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**Intersectional Representation of Afghan Female Identities in
Post-2000 Selected Diasporic Novels**



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Abstract

This study seeks to explore Intersectional Representation of Afghan Female Identities in post-2000 Selected Diasporic Novels with particular reference to *The Wasted Vigil* and *The Kite Runner*. Drawing on Kimberlé Crenshaw's theory of intersectionality, alongside feminist and diaspora studies, the research examines how gender, ethnicity, class, religion, and political displacement mutually shape the experiences of Afghan women in fiction. The study adopts a qualitative methodology, employing close textual analysis to investigate how these intersecting identities are constructed, contested, and negotiated within the selected texts. It uncovers how the female characters resist monolithic victim narratives by proclaiming agency through education, storytelling, variety of female voices and acts of elusive defiance. Through this analysis, the research demonstrates how literature becomes a space for intensifying marginalized voices and challenging dominant cultural stereotypes. The findings contribute to feminist literary criticism by foregrounding complex, multifaceted representations of Afghan women and accentuating the transformative potential of fiction in reconsidering identity beyond reductive frameworks.

Keywords: Afghan women, intersectionality, diaspora, feminism, identity, literary representation

1. Introduction

In patriarchal societies, women have long been ruled over by the conservative and stereotypical men. Women have consistently been facing oppression, obstacles and subjugation, and ostracism in countries like Afghanistan. After identifying this marginalization, women began to fight for their fundamental and equal rights. This endeavoring is popularly known as feminism. Feminism is the concept that "men and women should have equal rights and opportunities. It is the theory of political, economic, and social equality of the sexes" (Crenshaw, 2013).

The term intersectionality was coined by civil rights activist and Professor Kimberle Williams Crenshaw. It can be defined as "the interconnected nature of social categorizations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination

or disadvantage” (Crenshaw, 1991). By adding the idea of intersectionality to feminism, the movement becomes truly inclusive, and allows women of all races, economic standings, religions, identities and orientations for their voices to be heard (Gines, 2011; Ross, 2017).

The society of Afghanistan is full of patriarchal norms, which are deeply rooted. Women usually occupy a lower status in both public and private spheres because they are women. These norms are even more biased by the religious interpretations and tribal customs, which all altogether make up the system of discrimination and marginalization against women (Manchanda, 2020). The situation of Afghan women has attracted the attention of many people all over the world, especially in relation to the rule of the Taliban and their subsequent efforts by other countries to rebuild Afghanistan after 2001. Even though all these measures are being taken, still the women in Afghanistan have to deal with very hard obstacles their empowerment and liberation. This surrounding of systematic oppression is not only a consequence of gender-related discrimination, but it is also a reflection of the more general socio-political factors that determine the relations between men and women in Afghanistan (Smith & Vaux, 2003).

The relation of gender, ethnicity and social class to each other additionally makes the life of Afghan women more difficult. The concept of intersectionality that was brought in by Crenshaw as a means for studying the different kinds of discrimination (Ciurria, 2019). This approach includes the fact that the subjugation of Afghan women cannot be attributed to one factor, it is the cumulative effect of other social categories and power structures that form their experiences (Thelandersson, F. (2014). The intersectional approach to the Afghan women in literature allows the researcher to explore the combination of gender, ethnicity and class along with their effects on the identities and lives of women.

Literature is now regarded as the major way in which the feelings and characteristics of Afghan women are narrated and found. The tales of Afghan women told in the works by both their own and foreign authors are a good source of diverse experiences that destroy stereotypes. In many of these literary texts, the strength and power of the Afghan women is shown as they contest with the victim narrative that is

mostly presented in Western media (Mojab, 2013).

The society of Afghanistan is based on patriarchal traditions that influence many areas of life, particularly those related to women (Kabeer and Khan, 2014). They have been ingrained in the cultural and religious frameworks and supported by centuries of tradition. As a result, discrimination and marginalization of many Afghan women have been manifested in most of the areas, including education, employment, and participation in political matters. But it is still the patriarchal system in the world, where women are lesser and can be easily subjected to the restrictions on their freedom and, at times, to allow them to defend the old values, burying their inequality in the name of preserving traditional values. The fact that women are meant to bear children is worsened by the fact that what women are supposed to do is to raise children and anything seen in the contrary is an insult to the order of things (Ahmad & Khan, 2020).

Patriarchal norms are also present in the legal and political arena in Afghanistan. Nevertheless, even when there are efforts to alleviate the situation of women such as enshrining women rights in the Afghanistan constitution, such laws are often not enforced. In many places, customary law which is highly male dominated eclipses formal legal hierarchy due to rural terrain. This means that where there are matters of inheritance, marriage and divorce, the women are deprived of the privileges they deserve. In addition to that, as an act of demonstration in favor of the patriarchal values in the Afghan culture, customary practices of Baad still exist there where girls are taken by way of marriage to resolve issues. Through these practices, the reliance of women on men is being upheld; in other words, their subjectivity is once more reaffirmed, and their independence is limited (Amani et al., 2024).

Girls do not need to be educated as the families believe that their role is do household chores. In addition, the right of education to little girls is more difficult to defend in places that actively dissuade the women education to the girls, even prohibit their education, through the conservative aspects, including some of the areas of Afghanistan under the Taliban control. According to Bezhan (2008). This inaccessibility to education has continued to keep women in the poverty and dependency cycle and has denied women the chance to come out of a patriarchal

system. This cannot be said that Kate Millett assumes that a sexual revolution will inevitably disregard “racial caste and economic class” (Millett, 2016, p. 363). The family is known as male authority’s prime institution, concluding in the “phallic state” (Millett, 2016, p. 22). Moreover, she is of the view that sexual politics withstand systems of dominion that extend elsewhere gender into wide-ranging social hierarchies (Millett, 2016, p. 363).

2. Literature Review

Intersectionality is a word meaning when a person experiences discrimination or privilege based on more than one aspect of their identity, like being black, being a woman, being poor. This concept was introduced by Crenshaw (1989) to explain the way in which individuals, in particular women of color, experience overlapping, and no single, forms of oppressions based on two or more categories as intersections such as gender or race. This reveals that gender inequality cannot be comprehended devoid of regard to various other social inequalities. This idea is important to understand because everyone is impacted differently by discrimination based upon their different identities.

Crenshaw (1995) did a study where she explored how both race and gender come together to affect the experiences of marginalized individuals, for example women of color. Traditional approaches to discrimination are not adequately taking into account that biases against people of color also overlap with gender biases. The intersectionality is the term introduced by Crenshaw and used by Crenshaw in reference to the situation when individuals face several types of discrimination that cannot be perceived separately. The paper also indicated the extent to which in practice laws and policies tend to ignore the unique issues experienced by women of color by intruding into the discussion that is exclusively about race or gender and not mentioning them.

Crenshaw (2013) followed the patterns of identity politics and violence against women of color, and how the mainstream feminist and anti-racist movements appear to overlook the special hard places women of color face. Specifically, the paper examines the dynamics of power structures, such as race and gender, to create new forms of oppression, which are not adequately addressed by movements that

only consider one kind of oppression. Crenshaw has indicated that women of color experience violence on more than one level- based on their race and their sex. The study also revealed that rhetoric of the feminist and the anti-racist activism were significant in their inclusivity styles; and the vulnerable groups are marginalized without the consideration of intersectionality. This paper has demonstrated the applicability of intersectionality in the interpretation of violence and discrimination.

Crenshaw (2019) discussed the concept of difference by examining the concept of intersectionality and the presence of Dalit feminist theory in the context of discussing race and gender. The research emphasized the comprehension of the different modes of oppressing Dalit women in their intersectionality level that is not only segregated according to gender but also according to caste. She discussed how it is through these overlapping identities that we get to produce a distinctive experience of discrimination that cannot be explained only under one prism. In the case of feminist movements, the study proposed intersectionality to inform their mind to ensure the voices of the less fortunate are audible. This paper applied intersectionality to international settings and employed caste-based oppression as an illustration.

Crenshaw (2010) examined problems encountered in the teaching of dominance feminism and intersectionality in the academic circles. The significance of being able to apply an analysis to the concept of power in society where both frameworks are involved was discussed. Crenshaw argues that dominance feminism attempted to define the relationships of power between men and women, when intersectionality attempted to point out other oppressive relationships, of race and class, vis-a-vis gender.

Postcolonial feminism critiques the articulation of colonial history with gender, highlighting how women's experience in formerly colonized countries has been affected by colonialism and its after effects. As Mohanty (2003) suggests, postcolonial feminism attempts to counter Western feminist frameworks that frequently universalize Afghan women's experiences alongside those of the women in the Global South. Instead, Mohanty criticizes Western discourses that represent Afghan women as oppressed and in need of liberation within a mono-logic frame that does not take into account its agent elements, and ignores the multiplicity of social,

political, and cultural contexts in which the Afghan women live.

Afghan women have featured prominently in postcolonial feminist discussions around the impact(s) of war, occupation and cultural changes. Abu Lughod (2002) calls attention to the tendency to 'save' Afghan women (from whom?) during and after the U.S. intervention by focusing on their situation to divert attention from their own resistance and resilience. However, this narrative of Afghans 'saving' Afghan women is all too often framed in colonialist terms wherein Afghan women are 'perceived' as victims of their own culture to be saved by white Westerners.

The study suggests a more nuanced understanding of the power dynamics at play, highlighting how Afghan women are depicted as symbols of backwardness instead of individuals with their own agency. In a time when the pressures of Western feminism often align with imperialist agendas under the guise of liberation, this work critically engages with and broadens the conversation around postcolonial feminism. Abdelkarim (2021) explores how Afghan women resist the Western narrative surrounding the "war on terror," particularly the framing of Afghan women as mere victims in need of saving. This study addresses the problematic way Afghan women are packaged as symbols in global politics, ignoring their historical and ongoing resistance to both internal patriarchy and external military interventions. Afghan women have been active agents of resistance to oppression, Abdelkarim said, whether under the Taliban, or in response to Western military involvement. Research demonstrated that Afghan women's struggles are complex, multifaceted and cannot be reduced to simplistic discourses of victimhood, as they unfold within a specific socio-political context.

Living in diaspora, many Afghan women negotiate the line between their identities as Afghan and the culture they have adopted in the lands they have migrated to. It is a piece of literature that demonstrates how the Afghan women in the diaspora create a new sense of belonging despite their connection to their cultural backgrounds. Marina Nemat and Nelofer Pazira are authors who narrate the war of the Afghan women everyday life in their tales on how they survive the hybridity of cultures and engage in a larger process of migration, citizenship, and identity. Their literature belongs to an emerging diasporic literature whereby the women writers of

Afghanistan are participating to destabilize the traditional national identity formations and expose a transnational, peripatetic women experience of Afghanistan.

Frawley (2017) talks about the themes of global civil war and post-9/11 discourse in *The Wasted Vigil*. The study is based on the novel that illustrates a chaotic and violent aftermath of 9/11 attacks. He thinks that Afghanistan in this book is shown as the place of global war, where local fights are combined with international ones. The key findings of the research show that the novel is a censure of how foreign interventions and the global war on terror have influenced Afghan society. He underlines the personal disasters and losses of each character as evidence of the war which is a big disaster on a bigger scale. The research shows that *The Wasted Vigil* is the book which has an important message about the connection of global wars and their human cost, it emphasizes on knowing and understanding in solving such difficult problems.

Parveen (2015) analyzed *The Wasted Vigil* from the perspective of post-colonialism. The research study shows that the novel deals with colonialism, war and identity issues. She says that the novel illustrates Afghanistan as a colonized and postcolonial country which is both under colonization by colonialists and also goes through their power struggle. The research demonstrates how the novel condemns the deeds of other countries and their effect on Afghan society. Besides, she stresses that the novel is about the power and resistance of Afghan people who always have to struggle with violence and oppression. The research shows that *The Wasted Vigil* is a strong criticism of the results of colonialism and the problems in postcolonial identity, thus it demands that historical narratives be revised and power relations changed.

Hunt (2009) in his paper studies how the Western readers react to *The Kite Runner* and Orientalist stereotypes. The research is about the Western resistance to the novel and its portrayal of Afghan culture. Hunt says that the majority of the Western readers see the novel in an Orientalist way which is filled with stereotypes about the East. The major outcomes show that the readers mainly overstate the novel's demonstration of violence and oppression in Afghanistan. Hunt explains that this reaction is so strong that it makes the real story issues, for example friendship, loyalty and redemption cannot be seen. The research shows that *The Kite Runner* is a perfect

illustration of the inevitability for the readers to go beyond stereotypes and read the text in a more sophisticated way which will make them have a better understanding of different cultures.

3. Methodology: Textual Analysis (Catherine Belsey)

This research employs textual analysis as its primary methodological framework, drawing upon Catherine Belsey's theoretical approach to literary criticism. According to Belsey, textual analysis evolves surface meanings to observe how literary texts shape meaning through language, narrative structure, ideology, and discourse. The method underscores close reading to reveal the ways texts involve with cultural, political, and social power relationships.

In this study, Belsey's textual analysis is employed to explore the representation of Afghan female identities in post-2000 diasporic fiction, specifically *The Wasted Vigil* and *The Kite Runner*. The analysis emphasizes on narrative voice, portrayal, symbolism, and discursive practices to explore Intersectional Representation of Afghan Female Identities in post-2000 Selected Diasporic Novels construct and arbitrate Afghan women's experiences through intersecting categories such as gender, race, displacement, culture, ethnicity and power.

3.1 Theoretical Framework

This study employs Kimberlé Crenshaw's theory of intersectionality. Intersectionality provides a framework to look into the various parts of a person's possession of multiple identities, for instance his or her gender, race and class interact with each other and thus influence the way the person is. Through this framework, the research will be able to analyze how certain novels depict the problematical lives of Afghan women. This method takes into account different social and cultural factors that have an impact on these women. Crenshaw (1991) purports that the intersectionality enables a person to have a better comprehension of how women cope with their identities in the multidimensional society.

The concept of structural intersectionality by Crenshaw shows how the combination of race and gender creates a different experience for women (Mahler et al., 2015). This is the most of all applicable to the study of how Afghan women shown in literature. These women are being discriminated not only because they are

females but also because of their race and social class. Crenshaw (1991) illustrates that the subordination of intersectionality is frequently a consequence of several kinds of oppression interacting with each other. This method enables us to understand that Afghan women's problems are caused by numerous social and cultural factors. Hence, we can see the depth of their life and also the root problems they are facing.

Political intersectionality is one of the main features of Crenshaw's theory. It points out that the women of color, including Afghan women, are in a way related to at least two subordinated groups. These groups are usually in opposition to each other on the political level, as discussed by Mehta (2021). Crenshaw (1991) points out that this can be the reason of intersectional disempowerment because women have to divide their political activities between different causes. It is necessary for the comprehension of the Afghan women's representations in literature, because it demonstrates how their identities are formed by both gender and ethnicity.

The representational intersectionality is the one that deals with how the cultural imagery and popular culture usually ignore the combined interests of women of color. Crenshaw (1991) shows that the creation of pictures of women of color usually distances them by not recognizing the combo of race and gender issues. This is a major issue to be dealt with when examining the identities of Afghan women in literature. The chosen novels are a perfect mix of different life experiences, which oppose the idea that all books should be just one story. Through the practical reference of intersectionality, we can notice how these stories oppose to victimhood narratives and show the strength and determination of Afghan women.

4. Textual Analysis

Using Kimberlé Crenshaw's intersectionality theory, *The Wasted Vigil* by Nadeem Aslam, *The Kite Runner* by Khaled Hosseini have been analyzed. The analysis is conducted to examine how gender, ethnicity, class and political factors work together to shape Afghan women's experiences and identity.

Analysis of *The Wasted Vigil*

Nadeem Aslam's *The Wasted Vigil* (2008) reflects Afghan female identities through an intersectional lens. It focuses on characters like Qatrina, Zameen, and Dunia within Afghanistan's war-torn context. Qatrina stands for resistance against men in charge

and Taliban control in 2005 Afghanistan.

“Yes, he knows he is not the only one who is suffering but he cannot be sure who among the inhabitants of Usha had been present the day Qatrina was put to death by the Taliban. A public spectacle after the Friday prayers, the stoning of a sixty- one-year- old adulteress. A rain of bricks and rocks, her punishment for living in sin, the thirty-nine-year marriage to Marcus void in the eyes of the Taliban because the ceremony had been conducted by a female. A microphone had been placed close to her for her screams to be heard clearly by everyone” (p.41).

The passage refers to Qatrina’s execution by the Taliban which unites the issues of gender, religion and social control. The intersectionality framework from Crenshaw (1991) points out the obstacles and hardships faced by Qatrina because she is both an Afghan and a woman. Taliban showing Qatrina’s stoning in public on Fridays highlights their forceful promotion of patriarchal and religious rules. At the age of sixty-one, she was called an adulteress and her thirty-nine-year marriage to Marcus was invalidated because she was married by another woman. The idea of structural intersectionality introduced by Crenshaw (1991) explains that Qatrina’s liberal views and work in Islam caused her to become a target. Parveen (2015) points out in her postcolonial analysis that the book critiques these punishing systems which links with the research topic on oppression.

Throwing bricks and rocks while using the microphone to amplify her screams highlights how cruelly she was treated to uphold women’s subordination. Crenshaw’s (1991) theory fits, as Qatrina has to follow men and the Taliban in a world where women do not have freedom. In showing how religion is twisted to hurt and harm women, her novels reflect the research question on violent oppression. Stoning which is done in public after prayers, has the effect of combining religious observance with male dominance and limiting what women can do.

It appears that Marcus suspects the community which means they join in the mob or simply fear joining in. It means that Afghan women are often shown in fiction just as victims, while Qatrina defied traditions and worked as a doctor prior to passing away. Her legacy is protected by Marcus’s memory which makes it harder for others to erase her story, fitting the main theme of the research.

The location of the play, a public square and the isolation of the woman from the story both deal with violence faced by women. Because of her both ethnic Afghan and female identity, Qatrina is much more vulnerable during Taliban rule. This part underlines how wars and extremism affect women, agreeing with what Frawley (2017) says regarding Maxwell's novel. "He makes his way through the press of bodies in the bazaar, the bustle of any of these Asian cities. The orange-blossom air. A little girl goes by, walking possibly towards the day when she will disappear behind the burka, her face never to be seen again. Perhaps nowhere is the Mona Lisa loved more than here in Asia, and he remembers Zameen telling him that on seeing it for the first time as a child she had wondered when that black line was, high on Mona Lisa's forehead. It was, of course, the edge of her veil. Zameen was seeing the picture in a poor reproduction that missed the thin gossamer fabric covering the head. At that age, she said, it didn't occur to her that women in the West could wear veils" (p.67).

Here, the author shows how changes in norms and war affect the lives of women as Marcus and Zameen recall the Mona Lisa painting. Her status as an Afghan girl, according to Crenshaw's (1991) ideas, highlights how strict controls on women's actions are upheld in Zameen's society.

Analysis of *The Kite Runner*

The Kite Runner portrays Afghan female identities through intersecting oppressions of gender, ethnicity, class and war. Soraya, according to the rules set by men, both Sanaubar and Jamila show agency, adding detail to the portrayal of Afghan women in literature. The analysis uses Crenshaw's (1991) intersectionality theory to look at how their lives are affected by gender, ethnicity, class and society.

According to Crenshaw's theory (1991), showing Afghan women as passive has been a common pattern in literature, but Jamila's skills and dreams go against this, thus providing a clearer view. When Sebald places the woman's voice next to the music of the general, he points to the unequal power between men and women, as Hunt (2009) explains.

"We went inside there was a young light -skinned Hazara woman sewing a shawl in a corner of the room. She was visibly expecting. "This is my wife, Rahim Khan, Hassan said proudly." Her name is farzana jaan". She was a shy woman, so

courteous she spoke in a voice barely higher than a whisper and she would not raise her pretty Hazel eyes to meet my gaze. But the way she was looking at Hassan, he might as well have been sitting on the throne at the Arg” (p.180).

This passage introduces Farzana, Hassan’s wife. It brings together questions of gender, ethnicity and displacement from society. According to Crenshaw (1991), having two identities— as a Hazara and a woman—shows both challenges and moments of power in her life’s journey. The fact that Farzana is a pregnant seamstress in a simple household point to her lack of freedom, mainly because of patriarchy and belonging to a marginalized ethnic group. Because she is shy, whispers and tries not to make eye contact, she acts as Hazara women usually do, following cultural expectations described by Samuels and Ross-Sheriff (2008). Crenshaw (1991) points out that Celina’s status as Hazarra keeps her from reaching a high place in society because it is controlled by Pashtuns.

The way Hassan proudly introduces her and the way she looks at him with respect show she holds her own emotions, not allowing herself to be treated as less than anyone else. Farzana’s story illustrates how Crenshaw’s political intersectionality works, because she faces gender-based and ethnic issues. Her actions at home, making a shawl, represent a strong effort to keep the family together in times of war according to Barakat and Wardell’s (2002). By focusing on her gaze, the passage maintains her uniqueness which matches what the investigation is looking for.

It is clear from the setting—a plain room during the war period—that Farzana is somehow trapped. Being a Hazara of Afghan ethnicity greatly increases the risk, because such differences often cause exclusion. Farzana’s story creates a detailed and balanced picture, overcoming stereotypes about Hazara women that Crenshaw (1991) points out. Since Amir shares the story from a male perspective, we see Du focus on how gender and ethnicity affect the role of women.

5. Conclusion

The novels *The Wasted Vigil* and *The Kite Runner* portray Afghan female identities through intersectional factors of gender, ethnicity, class, religion and socio-political contexts. Feministic literature is capable of shaping the intersectional framework as the feministic discourse is very evident in both of the novels. The texts of the novels

talk a lot about oppression and agency and resilience of the oppressed women of Afghan society. The study combines its findings and explores their role in seeing how gender, class, and political factors influence Pakistani female characters in literature. By battling candid accounts of evolution or decline, Crenshaw advances an intersectional framework that illuminates how fluctuating modes of thought condition what can be recognized as feminist knowledge, strategy, and possibility, without forsaking the ongoing endeavors for righteousness and equality.

The texts show that gender is the main source of oppression, influencing the lives of women and blocking their freedom. The novels show how the facades of the identity of are affected by patriarchal norms. Women sometimes have their voices silenced, and speech becomes a way for them to address and question gender inequality. *The Wasted Vigil* women encounter punishment and are not safe in public under extreme rule. Female characters deal with being shut off from the world, as their bodies are decided for them by men. *The Kite Runner* depicts that a woman is mostly seen in supporting positions, taking care of homes under men's authority, and not allowed much freedom. It is clear from these examples that gender plays a role in dispersing women to the home, directing their conduct, and encouraging them to be submissive, building identities within societies that favor males.

The experiences of poverty and instability become more difficult for people when class and gender intersect. Because of economic hardships, women are forced to use survival methods that can be harmful to them. *The Wasted Vigil* illustrates women's vulnerability in war-torn settings. The lack of wealth exacerbates marginalization and pushes some into exploitative situations. *The Kite Runner* depicts how women from less fortunate families have to make do with limited resources, as class prevents them from going to school or leaving their homes freely. Here, class and girlhood are connected, thereby pointing out that poverty often means girls have to find ways to live in masculine settings to get what they need, a recurring idea in the novels.

These findings have implications in the conception of Afghan female identity in literature. The chosen readings disrupt the homogenization of the experiences of Afghan women, offering them as complex entities who have to cope with overlapping

forms of oppression. Class, socio political and gendered limitations exist and serve as impediments but the agency shown by women in the face of these hardships point to their humanity. What this synthesis recommends is that the construction of Afghan female identities is not fixed but rather fluid; the product of cultural, economic, political factors and also, individual opposition. The perspectives of the texts expanded the range of representations of Afghan women, as they draw on the different experiences: rural/urban, pre-war/ post-war, and reveal the insights into the struggles and strengths of these women.

Women are oppressed and supported by family members, and these relations construct their identity in family dimensions. The Kite Runner introduces women who have to manage the demands of their families, being loyal to the male power and keeping children safe. These relations underline that families as miniatures of the patriarchal society dictate gendered relationships yet are the site of resistances in which women manage to obtain power by being advocates or being silent. The interaction between oppression and agency in families contributes to focusing the research on internal and external forces shaping female identities.

In due course, an intersectional construing overviews how post-2000 Afghan diasporic literature reconfigures universal feminist discourse by focusing marginalized and silenced voices within unequal and uneven histories of vehemence and persistence. Finally, the Wasted Vigil and The Kite Runner are the prime evidence of what the feministic discourse can do in shaping the framework and concept of intersectionality and complex identities of Afghan females. As the feminist theorist and practicing lawyer Crenshaw has been working for the equality of women for decades and her work has earned a widespread global recognition. Her global narrative with reference to the issues of the complex identities of the women is getting more attention with the passage of time. The theory of intersectionality and feminist movements offer a critical lens and a supportive framework in envisioning the stance of oppressed and silenced women in future.

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