applying Sara Mills' feministic stylistic model. The study will only use her model's third (last) level analysis. The study primarily focuses on the discourse level and the (mis)representation of women's writing. The researcher is limited to Mumtaz Shahnawaz's fiction *The Heart Divided* to analyze the text. Sara Mills' feministic stylistic model is used.

Research Methodology

The study is qualitative in nature and the selected text is used as the subject of the critical analysis of feminist stylistics. There are several types of stylistics like formal stylistics, functional stylistics, corpus stylistics, affective stylistics, cognitive stylistics, and feminist stylistics. Feminist stylistics has been used in this study as a research approach to examine the selected texts.

The researcher has used Sara Mills' (1995) paradigm of feminist stylistic analysis to examine one of the Asian Women's fictional narratives selected study i.e. *The Heart Divided* written by one of the famous women of the age Mumtaz Shahnawaz. The selected model introduced by Sara Mills has the following three levels.

- Word-level
- phrase level
- Discourse level.

i. Word level:

The word level is the first level of the selected model; on this level, the researcher examined the vocabulary items for analysis from the feminist point of view. The author presented words that are only related to females in society. For example, the writer used kitchen vocabulary, sex-specific words, etc. (Mills, 1995).

ii. Phrase/sentence level:

The next level is about the analysis on a large scale to check the phrases and sentences for the judgment of feministic writing. On the second level, it is observed that the writer has

represented the female-marked phrases and sentences associated with language or rebutted the pre-suppositions and interferences of the ready-made phrases. Negative connotations are also observed in the selected text. For example, 'Man is a social animal' (Aristotle, 2000).

iii. Discourse level:

At this level, huge discourse structures are the main emphasis. The text is viewed as "something which is the negotiation of textual components and codes and forces outside the text which impact both the construction of the text and the way we understand what is written," according to the definition of the content (Mills, 1995).

The present study is limited to a selected novel, *The Heart Divided*, and one of the three levels of Sara Mill's stylistic model is used as a lens of the study. More specifically, the study is restricted to the discourse level of the model, whereas word level and phrase/sentence level are not part of the study.

A stylistic analysis of *The Heart Divided*

The sheer size of a novel makes a stylistic examination of the entire work a genuine difficulty. Using Sara Mills' methodology and one of its three levels (discourse level), the analysis will focus on the novel's most significant stylistic categories. The writer appears to have utilized simple words and large paragraphs that may be comprehended without needing a dictionary.

According to Mills (2005: 123), the general theory of discourse views content as something that negotiates how texts are formed and how we represent what was written. This includes both text and code aspects as well as forces outside of the impacted texts. Speech exhibits gender bias, and this proves that there are structures and patterns in discourse that highlight gender inequalities. By investigating the discursive framework that may be identified as gender, the analysis can still be developed. By analyzing patterns and structures in the text, she attempted to demonstrate that seeing speech may take the shape of words and phrases associated with gender ideology (Mills 1995).

The gendered analysis method that feminists use, is examined emphasizing the larger-scale discourse structures or structures above the level of the phrase. Stylistic analysis does not emphasize content as if it were given but sees content as the negotiation of textual components and codes. It influences from the outside world that impacts how the text is put together and how we interpret what is written. Because stylistic analysis does not feel like it is genuinely linguistic analysis because it is not limited to particular lexical items; this emphasis on language analysis at the discourse level is frequently ignored (Carter and Simpson, 1989). However, as Carter and Simpson state: "Discourse analysis should...be concerned not simply with micro-contexts of the effects of words across sentences or conversational turns but also with the macro-contexts of larger social patterns" (Carter and Simpson, 1989). It is very much concerned with the larger structures and patterns which determine the occurrence of these individual lexical items as well as the effect of these items and larger structures on readers. Through these textual patterns and structures, the study connects the word and the phrase to a broader idea of ideology. However, it appears as though it is important to add a sense of gender to those basic notions about discourse since the overall thesis of this book is that discourse is fundamentally gendered. Michel Foucault's work on constructing these discursive frameworks has been of tremendous value here (Foucault, 1972). Since they act on a stereotyped level to influence the kind of language generated, I will refer to these gendered discursive structures as "gendered frames." (Mills, 1995). The researcher examined *The Heart Divided* on a discourse level. Different extracts from the selected fictional narrative by a South-Asian Woman show that Mill's stylistic model applies to women's narratives like Pakistani's.

"Besides, she did not quite approve of her friendship with Surraya, whose family had cast off the veil and went to the shops and restaurants with their faces uncovered; how shameless they were, she thought, yet they belonged to an old and respectable family" (Shahnawaz, 2004, p.2).

In these sentences, the writer explained that females who never cover their faces while going out are not considered worthy. The girls who are not living their lives in Pardha and their families do not have shame. Shahnawaz explains society's mentality about females not observing the veil.

"I am not the first girl, who is getting married, so why should I be apprehensive about it? I'm sure he will be charming and kind, and I shall love him as a true wife should. Yes, of course, I shall love him; she suppressed the vague doubt that arose in her mind (Shahnawaz, 2004, P.6).

Mumtaz Shahnawaz portrayed the character of a girl who is going to an arranged marriage. She is unhappy with this marriage; her husband is a stranger to her, but she does not have to say that I am not happy with this marriage. The girls of the graceful family do not have liberty. Her heart is filled with pain. The thrill and excitement of marriage have not touched her. In the above line, the writer represents the conflict of the mind of Sughra that she is satisfying her mind by saying, I will love him.

"You have disgraced the family! you have brought shame upon us! would that I had died rather than lived to hear that my daughter did such a thing! tell me at once who are the boys you are meeting on the sly?" (Shahnawaz, 2004, p.15)

A girl is going out without Pardha, which creates a mess in the house. Sheikh Nizamuddin humiliates Zohra's mother, and the driver tells a tale that the girls step out of the car to meet the boys. This statement explains the position of a female in the house. They do not trust the female. Here, Mumtaz Shahnawaz creates a real picture of a joint family where an aunt tells a spicy story to destroy the niece's honour.

"your consciouswhat you thought was right. "He was very angry now. "And how does a chit of a girl like you know what is right and what is not? I have spoilt you by my indulgence and you are getting out of hand. This will have to stop." (Shahnawaz, 2004, p.40)

In the above sentences, the feministic character argues with her father that she has done a great

job according to her conscience. Actually, she is a debater and can convince others; that's why she has done a meeting in the college and political work promoting the Hindu Muslim League, but the college principal complained to her father.

"For a few moments, they were all too surprised to speak. For a girl to speak thus before elders was unheard of, Sheikh Nizamuddin stepped forward; why do you need to be thrashed? ". he cried. Get out of my sight". (Shahnawaz, 2004, p.71)

Mumtaz Shahnawaz represents the female's miseries, pains, and sufferings there. One character has a real to fight for her rights. here in the above line, Zohra wants to get permission to debate when she does not get that, she starts the war of tongues. She had a Fight with her grandfather and challenged him saying, "One day, I will come out of Pardha, and yes, I will" (Shahnawaz, 2004, p.71). This girl was the first in the family who dared to answer Nizamuddin in this way. Her courage and determination make her a feministic character in Mumtaz Shahnawaz's writing. Similarly, it is seen in this line, "A star was falling towards the rim of the sky like a golden tear, fallingfalling and then it was no more (Shahnawaz, 2004, p.88). Sughra, a character in the story, is unhappy about her marriage because she doesn't know which type of boy her husband is. She feels like she will die on her marriage day because she doesn't like her in-laws. The writer uses these words on the wedding day when she is leaving the house. This shows that a female is not happy with her marriage, but she has to marry because her family wants to do this.

"She saw herself dressed in red and golden, painted and jewelled; a bride waiting in her bridal chamber, trembling and fearful, yet eager too" (Shahnawaz, 2004, p.113).

Sughra, as a newlywed, is ready as all girls do after marriage, but here a word is used for her bridal chamber, expressing the loneliness of Sughra. She always lived in her bedroom, and a window in the room always remains helpful for her because she sat at the window and saw the stars for long hours. In addition, Sughra was not

happy after marriage, and this thing is irritating her internally. Still, she is not in a position to share with someone because a failure of the marriage to a girl of an elite-class family is a disgrace to the family.

“I’m alone I’m doomed. I wish that I were dead

Your unhappy

Najma “

When did you get this?”

This morning”

It was posted yesterday .by now she’s married

“poor girl” (Shahnawaz, 2004, p.114).

In the above discussion, the girls are talking about a female character, Najma, who got married by her family’s choice. She doesn’t want to marry that person because he is an aged man and a widower with no children. She tells her friends that she is going to ruin herself because the family got her married to that man. This is the poor condition of a woman that she does not want to marry, but her family pressurized her and sent her with an unwanted man.

“Why you----- thunder Sham Lal and his face was purple as he came towards her with his right hand raised as though to strike her” (Shahnawaz, 2004, p.190)

The above sentences are going to introduce the next female victim of society. Her name is Mohini. She is a Hindu Kashmiri girl who falls for a Muslim boy, the brother of her best friend. when the family come to know about this mysterious tale, they all are out of control and want to break the bones of that poor girl. Her father, Sham Lal, wants to slap her for this mistake; actually, he calls it a sin. Because religion does not allow it, and society is stricter than religion. She is criticized on the end level. her family stopped talking to her. She became depressed and alone.

“Believe me, Habib,” wrote Swarup,”I’ I am sincerely sorry for you. Through all these

weeks that I was with Mohini, I learnt to

sympathize with you both and to curse the

barriers that separate man from man. Now you have my heartfelt sympathy in your

great sorrow and I feel I must write to you” (Shahnawaz, 2004, p.236)

The heart-breaking situation when Habib received a letter from Kashmir, where Mohini was living, to improve her health letter proved a blast for Habib and Zohra because it had the news of her death. The helper, Mohini, sent a letter to Habib and synthesized with Mohini and Habib. Her health comes down when her family stop to talk to her. She felt like an alien in her own house. she became very ill and weak and could not survive and slept a long sleep. The barriers of society and religion exploit her. Family behaviour and disease do not give her space. An intelligent, activist and motivated girl does not bear the heartbreak.

“They said there was nothing wrong with me, but my husband continued to blame me and began to call me a useless Barran woman” (Shahnawaz, 2004, p.249).

The word is used for doctors, the female character who got married to an aged and a widower, again caught in the hands of fate. Her husband blamed her for not producing a child, but doctors said that she was fine. Her cruel husband blamed her and called her a Barran woman. Mumtaz Shahnawaz was a great writer. She represents a fact of society that if a female is unable to produce a child, it is believed that only female has some medical issues, as happened with poor Najma.

“spare him for me, dear God, “she prayed. “Have mercy, he is all that I have,” and her tears dropped upon his folded hands while all the frustrations of the five years of her marriage welled up within her once more. Like a reel on the screen” (Shahnawaz, 2004, p.254).

The suffering of poor Sughra did not stop. She suffered many things in her arranged marriage, but now her son is not well, and she is praying for his health. He is the only happiness for her in the world. Her five years of marriage were very difficult, and that’s why she is praying for her

only happiness.

“A divorce is not exactly a good thing, you know. It’s not the sort of thing that happens in respectable families. That’s the pity of it. it’s such a disgrace for them. (Shahnawaz, 2004, p.263)

A female does not have the right to divorce if she is suffering from pain and misery, but she cannot get divorced because it is a disgrace for the family, and the girl should be outcasted, lower caste and cannot think of her second marriage. The above lines present the picture of misery for Najma. When she got divorced, people started to avoid her, especially the families of her friends tried to ignore her. It is considered a disgrace for the family because a girl of a good family bears all the pain and suffering as Sughra is doing this.

“I mean that it’s for me and the young man, of course, to decide whether we should marry each other, and it’s not a matter that can be left to the parents. Zohra! Have you no shame? (Shahnawaz, 2004, p.295).

The activist and feminist of the story are fighting and arguing for her rights as she has been doing since childhood. The marriage of Zohra became a debate from the start of the novel and at the end of the novel. Now she is openly arguing about her marriage with her father and mother because she wants to marry a person. Still, the family consider him a lower-class person because he is the son or one of the clerks of Jamaluddin. Again, the question of the family's disgrace arises, but Zohra does not take it seriously; Zahra’s mother starts wailing(p,467) because she believes her children are not listening to their parents. Habib got married to a divorcee. Sughra is not returning to Multan, and Zohra wants a love marriage.

Mumtaz Shahnawaz extraordinarily represented feministic elements, gender specification, and women's fights for their rights. The novel *The Heart Divided* is analyzed on three levels using Sara Mills' feministic stylistic model, which has three levels of analysis: word, phrase, sentence, and discourse. The researcher has completed all three levels and will conclude the study.

Conclusion

Sara Mills' feminist stylistic framework effectively analyzes the novel on word, phrase, sentence and discourse levels. The model is very useful to analyze gender-specific studies. The present study has shown the dominance of the males and the marginalized conditions of the females by using the feministic model by Sara Mills. Some voices have been raised for their rights, but most of the females remain weaker and dependent, and the dominant figures ruin them. The novel "The Heart Divided" by Mumtaz Shahnawaz showcases a significant gender inequality between males and females, as revealed by the study.

References

- Alonso, A. (1942). The stylistic interpretation of literary texts. *Modern Language Notes*, 57(7), 489-496.
- Aristotle. *Politics*. Translated by Benjamin Jowett, Dover Publications, 2000.
- Asheva, A. J., & Tasyarasita, A. Z. (2022). Case of Vengeful Woman in News Text: Sara Mills' Critical Discourse Analysis. *Deiksis*, 14(2), 142-149.
- Fish, S. (1970). Literature in the reader: Affective stylistics. *New literary history*, 2(1), 123-162.
- Foucault, M., & Nazzaro, A. M. (1972). History, discourse and discontinuity. *Salmagundi*, (20), 225-248.
- Fowler, D., Brimblecombe, P., Burrows, J., Heal, M. R., Grennfelt, P., Stevenson, D. S., ... & Vieno, M. (2020). A chronology of global air quality. *Philosophical Transactions of the Royal Society A*, 378(2183), 20190314.
- Gruenhagen, J. H., & Parker, R. (2020). Factors driving or impeding the diffusion and adoption of innovation in mining: A systematic review of the literature. *Resources Policy*, 65, 101540.
- Holmes, R. (1997). Genre analysis, and the social sciences: An investigation of the

structure of research article discussion sections in three disciplines. *English for Specific Purposes*, 16(4), 321-337.

Mills, S. (1995). *Feminist Stylistics*. Routledge.

Shahnawaz, M. (2004). *The Heart Divided*, Penguin Books, India

Rasmussen, D. R., Simpson, Y. K., Kilaas, R., & Carter, C. B. (1989). Contrast effects at grooved interfaces. *Ultramicroscopy*, 30(1-2), 52-57.

Short, M., & Semino, E. (2008). Evaluation and stylistic analysis. *The Quality of Literature*, 117-137.