

## **Taking off the Veil: A Discursive Feminist Perusal of American Brat**

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### **Abstract**



*The current study investigates the cultural clash in building a personality in the novel “American Brat”. It illuminates the life of a Parsee young lady who turns into a casualty of two societies and faces unconventional strictness and perceived social and political blems that arose during the entire interaction of her metamorphosis. The epic spins around the focal figure named Feroza who was acquainted both in Pakistan and America: the previous is a man-centric culture while the last is a free state consequently outlining her personality in two societies. The novel builds alternate points of view of females' personality, for example, being an individual from a traditionalist and modern culture. “Feminist critical discourse analysis” (Lazar, 2007) was applied to address the study objective. The passages chosen illustrate how women are viewed in two different cultures. The analysis uncovers badgering, sexual or abusive behaviour at home, and violence against women in certain settings however then again in certain societies, she is sanctioned. The chosen text is investigated by FCDA scepter. The results mirror that the novel portrays a doubled feminism paradigm depicting that in a man-centric culture like Pakistan, the woman is under badgering, sexual or aggressive behaviour at home, and attacks while in the developed nations like America she is strengthening and autonomous to act as per her will.*

**Keywords:** Feminism, Cultural Clash, Socio-Political Agenda, FCDA.

### **Introduction**

Bapsi Sidhwa is a celebrated Asian American writer whose work frequently addresses the renounced post- and neo-colonial themes such as diaspora, disarray, and identity crisis, etc. Her memory has often been designated as enthusiasm for her fiction (Verne, Melissa and Cao, Arthur, Houston Asian American Archives oral history interviews, June 28, 2013). Bapsi Sidhwa's fiction attempts to depict the ridiculous situation of being a woman in a society dominated by fundamentalists. Sidhwa's ‘An American Brat’ is utterly a consummate instance of the intolerable conditions and hardships faced by minorities, especially women, not only to survive, but also to struggle continually under ultraconservative pressure. Her narratives reveal how female immigrants are torn between the native customs they have left behind and the alienating domains that they must tackle in the ‘Hostland’. They are marginalized by patriarchy and are forced to participate in a metropolitan culture where and hence form a new identity in contemporary diasporic society.

Sidhwa delves into her empathy for the subaltern (Spivak, 2003), (women in particular) their philosophy of displacement and homeland, and themes such as deprivation, cultural distortion, and insightful diasporic encounters. Through her writing, she examines the numerous cross-currents and racial pluralities from a sociocultural viewpoint. Sidhwa investigates the plight of refugees who are displaced, evicted, and marginalized. Throughout the novel, she constructs various viewpoints on female identity. Since America has a different definition of femininity than Pakistan, Feroza's position and identity have shifted in America. She has turned, dramatically, a very confident liberal girl from a very timid, reserve, and a dogmatic girl as depicted in the subsequent textual sentence “*The wine coursed through Feroza like a mellow happiness*” (text). Sidhwa verifies that the two opposing poles of modernity and tradition, due to their reciprocal opposition and antagonism, are incapable of bringing people together to live in harmony. Her assimilation is erroneous, and it leads to alienation as her personality is shattered by cultural contact. Sidhwa, a dedicated feminist, gave a resounding voice to her clan and their unsettled life across the world, including the eastern and western worlds.

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Ideologies are, at their most simplistic level, depictions of actions framed from particular perspectives in the context of a valid concern for maintaining inconsistency in force relations and predominance. Despite the fact that such an ideological viewpoint was generated by Marxist metadata (1970). In lieu of class hierarchies, the definition now has more clout and covers a broader range of power dynamics, including sexual orientation. (Fairclough and Wodak, 1997). Sidhwa's fiction attempts to depict the ridiculous situation of being a woman in a society dominated by fundamentalists. Sidhwa's *An American Brat* is utterly a consummate instance of the intolerable conditions and hardships faced by minorities, especially women, not only to survive, but also to struggle continually under ultraconservative pressure.

Gender as a social classification crosses with different classes of social disposition, comprising of nationality, sexuality, cultural and social disposition, age and position, and geological constraints. Man-centric society, communicates in a complex manner, as a conceptual framework, for example, consumerist and corporatist ideologies. Secondly, the establishment of sex ideology and lopsided force relations in discourse are as of now accepting very unpretentious structures in current cultures in various degrees and modes of communications. Simultaneously, however, in certain quarters, in the aftermath of a (post)feminist backfire, new forms of unmitigated sexism have emerged, as have cases of inverse sexism, and another pattern arose in the field of "*Critical discourse analysis*" known as "*Feminist Critical Discourse Analysis*".

The present paper explores how does *American Brat* unveil the diasporic and (doubly) marginalized identity of Pakistani woman, in correlation to their cultural roles and in comparison to their traditional gender roles, how does *American Brat* reveal the diasporic identity of Pakistani women. The chosen gender passages deal with a woman's identity in various cultural contexts applying Lazar's (2007) *Feminist Discourse Analysis*. Lazar (2005) set up that the sign of basic discourse investigation (CDA) and numerous feminist language studies considers a basic viewpoint on inconsistent social constructions kept up by language use, with the points of social change and liberation. Interestingly, Feminist Critical Discourse Study has pulled forth a CDA and feminist endowment studies all around the world, including feminist language inquiries. The findings outline that females are marginalized by male-controlled society, and are compelled to take part in a metropolitan culture wherein outcome the development is of another personality in contemporary diasporic culture.

The analysis shows that *American Brat* addresses various roles of women, for example, in a man-centric culture, Pakistani women, for example, are subjected to disturbances, abusive behavior, sexual violence, and attacks. Although in developed countries such as America, she is strengthening and becoming more independent, allowing her to behave according to her impulses. The novel plainly addresses various personas of women in various settings.

### **Literature Review**

Gender is a matter of crux in each condition and each scenario. Kramer et. al. explored that the fabric of "*Critical Discourse Analysis*" (CDA) and "*feminist language scrutinization*" is a pivotal viewpoint in regards to severe social constructions maintained by language usage, with the objectives of organizational cohesion and emancipation. Since the most recent wave of women emancipation has caused to notice the overlooked subject of woman's rights especially in terms of language and gender, "there has been a burst of interest and research" (1978). Stephens (1992) posits that a narrative's discourse not only creates but also represents social truth. Discourse's constitutive property affects readers' perceptions of "self" and "other." As a result, using narrative as a socialization tool is a conscious and deliberate practice, and 'fiction must be regarded as a unique site for ideological influence, with the potential to shape audience attitudes' (p. 3). Feminist CDA is an opportune commitment to the developing assortment of feminist discourse literature, with its social justice and gender change, particularly in the areas language and sex, whereby the '*Feminist Critical Discourse Analysis*' (FCDA) has occupied a surprisingly marginal role (Lazar, 2001 cited in Lazar, 2007).

Gynocentricism strongly argues about the identity of women as an "autocrat self" Benhabib, S. (1985) postulated, the notion "can those men and women who view our societies' gender-sex structure as patriarchal, and who view women's emancipation as important to human liberation, critique, evaluate, and, if necessary, substitute conventional moral philosophy definitions such as contributing to women's emancipation and human liberation" (pp. 402-424). Stephens (1992) posits that a narrative discourses not only establish but also reflects social truth. Eckert (1989) puts the idea

that women are more status cognizant than men, yet he recognizes that "women are more status-bound than men" (p. 217). Spender (1981) pinpoints that the need to cultivate a feminist viewpoint in linguistic and discursive studies is part of what academic feminists have protested and tried to reform, of course, spanning male-centered genres within arts, social sciences, and humanities for many years.

The second wave of feminism is marked for the resolution of women to have the right of pen. Wilkinson and Kitzinger (1995) observed that, while the prospect of constructive interaction exists, 'there exists nix vital happenstance between the concerns of women's activists and discourse actuaries'. However, there is also a lot of convergence in terms of social emancipatory aims, particularly in terms of 'feminism' and 'Critical Discourse Analysis' (p. 5). Lazar (2005b) explored that the analysis of texts and speech similarly applies to the '*Feminist Discourse Analysis*' as a "political gender perspective, which attempts to demystify aforementioned linkages of sexual orientation, hegemony, and tenets within discourse, offering the rejoinder to either framework which endorse yet another configuration of linguistic expression alongside those around'.

Ideologies, from a critical viewpoint, are interpretations of behaviors derived from specific viewpoints to preserve unequal power structures and domination. While Marxist accounts established such a view of ideology primarily in accordance with class structures, the concept has gained traction in recent years, and it now entails additional forms of preeminence, like gender etc. (Fairclough and Wodak, 1997). The 'discursive turn' has taken up by many social science and humanities studies, focusing lexical and discourse concerns. A valuable standpoint on the discussion, as a place of conflict: where societal manufacture and altercation powers have been hackneyed, provided by poststructuralist theorization. The discursive turn within feminist bursary is expressed outside linguistics by Wilkinson & Kitzinger, (1995); Weedon, (1997); to refer a few, "under the rubric of gender and language studies" and within linguistics Hall & Bucholtz, (1995); Wodak, (1997); Baxter, (2003); to cite a few, have pinnacle out the poststructuralist feminist discursive stance in discourse.

Many items in society are correlated with a certain gender, and people are unable to deviate from their assigned roles. Judith Butler (2011), against gender stereotypes, coined the term "gender performativity," which means "your behavior creates your gender". In this case, the fusion per plutocrat commissaries likewise patrilineal practice incorporates as well as erodes egalitarian expositions whilst upholding the contemporary set of circumstances. Milner (2010); Lazar, (2006); Kress & Hodge (1993); to cite a few, stipulates that women are a ceaselessly enforced persona chore in a cosmopolitan 'vigor effeminacy,' according to mainstream post-feminism, a prevalent global discourse spread by multinational Asian and western corporations. Across all fields, the conformist methodology is being marked by an allegedly impartial and neutral inquests that have been questioned by female academics working in the area. 'Rather than portraying female as-like torpid items for male's lascivious gratification, there has been an alteration toward portraying them like erotically independent, involved, as well as empowered persona. This change necessitates a re-designation in the lewd landscape, for instance such images not anymore are symbolic to female abuse, rather of their autonomy as propounded by Gill (2003); Lazar (2007); to adduce a few. Cameron revealed that one of his ultimate goals was disputing the entire empirical scholastic bias in linguistics and demonstrating how linguistic stereotypes and attitudes are embedded in patriarchal expectations and sexism when he wrote about 'feminism and textual philosophy' (1992, p. 16).

### **Methodology and Framework**

This paper probs out feminist identity fabrication established via discourse in the renounced novel *American Brat*, by application of Lazar's (2007) model of '*Feminist Critical Discourse Analysis*'. By utilizing *the textual analysis paradigm* the study pins out the incarnation of feminist ideological manifestations and through the *content analysis paradigm* it spills out the sociocultural splash in the analysis. The research samples were singled out from the text of renounced novel of Bapsi Sidhwa. The basic notion of this study was to analyze the text at two subsequent levels. The first step was to apply Lazar's *FCDA* (2007) to unveil the feminist perspective. And subsequently, the second perspective was to analyze the language used in the said piece of fiction. Under the lens of Lazar's (2007) model of '*Feminist Critical Discourse Analysis*' the present paper aims at unleashing the following questions:

1. How feminist identity is foregrounded in the selected discourse?
2. How identities are embossed in the minds through cultural implication?

The Feminist ideology of identity is visible, evidently, in the selected discourse depicting the cultural clash and treatment of women in two divergent cultures. Lazar (2007) introduced a new trend in the field of CDA with the title of “*Feminist Critical Discourse Analysis: Articulating a Feminist Discourse Praxis*” wherein he established the stance which claims up: herein the role of radical FCDA aims to establish the pertinent standpoint upon these discursive renderings in relation to the prevailing hierarchies. Furthermore, he established that mainstream discourses on post-feminism, gyrated-in eugenically humdrum manuscripts, has been amongst the several domains within premature communities that requires significant scrutiny since this obfuscates issues on hegemony as well as ethos within current sexual politics therefore stifles key societal consciousness. So the mediation of the FCDA in contemporary curative co-reference practices are a manner of logical advocacy, that maintains analytical women' aspirations to social transformation rolling (p. 160). The following sample passages are dissected from the text of the novel *American Brat* with the stance of feminism for the analysis, by applying feminist CDA.

#### **Data Analysis**

The current study explores how *American Brat* reveals Pakistani women's diasporic and (doubly) oppressed identities in relation to their cultural roles, as well as how *American Brat* reveals Pakistani women's diasporic identities in comparison to their traditional gender roles. Using Lazar's (2007) Feminist Discourse Study, the selected passages deal with a woman's identities in various cultural contexts.

**Text 01: “I’m really worried about Feroza. What’s wrong’ said Cyprus with a mild concern in his tone. She is becoming more and more backward every day. In the car she said, ‘Mummy, please don’t come to school dressed like that,’ she, objected to my sleeveless sari-blouse really, this narrow minded attitude touted by general Zia infected her, too” (p. 02)**

##### **i. Context:**

The passage depicts the contrary perspectives of two ladies on the way of life [mother and daughter]. The protagonist of the novel Feroza is conservative, while her mother is modern. She even pleads with Feroza to adopt the same ideologies. Although, Feroza does not like her mother’s approach, and she objects to such things, i.e. mother’s sleeveless blouse, etc. While, mother blames to the political establishment of that time for “*this narrow minded attitude,*” postulating that “*general Zia infected her, too*”, albeit the mental makeup of Feroza has been turning much more reserved and “*she is becoming more and more backward every day*”.

##### **ii. Lexical and Sociocultural Interpretation:**

The selected text exhibits the following lexical choices signifying sociocultural identities manifesting Feministic notion: [mother’s words] ‘*backward*’ and ‘*narrow-minded attitude*’ [for her daughter] showing the ideological conceptions of modernity. Likewise [the daughter’s lexical pronouncements depicts the flip side of modern coin] such as in the lexical expression ‘*dress like that*’ [whereby she is referring to mother’s sleeveless dress]. It is very obvious that since she was brought up in a male chauvinistic society, and she acknowledged that specific set of principles forever, so her identity and gender role are marked. Such lexicons make it crystal clear that there are hierarchies at each level, as an illustration, the mother has power over the daughter, culturally, on the grounds that Feroza is uttering the word ‘*please*’ which portrays her subjection and politeness. Through this dimension we can relate here Hudson et. al. postulate which pins that through burgeoning corpus of studies writers connect how female are treated within social structure into deeper challenges including domestic aggression, national defence, as well as the inclination to resort martial measures to fix conflicts (2009). The use of lexical stretch “*this narrow minded attitude*” depicts the formic inter-cultural ideological coincide which reflects that the mother is somewhat whirling in her mental approach while the focal figure has a disdain to this manifest.

**Text 02: “I am sorry, I don’t think I will be able to act in the play you know how it is my father would not like it. Please don’t come again” (p. 08)**

##### **i. Context:**

This dissection is the expression of Feroza who refuses for performing in the act at her college festival, [when she was in Pakistan] since she was subject to her dad, and the fact was that he didn't care for it. The context here manifest the same ideological mainframe as depicted in text [01] wherein the focal persona is fearsome of the scorn of her dad and so she despite of her utmost desire

refuses to take part in the play at her school for the festival. The chauvinistic anchors are visibly foregrounded in the selected text [02].

**ii. Lexical and Sociocultural Interpretation:**

The selected text displays lexical choices connoting sociocultural personas manifesting Feministic notions displaying chauvinistic contexts in which the male has authority over the female. The use of word **'Please'** by a female indicates that she is servile in this situation. It demonstrates how, in a male dominated society, women must depend on the male counterpart. And the lexical stretch **'my father would not like it'** illustrates the woman's subordination. There seems a catch-22 situation for a woman to get what is desired while for men the rule book claims different credo. The roles according to gender are predetermined by society. As an individual from a particular community, she needs to follow a specific set of accepted rules where a woman needs to act as indicated by the desire of different individuals particularly the male counterpart of the family. This excerpt clearly splashes the colour or hierarchy and hegemony with respect to woman, in a patrilineal society. The lexical stretch **"I don't think I will be able"** is an evident cue of assassination of the **'fair sex'** (Andreoni, & Vesterlund, 2001) where she is willing to act but afraid of being scorned or rejected, and so refusal is made.

**Text 03: "Every Parsee girl grew up warned of the catastrophe that could take the shape of a good-looking non-Parsee man marrying outside her community from community matters and certainly bar her from her faith" (p. 09)**

**i. Context:**

Sidhwa encodes the Parsee intricacies in this snippet. The entry explores that how both sexual orientations are dealt with distinctiveness in an equivalent society. Feroza Gunwalla has a place with a Parsee family so she can't wed a Non-Parsee man in case she would be ousted out. Meanwhile, if a man marries outside the religion, his belief will remain validated. In a patriarchal culture, this is how a woman is viewed, and these same principles are applied to both sexual orientations in various ways. The context further digs out fundamentalism that a religious sect is reflecting and how this whole snippet is double ended as depicted in the line **"Every Parsee girl grew up warned of the catastrophe"** while there is not even a single marker depicting males. She whole scenario here seems to depict that the **'the ultimate rule book'** is a special edition centered to woman only, while males doesn't need any rule book, they are sin free.

**ii. Lexical and Sociocultural Interpretation:**

Badgering and savagery against ladies unmistakably appear in the text depicting a patriarchal society. The selected text displays lexical choices which are hinting at the sociocultural particularities for instance the phrase such as **'bar her from her faith'** portrays that women are restricted in a variety of ways, and their rights are not equal to those of men. Women's subordination is aptly demonstrated. The word choices suggest that women are subject to a strict code of conduct. Even it is incarnated in minds that she would lose her faith if she violates the custom. The lexical manifest **"Every Parsee girl"** is literally a sole fragment addressing to female only, in terms of regulations while there is nix a single marker to depict same scenario for male counterpart.

**Text 04: "Look, we're Parsee, everyone knows we dress differently...If everything corrupts their pious little minds so easily, then mullahs should wear burkas and stay within the four walls of their homes!"**

**i. Context:**

The context indicates that the mother of Feroza is objectifying her reserved behavior towards the mom. She is telling her husband that the daughter feels shame with my appearance and although I have tried to make her realized that we are Parsees and we have our own customs but there is some detest in her behaviour. She keeps on saying that its the school people who are making her conservative by implying Zia's approach. And if they have had any problem with the custom or dress code of Parsees they should not come out of their houses and should start veiling rather than asking us to cover ourselves.

**ii. Lexical and Sociocultural Interpretation:**

The text [04] depicts the mother's argumentation against societal norms. The mother here seems to serve as the mouthpiece of the writer and develops the concept that how being woman is not the only constraint but being minority in another tenant of this chain she utters **"Look, we're Parsee, everyone knows we dress differently,"** and through this stance she is establishing that there must be acceptance and tolerance in a society regarding norms, customs, beliefs and ideologies of others.

**Text 05: “I am so worried! A raw, unmarried girl traveling so far by herself have you made proper arrangements? Will she stay in a good, safe hotel?” (p. 29)**

**i. Context:**

As indicated by fundamentalist cultural ideology women ought to stay at some protected spot and should go out with a male member of the family. The setting shows how the family, particularly the grandma of Feroza is stressed over her, as she is consuming the entirety of her time on earthward and she is venturing out alone to America, too. Sidhwa here provides an intricacy of dogmatic cultural approach in very vibrant colors. The lexical marker “**A raw, unmarried girl**” depicting the context of dependability for female only and establishing the notion that she must be married atleast so that her husband could be a shield to her otherwise she could get harmed. The question here is that from which monster woman is being feared to get harmed of. And the answer is “male”.

**ii. Lexical and Sociocultural Interpretation:**

Women are considered as a thing in some societies which ought to stay indoors and should not expose themselves to the world. Also, in such cultures, women are raised with the belief that they must remain at home and they can only travel with their male counterparts. The terms used in the text, such as “**safe hotel**” and “**proper arrangements**,” alter the discourse. For instance, the text's depiction of the words “safe hotel” and “proper arrangements” reveals how stressed the family members are. This shows the stature of aggressive behavior against women in a patriarchal society in terms of traveling affairs. The male is empowered in this case, and the word “**Alpha male**” (Lazar, 2007) is used to describe the dominant male counterparts of community. The alpha male are shown in some emblematic aura which are ‘real superheroes’ of society who are securing ‘their’ women but the point is that if they are “alpha” or noble then why only protecting ‘their’ women not all.

**Text 06: “Feroza lay her forehead on the cool marble and requested the Almighty to protect her during her long journey overseas and to make her visit America happy and successful.” (p. 42)**

**i. Context:**

The passage shows how the relatives of Feroza are concerned for her safety. She is advised that uncle Manek will deal with her so she ought not to stress over it. And the family's elders instruct her about how to deal with strangers. Also, the context establishes how Feroza, a dogmatic girl, who is never even willing to step outside the house, is praying to get a safe arrival out there to her uncle's. Also she prays to have a “**happy and successful**” journey all along.

**ii. Lexical and Sociocultural Interpretation:**

On a grand scale, it is apparent that some social orders presume things based on sex rather than skills and the “*Feminist Discourse Analysis*” (FCDA) of the text shows how Asian people treat the ‘Second Sex’ (De Beauvoir, S., 2013). The lexical stretch “**Don't talk to strangers, never, ever look into their eyes, act deaf, Don't accept anything eat**” depicts how the family is setting up her to confront another world. This all shows the difference between the treatments of a woman in two cultures. **Judith Butler (2011)** opposed this *assigned roles formula*, and envisaged the conception of ‘*gender performativity*’ which declares that “**your behavior creates your gender**”.

**Text 07: “Khutlibai, Zareen, and the ants were whispering breathlessly as if Feroza's fate hung on the flurry of last-minute instructions. They were imparting: don't talk to strangers! And never, ever look into their eyes! If anyone talks to you, just look straight ahead and act deaf. Don't accept anything eat or drink from strangers. It may be drugged God knows what they will do to you. Give Manek the letter first thing you do.... And don't worry, he will take care of you,’ said Zareen, and Khutlibai promptly added.” (p. 48)**

**i. Context:**

The discourse reveals that Feroza who never has travelled alone in Pakistan, preferring instead to spend time around her family, in the first run-through is travelling alone from Pakistan to the United States. The whole family is making her ‘tidy’ somehow, so that she would be cautious enough out there. They instructs her not to get familiar with any stranger, no need to gaze them and make them attracted towards you and no need to take any edible from strangers as it could be drugged and this could be a trick of an abduction.

**ii. Lexical and Sociocultural Interpretation:**

The text reflects how troublesome it is for a woman to act against stereotypical roles which are asserted by her inherent culture. The word ‘**first time**’ is focal as it is that bewitching word that makes ghastliness for the entire family. The expression ‘**handled her suit cases**’ depicting that now in

American she has to do things herself. Culture fusion is visibly clear in the text and Feroza had come across different issues because of cultural conflict. The lexical stretch "***Give Manek the letter first thing you do***" seems to depict that the 'alpha' out there has been sent some necessary commandants regarding girl and her further pursuits of life. And the lexical stretch "***And don't worry, he will take care of you***" depicts how she is being entrusted on a male and so there is nothing to worry until she is under his care and supervision. Patriarchy is manifested through each and every event, character and dialogue as established and foregrounded by Sidhwa. And, the crux of the story is that uncle is being modernized and hybridized so he let the girl explore herself and her surroundings.

**Text 08: "You will have to learn to stand a lot of things in this world. Look! You didn't stand up for your sister's honor. So don't shout at me for defending her izzat." (p. 58)**

**i. Context:**

In America, Feroza is told by her uncle that here everybody just remains part restricted to him. Since everything is new for her. So she needs to become familiar with plenty of things. This isn't the kind of country where individuals stand firm for other people, here everybody is autonomous and tackles his/her issues all alone. So, basically now Feroza is suddenly made autonomous and self-sufficient by her uncle.

**ii. Lexical and Sociocultural Interpretation:**

In this section, there is shown a strong collision between two cultures. Some concepts are the essence of particular societies. The words '**izzat**' and '**honour**' are the essence of Asian culture. The text illustrates how two cultures approach the idea of "izzat," or honour, in different ways. People in Pakistan defend the dignity of others, but this is not the case in America. The particular lexical stretch "***in this world***" seems to depict that there is some positioning of "worlds" where things go in parallels and that "this world" does not entertain the 'so-called' concepts of 'honor' etc. The uncle is making her acknowledged that he would not be there for her as her father or other males in her Eastern home; this is West and west has its own charisma. He utters that "***don't shout at me for defending her izzat***" as in the west everybody minds his or her own business and let anything happening to anyone. He is actually advising her to take notes on her future here and to make a plan up for the further proceedings that she have to undergo here in America.

**Text 09: "You must have your head examine... you are not a baby. You got no business in New York if you got no sense." (p. 86)**

**i. Context:**

This was a remark made to Feroza at the moment when she had been dropped alone in an auditorium by her uncle and a guard asked her for information about the location and phone number, and she had none. Around that point, she discovers how exceptional it is to be a Pakistani living in America because in America she use to be accompanied by her father or any other male family member but here in USA she is all alone and self reliant.

**ii. Lexical and Sociocultural Interpretation:**

Feroza was used to living in Pakistani society, where she was totally reliant on her family. The phrases "***you are not an infant***" and "***You have no business in New York if you have no understanding***" demonstrate that a person living in America should be independent and self-sufficient. Also, her uncle's use of language in upcoming text [10] depicts how the world here is somehow liberal than that of East as in east you avoid using taboo words besides other family members especially female, while here in west he is uttering "***civilized people, don't kick man in the balls just because they happen to stare at them***" which really is near to taboo language which isn't considered good in Feroza's home-ground.

**Text 10: "Manek said, civilized people, don't kick man in the balls just because they happen to stare at them. Imagine what would have happened in Lahore! First, she'd kick me, then she would go winning to the cops wailing, O manu ghore-ghore ke vekh raha see. 'He was making big, big eyes and staring at me!' I would be soundly slapped and hauled off to the police thana." (p. 98)**

**i. Context:**

The text portrays the response of two divergent societies to similar actions. In Pakistan, it is considered as something extremely negative to gaze at or grin at a lady while in America it is a type of graciousness and amenability. He [Uncle Menek] is telling Feroza that it is not Lahore where gazing has some negative connotation and one is being punished for this crime. He says that it is USA and here gazing has a different connotation and that is 'embracing' someone.

**ii. Lexical and Sociocultural Interpretation:**

The author is referring to Americans as "civilized ones," they ensure equal rights to all. In the west, rather being portrayed as passive victims of men's sexual gratification; women are increasingly being portrayed as physically independent, active, and desiring subjects, according to the "Feminist Discourse Analysis" (FCDA) of the text. Change of this kind entails a resignification of the sexual landscape, to the point thereto hereunder images have not more remained emblems of women's abuse, rather that of female emancipation (Gill, 2003; Lazar, 2007).

**Text 11:** "When Feroza had arrived fresh from Pakistan she would have considered the arrangement shocking. Even now more than two years later, she was troubled, but she had a better understanding of the prevailing mores in America and a more accommodating view of the relationship between man and woman." (p. 218)

**i. Context:**

This text depicts the situation wherein Feroza is more optimistic as well as empowered, in America. Thereafter spending 2 years at United States Feroza has began comprehending their cultural aura. The text depicts that in America; Feroza is surer and feels autonomous. After spending two years in America she began understanding this culture.

**ii. Lexical and Sociocultural Interpretation:**

The selected text exhibits the following lexical choices signifying sociocultural identities manifesting Feministic notion: 'fresh from Pakistan' and 'better understanding of the prevailing mores in America' highlighting the concept of Feroza's diasporic metamorphosis.

**Discussion and Conclusion**

Gender intersects with other social categories such as nationality, age, ability, social position and status, and geographical area as a social category. Patriarchy is an ideological structure that deals with other philosophies in intricate means such as capitalistic and globalist perspectives. Secondly, in (late) multicultural societies, gender ideologies and lopsided power dynamics in operation, in the debate, are currently taking on very subtle forms, although to varying degrees and in different ways in different cultures. In the aftermath of a (post)feminist backlash, however, new manifestations of overt machismo, in addition to allegations on counter-machismo, had arisen to some quarters. The fabric of "Critical Discourse Analysis" (CDA) and "feminist language scrutinization" is a critical viewpoint in regards to severe social constructions maintained by language usage, with the objectives of organizational cohesion and emancipation. Since the most recent wave of women's emancipation has caused to notice the overlooked subject of woman's rights especially in terms of language and gender. The language of a narrative not only establishes but also reflects social reality. Since discourse's constitutive property has an impact on readers' perceptions of "self" and "other," using narrative as a socialization tool is a conscious and deliberate practice, and "fiction must be regarded as a unique site for ideological influence, with the potential to shape audience attitudes," Feminist CDA is an opportune commitment to the growing array of feminist discourse. According to mainstream post-feminism, a prevalent global discourse spread by multinational Western and Asian entities, women are a reiteratively imposed identity role of a global "wealth femininity." Across the board, the mainstream methodology has been characterized by an essentially objective and neutral investigation, which has been challenged by female academics working in the area. 'Rather than being portraying female as-like torpid items for male's lascivious gratification, there has been an alteration toward portraying them like erotically independent, involved, as well as empowered persona. This change necessitates a re-designation in the lewd landscape, for instance such images not anymore are symbolic to female abuse, rather of their autonomy. The novel American Brat by Bapsi Sidhwa is visibly feminist in nature. Feroza's life is split in the novel around two divergent societies Pakistan and America. Gender roles are shifting as a result of cultural shifts. Feroza was not the same girl in Pakistan as she was in the United States. Since American culture has a different definition of femininity than Pakistani culture, Feroza's position in America shifts. In Pakistan, she was a shy and devout young woman, but therein United States, her persona blossomed into an autonomous American Brat. The state of Pakistan is a community that is structured in a patriarchal vein in which men get more freedom and dignity than women in several ways. In these nations, men rule women's lives, while in the United States, women are self-sufficient and work alongside men. As a result, Feroza adapts to American culture and finds it relaxed because it provides her with "liberation". The

results of this study indicate that there is a strong shift in identity of Feroza while being exposed to a very different culture.

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