

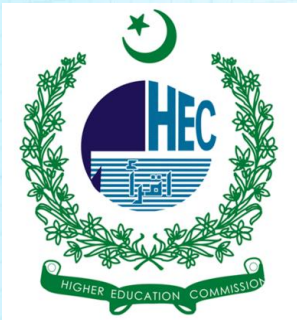
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**FEMINISM AND INTERSECTIONALITY IN CONTEMPORARY
NOVELS: A CRITICAL ANALYSIS OF "GIRL, WOMAN, OTHER" BY
BERNARDINE EVARISTO**



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Abstract

This paper analyzes this multifaceted representation of feminism and intersectionality in the Booker Prize-winning novel written by Bernardine Evaristo entitled *Girl, Woman, Other* (2019). By means of the analysis of the twelve interconnected stories found in the book, the present study seeks to understand how Evaristo uses intersectional feminist theory to bring understanding to Black British women with regard to their multifaceted experiences across generations, social classes, sexual orientations, and cultural backgrounds. The study shows the way the novel undermines the monolithic images of feminism by offering a variety of female voices and exploring the boundaries between race, gender, class, sexuality, and age. Applying text analysis and feminist literary criticism, the given paper will argue that Evaristo has produced a rather impressive piece of contemporary feminist literature that she has made by adhering to the idea of intersectionality initially developed by Kimberly Crenshaw. The nonlinear and multi-voiced form of a novel, uncommon at the time of writing, is a literary embodiment of the intersectional feminist idea where various subsets of oppression and privilege can act and interact at the same time in the lives of poor women. The given paper will analyze this multifaceted representation of feminism and intersectionality in the Booker Prize-winning novel written by Bernardine Evaristo entitled *Girl, Woman, Other* (2019). By means of the analysis of the twelve interconnected stories found in the book, the present study seeks to understand how Evaristo uses intersectional feminist theory to bring understanding to Black British women with regard to their multifaceted experiences across generations, social classes, sexual orientations, and cultural backgrounds. The study shows the way the novel undermines the monolithic images of feminism by offering a variety of female voices and exploring the boundaries between race, gender, class, sexuality, and age. Applying text analysis and feminist literary criticism, the given paper will argue that Evaristo has produced a rather impressive piece of contemporary feminist literature that she has made by adhering to the idea of intersectionality initially developed by Kimberly Crenshaw. The nonlinear and multi-voiced form of a novel, uncommon at the time of writing, is a literary embodiment of the intersectional

feminist idea where various subsets of oppression and privilege can act and interact at the same time in the lives of poor women.

Keywords: Feminism, intersectionality, contemporary literature, Black British women, identity, diversity

Introduction

Girl, Woman, Other is a triumph of the contemporary feminist literature accomplished by Bernardine Evaristo and represents a subtle observation of the experiences of Black British women through the prism of the concept of intersectional feminism. Having received the Booker Prize in 2019 as a co-winner, the novel offers the reader a dozen independent of each other but also intertwined stories covering several generations, social classes, and sexuality to generate a colorful picture of female experiences that takes on old feminist rhetoric. What makes the novel more important than its literary value is that the book also has a sophisticated intersectional theory, which acknowledges that there are intersecting types of discrimination and privilege as people can experience more than one of them at the same time.

This exchange of power creates individual experiences of marginalization, and it happens as a result of the interaction of various items of identity as asserted by the concept of intersectionality first coined by legal expert Kimberle Crenshaw in 1989 as a means of explaining how various identity groups relate to produce unique experiences of marginalization. Putting it differently, Crenshaw (1989) stated that racism and sexism are combined through women in the Black community in a way that is not briefly covered by considering each aspect of the experience individually. This theoretical basis is critical in the analysis of the work of Evaristo when the novel illustrates the interplay of race, gender, class, sexuality, age, and nationality in shaping the lives of various female characters in the book.

The type of literary work by Evaristo can also be discussed as an example of the concept of the system, identified by Patricia Hill Collins (2000) as the matrix of domination, which is realized through a set of several oppression types in which they do not exist separately. This principle is also reflected in the very structure of the novel, as the stories get intertwined to give a clear picture of how various women operate in British society of many hybrid combinations of privilege and marginalization. The polyvocality of narrative structure and novel design of *"Girl,*

Woman, Other" compel the reader to think of how vastly complicated feminist identity can be in the twenty-first century.

Evaristo's novel is a landmark step in the development of feminist literary representation in that it eschews essentialist concepts of sisterhood identity in favor of the convolution of intersectional identity. This paper looks at the ways the formal innovations of the novel function in serving its thematic center, specifically by turning to what Evaristo describes as a fusion fiction or the playing of poetry and prose, which reflects the flexible formation, interlinked natures of identity. What is more, the illuminating manner in which the novel discloses the relationship between generations will be discussed as demonstrating a shift of attitude about feminism with the same continuity in pursuit of equality and recognition.

The importance of the present research is that it contributes to the knowledge of how contemporary literature makes use of intersectional feminist theory and, specifically, how it applies to the experiences of Black British women. *Girl, Woman, Other* is one of the pieces that could give us valuable lessons as feminist literary criticism keeps moving forward and explores how the representation of marginalized voices can be approached in a way that does not tokenize and oversimplify it. The success of the novel in terms of popularity and critical reception also indicates the trend of increasingly recognizing different feminist narratives in publishers and general attitudes toward literature.

Literature Review

The feminist approach to literature is a topic of significant research, and the field of feminist literary criticism has changed significantly since the introduction of the methods in the 1960s. The early strains of feminist criticism applied to literature, such as by Elaine Showalter (1977), engaged with the recovery of female literary traditions and the subversion of male-centric canons (Shah et al., 2020; Ullah, Ali, & Khalid, 2017; Ullah et al., 2020). In contrast, the later developments (Helene Cixous (1976) concerned themselves with the connection between the feminine form of writing and feminine identity. Nevertheless, these early styles of thinking focused primarily on the lives of white, middle-class women. As such, white researchers experienced criticism from researchers of color who suggested a more universalist feminism.

Kimberle Crenshaw (1989, 1991) came up with the theory of intersectionality, and

this became a significant paradigm shift in feminist research since it offered an accurate perspective on how various modes of oppression collide in the lives of women marginalized within society. The work of Crenshaw came to add to the previous works of Black feminists like Bell Hooks (1984) and Audre Lorde (1984), who had always theorized that race, class, and gender could not be divorced when addressing the issues facing women. Hooks (1984) once wrote that feminism was a movement against sexism, sexist exploitation, and oppression. 26) also argued that universal feminism is required, one that takes into consideration various inequities.

To say more about the book within the context of Black British women's writings, such researchers as Carole Boyce Davies (1994) and Gail Lewis (1996) focus on the identity of Caribbean and African diasporic women in postcolonial Britain. Their project focuses on the specific issues of black British women who have to struggle with discrimination based on their race and the inequality within the gender because they still need to define their relationship with British national identity. The model of cultural identity as discontinuity/break and continuity/repetition developed by Stuart Hall (1996) enables us to view how Evaristo characters deal with their multiple belongings and identities.

Recent studies in the history of contemporary black English writing by women have placed particular stress on the significance of intersectional methods of literary examination. Kadija Sesay (2005) suggests that black British women writers have never defined feminism too narrowly. In contrast, Deirdre Osborne (2006) proves how writers develop new narrative styles to depict intricate constructions of identity. The work by these scholars is significant to its implications on the contribution of Evaristo to this literary tradition.

Literary scholars who have focused on the study of hybrid forms have been attracted to the concept of fusion fiction, the term Evaristo uses to characterize her combination of poetry and prose. Bernardine Evaristo herself has composed much regarding how she settles to be innovative in narrative, proposing that conventional types of literature do not always reflect the dimensions of the modern British Black experiences. In those earlier works, such as the somewhat experimental novel *Lara* (1997) and *The Emperor Babe* (2001), she proves always to be committed to formal innovation as a means of expression for marginal voices.

Literary criticism in the contemporary feminist world has started gearing toward what can be termed as decolonizing feminism, where the experiences of women of color around the world are at the focus, and Western-based assumptions in feminism are placed under scrutiny by Chandra Talpade Mohanty (2003). The given theoretical approach is especially applicable to the reading of the former novel since the text directly addresses the problem of decolonization not only in the British literary tradition but also in the way of depicting characters with links to African and Caribbean cultures.

Reviews of *Girl, Woman, Other* have been universally positive; critics cite not only the literary novelty of the work but also its political relevance. Nevertheless, there are questions regarding the way the novel represents specific categories of identity, mainly that it means transgender identity by using the character Morgan. The book can serve as a valuable point of investigation into the contemporary feminist discourse, as these controversies are indicative of broader tensions in the field of modern feminism as to the issues of inclusion and representation.

Theoretical Framework

The study uses one of the main theoretical approaches to the intersectional theory of feminism, which is based on the basic works of Kimberle Crenshaw and later practices in the works on the intersectionality issue. The original formulation of intersectionality by Crenshaw (1989) was based on her legal scholarship on the failure of the anti-discrimination law to protect Black women, who were both racially and gendered discriminated but could not be reduced to separate identities that could be focused on separately (Ali et al., 2016; Ullah et al., 2021; Iqbal et al., 2021; Javed Iqbal et al., 2021; Sabir et al., 2021a).

Since then, intersectionality has been developed and perfected by many authors. Intersectionality as Critical Social Theory Patricia Hill Collins (2000) formulated the concept of intersectionality as critical social theory by claiming that intersectionality is considered an analytic tool as well as a critical praxis. The framework of Collins focuses on the functioning of systems of power in the context of four planes: structural, hegemonic, disciplinary, and interpersonal. The multidimensional model is beneficial to examine in literature because any novel can embody each of these four domains with the way they show the character

development, plot, and thematic area.

In the furthest extension of Collins's contribution to the debate, we shall tap into the critique voiced by Jennifer Nash (2008) of the institutionalization of intersectionality that cautions against the danger of the reduction of intersectional analysis under a simplistic understanding of identity categories as adding and subtracting grades of points. Instead of just listing the various forms of identity, Nash argues for maintaining the radical potential of intersectionality, which concentrates on the assembly and reinforcement of power relationships instead. This is the method we will apply only in dealing with such a paradigm as the book novel *Girl, Woman, Other*, which cannot be easily classified in its characters but rather renders identity as a variable that depends on the context.

Here, the theoretical framework is also based on postcolonial feminist theory, especially on political authors such as Gayatri Spivak (1988) and Chandra Talpade Mohanty (2003), who explore the variations of the impact of colonialism and its legacies in the life of women according to their position in the systems of political power in the global scope. The idea of the subaltern, those who lack the power to speak in a dominant discourse made by Spivak, can give us a hint of how some of the characters in *Evaristo* struggle with marginalization whilst it is the concept of decolonizing feminism that may help us to understand why the novel also challenges western feminist presuppositions that Mohanty expressed.

Lastly, these insights bring into consideration new texts to the study of feminist literary criticism, which focuses on believing in pleasure, joy, and resistance rather than studies of oppression (Sabir et al., 2021b; Ullah et al., 2021; Khan et al., 2020; Sabir et al., 2021c). Thoughtful scholars such as Sara Ahmed (2010) have contributed to the discussion about the necessity to study not only how marginalized subjects are limited in their ways of being by power relations but also how they manage to thrive and give their lives meaning despite such constraints. This strategy is especially applicable to *Girl, Woman, Other*, in which its characters are not considered solely the victims of suppression but rather sophisticated subjects that can act in different ways and establish meaningful life pursuits.

Intersectionality in Girl, Woman, Other Analysis

Multiplicity of Feminist Identities

Girl, Woman, Other by Evaristo is a feminist book that does not refer to a unified movement of feminism but instead constitutes a varied collection of beliefs, practices, and experiences according to the interaction of various identity groups. This multiplicity is set in the structure of the novel that brings forth the dozen variants of a female protagonist whose connection to feminism is tied to their relative status in the matrices of power and privilege.

Amma, a Black lesbian playwright, inherits one of the many expressions of the feminist identity that directly call into question the racial and heteronormative presumptions in mainstream feminism. Her plays are the means of expressing the experience of Black women, and this is how the author receives when looking back: "I sat Black women on the stage twenty years ago, and they tell me now that it is time to come through with you" (Evaristo, 2019, p. 15). This quote shows the time aspect of the intersectional fight, as the realization of the marginalized voices takes place in the same systems that establish readiness on their priorities and not on the needs of the marginalized people.

The problems between Amma and her daughter Yazz help us to see intergenerational strains in feminist discourse. Yazz is a younger living example of feminists who are biracial university students who assume some victories as granted and dispute their parental styles. Yazz is also feminist-conscious and states her dislike of the generation of her mother (the latter of whom she refers to as Mum): "Your generation bleats about glass ceilings, Mum, but you might have embraced them "" (Evaristo, 2019, p. 58). This dialogue demonstrates how identity performs intersectionally as the degree of relationship to feminist progress varies between younger women of color and their older counterparts who internalized ways to work around constraints they face, terms to which younger women are more likely to rebel.

The way that Shirley, a teacher and headmistress, is represented in the novel shows the interrelationship between class mobility, race, and gender identity in the forming of intricate relations with feminist politics. The fact that Shirley begins as a working-class woman and ends up as a respectable middle-class individual shows what Patricia Hill Collins (2000) describes as politics of respectability that tend to

define the proximity of Black women to mainstream success. The price tag of such navigation can be seen when Shirley looks back at her career: "She had spent her career as the only one, or one of the few, always felt she had to represent her race, as well as prove her capabilities" (Evaristo, 2019, p. 167).

Another angle through which we can view the influence of intersectional identities on feminist consciousness is that of Carole as a character. The experience of Carole, a successful banker who, at least at the beginning, does not belong to feminist politics, shows how women in patriarchal institutions can struggle with a feminist identity. Her subsequent feminist awakening is not a result of political struggle but is caused by the relationships that have a personal character, implying that there are various routes to feminist consciousness.

Race, Class, and Gender Intersections

Single-axis analyses of how women are seen and the experience of women are not sufficient because of the intersection of race, gender, and class. Evaristo writes about characters with their lives being marked by multiple privileges and oppressions existing and being carried out at the same time, as Kimberle Crenshaw (1991) calls it, multiple jeopardy.

Such intersection of race, class, nationality, and gender is represented by the character of Bummi, an African immigrant who has the job of a cleaner; it is presented in a way that highlights the role of the global economic system in the formative process of a person. Her situation, where she is a well-educated woman doing menial jobs as her education credentials are not acceptable in Britain, is what Chandra Mohanty (2003) refers to as the feminization of survival under capitalism in the world. When Bummi admits to herself the reality of her life, the novel depicts the intricacy of her situation: "that she had been a secretary in Lagos with her desk, filing cabinet, typewriter, but here she was nothing but invisible, except in the sense that people looked down on her" (Evaristo, 2019, p. 134).

The intergenerational relation between Bummi and her daughter Carole is also another example of class mobility that may complicate racial and gender identity. The fact that Carole is a successful banker captures the concept of upward mobility. Still, it also alienates her from the life of her mother and (first) to the awareness of structural inequality. This dialectical process indicates the conflict between black

feminist thought concerning individual liberation and communal liberation, as described by Patricia Hill Collins (2000).

The biography of LaTisha gives another perspective on how the question of race, class, and gender combine to influence life prospects. LaTisha, being a young, working-class, Black mother, must endure what Collins describes as the matrix of domination in its extreme concentration. Her experience with education, as viewed through interaction with Shirley, illustrates the ways institutional helps and gives outlets to leave poverty combined with how institutional can demand a walk through middle-class ideals potentially in conflict with working-class identities.

The economic inequality depicted in the novel among black people either construes a challenge to the essentialist understanding of racial solidarity amongst them or shows how the economic classes may cause an alternative connection with feminist politics. Considering her educational possibilities, LaTisha understands both the possibilities of agency and systemic barriers: " She realized she was clever, cleverer than many people thought. Still, she knew that cleverness was not enough and will never be enough when you see the world through brown eyes and feel the heat of poverty and are female" (Evaristo, 2019, p. 289).

Gender Identity and Sexuality

Evaristos' handling of sexuality and the identity between genders entertains advanced intellectuality as to how these two concepts interact with race and class to shape contrasting experiences ranging between marginalization and privilege. The novel manifests various types of non-heteronormative identity without truncating them to mere categories or establishing no chain of oppression.

The mixing of the lesbian identity with race and class highlighted in the relationship between Amma and her different partners throughout the novel is interwoven in a surficial way. Her association with Dominique, a white middle-class woman, brings out a racially strained privilege in the lesbian communities. At the time of the breakup, Amma thinks about these power dynamics: "Dominique could not look beyond her privilege to realize why being black was significant to Amma in a way being gay was not to her" (Evaristo, 2019, p. 43).

This character of Morgan is one of the most intricately written gender identity explorations in the novel, as well as the intersection of gender categories with other

identities. Being transgender, Morgan experiences several types of marginalization together with holding some kinds of privilege in terms of her class and education. The way the novel describes the change in Morgan and her relations with other people displays what Susan Stryker (2008) terms as transgender rage, the element of anger brought about by the process of being made unintelligible by the prevailing gender systems.

What gender transition can allow to violate not only personal identity but also family organization and belonging to a specific social group is manifested in the relations of Morgan not only with her family as a whole but also with her mother, Penelope. Once Penelope faces difficulties in accepting the changes that Morgan has undergone, the novel reflects how challenging the process can be: " she wanted to support her child and did not know how the girl that she was raising turned into a person that she did not recognize" (Evaristo, 2019, p. 201).

The novel discusses the older lesbian identity by using a character called Grace and her lady partner, Hattie, to present how age plays with sexuality to develop specific kinds of marginality. Their dating history is strongly tied to the expectations of what women could and could not do in previous historical generations and also to remove enough power to keep up with atypical relationships through the decades.

Intergenerational Feminism

Perhaps the most crucial place, including intersectional feminism in literature, then, can be traced to this novel, wherein a rather complex generational movement in the growth of feminist consciousness and activism can be viewed. Instead of giving a linear account of progress or deterioration, Evaristo shows past events provide various options and limits to feminist identity.

Such relationships between the generations can be seen in the relationship between Amma and Yazz. Whereas Amma can be seen as a symbol of a wave of feminists that fought to gain even basic recognition and representation, Yazz is the symbol of younger generations of feminists that accept some gains as a matter of course and try to make more drastic changes. Their conflicts betray continuity and change in feminist movements. Yazz criticizing her mother on her compromise with the mainstream success shows how Take can bring up a different relationship to feminist politics using privilege: "You sold out, Mum, you forgot what it means to be

a revolutionary" (Evaristo, 2019, p. 89).

But this is not all that the novel reveals concerning the issue of intergenerational conflict blurring common values and experiences. Although Amma and Yazz do not see eye to eye, both of them want to fight inequality and advocate marginalized groups. Although their relationship eventually proves to be what Audre Lorde (1984) refers to as bridging, the process that entails locating a relationship across a difference. Grace is a character who can be described as belonging to an even earlier generation of feminist consciousness, whose experience took place during the civil rights era and early second-wave feminism. Her rapport with her granddaughter, Yazz, demonstrates how feminist awareness can be jump-generational, in addition to how the remembrance of the past influences modern politics. By telling Yazz about her experiences as an activist, Grace puts the contemporary struggle in a historical perspective that makes the struggle of younger women more rewarding.

Intersectional Form and Narrative Structure

Polyvocal Narrative as Practice of Intersectionality

The formal experimentation of the novel *Girl, Woman, Other* has its relevance merely in representation but incorporates representative ideas of being intersectional through form. The polyvocal classical structure of the book and the proposed twelve narratives that all are intertwined with each other reflect, in turn, the spirit of intersectionality manifesting how multiple perspectives and experiences cannot be boiled down to single narratives and universal claims.

The choice of Evaristo to tie these stories together based on relationships and interactions instead of plotting out the narratives can be traced to what Patricia Hill Collins (2000) describes as both/and thinking in Black feminist epistemology. The novel, instead of centering the events of any of its protagonists, shows in what ways and to what extent a person is empowered as an entity by the associations and the context of their experience. This works against standard literary conventions of having a specific protagonist and some periphery characters.

The fact that there is very little punctuation in the novel and that the line breaks produce a kind of rhythm and emphasis has several applications when it comes to reinforcing the intersectional elements of the story. This style of fiction, which Evaristo terms a fusion fiction, dissolves all the boundaries between poetry and prose

in a manner that is akin to the subversion of strict categories of identity that the novel attempts to break up. This flowing, joining quality of the text resembles the way the lives and experiences of the characters are so intertwined.

The movement in and out of character stories shows that the novel illustrates how character identity is constituted on networks of relationships and community. Indicative, the story of Shirley, who influenced the educational path of LaTisha on both sides of the boundary, demonstrates the possibilities of crossing generational and even multi-class lines of influence, as well as the barriers shown in the structure of opportunities themselves that prompt such interventions on an individual level.

Historical Consciousness and Temporal Structure

The time structure of the novel, which goes back and forth in time between the past and the present but looks into the future with what the author calls its ways of possibilities, would be what José Muñoz (2009) defines as that orientation toward the possibility that rejects the claustrophobia of the present: queer futurity. Evaristo has managed to develop a temporal landscape that is sophisticated and irreducible to either a progressive or a regressive linear story by introducing characters at different life stages and moments of history.

The character of Grace, who describes her events from the 1960s up to our time, will thus work like a time marker linking the various events of historical struggle and resistance. Her activism as a youth during the civil rights have acted as a window into finding meaning in the current issues but also shows the resistance efforts remain constant. By recalling how she spent her entire life fighting, Grace establishes change and consistency: "The faces change, but the struggle continues. Every generation has found a new way to fight the same old battles" (Evaristo, 2019, p. 234).

The timeline in the novel also enables one to explore how past trauma and memory influenced the modern-day construction of identity. The memories of colonialism and postcolonial disruption are carried by characters such as Bummi, who experiences it in the British setting, and characters such as Yazz, who come to inherit both the positive effects of the past struggle and the adverse impact of inequality, which will continue.

Voice and Language

The manner of language and voice in the novel showcases advanced comprehension of intersectional representation based on such linguistic decisions because Evaristo creates the entire world in the story, exhibiting language and voice use as tools. She does not homogenize the voices of her characters but lets them speak in terms that denote their specific cultural backgrounds, social stations, and generation positions.

The way that the novel reconceptualizes African American Vernacular English (AAVE), Jamaican Patois, Nigerian English, and so on, as well as different versions of British English, proves what can be referred to as the Gue and Gloria Anzaldua (1987) as linguistic *mestizaje*, or the productive fusion of linguistic traditions portrays a sophisticated cultural identity. Each character changes linguistic registers according to context, audience, and mood, partly demonstrating that language is not only the means of identity but also the means of survival.

Throughout the conversation with her friends, LaTisha uses the language of a working-class person living in London: "innit though, like why they always got to make us feel like we ain't good enough" (Evaristo, 2019, p. 267). In education, however, she alters her way of speaking to conform to the institutional demands, and this is a way of linguistic survival, which Geneva Smitherman (2000) termed as code-switching.

Contemporary Feminist Debates

Inclusion and Exclusion

Girl, Woman, Other deliberately and critically enters debates about inclusion and exclusion that pervade the contemporary feminist movements. The book returns to the question of who is a woman and whose voices should have the most burning ones to address in feminist politics. How these issues have been discussed in the novel indicates the existing strains that are common within the concept of feminism today as they provide the openings of a more accepting approach.

The nature of the plot on the character Morgan is how to be inclusive to transgender members in the feminist circles, a subject that has been a source of great conflict in the current feminist world. Instead of being didactic, Evaristo introduces the complexity of these arguments in the relationship of the characters and in their inner contradictions. One of the pains of exclusion is revealed when Morgan is

unwelcome in certain feminist circles: "She thought feminism was about embracing all women, but only some women were liked more than others" (Evaristo, 2019, p. 203).

Relationships and education are demonstrated to change attitudes in the novel, too. The friendship Morgan shares with the other characters (especially the increased connection between herself and her mother, Penelope) proves how a personal connection can be employed to disrupt prejudice and open seams of inclusion.

Privilege and Allyship

This concern with privilege and allyship in the novel is indicative of the modern debate within feminism concerning how women with various privileges can be of support to those bearing fewer powers whilst not re-enacting hierarchies of eliciting their power over other women as well. These themes come into strong focus, especially when seen in the interaction between characters of differing classes, races, and educational levels.

Shirley, as a mentor of LaTisha, provides a different example of how cross-class allyship can help and restrict Black people. Although Shirley can give LaTisha essential opportunities because of her support, the relationship between the two women also shows how working-class expression and identity itself can be curtailed by middle-class respectability politics. When Shirley is counseling LaTisha on how to present herself professionally, she also embodies the complex route that has to be traversed: "She wanted to help LaTisha succeed without losing herself in the process" (Evaristo, 2019, p. 178).

The privilege is also explored in the novel through how white characters such as Penelope and her relationship with her transgender daughter Morgan have limited her and made it possible to be an ally. Penelope has access to resources that can aid the transition of Morgan at first, but the way she tries to resist reflects how privilege can also set a barrier against the marginalized experience.

The Generational Change

Current feminism is affected by the challenge of generational succession, with the younger generation of feminists attacking other generations as compromisers and accommodators and the established feminists fearful of loss of previously won ground. These tensions are nuanced and complex in the way they are put across, without

making any judgments, in the way *Girl, Woman, Other* demonstrates actual conflicts. The tension between Amma and Yazz is such an example of relation Islam between these two generations. The fact that Yazz is angry with her mother and her career choices rather than her living situation because it is a compromise made by the institution shows the impatience of the younger feminists with the compromise made: "Your generation was so glad just to get a seat at the table that you forgot to ask to sit down" (Evaristo, 2019, p. 91). But then, their answer Amma shows how complicated these financial decisions of their generation are: "We breached, we broke barriers that you cross without giving it a second thought that they ever existed" (Evaristo, 2019, p. 92).

The novel indicates that both sides have some vital facts, and the generation war is painful as well as stimulating feminists. The conflict between Amma and Yazz is solved not by the persuasion of either party; it is solved by the acknowledgment of mutual values and different positions in history.

Discussion

The femininity in the analysis of the book *Girl, Woman Other* explains how the feministic principles of so-called intersectional feminism could be transmitted in modern literature with references to their content and form. According to Evaristo, the novel shows that intersectionality is not just some theoretical framework that should be applied to literature, but a kind of approach to the complexity in which human experience could be expressed and the very nature of literary practice could be changed.

What is most important about the novel is the fact that it does not frame intersectional identity as the set of formulas or patterns of oppression in a hierarchy. Rather, Evaristo places characters whose existence illustrates what Kimberlin Crenshaw refers to as interspersal invisibility, the tendency by multiple marginalized people to become in between the gaps of monolithically defined movements and policies (Crenshaw, 1991). But as opposed to the mere discussion of marginalization, the novel also reveals how intersectional identities might be turned into one of the strengths, creativity, and resistance.

The polyvocal narrative framework is used in several roles in aligning with the intersectional themes in the novel. By not excluding the story of one of the

protagonists from the overall picture, Evaristo establishes what can be called democracy in the narrative that reflects the beliefs and principles of intersectional feminism essence, which is not limited by single point-of-views and experience. This stylistically works to undermine classical literary distinctions, as well as exemplifying how the particular stories of individuals derive their meaning in their relationship and their context.

In the novel, the pattern of intergenerational relationships is interesting essentially to ascertain how the feminist movements undergo a transition without losing the continuity of the organizational fundamentals. Instead of sending a very one-dimensional message of showing generational change as a step forward or backward, Evaristo reveals how historical time, and this time, introduces new possibilities and limitations of feminist practice. It is through this complexity of time that intersectionality concerns itself with intersections of the identity categories in various contexts and at varied times.

The intersectional practice also consists of the formal innovations of *Girl Woman Other*. The writer has used the fusion fiction style, which incorporates poetry and prose and removes punctuations to have a continuous, related text that defines the associated lives of the characters. This official selection contributes to the thematic material in the novel. Still, it also points out previous literary borders in a manner that has parallels to activist intersectional approaches to traditional gender categories as strict categories.

Nevertheless, the treatment of some of the categories of identities has led to some critical exposition in this novel. The representation of transgender identity in the character of Morgan, on the one hand, has been called attention to due to its sensitivity and complexity in general. Still, this aspect has led to a challenge in seeing representation and voice in the context of intersectional feminism. These arguments demonstrate some of the larger disagreements in feminism nowadays over inclusion and exclusion, where consideration is taken in terms of who is considered a woman and whose experiences are taken central into feminist politics.

The surrounding of these contemporary debates in the novel indicates the potentialities and the boundaries of literary representation in answering political challenges. Though literature cannot help solve any political disagreements, such

literature as *The Girl, Woman, Other* is still a great way to open various viewpoints and experiences in the perspectives that encourage tolerance and acceptance.

Well, the success of *Girl, Woman, Other*, not only critical but also commercial, is also key to tectonics in mainstream literary culture. Booker Prize of the novel can be discussed as the acknowledgment of the variety of feminist voices in the realm of esteemed literature, and the popularity of this novel can be viewed as an indication of the desire to read multidimensional and inclusive fiction that breaks the literary norms.

Implications for Feminist Literary Criticism

The interpretation of the novel *Girl, Woman, Other* has a number of significant implications with respect to feminist literary criticism and intersectionalism. First, the novel exhibits the notion that the literary form is able to represent theoretical concepts in a manner that goes beyond mere representation. The polyvocal structure of narration, fusion fiction style, and temporal complexity not only facilitate the intersection of themes of the novel but also open up several novel avenues to literary creativity.

This formalistic influence recommends that intersectional literary criticism ought to not only center its thoughts with regard to what the texts signify but also how the texts signify. The formal composition, style, and language of any literary work can aid or limit the themes in a scholarly work, and one has to think about how the choices of form are connected to the political allegiances and also the theoretical commitments on the part of critics.

Second, the intergenerational feminism that is addressed in the novel offers a great deal of information on how feminist movements can evolve, thus still resembling their fundamental beliefs. This time aspect of intersectionality was not much represented in the theoretical works, yet the novel proves its significance in studying the change of identity groups as well as power structures over time.

Third, the focus of the novel on the issues of feminism of the time indicates that the literature has the potential to become an effective medium that helps to delve into a set of political problems without resolving them permanently. The inclusion, privilege, and allyship, and the aspect of generational change regarding the transgender narrative present in the novel, show how literary representation can ensure a reasonable representation based on understanding and empathy and, at the

same time, include the actual conflict and differences.

Lastly, the history of "Girl, Woman, Other" proves the desire to read sophisticated, pluralistic feminist texts in mainstream culture. Such success leads to the possibility of expanding the canon of feminist literature as well as raises the question of how the voices of the marginalized society can receive recognition within central teachings.

Conclusion

The novel *Girl, Woman, Other* by Bernardine Evaristo is a spectacular landmark of current feminist literature, showing that intersectional theory is capable of shaping the very contents and shapes of the literary representation. The novel is characterized by the principles of intersectionality, as well as stimulating its elaboration, due to the pomes-discourse organization that breaks the uniformity of storytelling, unique formatting, and a high level of character development.

The way the novel addresses the interactions between race, class, gender, sexuality, age, and nationality with respect to how women are constructed explains how little facets of identity are developed. It serves well to illustrate the ineffectiveness of one-dimensional analyses of oppression and privilege. Introducing twelve loosely related and yet separate stories, Evaristo helps pinpoint how the meaning of personal experiences becomes possible through connection and context and is, at the same time, unique and irreducible.

Intergenerational feminism in the novel provides specific valuable insights into the evolution of feminist movements, mainly due to the context. Instead of giving straightforward and linear accounts of progress or regress, Evaristo provides us with a sense of how new ways of thinking and being construe available resources and possibilities for feminist practice whilst keeping alive a sense of continuity in the pursuit of equality and justice.

The structural experimentation of *Girl, Woman, Other* does not simply represent formal experimentation, but it also has theoretical and political allegiances. The use of fusion fiction approach, polyvocal structure, and temporal complexity have been used to support the intersectional themes of the novel as well as disrupt the traditional literary hierarchies and boundaries.

The novel interacts with current feminist arguments about community, privilege, and generational transition and is a testimony of the ability of literature to

address complicated political issues without necessarily bringing them to a conclusion. This strategy encourages learning and comprehension and allows the recognition of meaningful conflicts and differences in feminist movements.

The cross-over success of *Girl, Woman, Other* demonstrates that Britain is taking its first steps toward a revision of mainstream literary culture and viewing perhaps even dwindling liberalism as a land of variable feminist voices. Such success brings with it possibilities for the expansion of the feminist literary canons. Also, it brings in an issue of how marginalized voices are being achieved and what that might cost.

To feminist approaches to literary criticism, the value of consideration of content and form in the analysis of the intersectional representation is illustrated by the book and its role in analyzing the difficulties of dealing with both the content and form. The way literary structure, style, and language help enhance or subvert thematic content in the novel implies that critics ought to view the relationships between formal decisions and political and theoretical commitments.

One of the contributions that the novel makes to the theory of intersection is that it shows how a theoretical framework can guide the art form as well as be reorganized by it. In the work of Evaristo, we find examples of how theory may be imperial and literary in the actualization of the theory, yet how it may also be expanded and complicated by the particular individuality of experience and the potentialities of modes of representation.

Finally, *Girl, Woman, Other* is the primary evidence of what the literature of contemporary feminism can do in case it embraces the concepts of intersectionality deeply. The novel enables possibilities of a more comprehensive and complex insight into the lives and experiences of women by not categorizing complex identities into simple categories, as well as by giving a plurality of voices without the creation of hierarchies. This has led to its success, indicating not only how much such intricate representation is desired but also how relevant the role of literature is when it comes to facilitating a better feminist understanding and solidarity.

The success of the novel is not based on its artistic value alone but also on its ability to show the extent to which intersectional feminism might guide creative work in new forms of remaking both literature and theory. As the feminist movements are

still struggling to address the problem of inclusion, representation, and solidarity, works such as *The Girl, Woman, and Other* can serve as helpful tools in envisioning the possibilities of inclusiveness and equity in the future.

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