

A Peer Analysis on the Unanimous Tone of Womenhood Emancipation in Select Gender Lensed-literatures

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ABSTRACT

Gender had been an accounted concern until the coming of Gender specific literature from across the globe. Poets such as Emily Dickinson, Windy Cope, Adreinne Rich and Kishwar Naheed are found to have represented the veiled community of women through their prolific works. Their assertive and feminist tone and pointed capitalizations have been noted for their unique style in composing poems dealing with themes of mortality, Gender- challenging societal norms. These poems further emote the feelings of Woman through a unanimous tone. This paper will take an attempt to investigate how Gender is intertwined to be a crucial theme in common, in all the above mentioned poets' works and the commonalities felt on their representative tone. To prove the afore concern, the paper shall include poems including, 'They shut me up in prose', 'Bloody Men', 'Diving into the wreck', 'The Grass is really like me' and Mi Ziadeh's 'Light'. Further, the paper shall figure out the commonalities in all of these poems to justify the compatible stance of the poets' from variegated locations acknowledging it as a universal concern. The tone of the literatures with their bashing words doesn't just challenge the society rather asserts femininity and freedom. However, this paper leaves an evident gap for other researchers to seek traits of Spirituality and Gender, Nature, sexuality and Humanity from these Poems.

Keywords: Emily Dickinson, Windy Cope, Adreinne Rich and Kishwar Naheed, Mi Ziadeh, Mortality, Gender, Deception, Distress, Societal norms, Femininity, Freedom, Humanity.

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INTRODUCTION

The concept of gender has proven to be an impactful topic post world war with the realization of curtailed opportunities to women. Voices of the women writers gradually gained significant attention with the Emergence of gender-specific literature worldwide that focused on seeking opportunity and emancipation. Writers including Emily Dickinson, Windy Cope, Adreinne Rich, Kishwar Naheed and May Ziadeh' are considered as frontiers in voicing the vices of the society. All of these writers courageously critique the consideration of women as mere objects of domestic works and manly pleasures. These writers attempt to objectively represent women's experiences through their works. However, all of these writers voice a concern in common from variegated societal constructs that becomes the focus of this research. This paper examines the common tone of womanhood emancipation in select literature by these writers.

Emily Dickinson, a renowned poet has been noted for her bashful tone and persuasive style in themes of Gender, womanhood and mortality, challenging societal norms. Through her innovative use of symbolism, irony, and fragmentation, Dickinson subverts conventions, rendering these themes not as distant abstractions but as lived experiences. She takes a subjective tone to be not just a voice of representing gender subjugations rather her own resentful past. This paper examines how her select poems stand a proof of women emancipation. Her poem including "I'm 'Wife' — I've finished that," and "They Shut Me Up in Prose" vividly casts the gender specific concern critiquing the societal construct.

I'm Wife—I've finished that—

That other state—

I'm Czar—I'm "Woman" now—

It's safer so—

How odd the Girl's life looks

Behind this soft Eclipse—

I think that Earth feels so

To folks in Heaven—now—

This being comfort—then

That other kind—was pain—

But why compare?

I'm "Wife"! Stop there! (Dickinson, 1860/1960)

Furthermore, Emily Dickinson sustain her tone solidarity against the curtailed rights of Womanhood in 'They Shut me up in prose' Proving that being bashful is not complaint but to realise the urgency to be heard. In **"They shut me up in Prose" (F445)**, she uses the metaphor of being "shut up" in a closet to critique the limitations placed on her creativity and her gender. Just as in "I'm Wife," she explores the tension between external confinement and internal freedom.

They shut me up in Prose—

As when a little Girl

They put me in the Closet—

Because they liked me "still"—

Still! Could themself have peeped—

And seen my Brain—go round—

They might as wise have lodged a Bird

For Treason—in the Pound—

Himself has but to will

And easy as a Star

Look down upon Captivity—

And laugh—No more have I—(Dickinson, 1862/1960)

Wendy Cope a modern British feminist explores feminist themes, irony of the superficial morals and narrowed societal construct, and compelled societal roles. Themes of deceptions and disappointment in a relationship in an andro-centric society are extracted by the emotive diction of Wendy Cope. The harsh tone in "Bloody Men" doesn't just evoke distress rather exhibit the courage of the poet in seeking opportunities in an unjust society. This poem featured as the second poem in collection *Serious Concerns of Wendy Cope*, in 2002. It's highly representative tone brings out the clever nature of much of Cope's poetry and her interest in modern issues such as dating where concern of choices is gender specific. Quite short in length though, this poem is of 12 lines filled with examples of figurative language that make it very interesting to analyze and evaluate the discontenting

nature of the societal construct irrespective of the changes over time exhibiting distinct traits of womanhood emancipation in having choices over life.

Bloody men are like bloody buses. You wait for about a year And as soon as one approaches your stop Two or three others appear. You look at them flashing their indicators, Offering you a ride. You're trying to read the destination, You haven't much time to decide. If you make a mistake, there is no turning back. Jump off, and you'll stand there and gaze While the cars and the taxis and lorries go by And the minutes, the hours, the days.(Cope, 1986)

The ridiculing tone of Wendy Cope is evident through the lines of "Bloody Men". The distress of the writer representing womanhood is explicit in the title and the construction of the entire poem. Analysing the poem through the lens of psychology, the mind set of men as portrayed by Wendy Cope can be better understood. Her intent of unveiling the disparity in opportunities for women where women are made to wait until a man turns up is the first call of distress that Cope asserts in the poem.

The distress is prolonged with the imagery of 'Flashing Indicators' which can be understood as the narrowed preference of men, offering opportunities with their will. The curtailed liberty in Decision making for women raises the complaint of pseudo freedom that makes the world accept that women have been given liberty while the reality contradicts.

It can also be understood that women are nudged to make hasty decisions to acquire the 'assigned opportunities' with the probable risks of an unfavourable end. The discontent become further with the option less situation on such unexpected failures for women leaving them into deceit. All of these compressed expressions of Cope voices out the disparity seeking for 'what should have been' figuratively through the expression of 'what is it, in reality?' This space of self-understanding is the intended realization that Cope wishes in her readers to turn out to be courageous combat against all the constructed curfews.

On the other hand, Adrienne Rich was an American poet, essayist and feminist who was regarded as one of the most widely read and influential poets of the second half of the 20th century. Her pointed tones complaining subjugation of women be a breaking voice that focuses on feminism, lesbianism, and women's experiences in the society and field of advancements in particular. The courageous tone through the verses of "Diving into the Wreck" spots the tone of feminist in an unusual tone making sure that even the drafted words are not feeble as the society expects by tradition. While Wendy Cope seeks for the opportunity by force, Adrienne Rich goes to

another level of creating the same through the 'unusual adventure' of 'Diving into the Wreck'.

First having read the book of myths, and loaded the camera, and checked the edge of the knife-blade, I put on the body-armor of black rubber the absurd flippers the grave and awkward mask. There is a ladder. The ladder is always there hanging innocently

I go down. Rung after rung and still the oxygen immerses me the blue light

My flippers cripple me, I crawl like an insect down the ladder and there is no one to tell me when the ocean will begin.

I am she: I am he

We are, I am, you are by cowardice or courage the one who find our way back to this scene carrying a knife, a camera a book of myths in which our names do not appear. (Rich, 1973/2013)

Kishwar Naheed was born in 1940, in British India. Post partition, she was nudged to migrate to Lahore, Pakistan which makes her later nationality. The cause of this nudges has been widely accepted to be a subjective reason for her traits of feminism. She married the poet Yousuf Kamran and had two sons. Her gallant diction as a Ghazal writer resulted in twelve profound volumes of poetry, of which, 'We Sinful Women' gets a laudable mention. This paper takes 'the Grass is really like me' where Naheed draws a parallel between women and a grass portraying 'grass' be the sign of silent resilience and adaptability of women in a patriarchal society.

Further by breaking the myth of can not of women for certain jobs. Rich Gallantly proves that the physique of women, with courage and determination could support any task equal or even over what men can do. This unusual act of 'Diving' by women is a brave option of Adrienne to make the world and literature realize the power of womanhood, nudging the world to unlock everything for the women as they are as daring as men.

The traits of exploration in the dilapidated ship risking her life doesn't merely attest the exploration in a dark milieu with adventures, rather, focuses on the self-discovery of women to realize their stature on this world and further questioning if that reason of the being is met.

However, Rich acknowledges all the possible risks that would be an impediment enroute the journey of exploration and later being recognized to be informed not to refrain but turn up with more power and determination.

The 'colours she mentions' in the poem alerts the gloomy milieu that would still curtail the vision of woman in attaining the target conveniently. Crossing all the barriers,

breaking all the myths, carrying all the tools required, following just the truth and not the created book, will envisage women know their self and accomplish more. These aspects of exploration bring out the tone of womanhood emancipation independently with courage, not banking on others, for recognition.

Kishwar Naheed's "Grass is like me"

Naheed's tone of resilience through flexibility becomes symbolic through the image of Grass. How so ever, bent or stamped or cut it still rejuvenates itself to growth. This trait of determined resurrection post hindrances be the virtue of women who fight for their right in a Patriarchal society. This context is evident through the poem "The Grass is Really Like Me". Naheed's profound use of subjectivity in the title serves a twin purpose of seeking for freedom for all women placing her to be within the suffrage.

The first stanza of Naheed beginning with an incompatible comparison stating that "the Grass is also like me" becomes a point of nudged realization for the society to understand the adaptability of grass in spite of human pains in being stamped and cut. The trait of it to get back to the statue after all the bends lets the reader acquire the striving trait again and again with an unjust assertion of reality that women do not get their desires realized conveniently.

Naheed's ultimate stanza asserts the inevitable requirement for women advising all the women to be like the lively Grass and not a straw, which once stamped never gets back its shape pertaining the will of the patriarchal construct. The vivid imagery comparison, tone and contradictions in the poem, manifests her critique on the society seeking for womanhood emancipation.

Mi Ziyadha or Ziadeh was a prominent literary figure born in Nazareth in 1886. She was a noted polyglot who defended women's rights during the Modern Arab Movement. Her profound and resounding insights on defending equality for women becomes the basis of her literary identity.

Mi Ziadeh's writings including, "Light, Light! We want light everywhere" are prominent in the tone of Emancipation for women in particular and expression of oriental writers in general. Her emphasis on women safety and tone of refusal for women to escape all kinds of exploitation befits her to be a gender-specific writer who sought for womanhood, emancipation. This is evident in her book 'Equality' published in 1923. In 'Equality', Ziyadah focuses not just on equality for women but also about realizing the curved rights of women of not a specific locality but in any modern society.

Her gallant words of individuality expresses a firm tone of courage and determination. Her writings about women's education including "Light, light!..." strips out the urgent need of the realization of individuality in every woman. ' I do not seek equality...!'

Understanding these literatures in the concerned lens of gender specific Emancipation could be further convinced by the prior research on these literatures including Anwar's research titled ' Resistance and defiance in Kishwar Naheed's poetry which focuses on the aspects of courage, resilience and resistance by women through Naheed's diction. The paper's emphasis on resistance brings the urging necessity to understand how women are alienated from normalcy. Laredj's research, 'Alienation and selfhood in the works of May Ziadeh' unveils the unrepresented half , of the society, unheard because of unequal privileges that lets no women express and evolve. A modern study on Ziadeh's later works, analyzing the themes of "alienation" and the struggle for a unified female identity in a changing Middle Eastern landscape. Yorke compares the "wreck" in Rich's poetry to the "eclipse" in Dickinson's, arguing that both poets are searching for a language that exists outside of patriarchal history.

In "Can the Subaltern Speak?" (1988), Gayatri Spivak argues that marginalized, non-elite women in postcolonial societies are rendered mute by overlapping patriarchal, colonial, and nationalist discourses. She contends that these subaltern voices cannot be recognized within dominant power structures, creating a "double colonization" where they are consistently silenced and interpreted by elite, rather than being allow.

Simone de Beauvoir's *The Second Sex*, 1949 is a foundational feminist text asserting that patriarchal society defines woman as "the Other" the inessential object relative to man as the essential subject. She argues that women are not born with a "feminine" nature, but become socially conditioned into passive roles.

These lenses of Spivak and De Beauvoir give this literature a peculiar view on the ways by which freedom of expression differs on Gender basis. Subjugation in writing because of the gender of the writer may sound unprecedented, yet is proven through the frame of Spivak as she points it out through the curfew atmosphere of Colonial discourse making its relevance in the evolved world of modernity, an apt label in place of Colonialism. De Beauvoir, in *the Second Sex*, asserts the concept of 'Other' which brought to the context of Patriarchy signifies the suppressed 'Other sex'.

In conclusion, the distressed tone of all the aforementioned writers through their words emphasizes the concern of gender inequality, Patriarchal distress, subjugation and censored expression for one gender

alone. This narrowed right of expression has become the cause for the writers to focus on the concern of Womenhood Emancipation as done by the gallant women included in the research. The substantiation with aid of the secondary and tertiary intellectual support makes the Unanimous Tone of Womenhood Emancipation in selected works of the above writers. However, this paper leaves an evident gap for other researchers to seek traits of Spirituality and Gender, Nature, sexuality and Humanity from these Poems.

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