Representation of Women in Ilona Yusuf's Poetry: A Corpus-Based Feminist Stylistic Analysis

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Table of Contents

Abstract

The study aims to find out how women are pictured in the work of Ilona Yusuf. The researcher analyzed the corpus-driven data to identify the role of women in Yusuf's poetry. As Ilona Yusuf is a Pakistani-Irish female writer, having a significant exposure to the Pakistani culture as well as the world outside, her perspective on the feminine gender is reliable and authentic. This research aims at finding out the textual evidence related to the representation of women, to examine the choice of linguistic patterns, and to reveal the gender ideologies in the purpose-built corpus of Ilona Yusud's poems from *Picture This*. The data is analyzed through *AntConc* software, a reliable tool widely used for corpus analyses. The *AntConc* data is further analyzed qualitatively by creating thematic tables. The results of the corpus-based linguistic devices analysis revealed two phenomena. On one hand, it shows the subjugation and marginalization of women by the patriarchal system, touching on identity and gender issues, and representing women as second-class women, caregivers, weak, oppressed, and having no free will and autonomy. On the other hand, the writer also uses linguistic choices where she uses lexical items that show resentment on the part of women to guide them to self-empowerment. The study concludes that indeed women are portrayed as oppressed and powerless but not unaware of their rights. Therefore, the poet tries to give them a voice to be thoughtful and aware of oneself. The study concludes that women are neither given a stereotypical role nor represented negatively but are portrayed as rather powerless and persecuted and the corpus-based analysis confirms these assumptions.

Keywords: Corpus linguistics, Antconc, Feminist stylistic analysis, Ilona Yusuf

Chapter 1

Introduction

The interdependent relationship between language and gender has been an area of interest for researchers, indicating the underlying meanings based on gender-based languages. This study, in this context, is based on the ideology of displaying the representation of women in the literary work of Ilona Yusuf by applying a corpus-based feminist stylistic approach. Here is the introduction of the keywords and this study.

Stylistics, regarded as a linguistic approach to literature, is the study of how meaning is created through language in various forms of texts (Norgard, Montoro, & Busse, 2010). It is the systematic and empirical study of literary texts from linguistic perspectives. It examines how linguistic choices used by writers in the literary text contribute to the meaning-making and projecting a particular idea. The construction of identities in literature largely depends on linguistic choices by the writers. They make use of graph, logical, phonological, morphological, and syntactic structures to represent ideologies in the texts. In order to unravel the writer's perspective or idea, stylistics plays a crucial role in it. Various stylistic approaches can be used to study a literary text and help the readers in making a meaningful interpretation of the texts, which also enhance the linguistic awareness. Thus, Stylistics is the study of literary texts from a linguistic orientation (Widdowson, 2013).

Under the umbrella of stylistics, this study is further concerned with Feminist Stylistics based on Corpus analysis. It is viewed that in the field of linguistics, corpus stylistics stands as one of the exciting and demanding developments, which utilizes the tools and methodologies of corpus linguistics for its application. In the words of (Mahlberg 139), Corpus stylistics employs methods from corpus linguistics to study literary texts. These methods are computer-assisted and enable the retrieval and quantification of linguistic phenomena in electronic texts. In simple words, Corpus linguistics focuses on the study of language using large collections of texts, known as corpora. Corpora/ corpus is "a collection of texts or parts of texts upon which some general linguistic analysis can be conducted" (Meyer, 2002). By using a corpus stylistic method, the researcher can identify various linguistic patterns that are significant to the text. It is helpful in analyzing the representation of women in Ilona Yusuf's poetry by identifying recurring linguistic patterns and features.

So, the researcher tends to apply corpus-based approaches to the target text of this study to find out feminist stylistic views in the text. The term Feminist Stylistics can be seen as a combination of two major approaches, i.e., feminism and stylistics. The basic claim of feminist discussion has been that women are discriminated, oppressed, marginalized and degraded in many ways. According to Mills (1995, p. 3), feminist stylistics is concerned with how women and men are constructed at a representational and an actual level. Being an integration of feminism and stylistics, Feminist Stylistics draws techniques from literary as well as linguistic backgrounds. Feminist Stylistics is a form of politically motivated stylistics whose aim is to develop awareness of the way gender is handled in texts. (Mills, 1995, p. 207) and helps to investigate the language of texts to answer questions asked, particularly within a feminist perspective (Mills, 1995). It is important to mention here that the toolkit provided by Mills' Feminist Stylistics allows for analyzing a text from a gender perspective at three levels.

a.   The word level

b.   The phrase or sentence level

c.   The discourse level

Moreover, Mills (1995, p. 3) in her book Feminist Stylistics, discusses the feminist features used in literary texts. Feminist stylistics focuses on the analysis of text from a feminist stance. It highlights the linguistic terms that show women as subordinate to men and the purpose is not only to highlight but also to remove them. According to the feminist stylistics approach, there is a need for modification of traditional modes of language used by female writers. It can be done by identifying the dialectical features and what should be the alternative forms of expressions in the text, which helps to eliminate them. It is a form of stylistics that helps to develop an awareness of handling gender in text and its ways of gender presentation in text (Mill, 1995).

In the light of the literature review, many researchers have conducted their studies in the area of language and gender. To add some background details to this study, some of them are mentioned here. Siddiqui (2014) conducted a study and found out how women are presented negatively through words in jokes. Research conducted by Frawley (2008) shows that women are presented negatively in children's books, while Wykes and Gunter (2005) observe that in the early

20th century, ordinary women were made to think that they were imperfect through a presentation of the ideal image of a woman in advertisements.

Similarly, research studies by Innes-Parker (1995), June (2010), and Brown (2012) have tried to explore how the female body has been projected via its anatomical parts (Kayani and Anwer, 2022). However, Mills' (1995) feminist stylistics proved a great contribution in this field as many researchers started to use it as a tool for investigation. For this reason, the researcher of this current study also intends to use it as a tool for the investigation of feminist stylistics and women's representation in Ilona Yusuf's "Picture This" with the help of corpus analysis.

The representation of women in literature has long been a subject of scholarly inquiry, particularly within the realms of feminist literary criticism. In recent years, the field of corpus linguistics has emerged as a powerful tool for analyzing linguistic patterns and textual features within large bodies of text. This intersection of corpus linguistics and feminist literary criticism offers a nuanced approach to examining the portrayal of women in literature, shedding light on how language both reflects and shapes societal attitudes toward gender.

This study focuses on the poetry of Ilona Yusuf, a contemporary poet whose works often delve into themes of identity, belonging, and social justice, with a particular emphasis on the experiences of women. By employing a corpus-based feminist stylistic analysis, this research aims to uncover the linguistic strategies employed by Yusuf to represent women in her poetry, as well as to interrogate the broader implications of these representations within the context of gender politics and societal norms.

The choice of Ilona Yusuf's poetry as the primary corpus for analysis is significant for several reasons. Firstly, Yusuf's body of work spans a diverse range of themes and styles, providing ample material for linguistic investigation. Secondly, as a female poet of Pakistani descent living in the diaspora, Yusuf occupies a unique position within the literary landscape, offering perspectives that are both intersectional and culturally specific. Finally, Yusuf's poetry is characterized by its rich imagery, evocative language, and keen insights into the human condition, making it an ideal candidate for stylistic analysis.

This study is structured as follows: following this introduction, the second section provides a review of the relevant literature on feminist stylistics, corpus linguistics, and the representation

of women in literature. The third section outlines the theoretical framework and methodology employed in this study, including the compilation and annotation of the corpus, as well as the analytical tools and techniques used for linguistic analysis. The fourth section presents the findings of the analysis, focusing on key linguistic features and patterns in Yusuf's poetry that relate to the representation of women. Finally, the conclusion offers a synthesis of the findings, along with implications for future research and avenues for further exploration.

In essence, this study seeks to contribute to our understanding of how women are represented in literature, as well as to demonstrate the potential of corpus-based feminist stylistic analysis as a methodological approach for literary criticism. By examining the poetry of Ilona Yusuf through this lens, we hope to illuminate how language can both empower and constrain the representation of women in literature, ultimately fostering greater awareness and appreciation for the diverse voices and experiences of women in contemporary poetry.

1.1 Problem Statement

The representation of women in literature holds profound significance in understanding societal norms, cultural perceptions, and gender dynamics. In the realm of contemporary poetry, Ilona Yusuf's works stand as a poignant exploration of feminine identity and experience. However, despite their thematic richness, there exists a gap in scholarly inquiry concerning the nuanced portrayal of women within Yusuf's poetic corpus. This study aims to bridge this gap through a rigorous feminist stylistic analysis, utilizing corpus-based methodologies to uncover the intricate layers of gender representation within Yusuf's poetry. By critically examining linguistic features, thematic motifs, and narrative structures, this research seeks to elucidate how Yusuf's poetry both challenges and reinforces traditional gender roles, thereby contributing to broader discourses on feminism, literature, and cultural identity. Through this investigation, the study endeavors to offer fresh insights into the complexities of female representation in contemporary poetry, enriching scholarly understanding and fostering dialogue on gender equality and empowerment in literary discourse.

One of the means of enacting the roles and identity is language and the investigation of the language is necessary to understand the hidden concepts. The language is considered a key to understanding the hidden ideologies and identities of marginalized communities, which are more

often than implicit and covert otherwise. Studying or examining the use of language in literary texts has been neglected in our society; therefore, we are unable to comprehend the hidden meaning of the text. It is, therefore, needed to highlight those elements with the help of corpus-based analyses to root out the hidden agenda provided in any piece of literature. These hidden agendas can be based on and for any political, social, religious, economic and gender ideologies.

This study deals with a corpus-based feminist stylistic analysis of Ilona Yosuf's work "*Picture This,*" which has an implicit agenda and ideology to highlight the representation of women through language. In this study, various linguistic tools will be highlighted and discussed by the researcher to fill the gaps that are faced by the readers while reading literature. This study, therefore, suggests that to reach the implicit agenda and ideology of any literary work, there are many other linguistic and stylistic tools beyond only words on the page. This study will show the importance and significance of focusing on stylistic analysis of literature to reach the intended meaning of the creator of the text.

1.2 Research Objectives

The study includes the following objectives:

1. To examine how Yusuf's poetry employs lexical, and syntactic features to represent women and gendered identities.

2. To demonstrate how combining corpus tools with feminist stylistics strengthens both empirical evidence and critical interpretation in analyzing women's representation in Yusuf's poetry.

3. To uncover recurring linguistic strategies that contribute to the construction or contestation of gendered identities.

1.3 Research Questions

Q. 1. How do linguistic and stylistic patterns in Ilona Yusuf's poetry construct and challenge representations of women and gendered identities from a feminist perspective?

Q. 2. How does a corpus-assisted feminist stylistic approach reveal the linguistic strategies by which Ilona Yusuf's poetry constructs and contests representations of women and gendered identities?

1.4 Delimitation

This study is delimited to the textual analysis of Ilona Yusuf's poetry, with a particular focus on the construction of female identity and gendered roles in her collection *Picture This*. The research is confined to selected poems. which have been purposefully chosen for their thematic relevance to gender representation. A purpose-built corpus has been created to identify the role of women in Yusuf's poetry. In order to find the roles of women, a mixed-method approach is adopted: the first stage involves a quantitative analysis using corpus-based tools, specifically AntConc and W-matrix to identify recurring linguistic patterns such as keywords, collocations, and Frequency of words. In the second stage, these patterns are examined qualitatively through Sara Mills' feminist stylistic model to explore how linguistic choices at the lexical and syntactic levels contribute to the representation of women. The research is restricted to issues related to gender, identity, and the representation of women, and does not address other thematic concerns present in Yusuf's poetry.

1.5 Significance of the Study

The research work aims to highlight the role and identity of women in contemporary society through literary texts and how women's roles are constructed and represented with the help of linguistic structures. This research study will enable the readers to use analytical or computational tools to identify and analyze the recurring patterns of language in the text. The Corpus-based method provides empirical linguistic analysis, which facilitates deeper textual interpretation and understanding of the contemporary issues represented in the text. This Study provides an innovative approach to educators and students to adopt analytical tools and linguistic frameworks in interpreting literature, moving beyond traditional literary criticism toward more integrated and evidence-based methods. The research work provides grounds for acknowledging and encouraging readers to use analytical tools for linguistic descriptions in literary texts which are more promising and effective than relying on Interpretative criticism.

The quantitatively qualitative approach towards Ilona Yusuf's poetry not only brings attention to the linguistic construction of gendered identities but also highlights the importance and relevance of feministic discourse in literary studies. The integration of **Sara Mills' feminist stylistic model** offers a systematic approach to analyzing how gender is represented through

lexical, syntactic, and discourse choices and how female voices are shaped or silenced in literary discourse. Applying this model to Yusuf's work enhances our understanding of how feminist stylistic theory can be effectively employed in analyzing South Asian English poetry which has received limited scholarly attention, especially from a feminist stylistic perspective. This research thus contributes to filling that gap by offering a detailed examination of her poetic discourse through both qualitative and quantitative methods. This research aligns with the *United Nations Sustainable Development Goal 5: Achieve gender equality and empower all women and girls* by revealing how language encodes gender ideologies. The study supports ongoing efforts toward *gender equality, critical literacy, and social justice*.

Chapter 2

Literature Review

Speaking of feminism, many researchers have conducted their studies in the area of language and gender. Before we discuss different studies on language and gender, let us see what feminism is and how it has affected women and their rights. To add some background details to this, Ray (2013) stated that feminism refers to the awareness of male control, exploitation, and suppression of women at different levels, such as material, ideological, fertility, and sexuality, whether in the family, at work, or in society at a larger scale. Now, a key note to remember here is that feminism has nothing against disapproving males nor does it disregard sexism towards any gender. In the same line of reasoning, De Rozario and Zheng (2010) claim that the purpose of feminism is to oppose the discrepancies women face in their daily lives. So, the goal is equality between the two genders, not female power. Therefore, it can be stated that feminism is questioning the norms referring to the relative worth, status, and positions of men and women.

2.1 Feminism

The term 'feminism' began in the US and Europe in the late 19th century as a political movement that fought for women's suffrage and defended other rights in society. In the 1960s and 1970s, feminism grew stronger, voices, and active trips led by various donors from the West. Today, feminism has become an interesting intellectual thought in various aspects of learning, including learning about language and literature. Gibbons (1999) sets out the idea and its aims of feminism as well as practice, a philosophy that challenges social arrangements regarding women's and men's inherent value, status, position, roles, and opportunities. There is no single unifying body of feminist thought. Conversely, women differ in what they target as central to social violence today and in their views on the primary cause of exploitation, isolation, and the reduction of women in society.

Mills (2005) states that feminism has three waves:

- **First Wave:** the early-century activism that led to women being liberated. It describes a woman's struggle for political rights. It began in the nineteenth and early twentieth centuries when women were granted these rights. Apart from that, there were some additional issues too, such as pleasure and sexuality, birth control, and reproductive rights. (Hammer & Kellner, 2009).

- **Second Wave:** As stated by Green and LeBihan (2001) the period of extraordinary change in feminist influence that happened in the late 1960s extended feminism's goals to equality elsewhere, its factors such as in education, the workplace, and at home. In this period, along with the political and personal commonality and recognizing the distinctions of women's writing and female aesthetic, the wave also diminished class distinction, color, sexual orientation, and location among women (Plain & Sellers, 2007).

- **Third Wave:** The Third and present wave of feminism goes further in terms of criticizing previous waves and celebrating that internal differences even among women are caused by factors such as race, class, nationality, and religion, and should not be overlooked. In Hammer and Kellner's (2009) point of view, the major concerns are social activists for national and international human rights, keeping much of their feminist theory and practice, as do the other day-to-day issues. Some thorough ideas about gender and sexuality are also rooted in important constituents of many arrangements of confrontation feminism. Feminism is not limited to women's rights; it has also helped in the promotion of *queer theory,* which asserts that sexual identities are fluid and challenges society's assumption of heterosexuality as the norm.

2.2 Stylistics

Hough (1969) & (2017) agreed that the term stylistic is not a new term; rather, it existed in European philosophy when the focus was on oral expression. They considered Style as a strategy of persuasion that used to be utilized by classical rhetoric. There are two different kinds of stylistics linguistics and literary stylistics distinguished by Carter and Simpson (2005). In both cases, whether it is literary or linguistic stylistics, it has to do with the relation of language to literature. The only difference is that linguistic stylistics emphasizes linguistic aspects of any written work over the literary aspects and does not just perceive the application of linguistic practices in terms of their role in an analytical *'tool kit'.* Carter and Simpson (2005) state, *"Linguistic stylistics is the purest form of stylistics, in that its practitioners attempt to derive from the study of style and language a refinement of models for the analysis of language and thus to contribute to the development of linguistic theory"* (Carter & Simpson, 2005, p.4).

On the other hand, for literary stylistics, they claimed that *"Literary stylistics is more concerned with providing the basis for fuller understanding, appreciation and interpretation of avowedly literary and author-centered texts. The general impulse will be to draw eclectically on linguistic insights and to use them in the service of what is generally claimed to be fuller 7 interpretation of language effects than is possible without the benefit of linguistics"* (Carter & Simpson, 2005, p.6).

Moreover, Simpson (2004) described stylistics as a textual analysis style prioritizing language. The various forms, patterns, and levels comprising linguistic structure play an important role in the function of the text, which is why stylisticians emphasize language. Furthermore, the texts' functional value as discourse actions opens many possibilities for interpretation.

2.3 Linguistic Determinism

In the same vein, feminism does not only exist in society but also women are misrepresented in books or sometimes the third person singular pronoun *she/her* is completely ignored in the written form. Linguistic determinism is defined by Mills (2005) as "differences in the structure of language determine different views that people have about the world". It is claimed that the language of culture shapes the way its speakers look at the world. For instance, people observe and analyze the world based on their past experiences as well as the lifestyle that they have adopted. This is how our linguistic determinism affects and changes our views about the world. To link it with feminism, some feminists consider linguistic reform at different stages since its flow may strengthen societal sexism. Such as *'chairperson'* and *'spokesperson',* these terms are still frequently used in media for men but in the case of women, gender neutrality is used. The problem does not stay there, some of the writers take it on more personal grounds by distorting their identity.

Siddiqui (2014) conducted a study and found out how women are presented negatively through words in jokes. Similarly, Research conducted by Frawley (2008) shows that women are presented negatively in children's books, while Wykes and Gunter (2005) observe that in the early 20th century, ordinary women were made to think that they were imperfect through a presentation of the ideal image of a woman in advertisements. Likewise, research studies by Innes-Parker (1995) June (2010) and Brown (2012) have tried to explore how the female body has been projected via

its anatomical parts (Kayani & Anwer, 2022). However, Mills' (1995) in Feminist Stylistics proved a great contribution in this field as many researchers started to use it as a tool for investigation. For this reason, the researcher of this current study also intends to use it as a tool for the investigation of feminist stylistic and women's representation in Ilona Yusuf's "Picture This" with the help of corpus analysis.

2.4 Feministic Stylistic

Feminist stylistics, as the name implies, combines both feminism and stylistics. According to Montoro (2014), feminist stylistics is a sub-branch of stylistics that uses frameworks and models from the stylistics toolkit to understand how gender concerns are linguistically embedded in texts. Looking at texts from a feminist perspective is how Mills (1995) developed the concept and technique of feminist stylistics and laid the foundation for it. She calls attention to issues including sexism, the representation of women, and gender dynamics in media. Feminist stylistics aims to raise awareness of how gender is handled in writings which are defined as *"a sort of politically driven stylistics".* The goal of feminist stylistics is to offer a feminist viewpoint where language studies and literary criticism merge. Virginia Woolf was one of the first feminist activists and a writer who used her gifts and beliefs to support women's equality. Several of her works from the turn of the 20th century showed her harsh condemnation of society's disregard for women. According to Woolf, some female writers invented a brand-new sentence structure that is more beneficial and flexible than a male sentence. She said that female writers had created a sentence that she referred to as the "female sentence" or the sentence of the feminine gender.

However, contemporary feminist stylisticians assert that even women's perceptions of reality and ways of thinking differ from men's. The technical word genderlect, which describes the linguistic distinctions between men's and women's understanding of social reality, is also used in feminist stylistics (Bahimnouris & Ghandeharium, 2020). In addition, Mills (1995) emphasizes that *"reality is organized along gendered line"* (Mills 1995, p. 11) and that political opinions and socioeconomic conditions that allow a language to emerge are used to try and regulate repressive, dominating societal structures. Feminist stylistics thus addresses reality in addition to writing. According to Leech and Short (2007), feminist stylistics emphasizes other aspects of language more than the artistic function of language, even though it is evident that depictions in a variety of

texts follow certain patterns. From this, it is clear that feminist stylistics recognizes the rote nature of language use; refined speech is used in texts to produce aesthetic qualities, parallelism, and repetition are used to emphasize points, and there are numerous other examples of "clichés" in language use.

Consequently, feminist stylistic analysis strongly emphasizes analyzing the components that affect a text's meaning within a social setting. It goes beyond just posing standard style queries, such as *"What motivated the author to choose this specific mode of expression? How does language create these kinds of beautiful effects?"* (Ufot, 2012, p. 2462) to look at "the ways that point of view, agency, metaphor, or transitivity are interestingly connected to issues of gender" (Mills, 1995, in Ufot, 2012, p. 2462). As a result, feminist stylistics shows how linguistic characteristics can be checked for gender differences in a wider context.

2.5 The Adopted Model

The goal of this study is to find out how Ilona Yusuf portrayed herself and the female gender in her work '*Picture this'*. As a result, the analysis will take place at the word, phrase, sentence, and as well as at discourse levels (Mills, 1995). (Siregar, Setia & Marulafau, 2020; Ashimbuli, 2022). The most recent advancement in stylistics is feministic stylistics, which comprises the levels given below.

2.5.1   Analysis at Word Level

According to Mill (2008) the analysis examines sexist language at different levels. At the word level, it explores how terms like the generic pronoun "he" and nouns like "mankind" exclude women, along with gendered prefixes/suffixes (e.g., "fireman"), sexist labels, insults, patronizing nicknames, euphemisms, and lexical gaps that ignore women's experiences. Moving to phrases and sentences, the study identifies problematic metaphors, expressions, and jokes that reinforce gender stereotypes. On a broader discourse level, the research analyzes how texts construct female and male characters differently - through their descriptions, assigned social roles, and the objectifying practice of reducing women to fragmented body parts rather than whole persons. Together, these linguistic patterns reveal how language can both reflect and perpetuate gender biases across multiple dimensions of communication. Similarly, the word choice should be

analyzed in the light of sexism in language. He further added that word analysis can only be understood and applied by first examining the wider, more theoretical components of sexism before investigating further into the specific ways in which sexist language is utilized. Moreover, sexist language disrupts communication and social interactions, alienating both genders (Mill, 2005).

2.5.1.1 Generic Nouns

Another word-level analysis focused on sexism in language, specifically generic nouns. Mills and Mullany (2011) highlighted how language often portrays women in a negative light or reduces them to stereotypes. A key issue is the use of masculine terms (like "man" or "he") to refer to all people, even when including women. For example, phrases like "man is mortal" or "someone must be aware of what he will encounter" assume male terms represent everyone. This excludes women and reinforces the idea that men are the default, while women are an afterthought. Such language perpetuates gender biases by making women invisible.

Furthermore, Mills & Mullany (2011) noted that the phrases "mankind" and "man" are commonly used to refer to humanity as a whole. Gender stereotypes lead to the use of the term "man" for meanings that are claimed to be unidentified, while terms referring to males are commonly recognized as true generics. Nayef (2016) explains that word choices, such as using "chairman" instead of "chairperson" or giving titles to some people but not others, are never random. These decisions come from deeper social beliefs and attitudes, which the language then reinforces. When people use male-dominated terms like "policeman" instead of gender-neutral ones like "police officer," they unintentionally support sexist ideas. In this way, language is not just a tool for communication; it can also promote discrimination against women.

In the same way, many job titles such as *chairman*, *newsman*, and *foreman* were originally male-dominated, suggesting women weren't expected to hold these roles (Lei, 2006). Academics argued that using masculine terms as "default" (e.g., *he* for everyone) reinforces the idea that women are less important or even outsiders. Harwood (2006) explained that this kind of language, called *sexism*, harms women by making them invisible and supporting unfair treatment in society.

2.5.1.2 Generic Pronouns

In feministic stylistics, generic forms are explained as *"those elements in language which perpetuate a view of the male as a norm or universal and the female as deviant or individual"* (Mills, 2005, p. 65). The pronoun 'he' is a typical instance of gender-specific or sexist language, sometimes known as 'he-man' language. The pronoun 'he' is commonly used to refer to both men and women, although most people associate it with males. Some experts, such as Mackay, believe that using the generic pronoun 'he' can be misleading for readers as it is unclear if it is employed generally or gender-specifically (Mills, 2005). Similarly, Watson and Laine (2014) analyzed British newspapers and found that women are often excluded in language, with masculine terms like "he" and "man" treated as the default. Similarly, Crawford and English (1984) noted that while pronouns like "he" or "she" can technically refer to anyone, using "he" generically often leads to women being overlooked or marginalized.

Ridgeway and Correll (2004) supported Crawford and English's (1984) view that masculine terms such as "he" and "man" are often used to represent everyone, reinforcing traditional gender hierarchies that favor men. For example, a study of Reuters news articles (1996 to 1997) found that "he" was used more often than "she" and appeared in more positive contexts (Gustafsson Senden et al., 2014). Hellinger and Bubmann (2015) added that while feminine terms (like "she") only refer to women, masculine terms can refer to men, mixed groups, or even unknown genders (Stahlberg et al., 2007). This language imbalance subtly upholds male dominance in society.

2.5.1.3 The Linguistic Mark for Women

In linguistic expressions, the male is often presented as the unmarked form, while the female is depicted as the marked form. This phenomenon highlights how language can preserve gender partialities. Specifically, critical depictions of women's sexual availability within language reflect and strengthen inequitable attitudes toward women. Women are often portrayed as being different from the male stereotype of being the norm and universal (Mills, 2005).

Adding feminine endings like "-ess," "-ette," or "-trix" to job words (such as "sculptress" or "authoress") can make women sound less important. These special female versions often seem smaller or weaker than the standard male words (Thorne & Henley, 1975). Regular job words like "sculptor" or "director" are treated as male by default. When we create separate female versions,

it makes the language more sexist because it suggests women's work is different or less serious (Hartman & Judd, 1978). In the same line of reasoning, Mills (2008) pointed out that words like "actress," "authoress," and "stewardess" make women's jobs sound less professional. She suggests we should stop using these special feminine versions. Instead, we can simply say "female actor" or "male steward" when needed. This keeps job titles equal and respectful for everyone.

There has been a positive shift toward using gender-sensitive language that includes all people equally. Traditional male-centered terms like "policeman," "chairman," and "manpower" are being replaced with inclusive alternatives such as "police officer," "chairperson," and "human resources" (Lei, 2006). Similarly, phrases like "person to person" have substituted "man to man," and "artificial" is preferred over "man-made." These neutral terms avoid treating masculinity as the default experience, ensuring both women and men are represented fairly. By moving away from male-generic language, society reduces built-in sexism and creates more balanced communication that respects all genders equally. This linguistic progress reflects broader efforts to build inclusivity in everyday interactions.

2.5.2 Syntactic Analysis

Syntax is the study of phrases and clauses to find out about the different components. Adedimeji (2003) defines a proverb as an adage, saying, maxim, precept, saw, or any synonym of such that expresses conventional truth. To investigate the meaning, one may also need to study the context for a deeper exploration of the overall meaning. Mills (2005) believed that words should be analyzed in connection with their context, as their meanings cannot be found solely within the words themselves. This concept suggests that text should be analyzed at the level of phrases and sentences. During the process of analysis, earlier research should be considered too to authenticate and validate the analysis. Furthermore, for analyzing terms for gender bias, analysts should be aware of ready-made sentences, presuppositions, analogies, jokes, and transitivity choices.

Nakhavaly and Sharif (2013) studied Persian proverbs and found that many reinforce discrimination against women, portraying them negatively compared to men. For example, one proverb says, *"When Satan fails at tricking people, he turns to a woman for help."* This implies women are even more deceitful or wicked than Satan, humiliating them and spreading harmful stereotypes. Such proverbs shape social attitudes, justifying the oppression of women in society.

Additionally, sexism in language is also shown through the use of proverbs such as "seven women in their right senses are surpassed by a mad man," which means that a mad man is clever and has more sense than seven women put together (Lei, 2006).

In the English language, English proverbs can reflect the culture, life, customs, and thinking of a particular society in a certain period; however, proverbs can be sexist and discriminate against women, and this is substantiated by the following English proverbs:

1. Women are made of glass.

2. Woman is made to weep.

3. It is no more pity to see a woman weep than to see goose go barefoot (Zhang, 2018).

These proverbs compare women to fragile glass—pretty to look at but easily broken, reinforcing the idea that women are weak and delicate. Others suggest women use tears to manipulate sympathy, or that they care more about beauty than being good wives (e.g., *The more women look in the mirror, the less they care for their home"*). Such sayings reduce women to shallow, passive figures who must rely on beauty to win men's approval and protection (David &Woldemariam, 2020). By portraying beauty as women's main goal and even a source of evil, these proverbs justify gender stereotypes that keep women powerless.

Research shows that while both men and women are described in terms of their bodies, the focus is very different. Women are usually reduced to their looks and sexual appeal, while men are described through their abilities, personalities, and social power (Al-Nakeeb & Mufleh, 2018). Similarly, Kappeler (1986) points out that in pornography and art, women are often stripped of their humanity and treated as mere objects—denied their own thoughts, feelings, and agency. Many books rely on gender stereotypes when describing male and female characters. Men and women are often portrayed differently—not just in their looks, but in their personalities, beliefs, and life choices. For example, in *The Sun and Her Flowers*, the way male and female characters are introduced highlights these differences. The book doesn't focus on physical traits but instead shows how their attitudes, values, and decisions shape their lives. It also highlights the challenges of being a woman who faces hardships (Siregar, Setia, & Marulafau, 2020).

However, Guldin (2002) argues that fragmentation does not cause unit loss; it rather accentuates the individual characters and the importance of each of their organs, in which aspects of culture are imagined to reside. Elias (2018) affirms that women are represented as sexual objects in society as the media, for example, newspapers, depict them as sexual objects and, in most cases, their costumes, postures of their image are ascribed to sexual related, and the same is not done to men. Risdaneva (2018) explains that media portrayals of women happen in two ways: visually (like showing women's bodies in sensual ways, emphasizing looks over intelligence) and verbally (through language in books, songs, news, and ads). Studies like Dhanyshree's (2015) show that ads often reduce women to sex objects—for example, showing a bride happily washing her husband's underwear, as if her role is only to please him. This kind of representation reinforces stereotypes and ignores women's intellect and independence.

Moreover, Woldemariam (2018) maintains that fragmentation is the representation of women fragmented into anatomical elements like the eye, face, and breast. He further says that it also happens when comparing parts of the female body with nature, such as a rose, sunlight, star, nightingale; hence, women are described as passive, natural, and consumable. In the same vein, Sunderland (2006) states that different job titles are used for both women and men, even if the work is the same. This is believed to be another form of sexism, because the terms that are used for males have positive connotations, but the ones that refer to females do not have positive connotations. For instance, in the following examples, a male is called a technician whilst a female is called an operator, a male is called a chef and a female is a cook. The same can be said with waiter (male), waitress (female), actor (male), and actress (female).

Furthermore, Gill (2003) establishes that given the power of advertisement in disseminating cultural beliefs, biased portrayals of women assert and maintain the male dominance and social roles held by women are also depicted in a limited in a limited number especially in media making women to be seen as an underperforming group and these are incorrect and confining stereotypes which are troubling. However, these findings are contradicted by the post-modern feminism who convey a different notion on the issue saying that the strategies of portraying women as free, liberated and emancipated as this feminism postulates women's liberating changes, for instance, the portrayal of the lone women does not symbolize weakness or society depended anymore (Kate et al., 1999).

Conversely, McRobbie (2007) offers a different perspective on offensive words like "slut" or "bitch," arguing that modern feminism encourages women to reclaim these terms as a form of empowerment. Meanwhile, Woolf (1990) notes that in the 19th century, women began writing fiction but stuck to limited themes—likely because societal restrictions kept them from broader experiences. Since most literature at the time was written by men, female characters were often depicted as weak or unimportant, reinforcing the idea that women belonged in subordinate roles.

Finally, Riaz and Tehseem (2015) conducted research that focused on the sexual representation of women in media adverts and identified the negative portrayal of women, most frequently as sex objects. This study used Mills' Feminist Stylistics theory and Fairclough's model to highlight the underrepresentation of women in news, literature, television, and film entertainment, and to their theory is that the media devalues women and objectifies them to the diminished level of being a sexual object. Additionally, men need to go out, find jobs and work, and support their families, as traditionally, a man is supposed to be the one supporting the family, even though that has slightly changed as women are also working and supporting their families just like men in the contemporary world. Many words are filled with the colour of masculinism, for example, the English word "history" can be understood as "his-story", but for women, they stay at home and do some trifles of no great importance in men's eyes. Therefore, words associated with household chores are often used to describe women, which are also a reflection of gender discrimination in the English language (Yan, 2003).

2.6 Previous Studies on Corpus-Based Analysis of Women's Representation

Researchers have conducted research studies and attempted to identify how women are represented by different writers, including Shakespearean dramas. Lu (2025) conducted a research study that focused on the lines of major female characters in three Shakespearean dramas by analyzing modal verbs. The researcher came up with the conclusion that three major characters, Helena, Rosalind, and Isabella, showed faithfulness in Zhu Shenghao's translation aimed at preserving the author's original intent, while Liang Shiqiu's translation demonstrated a tendency to downplay the assertive characteristics of the female characters, which may stem from his limitations in gender consciousness. Similarly, Froehlich (2012) stated that in Shakespearean drama, *Macbeth*, the focus

is heavily on the issues of masculinity, whereas in another Shakespearean drama, *The Merry Wives of Windsor,* the focus is shifted completely to women's issues.

In the same line of reasoning, Stets and Burke (2000) stated that the identity that we evolve based on our gender identification as a man or woman is termed 'femininity' and 'masculinity'. However, these usually only represent a portion of the male and female groups. The idea of pluralized masculinities and femininities arises from the fact that each man and woman has a unique personality that naturally produces conflicting methods of expressing masculinity and femininity in their behavior, beliefs, and attitudes. (Bordo 1999; Baker 2008). A corpus-driven analysis has been carried out to analyze the collocation patterns and concordances of women and men in a corpus of Pakistani English newspapers. The findings of the study showed that the collocates of women show that they are underreported or misreported. Secondly, they are changing the old trends through their voice, and lastly, the patriarchal system in Pakistan is the root cause of their underrepresentation (Asghar & Akhter, 2022).

Similarly, Alkhammash (2019) conducted a corpus-based study of the representation of women in STEM fields in social media. The result showed that Twitter users celebrate women in STEM by using positive words like *great*, *amazing*, and *inspirational*. They also use hashtags like *#ilooklikeasurgeon* and *#womeninSTEM* to support women in these fields, recognize their achievements, and challenge gender stereotypes. The online discussions about women in STEM help strengthen their community through advocacy, networking, and fighting gender bias. These conversations act as a form of digital activism, raising awareness about sexism and stereotypes in male-dominated professions. Furthermore, Norburg & Faltholm (2018) conducted a corpus-based analysis of the representation of women in mining. The analysis of their research revealed that although the overarching theme in the women-in-mining discourse is that women are needed in the industry, the underlying message is that women-in-mining are perceived as problematic.

In the same way, Bakar (2013) analyzed language patterns in personal ads to compare typical and atypical gender representations. By examining word choices, sentence structures, and meanings it showed how people present their identities, sometimes following stereotypes, sometimes breaking them, and sometimes reflecting Malaysian cultural norms. Likewise, Lazar (2006) conducted a research study where the data showed that people often present themselves in traditionally "masculine" or "feminine" ways, reinforcing common gender stereotypes. However,

some also challenge these norms. Although these identities reflect Malaysian culture, they still align with broader patterns of masculinity and femininity found in past studies.

The above literature review of the research study highlights that Language plays a powerful role in maintaining gender stereotypes, both in the past and today. Studies show how words and grammar often exclude or belittle women through male-centered terms, objectifying descriptions, and unequal portrayals in media and literature. Feminist stylistics helps uncover these hidden biases in language. Moreover, the evolution of feminist stylistics as a field reflects broader societal shifts in gender awareness. While early feminist critiques focused on exposing linguistic sexism, contemporary approaches also explore how women reclaim derogatory terms or challenge traditional narratives through language. The adoption of gender-neutral terms and the push for inclusive language demonstrate progress, yet persistent stereotypes in media, literature, and everyday communication indicate that linguistic reform remains an ongoing struggle.

This study uses Mills' (1995) feminist stylistics approach to analyze Ilona Yusuf's *Picture This*, focusing on word choices, sentence structures, and themes. The goal is to see how the text either challenges or reinforces gender norms. By doing so, it adds to ongoing discussions about language and equality, showing why we must keep questioning how women are represented in writing.

2.7 Research Gap

The present research study has thoroughly examined gender representation in language through feminist stylistics and corpus-based analyses. There remains a significant gap in research focusing on contemporary literary works from South Asian female authors, particularly Ilona Yusuf's *Picture This*. Previous studies have largely centered on Western texts, historical literature (e.g., Shakespearean works), or media representations, with limited attention to how modern South Asian literature navigates and undermines gendered linguistic norms. Additionally, while corpus-based methods have been applied to analyze proverbs, advertisements, and news media, their application to literary texts, especially those challenging traditional gender roles in non-Western contexts, remains underexplored. This study aims to fill these gaps by employing Mills' (1995) feminist stylistic framework and corpus analysis to investigate how Yusuf's work either reinforces

or disrupts stereotypes, offering fresh insights into the intersection of language, gender, and cultural identity in postcolonial literature.

Research Methodology

3.1 Introduction

This chapter presents the methodological framework employed to examine the representation of women in a purpose-built corpus of Ilona Yusuf's poems from Picture This (2001). The study focuses on Sara Mills' feminist stylistic theory (1995), investigating how linguistic features, particularly at the lexical and syntactic levels, contribute to the construction of female identity and power dynamics. This research employs a qualitative approach aligned with corpus linguistic tools to ensure analytical and empirical depth. The integration of feminist stylistic analysis with corpus techniques proves to be an insightful study of gendered language used in Ilona Yusuf's poetry.

The chapter proceeds by outlining the research design. It also includes the rationale for using a mixed-methods approach and the theoretical basis for the analysis. It gives a detailed description of the data sampling procedure and a purpose-built corpus of Yusuf's poetry. The chapter also highlights the key features of Mills' model used to analyze the corpus-driven data. The methodological choices made in this study aim to ensure a systematic and linguistically grounded examination of women's representation in Ilona Yusuf's poetry.

3.2 Research Design

The present study follows a mixed-method research design. It combines feminist stylistic analysis with corpus-assisted techniques, which is considered to be a suitable approach for the current research studies by Baker (2006), McEnery & Hardie (2012). The design is structured around Sara Mills' (1995) feminist stylistic model, which is appropriate for a multi-layered

linguistic analysis focusing on modality, verb processes, syntax, and discourse structures to critically disclose how gender is linguistically constructed in texts. This theoretical perspective enables the analysis to move beyond surface-level interpretation and engage with the deeper ideological implications rooted in poetic language.

To complement this qualitative analysis, AntConc (Laurence Anthony, 2019) and WMatrix (Rayson, 2008) software are used to conduct corpus-based investigations. It includes keyword analysis, collocation patterns, and frequency counts. These tools help identify recurring linguistic features and lexical choices across a small, purpose-built corpus of Ilona Yusuf's poems. The integration of corpus techniques enhances objectivity and supports the critical judgment taken from feminist stylistics. The mixed-methods design is particularly suited to the dual focus of this study: critical feminist interpretation and empirical linguistic analysis.

3.3 Qualitative Approach

This study is based on Sara Mills' (1995) feminist stylistic model, which provides a critical linguistic lens to examine the representation of women in literary texts. Feminist stylistics, as presented by Mills (1995), combines the principles of traditional stylistics with a feminist perspective, focusing on how language is used to construct, strengthen, or resist dominant gender ideologies. The analysis in this study is given on three key levels of Mills' (1995) framework: lexical, syntactic, and discourse. At the lexical level, attention is paid to the choice of nouns, adjectives, and verbs used to describe female subjects, examining how these choices reflect or challenge stereotypical gender roles. The syntactic level investigates sentence structures, especially transitivity patterns, to determine whether female figures in the poems are portrayed as active agents or passive recipients of actions. At the discourse level, the study explores narrative perspectives, silences, and speaker positions to assess how the poems construct gendered identities and power relations. This framework not only enables a critical interpretation of gender representation but also ensures that the analysis remains firmly rooted in linguistic evidence.

This study applies the feminist stylistic model developed by Sara Mills (1995) as both a theoretical and analytical framework to analyze the linguistic representation of women in Ilona

Yusuf's poetry. Mills (1995) has highlighted that this model is particularly suited for uncovering how language encodes gender ideologies, especially within literary discourse.

The purpose-built corpus of Ilona Yusuf's poems from Picture This (2001) is examined first at the *lexical level* to identify repetition of stereotypical terms associated with female figures. At the *syntactic level*, transitivity analysis is used to assess the role assigned to women in the poems. The *discourse level* focuses on narrative voice and power dynamics, identifying who speaks, who is silenced, and how gendered identities are constructed through linguistic choices.

3.4 Quantitative Approach

This study adopts a corpus-assisted approach using AntConc and WMatrix to support the feminist stylistic analysis. A purpose-built thematic corpus of by Ilona Yusuf was composed, ensuring that all analyses are closely aligned with the study's focus on the representation of women. In AntConc, two key functions were used: *Keyword-in-Context (KWIC)* (Scott (2012) WordSmith Tools or Anthony (2019)): This feature revealed how gender-related terms (e.g., "woman," "mother" "daughter" "girl") are used in context, helping to trace patterns of agency, passivity, and role construction. *Word Frequency Lists:* These identified the most commonly occurring nouns, Pronouns, adjectives, and verbs were analyzed to reveal dominant themes. *WMatrix* was used for semantic tagging which according to the study of Rayson (2008) leads to automatically categorizing words into fields like "emotion," "power," and "social actions." This enabled a broader view of the gendered themes across the corpus.

3.5 Sampling and Data Collection

This study adopts a purposive sampling strategy, as reported by Patton (2002), Creswell (2017) as a process used for a purpose-built corpus from Ilona Yusuf's collection *Picture This* (2001) that thematically engage with issues of women's identity, gender roles, resistance, and emotional experience. The purpose-built corpus was compiled into a refined digital corpus and subjected exclusively to corpus linguistic analysis using *AntConc*. These tools were employed to extract data related to keyword frequency, KWIC lines, and semantic domain tagging, forming the empirical

basis of the study. The use of corpus-based tools ensures that the analysis remains data-driven and systematic, while still aligned with the feminist stylistic framework. By relying solely on linguistic evidence extracted from the corpus, the study maintains objectivity while uncovering how gender ideologies are encoded and patterned in Yusuf's poetic language.

3.6 Procedure of Data Analysis

The data analysis in this study follows a systematic, corpus-assisted process, aligned with Sara Mills's (1995) feminist stylistic framework. The integration of corpus and stylistics has been **explored** by Mahlberg (2013) and **further reinforced** by Baker and McEnery (2015). The analytical procedure was carried out in a series of steps, combining quantitative linguistic outputs with qualitative feminist interpretation. The entire dataset consists of a purpose-built corpus from Ilona Yusuf's collection, *Picture This* (2001), chosen for the thematic focus on women and gender.

First, the purpose-built corpus was compiled into a selective plain text file, forming a small, purpose-built corpus. This corpus was uploaded into AntConc and WMatrix for processing. In AntConc, the analysis began with the generation of word frequency lists to identify the most commonly used nouns, adjectives, and verbs. This helped to establish a lexical profile of the poems and highlight words that contribute to the construction of female identity or reinforce gender-related themes.

Next, Keyword-in-Context (KWIC) concordance lines were examined. Key gender-related terms (e.g., "woman," "girl," "mother," "body," etc.) were selected, and the surrounding contexts were analyzed to investigate how women were described, positioned, and discussed across the poems. These concordance lines were further used to study transitivity patterns enabling insights into the agency or passivity assigned to female figures in the text.

To complement the lexical findings, the corpus was also processed using WMatrix, which performed semantic tagging and domain classification. This allowed the researcher to group lexical items under thematic fields such as emotion, social roles, power, and body. This semantic-level analysis helped detect broader discursive patterns related to femininity and societal expectations of women.

Finally, all the findings were interpreted through the lens of Sara Mills's feminist stylistic framework. Lexical and syntactic data were analyzed according to her three-level word choice, grammatical structure and discourse level to critically assess how gender is constructed in Yusuf's poetry. This procedure ensured that the analysis was based on empirical linguistic data while maintaining a critical feminist perspective.

3.7 Conclusion

This chapter presented the methodological framework adopted for analyzing the representation of women in Ilona Yusuf's poetry, drawing on Sara Mills's (1995) feminist stylistic model. The study follows a corpus-assisted feminist stylistic approach, assimilating the interpretive strength of feminist theory with the help of corpus linguistic tools. The theoretical and analytical framework was structured around Mills's key levels of analysis allowing for a comprehensive examination of gendered meanings within the selected texts.

The data for the study was drawn mainly from poems in *Picture This* (2001) that engage thematically with issues of gender and female identity. These were compiled into a purpose-built corpus and analyzed using AntConc and WMatrix. Word frequency lists, KWIC concordance lines, collocation patterns, and semantic field mappings were extracted to trace linguistic patterns related to the portrayal of women. These findings were then interpreted through the lens of feminist stylistics, examining how linguistic structures reflect or resist dominant gender ideologies. Overall, the methodology ensures that the study remains both data-driven and critically engaged, enabling a detailed analysis of how Ilona Yusuf's poetic language constructs female representation.

Chapter 4

Data Analysis and Interpretation

This chapter adopts a mixed methodological approach to analyze Ilona Yusuf's *Picture This*. The study combines qualitative feminist stylistic analysis with quantitative corpus-based methods, using tools such as AntConc and WMatrix. The corpus tools facilitate the identification of recurring patterns in Yusuf's poetry, including frequency, collocation, and semantic fields. It provides an empirical basis for interpreting the textual representation of women. Using corpus-driven data, the feminist stylistic approach helps identify women's roles and identities in patriarchal culture by analyzing how lexical items occur in context. By integrating these methods, the study provides empirical linguistic data that enables us to reflect and construct gendered ideologies.

Sara Mills' framework of feminist stylistics emphasizes the ways in which language both reflects and constructs gendered identities. Mills' model highlights specific linguistic features such as pronoun usage, lexical choice, and syntactic structures, and investigates how these elements contribute to women's representation in the text. Within patriarchal cultures, such choices often encode gender ideology, shaping women's representation as either autonomous or dependent, and empowered or constrained. The application of Mills' model on the computationally driven data highlights the complexity of women's identities. Their complicated and diverse roles in the male-

dominated society have been portrayed; on one hand, subservient to males and on the other hand challenging dominant gender discourses.

Building on this theoretical grounding, the purpose of the analysis is to explore how Yusuf's poetry exemplifies the relationship between language and gender ideology in a male-dominated cultural context. By combining feminist stylistics with corpus-based evidence, the study seeks to uncover how women's identities and roles are constructed, questioned, or reimagined in *Picture This*. In doing so, the analytical framework not only allows for the identification of recurring linguistic strategies but also enables a deeper understanding of how linguistic analysis contributes to the gender representation in contemporary Pakistani English poetry. Therefore, this chapter aims to provide an analysis of the linguistic structures in Ilona Yusuf's poems, contributing to an understanding of and representation of gendered ideologies and identities.

4.1 Pronoun Frequency in Yusuf's Poetry: Constructing Female Subjectivity and Relational Identity

Type	POS	Headword	Rank	Freq	Range	NormFreq	NormRange
		my	5	104	1	21644.121	1
		I	9	83	1	17273.673	1
		you	10	49	1	10197.711	1
		her	12	43	1	8949.011	1
		me	12	43	1	8949.011	1
		your	16	34	1	7075.963	1
		his	27	18	1	3746.098	1
		she	32	14	1	2913.632	1
		their	35	13	1	2705.515	1
		our	48	10	1	2081.165	1
		they	65	8	1	1664.932	1
		we	86	6	1	1248.699	1
		him	106	5	1	1040.583	1
		mine	86	6	1	1248.699	1
		myself	86	6	1	1248.699	1

Table 4.1 presents the frequency of pronouns in Yusuf's poetry. Pronouns are powerful indicators of subjectivity, positioning, and relational dynamics. Their distribution highlights how female speakers construct their own presence. From Sara Mills' perspective, pronouns function ideologically, shaping how women are positioned as active subjects or passive objects in discourse. They also reveal who holds the power and authority and how relationships are linguistically

framed. High frequency of first-person pronouns *'i', 'my', 'me'* indicates a personal female voice, while the presence of third-person female pronouns *'her', 'she'* allow examination of whether women are depicted as active subjects or passive objects.

The pronoun frequency results reveal a strong first-person presence, with *my* (headword: *my*, frequency: 104, range: 1) and *I* (headword: *I*, frequency: 83, range: 1) emerging as dominant. This prevalence of first-person pronouns suggests a highly personalized and subjective poetic voice. According to Sara Mills (1995), a crucial aspect of reader positioning is the way the text puts the reader within the speaker's intimate perspective. The repeated use of '*my*' emphasizes ownership and self-reference, while *'i'* is used as a subject to present women as an active subject within the poetic discourse. The second person pronouns such as *you* (frequency: 49) and *your* (frequency: 34) further shape the interpersonal dynamics, constructing dialogic relationships that could be intimate or confrontational depending on context. The third-person female pronoun *her* (frequency: 43) and subject pronoun *she* (frequency: 14) are essential for examining syntactic position whether women are depicted as actors or as objects of others' actions. Plural pronouns such as *we* (frequency: 6) and *their* (frequency: 13) collective identity, signaling female shared experience. Conversely, male pronouns like *his* (frequency: 18) and *him* (frequency: 5) help contextualize relational dynamics and gender contrasts. In feminist stylistic terms, the distribution of pronouns functions ideologically: frequent first-person use empowers the female voice, while the interplay of second- and third-person references enables the poet to negotiate, or reframe gendered power relations. These results suggest that Yusuf foregrounds women's voices through frequent self-reference, but also situates them within relational frameworks, reflecting the tension between empowerment and dependence.

In sum, Yusuf's use of pronouns establishes a strong female presence but often within relational roles. This finding sets the ground for verb analysis, which clarify whether women are not only visible but also portrayed as agents of action or as passive recipients. By moving from pronouns to verbs, we can see how verbs manifest women roles Yusuf's feminist stylistic representation

4.2 Verb Processes: Women's identity and positions

Type	POS	Headword	Rank	Freq	Range	NormFreq	NormRange

will	13	42	1	8740.895	1
is	20	25	1	5202.914	1
be	30	17	1	3537.981	1
are	32	14	1	2913.632	1
would	35	13	1	2705.515	1
have	38	12	1	2497.399	1
was	38	12	1	2497.399	1
were	38	12	1	2497.399	1
am	48	10	1	2081.165	1
can	58	9	1	1873.049	1
think	65	8	1	1664.932	1
thought	65	8	1	1664.932	1
see	77	7	1	1456.816	1
know	87	6	1	1248.699	1
should	87	6	1	1248.699	1
come	106	5	1	1040.583	1
has	106	5	1	1040.583	1
must	106	5	1	1040.583	1
take	106	5	1	1040.583	1
thoughts	106	5	1	1040.583	1
break	131	4	1	832.466	1
did	131	4	1	832.466	1
do	131	4	1	832.466	1
feel	131	4	1	832.466	1
find	131	4	1	832.466	1
folded	131	4	1	832.466	1
give	131	4	1	832.466	1
hope	131	4	1	832.466	1
lived	131	4	1	832.466	1
look	131	4	1	832.466	1
lost	131	4	1	832.466	1
smile	131	4	1	832.466	1
speak	131	4	1	832.466	1

Table 4.2, derived from the word frequency list, illustrates the prominence of verb processes within the Yusuf's poetry. These verbs are not merely grammatical elements; they function as powerful linguistic choices that shape how actions, experiences, and relationships are represented. In feminist stylistic terms, verb processes contribute to ideological construction by revealing who is positioned as active or passive, powerful or powerless. Thus, the frequency and type of verbs used in the poems are central to understanding how gender roles and identities are

encoded in the text. According to Sara Mills verb processes determine the role of the agent in a literary text. The frequency list of verbs identifies recurring actions in the text, offering empirical support for examining how patterns of representation are constructed.

The AntConc frequency list of verbs (minimum frequency 4) reveals that the verbs most repeated in Yusuf's poetry are predominantly stative or auxiliary forms (*will, is, be, are, was, were, would, have, should, must*), often express states, potential actions, obligations, and inevitability rather than physical acts. The total frequency of auxiliary verb forms is 182, which is more than twice the combined frequency (**79**) of mental, material, and verbal process verbs. In Sara Mills's feminist stylistic terms, this pattern signals a textual construction of female figures within states of being rather than agents of doing. It shows the presence and existence of women as a passive entity.

The presence of mental process verbs (*think, thought, feel, hope, know*) suggests that women are afforded psychological depth, but without corresponding material actions (*come, take, give*). The complexity of identity is contained within the private, internal sphere. The relatively low occurrence of verbal processes (*speak*) implies restricted narrative space for female self-expression, which aligns with Mills's observations of the silencing of women's voices in literary discourse. Thus, the corpus-driven frequency data not only quantifies recurring patterns but also supports a feminist stylistic reading that highlights the ideological implications of verb choice and distribution. The dominance of auxiliary and stative verbs highlights women's restricted identity, while limited material processes highlight their representation as beings rather than doers in patriarchal discourse.

While verb choices highlight the limited material agency of women, they also reveal depth in mental and emotional domains. However, verbs alone cannot show how female identities are labelled. To address this, the next section turns to gender-related lexical items, which reveal the cultural and relational markers attached to women in Yusuf's poetry.

Table 4.3 Gender-Related Lexical Items: Social Roles and Cultural Positioning of Women

Type	POS	Headword	Rank	Freq	Range	NormFreq	NormRange
		woman	86	6	1	1248.699	1
		mother	86	6	1	1248.699	1

women	106	5	1	1040.583	1
daughter	264	2	1	416.233	1
girls	264	2	1	416.233	1
mothers	264	2	1	416.233	1
lady	264	2	1	416.233	1
widow	264	2	1	416.233	1
widowhood	264	2	1	416.233	1
wife	1	1	1	208.117	1
girlhood	1	1	1	208.117	1
female	1	1	1	208.117	1
sister	1	1	1	208.117	1

4.1 Gender-Related Lexical Items

Table 4.3 identifies nouns that directly reference women (e.g., woman, mother, daughter, widow). These lexical items signal the social and cultural positioning of female figures, which are connected to family roles, marital status, or relational identity. Mills argues that such terms are not neutral but ideologically loaded, shaping how femininity is constructed in patriarchal discourse. The analysis of gender-related nouns reveals how Ilona Yusuf's poetry encodes identity, social roles, and the cultural positioning of women. The lexical item '*woman*' (headword: *woman*, frequency: 6, range: 1) and *women* (frequency: 5) establish both individual and collective female presence in Ilona Yusuf's poetry. From Mills's perspective, these are not neutral descriptors but ideologically loaded terms that carry cultural, social, and political connotations. Language, as Mills (1995) argues, does not simply reflect reality but actively shapes how identities are constructed and perceived. The writer's choice of these lexical items does not refer to the naming of biological categories; rather, these carry associative gender roles, and the social positioning of women. The lexical items are used to relational identity markers such as *mother* (frequency: 6), *mothers* (frequency: 2), and *daughter* (frequency: 2) foreground domestic roles. In feminist stylistics, these require critical evaluation to determine whether maternal identities are idealized, problematized, or redefined. Words like *girl* and *girls* (frequency: 2 each) often carry connotations of youth and innocence, which reflect youthful femininity. The appearance of *lady* (frequency: 2)

suggests a politeness or social class framing of femininity, reinforcing traditional etiquette-based gender norms. Additionally, terms denoting marital status such as *widow* and *widowhood* (frequency: 2 each) highlight women's identities in relation to male absence, opening a space for exploring resilience or marginalization. Collectively, these lexical items point to thematic concerns with identity and social positioning. Their frequency and range, when analyzed alongside syntactic and discourse-level patterns, provide a linguistically grounded map of how femininity is constructed and challenged contested in Yusuf's poetic discourse.

The frequency list in Table 4.3 provides an overview of the most salient gender-related lexical items of Yusuf's poetry, driven out through corpus tool. The analysis of frequency list alone does not fully capture the meanings or ideological perspectives associated with these words. As Sara Mills (1995) notes, lexical items are embedded within broader discursive structures, and their significance emerges most clearly when examined in context. Therefore, a concordance (KWIC) analysis is employed to investigate the collocational patterns of these gendered terms. By analyzing how words such as woman, mother, daughter, or widow co-occur with surrounding lexical items, the study uncovers the relational meanings that frequency counts cannot reveal. This method allows us to interpret these terms in the context of the poems to figure out the gender roles of women in the patriarchal culture. Thus, the transition from raw frequency lists to KWIC analysis provides both depth and context, enabling a richer feminist stylistic interpretation of how Yusuf encodes women's identities and social roles in her poetry. These nouns demonstrate how Yusuf encodes women's identities through social and familial roles, reinforcing cultural expectations while also offering space to question them.

The frequency list shows the centrality of roles such as mother, widow, and daughter, but frequency alone cannot capture how these roles are discursively framed. Therefore, concordance analysis is employed next, which positions these words within their contexts to reveal whether they reinforce patriarchal stereotypes or open space for resistance.

Table 4.4: KWIC Analysis of 'Woman/Womanhood': Descriptors and Object Positions in Female Representation

KWIC table: 4.5

File	Left Context	Hit	Right Context
Picture This.txt	the mellifluous melody of a	Woman's	voice in the distant
Picture This.txt	far from the seriously beautiful	woman	with secretive eyes in
Picture This.txt	blame want even the beggar	woman	has desires Clutching her
Picture This.txt	you want to hold my	Woman's	within your palm
Picture This.txt	in the sweet slavery of	womanhood	Paraphernalia of possessions that
Picture This.txt	what are your thoughts old	woman	your head muffled sunning
Picture This.txt	the phoenix time to rethink	woman	or will it be
Picture This.txt	dark and bloody Vassilisa wise	woman	of the world • an
Picture This.txt	survive that lined her young	Woman's	face in just five

Table 4.4 shows concordance lines for woman and womanhood. The contexts reveal how descriptors frame women in terms of age, beauty, or social condition. The syntactic positions illustrate how women are represented as recipients rather than initiators of action. The lexical item *woman* occurs five (5) times and the word *woman's* showing position and ownership occurs three (3) times with other lexical items to convey gender roles in the text. The token size on left and right side for the hit word (headword) is limited to five lexical items. The hit words *woman, women's and* womanhood are gender words but do not specifically convey ideological perspective until and unless interpreted in the contexts of the poems. According to Sara Mills, words carry meanings but their true worth is established with the help of surrounding words and the way they are structured in the context.

The left context to the head words is occupied by the descriptive words such as *'beautiful woman, old woman, beggar woman, and wise woman.* These employed pre-modifiers with the headwords represent women's diverse socio-cultural characteristics. The descriptive words beautiful and old represent conventional femininity and age marker. These words portray women's physical as well as intellectual aspects of womanhood. They refer to wisdom and decline at the same time, which makes the women's roles and identities complicated. The use of definite and indefinite articles with possessive cases of the hit words like 'a woman's voice, my woman's heart and young woman's face' emphasizes intimacy but vulnerability simultaneously. The descriptors vary between traditional femininity (*beautiful*, *old, young*) and experience-based descriptors (*wise*

of the world). Feminist stylistics considers whether descriptors reinforce stereotypes (beauty, youth, fragility) or challenge them (wisdom, resilience). The context of the lexical items presents women as subservient and self-aware, carrying a complex identity.

The KWIC analysis of the head gender words woman, woman's and womanhood establish the grounding for Sara Mills feminist stylistic analysis of the way given words are structured. The headword woman has been used 5 times in the object positions to portray woman as a receptive agent rather than doer of an action. The following syntactic structures of the headwords extracted through KWIC present woman as

"the mellifluous melody of a woman's voice" (object of prepositional phrase)

"far from the seriously beautiful woman with secretive eyes" (object of preposition)

"hold my woman's heart within your palm and crush it" (direct object)

"that lined her young woman's face" (object of possessive structure)

receiving an action or existing in a relational role rather than initiating it. This can be read as naturally positioning women as passive objects rather than active subjects. There are a couple of instances in which 'woman' is used in subject positions

"*even the beggar woman has desires"* (subject of *has desires*)

"*old woman, your head muffled"* (subject of non-finite clause)

"Vassilisa wise woman of the world" (appositional description)

The headword *woman* is more frequently placed in object positions, which in feminist stylistics can signal the passive roles of women because the lexical item 'woman' is grammatically receiving an action or existing in a relational role rather than initiating it. According to Mills, syntactic positioning is crucial for how readers perceive power relations. In Yusuf's poetry, the occasional subject use (*beggar woman has desires*) disrupts passive positioning, reclaiming voice and agency in certain contexts. This positional change indicates a representation that fluctuates between passive social perception and active selfhood. The syntactic patterns of the lexical item

'woman' in subject, object and complement positions symbolize the diverse and complex roles and identities.

Mills argues that transitivity is not simply a syntactic pattern; it encodes how experiences are represented; The verbs associated with 'woman' at subject positions are 'has' and 'muttering' which are mental and verbal processes. These verb processes significantly contribute to the assertive subjectivity and showing active resistance. In the corpus, verbs associated with *woman* in object or possessive positions such as *will mimic* (mimicking a woman's voice), *hold/crush* (a woman's heart), and *lined* (a woman's face) function primarily as material processes, often depicting the woman as acted upon, which signals vulnerability or external control. Relational and descriptive phrases like *with secretive eyes* and *of the world* construct identity markers that link the woman to a hidden or private self. From Sara Mills' feminist stylistic perspective, material processes frequently represent women within the sphere of external influence, while mental processes like *has desires* and verbal processes like *muttering* portraying women as thinking, feeling, and speaking subjects. The relational processes contribute to defining the woman's social and experiential identity Collectively, these linguistic choices present Yusuf's female figures as complex and multifaceted beings. The concordance patterns reveal that women are often described and objectified, emphasizing their grammatical passivity within patriarchal structures.

Table 4.5: KWIC Analysis of 'Women/Women's': Collective Female Identity and Shared Social Roles

File	Left Context	Hit	Right Context
Picture This.txt	these arched pavilions men and	women	sat and talked and
Picture This.txt	with hungers appeasement men and	women	will lucidly beautify their
Picture This.txt	things with genders amazons because	women	are like roses buds
Picture This.txt	of the Amazon endurance old	women	with wrinkledapple faces faded

Picture This.txt	sharp gold thread of rich	Women's	clothes for those blasphemies
Picture This.txt	to fight and break the	women	lined behind me fading

Table 4.5 presents concordance lines for women and women's. Unlike the singular, these forms highlight collective identity and shared experience. Their syntactic positions reveal whether women are presented as active participants in society or confined to stereotypical or passive roles. The afore-cited table will be explained at three different levels in order to determine the roles and identities of women represented in Ilona Yusuf's poems: lexical level, contextual and syntactic level. The Antconc tool facilitates finding out the key lexical item occurrences throughout the whole texts, which is very difficult to maintain manually. The hit word 'women' and possessive case 'women's' is used six (6) times in different contexts to represent collective and shared experiences of women in society. The use and pattern of the headword is significant in shaping and constructing women related themes and ideologies with the help of Sara Mills' model of feminist stylistic analysis.

The careful syntactic examination of headword 'women' position in the context determine the identity and ideology of the text. The headword collective and shared identity has been placed in the subject position 4 times out of 6 occurrences is an actor and agent. Thus, Syntactic or grammatical position of the gender word 'women' presents women as an active, vigilant and assertive in nature. The syntactic pattern of the given KWIC right context shows

'men and women sat and talked'

'*men and women will lucidly beautify their'*

Women is part of a compound subject**.** The coordination with *men* places women visibly in public discourse. The syntactic structure presents women as co-participants of men whether their talk carries authority or simply shows their co-presence**.** the identity constructed here is one of shared social presence, but it is still mediated by gendered labeling, which frames individuals in terms of their sex rather than as unmarked human participants.

'because women are like roses / buds'

The writer has used '*women'* as a nominative case which is doer of an action syntactically. But just the positioning of the headword does not determine its role. For understanding their true

role and identity, words shall be interpreted and understood in a larger context at phrase, sentence and discourse level as to reach the intentional meaning of the text. Therefore, we will examine the surrounding lexical items of the head word, specifically verb processes and descriptors in attempt to construct women's identities and roles with the help of Sara Mills model of feminist stylistic analysis.

The use of verb process with the headword *'women'* are '*sat and talk'* which are behavioral and verbal and do not exert power and authority. The sentence *'men and women will lucidly beautify their lives'* carries modality and modifiers, referring to future and creative process with clarity. This positions women (with men) as intentional agents of transformation. Through Mills's lens, the collocation challenges gendered binaries by fusing rationality and aesthetic labor and not merely decorative**.** On the other hand, the fifth KWIC extracted the headword.

'sharp gold thread of rich women's clothes for those blasphemies'

Women's is used pre-modifier to clothes. The non-finite structure of the sentence shows its timeless continuity of an action. Possessive structures that tie women to attire can objectify or commodify identity. Through Mills, this reads as a discourse where femininity is mediated by fabric and wealth**.** The stereotypical image of women has also been portrayed by Ilona Yusuf stating that

'women are like roses buds'

The head word *'women'* occupies the grammatical subject position, but crucially, they are not depicted as agents of any material action. Instead, they are framed within a relational attributive clause (*are like*), which assigns qualities rather than enacts agency. According to Mills, when female figures are repeatedly placed in subject roles of relational processes rather than material processes, their representation is static and shows their existence only. The relational roles of women portray them dependent and powerless. In feminist stylistics, this is significant because it shows how language encodes women's existence as something to be defined rather than something that acts. The use of metaphorical expression also reinforces the notion that femininity is primarily aesthetic and fragile, and subject to decay. Mills states that such metaphors often reinforce

patriarchal positioning by reducing women to surface qualities. It leads to suppressing women's role in the male dominated society as described by Yusuf

'to fight and break the women lined behind me fading'

The above cited Antconc extracted line vividly shows the male dominance. The detailed headword syntactic analysis reveals that when women are positioned as objects of compound material verb processes, this significantly contributes to their construction in submissive roles. Women are syntactically positioned as targets of aggression, disempowered objects. Mills (1995) stresses that transitivity choices are deeply tied to gender, and here the verbs attribute agency to others while depriving women of it**.** Lexically, *lined behind me* encodes hierarchy, while *fading* symbolizes gradual disappearance. Thus, It portrays women as powerless, exemplifying Mills' claim that syntactic and verb choices function ideologically in the representation of gender.

Tables 4.4 and 4.5 demonstrate that Ilona Yusuf alternates between singular *woman* and the plural *women*, a stylistic choice which, through Sara Mills' feminist framework, highlights a deliberate shifting of perspective between individual female identity and collective female experience. The singular *woman* often symbolizes an individualized and personalized figure like *beggar woman with desires* or the *wise woman of the world*. These singular figures bring intimacy and individuality into focus and recognize women as subjects emotions, and agency. At the same time, their frequent positioning in object roles highlights the social constraints imposed upon women, how individual identity is repeatedly shaped or suppressed by external forces. Through Mills's framework, Yusuf's singular 'woman' is not merely literary characters but symbolic of how patriarchal discourse both recognizes and restricts female subjectivity.

In contrast, the plural '*women'* constructs a discourse of shared, communal identity, situating female figures within collective experience. At times, this pluralization empowers: *men and women sat and talked* depicts women as co-participants in public life, asserting visibility in spaces where patriarchal discourse has often erased them. Yet in other contexts, the plural leads to depersonalization *women are like roses* or *women lined behind me fading* reducing them to marginalized groups. Mills reminds us that transitivity and plurality choices carry ideological weight. Yusuf's shifting between singular and plural therefore reflects the tension between women

as unique, individual agents and women as a collective constrained. This duality shows the lived complexity of female identity in patriarchal societies. women appear collectively and sometimes as active participants, yet their representation is frequently shaped by stereotypes of beauty, fragility, or social conformity.

The alternation between singular and plural terms demonstrates Yusuf's mediation between individual and collective identity. This complements pronoun analysis, where women's subjectivity was frequently positioned relationally. The following section narrows the focus to maternal figures, where the relational role of mother is particularly central.

Table 4.6: KWIC Analysis of 'Mother/Mothers': Maternal Standards, and Vulnerability

File	Left Context	Hit	Right Context
Picture This.txt	the world and you my	mother	if I were to use
Picture This.txt	the puritan gentry of my	mothers	so folded am i
Picture This.txt	new find ballad its my	mother	who taught me to
Picture This.txt	of an unschooled widow a	mother	at the mercy of
Picture This.txt	that child standing there his	mother	butchered beside him he
Picture This.txt	to work barely out of	mothers	cradling arms hitching a
Picture This.txt	beckons hope that is sweet	mother	her hands are like
Picture This.txt	soft silk the rainbowed colours	Mother	bucktoothed nearsighted garrulous combed

Table 4.6 provides concordance lines for mother and mothers. These examples foreground maternal identity, showing women as nurturers, teachers, victims, or cultural transmitters. Feminist stylistics stresses how maternal figures exert empowerment and dependency, revealing both resilience and patriarchal constraint. The gendered word 'mother' syntactic positions determines the ideological representation of women in the contexts of Yusuf's poems. Not only the syntactic positions but also verb processes and descriptors are carefully examined and interpreted to find out how women are structured and encoded in poetic discourse.

'the world ... and you my mother if I were to use archaic analogy'

The hit word '*mother* is used in a vocative form, which places it outside traditional subject/object roles. Syntactically, it signals a direct address, foregrounding intimacy and immediacy in the relationship. There is no verb process directly attaches to *mother*, but its use as an addressee highlights relational positioning. Lexically, the phrase constructs *mother* as a personal, intimate relationship in the speaker's world, foregrounding an identity that is relational rather than agentive. From Sara Mills's perspective, vocatives draw attention to the interpersonal function of language: here, *mother* represents closeness but also dependence, showing how women are positioned as relationally central but not necessarily as independent agents.

'the puritan gentry of my mothers' so folded am I'

In this case, '*mothers'* occurs in the possessive plural form, indicating heritage and cultural transmission rather than an individual. Syntactically, '*mothers'* is part of a genitive structure (*of my mother's*), making women collective representation of cultural and familial tradition. No explicit verb process directly governs the noun, but the broader clause '*so folded am I*' suggests the speaker's identity is shaped by the history of *mothers*. The descriptor *puritan gentry* associates women with tradition, morality, and rigidity, encoding cultural inheritance. Mills's model helps us see how plurality here collectivizes women, transforming them into symbols of cultural transmission. The use of plural head word indicates and acknowledges the continuity of female influence across generations.

'new find ballad its my mother who taught me to'

Here, *mother* functions as the grammatical subject of the clause (*mother who taught me*), taking on a material/mental process verb. This syntactic positioning foregrounds *mother* as an active agent of knowledge and instruction, contrasting with earlier objectified or relational roles. Lexically, *mother* is linked with pedagogy, cultural memory, and skill. From Mills's feminist stylistic perspective, this is a moment of assertive female subjectivity: the maternal figure is neither passive nor ornamental but positioned as a transmitter of culture and wisdom. This portrayal resists patriarchal silencing by emphasizing women's role as teachers, preservers, and cultural agents.

'of an unschooled widow a mother at the mercy of her helpless brothers'

In this clause, *mother* occurs as a subject complement within a descriptive phrase. Syntactically, she is identified relationally rather than actively. The lexical descriptor *unschooled widow* contextualizes *mother* as both uneducated and socially vulnerable, further emphasized by the relational phrase *at the mercy of*. The clause does not contain an active verb which is indicative of historical and timeless moments of life. Moreover, she is grammatically positioned as acted upon. From Mills's perspective, this exemplifies how relational processes can encode disempowerment: the woman is framed as an uneducated, illiterate and dependent. This representation highlights the connection of widowhood, motherhood, and marginalization, reflecting patriarchal structures of control.

'that child standing there his mother butchered beside him'

Here, *mother* is the direct object of a violent material process verb (*butchered*). Syntactically, she is placed in a highly vulnerable position as the recipient of violence. Lexically, the violent collocate *butchered* strips the figure of humanity, reducing her to a victim of brutality. From Mills' feminist stylistic perspective, transitivity choices directly encode power relations, showing women as acted upon and objects of violence, reflecting societal narratives where women's suffering becomes symbolic. The syntactic positioning and verb choices help us to determine women gendered oppression and violence.

to work barely out of mothers' cradling arms hitching a

The plural possessive *mothers'* occurs here in the pre-modifier position of *cradling arms*, highlighting women's nurturing role. Syntactically, the noun phrase situates *mothers* relationally, not as agents, but as possessors of the action-noun *arms*. The descriptor *cradling* emphasizes intimacy, and dependency, reinforcing conventional maternal stereotypes. From Mills' lens, this kind of possessive structure positions women within the ideological framework of care and nurturing, often confined women's identities to the domestic and relational sphere. Yet the use of *barely out of* suggests transition children moving away from maternal protection acknowledging both the comfort and the limits of this role.

'beckons hope that is sweet mother her hands are like the earth'

In the above mentioned KWIC line, *mother* is again used as a vocative (*sweet mother*) and the subsequent clause describes her hands through a relational process (*are like*). Syntactically, the maternal figure is being described rather than acting. Lexically, the descriptors *sweet* and *her hands are like the earth* evoke tenderness, physical intimacy, and positive evaluation. Mills would stress that descriptors play an ideological role here: while *sweet mother* affirms affection and relational closeness.

soft silk the rainbowed colours Mother bucktoothed nearsighted garrulous combed

This line foregrounds *Mother* as a head noun collocated with various adjectives. Syntactically, she is the grammatical subject, richly described through modifiers. The descriptive words depict a horrific picture of the head word. It distorts the sacred image of women, foregrounding physical imperfections (*bucktoothed, nearsighted*) and personal qualities (*garrulous*). It moves away from stereotypical idealization. From Mills' perspective, this undermines patriarchal norms of female description: instead of being framed only as beautiful or nurturing, the mother is given imperfect, almost comic attributes. This challenges the cultural script of the flawless maternal figure and opens space for a more realistic, multifaceted portrayal of women.

From Sara Mills's feminist stylistic perspective, these patterns reveal how Yusuf's poetry simultaneously draws upon and threatens dominant maternal standards. At times, mothers are silenced, objectified, or victimized; at other times, they are active agents, transmitters of culture, or represented with individuality. This diversified KWIC headword foregrounds maternal identity, situating motherhood as a site of both vulnerability and resilience within patriarchal discourse.

Table 4.7: Relational, Social, and Biological Nouns : Dependency and Gendered Identity

File	Right Context	Hit	Left Contex
Picture This.txt	stars from your eyes little	sister	for the world has
Picture This.txt	with guilt Kismet My uncles	daughter	was a careworn child
Picture This.txt	at the birth of his	daughter	and scolds the old
Picture This.txt	of her face Since her	widowhood	she had let the
Picture This.txt	face was a legacy of	widowhood	camps potato fields deportment
Picture This.txt	her story of an unschooled	widow	a mother at the

Picture This.txt	stairs the aristocratic finenosed old	lady	once wife to a
Picture This.txt	the store just another sales	lady	behind the counter smiling
Picture This.txt	fathom me lissom Harappan dancing	girl	her wrists chained in
Picture This.txt	her pigtails like the other	girls	to be beaten at
Picture This.txt	and matchmaking or the neighbours	girls	while hers patted dough
Picture This.txt	on the horizon of my	girlhood	on silent stones i
Picture This.txt	covered lips tight against a	female	birth is this the

Table 4.7 focuses on nouns such as daughter, sister, widow, girl, female, and related forms. These words define women in terms of family ties, social status, or biology, often emphasizing dependency. Their collocational patterns highlight how patriarchal discourse frames women through relational identities. Relational nouns like *daughter, sister,* and *widow* construct women in terms of family ties or marital status, foregrounding dependency and relational identity. For instance, *daughter* appears within possessive or descriptive structures while *widow/widowhood* reduces a woman's identity to the absence of a husband, echoing patriarchal traditions that define women through their relationships with men. By contrast, more general terms such as *girl, lady,* and *female* emphasize social and cultural roles; *girl* often collocates with vulnerability or domestic confinement, *lady* is linked to class and occupation, while *female* reduces identity to biological categorization. Through Sara Mills's feminist stylistic lens, the alternation between these relational and general nouns reflects how women are discursively constructed both as intimate, familial figures and as broader social types. Collectively, these lexical and syntactic patterns expose the ideological weight of language in shaping gendered identities: women are represented as relational dependents and biological entities, simultaneously visible yet constrained within patriarchal discourse.

3.2 Relational Nouns: daughter, sister, widow, widowhood

Relational nouns highlight women primarily in terms of family ties and marital status. In Yusuf's poetry, *daughter* appears in subject and object positions (*his daughter*, *daughter was a careworn child*), but is defined through relational verbs like *was* or possessive structures (*his*

daughter). This syntactic placement, collocated with descriptors such as *careworn child*, emphasizes dependency and burden. The contextual clues position *'daughters'* as passive figures within patriarchal family structures. Similarly, *sister* occurs with the diminutive modifier *little sister*, presented vocatively

stars from your eyes little sister

which conveys intimacy and innocence. The representation here ties femininity to innocence and fragility, reinforcing a gender ideology where women are protected or guided. Similarly, the other relational words present women devoid of power and autonomy. The lexical items widow and *widowhood* both appear in predicative or subject complement positions

face was a legacy of widowhood

an unschooled widow at the mercy of

showing how widowhood becomes the defining identity for a woman. The repeated collocation with negative descriptors (*unschooled, mercy of, camps*) encodes women's identity in terms of absence of husband and education. The inability to read and write and leading a life without husband has always been looked down upon in the male dominated society. From Sara Mills' perspective, this linguistic pattern exemplifies how patriarchal discourse erases individuality and frames women through relationships with men or their loss. Moreover, they represent women as dependent and disempowered.

4.3 Social Terms: lady, girl, girls, girlhood

Socially marked nouns like *lady, girl,* and *girls* portray women as public and cultural figures but often stereotype them. *Lady* appears with strong modifiers (*aristocratic finenosed old lady, sales lady*), tied to either class or occupation. Syntactically, these are descriptive noun phrases, focusing more on external attributes than on individual or collective efforts to resist the external forces. The occupational label *sales lady* further feminizes labor in a way that diminishes professional identity. Through Mills's feminist stylistic lens, the term *lady* encodes a classed and gendered stereotype, foregrounding respectability but reinforcing patriarchal expectations of women's roles in society. Likewise, *girl* and *girls* are consistently associated with youth and vulnerability like

 dancing girl her wrists chained

girls to be beaten, or *girls patted dough*

  show the complex identity of girls. The girls are portrayed aestheticized or confined to violence and domestic tasks. These collocations encode women as passive recipients of action or limited to domestic support. Even *girlhood*, when used abstractly (*on the horizon of my girlhood*), presents identity as a static life stage defined by innocence and silence. Mills argues that such language reflects the ideological construction of femininity as temporal and transitional, preparing girls for eventual roles of wifehood or motherhood rather than independent subjectivity. Overall, these social terms depict women in collective or public roles but restrict them to traditional or vulnerable identities, reflecting broader cultural scripts of femininity.

  The use of *female* in the phrase *female birth* situates women in purely biological terms, reducing identity to sex and reproduction. Grammatically, *female* is a pre-modifier attached to *birth*, emphasizing category over individuality. Unlike relational or social nouns, which at least insert women within familial or cultural frameworks, *female* strips identity to the biological process of reproduction. Through Sara Mills's feminist stylistic framework, this reflects an ideological reductionism where women's roles are equated with their biological functions, a core feature of patriarchal discourse. By foregrounding *female birth*, Yusuf highlights how language can reinforce gender essentialism, framing women as bodies rather than autonomous subjects. While it might reflect cultural realities of women being valued for their reproductive roles, undermining individuality.

  By categorizing the hit words into relational (*daughter, sister, widow*), social (*lady, girl, girls, girlhood*), and biological (*female*) terms, Yusuf's poetry demonstrates the layered ways in which language represents women. Relational terms connects identity to family roles and marital status, social terms associate women into classed, and occupational roles often marked by vulnerability. Mills' feminist stylistics helps reveal how syntactic positioning verb processes, and descriptors encode these identities. These categories reveal that women are portrayed in ways that both individualize and generalize them, positioning them as active agents in some contexts and passive figures in others capturing the inherent contradictions of gendered representation within patriarchal discourse. Such nouns highlight the dependency of women's identities on family ties, and social roles, reflecting how patriarchal ideology frames women through external definitions.

These nouns ground women's identity in immediate relationships and domestic roles. Yet Yusuf also situates women within broader mythological and historical narratives, where they are alternately revered, objectified, or feared. The next section examines these allusions, which connect individual women with cultural prototypes.

Table 4.8: Mythological and Historical Allusions : Women Between Subjugation and Empowerment

File	Right Context	Hit	Left context
Picture This.txt	warlike the reverie of Nefertiti	Eve	with her apple of
Picture This.txt	the Bible pins it on	Eve	the Quran the first
Picture This.txt	youthful time ago adam and	eve	one wonders who ate
Picture This.txt	charms Europa seized and conquered	Athena	stern and warlike the
Picture This.txt	girded with massive childbearing flesh	Aphrodite	With her temptresss charms
Picture This.txt	Aphrodite with her temptresss charms	Europa	seized and conquered Athena
Picture This.txt	of knowledge coy and crestfallen	Bilqees	of Sheba surrendering to
Picture This.txt	of Sheba surrendering to wisdom	Kali	with her many tongued
Picture This.txt	and warlike the reverie of	Nefertiti	Eve with her apple
Picture This.txt	tongued head dark and bloody	Vassilisa	wise woman of the
Picture This.txt	wrists chained in bracelets steatopygic	Venus	girded with massive childbearing

Table 4.8 lists allusions to mythological, biblical, and historical female figures. These references expand Yusuf's representation of women beyond the personal sphere into cultural perspective. While some figures (Eve, Aphrodite) encode submission or sexuality, others (Athena, Kali) embody resistance and power. Mills' framework reveals how such allusions reproduce or

challenge gender ideology. Such references enrich Yusuf's representation of women by connecting individual female identities with conventional, cultural, and mythical ones. The significance lies in how these figures fluctuate between empowerment and subjugation. Through Sara Mills's feminist stylistic perspective, the recurrence of these allusions highlights how women are represented as cultural symbols rather than autonomous subjects. Thus, Yusuf uses allusions both to criticize the inherited stereotypes and to insert women into larger cultural-historical narratives.

At the lexical level, the allusions in Ilona Yusuf's poetry function as headwords carrying with them layers of cultural, mythological, and ideological meaning. These figures are not neutral names; These references have symbolic associations not only related to specific culture or tradition but relatable to all cultural and mythological association. Eve is almost always collocated with terms of submission,

"apple of knowledge" or *"the Bible pins it on Eve"*.

Eve symbolic association with guilt and temptation represents and labels women as sinful. Yusuf's use of linguistic structure and collocation with allusions place women submissive and subjugated. Mills argue that these collocates expose how discourse positions women through evaluative lexis that reduces their autonomy and frames them in guilty terms.

In contrast, figures like Aphrodite and Venus are defined almost entirely by the lexis of the body and sexuality. Phrases such as *"temptress charms"* and *"girded with massive childbearing flesh"* reduce femininity to reproductive capacity. The writer uses these references not only to establish historical or cultural reference but also to construct ideological grounds to connect themselves with the shared and collective efforts. It is also significant to know what sort of treatment they have received in the society. Keeping in view the collocated patterns with various allusions, women have been portrayed as objects of desire, and sites of fertility, rather than individuals with intellectual or moral agency. Lexically, this is a form of objectification, where identity is compressed into a set of physical functions.

By contrast, Athena and Kali shift the lexical field dramatically. They are associated with strength and resistance: *"stern and warlike"* and *"many-tongued, dark and bloody"*. Here, the lexis does not present the female figure as fragile or beautiful but as powerful, threatening, even

terrifying. Words such as *warlike* and *many-tongued* code authority, and strategy. Within Mills' framework, such collocations resist patriarchal norms by constructing femininity as active and disruptive, rather than docile and ornamental.

These lexical choices foreground a binary tension: on one side, women are depicted through lexis of vulnerability, and submission (Eve, Bilqees, Aphrodite, Venus); on the other, they are framed through lexis of strength, wisdom, and resistance (Athena, Kali, Vassilisa). Sara Mills stresses that descriptors like *temptress, coy, stern, warlike* are not merely stylistic decoration; they construct ideological femininities and its representation reveals the instability of women's representation: they are constantly caught between being worshipped and being feared, between being passive icons of desire and active forces of resistance.

At the syntactic level, Yusuf's use of allusions reveals important transitivity patterns that is, whether women appear as subjects/agents performing actions, or as objects receiving them. This distinction, central to Sara Mills' feminist stylistics, is critical for uncovering how power is linguistically distributed. Eve and Europa are consistently placed in object positions

pins it on Eve, *Europa seized and conquered*

Here the syntax aligns women with the role of patient, being acted upon by external forces, whether divine blame or male aggression. Similarly, Venus and Aphrodite are not agents of action but instead occupy relational constructions

girded with massive childbearing flesh,

with her temptress charms.

Grammatically, these structures assign them attributes rather than agency, stabilizing them as defined by qualities rather than deeds.The syntactic distribution aligns many female figures with passivity and object hood (Eve, Europa, Venus), while allowing a few to act as agents (Athena, Kali, Vassilisa). They are often grammatically written into object positions but occasionally afforded active or resistant identities. Mills insist that such grammatical patterns are not neutral choices; they are ideological mechanisms that naturalize certain gender roles. Mills's feminist

stylistics reminds us that the meaning of a word like *Eve* or *Aphrodite* does not lie in the word itself but in the way discourse frames it through collocates, syntax, and cultural intertextuality.

Thus, the repeated collocation of Eve with blame and temptation reproduces religious discourses where women are the origin of sin. The syntax reinforces her as a passive, blamed figure, which ideologically disseminates patriarchal myths of female liability. Europa symbolizes discourses of colonization: she is linguistically conquered, standing for female bodies as territories. Both allusions make visible the deep-seated cultural habit of scripting women as objects of control or blame.

In contrast, Athena and Kali disrupt these discourses. The lexis of *stern, warlike, bloody, many-tongued* relocates women within discourses of sovereignty and resistance. The syntactic structure proves them as terrifying or authoritative presences. These representations disrupt patriarchal myths by showing that femininity is not necessarily fragile or docile but can be threatening, commanding, and destructive. *Vassilisa*, associated with wisdom, positions female experience as a source of knowledge. This represents women's intellectual contributions , representing them autonomous and powerful.

The analysis of gendered words in Ilona Yusuf's poetry reveals a layered and often contradictory representation of women. One that aligns closely with Sara Mills' observation that meaning emerges from both lexical choice and syntactic positioning. Singular nouns such as *woman*, *mother*, *sister*, and *daughter* foreground relational and biological roles. Syntactically, It positions women as objects of description or recipients of action. Plural forms like *women* and *girls*, where women often appear in subject positions (*men and women sat and talked*), suggesting shared and limited experiences. Descriptors connected to beauty, age, or emotion reinforce conventional stereotypes, while occasional references to wisdom, resilience, or desire complicate these portrayals. Mills's framework makes clear that such lexical and syntactic choices are not neutral but ideological, encoding cultural assumptions about women's domesticity, and marginality, while also allowing space for resistance and self-assertion.

The allusions to mythological and historical figures *Eve, Bilqees, Venus, Aphrodite, Athena, Kali, Vassilisa* show limitation and empowerment. Lexically, figures like *Eve* and *Bilqees*

are framed through submission and blame, while *Venus* and *Aphrodite* are symbolic to sexuality and reproduction. Mills' view of how women are often reduced to physicality or liability in patriarchal discourse. In contrast, *Athena*, *Kali*, and *Vassilisa* represent strength, wisdom, and disruption, challenging passive constructions through lexis of war, blood, and authority. Syntactically, however, many of these figures remain in object positions, showing grammatical patterns of subordination. Through Mills's feminist stylistic model, this complexity is revealed as a conscious mediation with patriarchal discourses, where Yusuf both exposes the limitations of women's representation and reclaims alternative narratives of female power and presence.

The mythological allusions illustrate a tension between subjugation and empowerment, but they remain at the level of symbolic figures. To balance this, it is important to view subjectivity through personal pronouns like she, her, and I, which directly encode women's voice and presence in Yusuf's poetic discourse.

4.4 KWIC Pronouns occurrences in Ilona Yusuf' s Corpus

Pronouns play a crucial role in Yusuf's poetry as they encode subjectivity, power, and relationships between speakers and addressees. Following Sara Mills' feminist stylistic framework, pronouns are examined not simply as grammatical markers but as indicators of voice, and relational positioning. The use of first-person pronouns (*I, my, we*) foregrounds selfhood and personal experience, while second-person pronouns (*you*) construct dialogic engagement or direct address. Third-person feminine pronouns (*she, her*) are especially significant for how women are represented either as central agents or as externalized objects. The analysis of KWIC concordance lines therefore focuses not only on frequency but also on syntactic positioning and collocational patterns, which reveal how women's identities are framed across Yusuf's poems.

Table 4.9: KWIC Analysis of the Pronoun 'She': Female Domestic Confinement

File	Left Context	Hit	Right Context
Picture This.txt	and stone countess How did	she	live Pani Liskovic with
Picture This.txt	claw manicured hands how did	she	live Polish for Mrs
Picture This.txt	have I beckoned love But	she	does not come Saba

	dishevelled and cheerful singing		
Picture This.txt	as	she	put away our playground
Picture This.txt	drawn back in a bun	she	would feed me bread
Picture This.txt	express one s mind— everything	she	did to mould her
Picture This.txt	earnings in her mudlined palm	she	scuttles across the road
Picture This.txt	cheated of a music that	she	loved yet all prejudice
Picture This.txt	the same love then when	she	comes to him and
Picture This.txt	me bread and jam while	she	chewed on the stale
Picture This.txt	her face Since her widowhood	she	had let the rooms

Table 4.9 presents concordance lines for the pronoun she. Although she often occurs in subject positions, the associated verbs typically tie women to domestic, nurturing, or survival roles. This highlights the paradox of female representation grammatically central, yet ideologically constrained. The study employed the *Keyword-in-Context (KWIC)* function of the corpus tool *Antconc*. It facilitates the extraction of the pronoun *she* and its surrounding lexical environment. The tokens on both the left and right of the hit word are limited to 5 and considered it for the thematic analysis. The tool enabled the identification of recurring collocational patterns, syntactic positioning, and verb processes associated with *she*. The corpus-assisted approach provides quantitative evidence that can be qualitatively enriched through interpretative analysis. The interpretation is conducted within the framework of Sara Mills's (1995) feminist stylistics, which foregrounds how linguistic choices including pronouns, verb processes, and descriptors encode ideological positioning and shape perceptions of women. From this perspective, pronouns like '*she'* are not merely grammatical placeholders but discursive devices that attribute agency, restrict action, or define identity within the cultural scripts of gender. This combined corpus-stylistic and feminist analysis therefore uncovers how Yusuf's poetry encodes the visibility of women, revealing whether they are constructed as active agents, passive recipients, or complex subjects situated within patriarchal structures.

The pronoun *she* occurs twelve times in the selected corpus and almost always occupies the subject position, which at a grammatical level foregrounds female agency. However, a careful

examination at the verb processes and descriptors attached to *she* reveals how this apparent agency is often ideologically constrained. The first and second concordance lines of the KWIC

and stone countess How did she live

claw manicured hands how did she live

in interrogative structures such as *How did she live*, the woman is grammatically the subject but semantically positioned as an object of speculation. The verb process *live* functions relationally, presenting existence itself as a matter of doubt or inquiry, highlighting women's lives as something that must be explained or justified. What makes 'women's' role more complex and complicated is the absence of sign of interrogation in the poems. Yusuf not only syntactically presents women's complex identity but also semantically. Similarly, in *"she does not come"*, negation erases action, encoding absence and silence despite syntactic presence. Mills (1995) stresses that such uses construct women as visible but marginalized, their subjectivity defined through gaps and negations.

Material processes dominate Yusuf's depiction of *she*, with verbs such as *put away, feed, did to mould, scuttles, chewed, had let,* and *romp* assigning physical actions. These actions, however, are typically linked to domestic, nurturing, or survival tasks**.** For example, *"she would feed me bread"* and *"she chewed on the stale"* construct sacrifice and care, positioning women as self-effacing providers who prioritize others' comfort above their own. Descriptors such as *"dishevelled and cheerful"* and *"mudlined palm"* highlight both resilience and hardship, situating women within classed and embodied realities of labor. Feminist stylistic analysis emphasizes that these representations caregiving and sacrifice as inherent female roles, sustaining patriarchal ideologies.The KWIC clause

the same love then when she comes to him

the pronoun *she* is grammatically the subject of the material process *comes*, which appears to grant her power and autonomy. However, that agency is framed relationally her movement is oriented *towards him*. From Mills' perspective, such syntactic structuring encodes a gendered ideology where the woman's subjectivity is defined in relation to the male figure. The woman is

active, yet her action lacks independence because it is tied to a male-centered destination. This reflects Mills' argument that linguistic patterns often position women as "doers," but only within roles that reinforce dependence, intimacy, or service to men. The discourse, portraying female figure not as autonomous and independent but as action directed towards sustaining or seeking male presence. In this sense, Yusuf's choice illustrates how language can simultaneously display women's presence while constraining its meaning within patriarchal scripts of rationality and subordination.

Yusuf's repeated use of *she* as subject ensures that women are grammatically central but, the collocates and verb processes project them to domesticity, marginal labor, and relational dependency. This reveals the paradox that Sara Mills identifies: grammatical agency does not necessarily translate into ideological empowerment. Women in Yusuf's poetry are constructed as complex figures who endure hardship, provide care, but they remain framed within patriarchal discourses of sacrifice and dependence. Thus, the pronoun *she* becomes both a site of visibility and of constrain foregrounding women's presence while simultaneously encoding the limits of their agency in a male-dominated world.

In conclusion, the analysis of the pronoun *she* in Yusuf's poetry demonstrates the central paradox of women's representation: while women are consistently positioned as grammatical subjects, their agency is often restricted by the processes and contexts that frame their actions. According to Sara Mills' feminist stylistic model, it becomes evident that Yusuf foregrounds women's visibility but frequently ties this visibility to domestic labor and relational dependency. The pronoun and contextual clues are evidently ensuring the presence of women but their roles in the poetic discourse have been portrayed in a complex way. Apparently or syntactically, 'she' has been contextualized and collocated at the subject position but functionally, portrayed as limited and confined within domesticity.

Table 4.10: KWIC Analysis of the Pronoun 'Her': Possession and Domesticity

File	Left Context	Hit	Right Context
Picture This.txt	plastic smile peddling cosmetics in	her	bird claw manicured hands
Picture This.txt	suit lengths folded carefully in	her	corner of the creaking

Picture This.txt	take them staruszek staruszek in	her	crimped curled hands trim
Picture This.txt	around her shoulder pride in	her	first achievement is this
Picture This.txt	frugal neat and small in	her	fitted tweed skirt mens
Picture This.txt	Clutching her meagre earnings in	her	mudlined palm she scuttles
Picture This.txt	had let the rooms in	her	shabby echoing house living
Picture This.txt	always remember my grandmother in	her	square of garden that
Picture This.txt	reverie of Nefertiti Eve with	her	apple of knowledge coy
Picture This.txt	she live Pani Liskovic with	her	crumpledandsmoothedout paper skin a
Picture This.txt	surrendering to wisdom Kali with	her	many tongued head dark
Picture This.txt	massive childbearing flesh Aphrodite with	her	temptresss charms Europa seized
Picture This.txt	from corner to corner of	her	face Since her widowhood
Picture This.txt	mother at the mercy of	her	helpless brothers her greedy
Picture This.txt	the pits and pockets of	her	protesting soil with every
Picture This.txt	on the fiddle wedged beneath	her	chin this other husband
Picture This.txt	at the kerb driven beneath	her	tyres dragged before my
Picture This.txt	beggar woman has desires Clutching	her	meagre earnings in her
Picture This.txt	beat music bothered her From	her	dingy lodgings a huge
Picture This.txt	corner of her face Since	her	widowhood she had let
Picture This.txt	but that was long after	her	I will always remember
Picture This.txt	proud smile the arm around	her	shoulder pride in her
Picture This.txt	hands were crimped with arthritis	her	back bent with lumbago
Picture This.txt	girls to be beaten at	her	books „ turning to chapter
Picture This.txt	massed clusters of hydrangeas behind	her	face was a legacy
Picture This.txt	the loud beat music bothered	her	From her dingy lodgings
Picture This.txt	mercy of her helpless brothers	her	greedy inlaws and the
Picture This.txt	chin this other husband brought	her	simple things to smooth
Picture This.txt	paraphernalia of possessions that enshroud	her	in their insidious grasp
Picture This.txt	onslaughts of humankind that explore	her	many mysteries erupting only
Picture This.txt	patted dough boiled lentils fed	her	hungry brothers then skipped
Picture This.txt	me lissom Harappan dancing girl	her	wrists chained in bracelets

Picture This.txt	humming Black eyes hed humour	her	with his mild smile
Picture This.txt	simply to survive that lined	her	young womans face in
Picture This.txt	hope that is sweet mother	her	hands are like the
Picture This.txt	everything she did to mould	her	life and mine after
Picture This.txt	emotional baggage too unloaded onto	her	shoulders procrastinating thoughts and
Picture This.txt	throw back injustices that putrefy	her	soul as the saline
Picture This.txt	her simple things to smooth	her	ruffled mind and shed
Picture This.txt	She complained about the tenants	her	voice shrill birdlike claws
Picture This.txt	books „ turning to chapter thirty	her	story of an unschooled
Picture This.txt	then skipped to school tossing	her	pigtails like the other
Picture This.txt	face in just five years	her	hands were crimped with

Table 4.10 shows concordance lines for the pronoun her. As a possessive determiner, her ties women's identity to domestic spaces, physical labour, and emotional responsibilities. The collocations depict women as caregivers, survivors, and providers, yet also as burdened and constrained by patriarchal expectations.The analysis of the pronoun *her* within Ilona Yusuf's poetry helps us understanding the ways in which women are represented through possession, representation, and relational positioning. As a possessive pronoun, *her* does not merely indicate ownership but functions discursively to tie female identity to specific objects, attributes. It highlights the ways in which women are defined through their bodies, domestic labor, and emotional burdens. Using the corpus tool AntConc, the Keyword-in-Context (KWIC) function enables the identification of recurring collocational patterns in which *her* appears, revealing how women are linguistically framed within Yusuf's poetic work. Guided by Sara Mills' feminist stylistic model, this analysis moves beyond grammatical description to interrogate the ideological implications of these patterns. Attention is paid to three key aspects: Firstly, the syntactic positioning of *her*, which frequently attaches women to physical or domestic domains; secondly, the verb processes and collocates, which often confine female agency to care, service, or endurance; and thirdly, the descriptors, which present women stereotypes and moments of empowerment. Through this layered approach, the study represents women identities, ideologies and their role in patriarchal discourse and their resistance through acts of survival, and emotional depth.

At the lexical level, the pronoun *her* most frequently occurs in possessive structures like *her hands, her house, her voice, her pigtails, her story*. These collocates show domestic or personal spaces. The concordance lines where *her* co-occurs with references to labour and survival highlight the persistent construction of women as bound to domesticity. The physical charge of this domestic labour is vividly described in collocations such as

her back bent with lumbago
her hands crimped with arthritis

which move beyond symbolic representation to depict physical suffering. These descriptors foreground the body as a site of labour. From Mills' feminist stylistic perspective, such portrayals naturalize women's roles as caregivers and workers, exposing the cost of such relentless service. Thus, the pronoun *her* in these contexts not only encodes possession but also embodies the burdens of domesticity, signaling how women are discursively tied to spaces of work, care, and survival. This recurrent pattern emphasizes that in Yusuf's poetry, women are frequently realized through endurance and sacrifice rather than through autonomy or power.

The occurrences where *her* is attached to caregiving and feeding roles represents the ideological positioning of women as nurturers. In *her hungry brothers* and

her hands are like the earth

the pronoun marks women as possessors of responsibility for others' sustenance and comfort. Grammatically, *her* functions as a possessive determiner, encoding women's relationship to dependents and tasks. The associated verb processes, such as *fed* and descriptive markers like *hands are like*, present women as both active agents and caregivers. However, Mills (1995) stresses that such representations, though attributing action, are ideologically loaded: the female subject is restricted to the domestic and familial domain, reaffirming the patriarchal notion that nurturing is an inherent female duty rather than a choice. The descriptors tied to *her hands* further reinforce this discourse of service the hands become symbolic of relentless labour, shaping women's identity around sacrifice and provision. At the discourse level, these patterns position women as indispensable figures whose worth is measured through caregiving and nurturing. As a result, their true roles and potentials have not been brought to consideration.

In Yusuf's poetry, women are constructed not merely within the sphere of domestic labour and caregiving, but also as individuals entrusted with intellectual responsibilities, as indicated by one of the KWIC lines

girls to be beaten at her books

places the pronoun *her* in direct association with *books*. The collocations *'beaten'* and '*her books'* reveal the ideological tension in gendered representation: on the one hand, the possession of books symbolizes knowledge, literacy, and empowerment, but on the other hand, the contextual framing embeds this potential agency within structures of obligation and discipline rather than self-fulfillment. From Mills's feminist stylistic perspective, this juxtaposition illustrates how women's relation to knowledge is ideologically constrained: the girl is not simply reading or studying, but is being "beaten at" her books, suggesting patriarchal framing of learning. At the lexical level, the collocation reinforces gendered inequities where education becomes suffering rather than liberation, reflecting broader cultural narratives in which women's intellectual pursuits are devalued. At the discourse level, Yusuf highlights the contradiction that while literacy and books can represent potential agency, women and girls often encounter systemic violence or social pressures that transform education into a site of oppression. Thus, the line exemplifies Mills's claim that linguistic patterns expose not only what women do, but also the ideological conditions under which their actions and identities are shaped.

The use of the corpus tool makes it possible to extract KWIC lines which illustrate the representation of women's identities and roles through gendered pronouns. The possessive pronoun *her* in lines such as

her meagre earnings in her mudlined palm

and *"her shabby echoing house"*

highlights women's connection to material survival. Grammatically, *her* marks ownership, showing women as possessors of earnings and homes. Yet the adjectives *meagre, mudlined, shabby,* and *echoing* diminish this sense of empowerment, presenting these possessions as symbols of poverty. From Sara Mills's feminist stylistic perspective, women appear as agents with

economic roles, but their agency is limited by social and financial hardship. The implied actions earning, holding, and living portray women as active in survival labour, though never free from constraint. At the discourse level, Yusuf's poetry suggests that women's ownership is defined more by scarcity than prosperity, by survival rather than independence. The repeated use of *her* thus makes women visible as economic actors, while at the same time stressing the inequalities that restrict their empowerment.

In concordance lines such as *her soul as the saline, her ruffled mind and shed,* and *her voice shrill,* the possessive pronoun *her* shifts from material ownership to the domain of inner life and affective identity. Syntactically, *her* collocates with abstract nouns *soul, mind, voice*, positioning them as extensions of female subjectivity. The surrounding descriptors (*ruffled, shrill, saline*) highlight emotional turbulence, fragility, suggesting that women's inner worlds are not neutral spaces but contested sites of social and psychological burden. From Sara Mills's feminist stylistic perspective, such usage demonstrates how language constructs women's emotional complex identities. These representations foreground the persistent cultural expectation that women absorb and project endurance, naturalizing sacrifice as a feminine trait. In Yusuf's poetry, the pronoun *her* thus does not merely denote possession; it becomes a symbolic marker of women's emotional labor, exposing the ways in which patriarchal structures make it vulnerable.

The pronoun *her* in Yusuf's poetry is a discursive tool that structures female identity within a web of possessions, relationships, powerlessness. The analysis of the pronoun *her* in Ilona Yusuf's poetry demonstrates how women are positioned through intersecting dimensions of physical endurance, intellectual responsibility, emotional burden, and economic struggle. As a possessive form, *her* consistently attaches female identity to labour, sacrifice, and survival, highlighting the ways in which women's roles are naturalized within patriarchal structures. At the same time, the pronoun functions as a site where contradictions are revealed: women are represented as active agents, yet framed within conditions of constraint and dependency. From a feminist stylistic perspective, these patterns highlight how language simultaneously makes women visible and limits the scope of their empowerment, foregrounding their resilience while also exposing the systemic pressures that shape their identities.

Table 4.11: KWIC Analysis of the Pronoun 'I': Female Voice, Selfhood, and Subjectivity

File	Left Context	Hit	Right Context
Picture This.txt	root to your spreading tree if	i	were to bask in reflected
Picture This.txt	to bask in reflected glory if	i	were to bathe in your
Picture This.txt	bathe in your borrowed light if	i	were to shut my eyes
Picture This.txt	and you my mother if if	i	were to use archaic analogy
Picture This.txt	moon to your brining sun if	i	were the earth to your
Picture This.txt	were to use archaic analogy if	i	were the moon to your
Picture This.txt	were sombre hill and valley if	i	were the root to your
Picture This.txt	earth to your embracing sky if	i	were sombre hill and valley
Picture This.txt	that unfolds memories from their drawer	i	will always remember my grandfather
Picture This.txt	but that was long after her	i	will always remember my grandmother
Picture This.txt	fathom your opacity perhaps one day	i	will speak of you as
Picture This.txt	this day my daily bread and	i	will speak to you in
Picture This.txt	and sour with an unquenched thirst	i	will look for you forever
Picture This.txt	i will look for you forever	i	will shape the thought and
Picture This.txt	of my girlhood on silent stones	i	will trip on the rubble
Picture This.txt	my thoughts passing image somnolent someday	i	will waken from this reverie
Picture This.txt	in graven images for without love	i	am as nothing as a
Picture This.txt	to comprehend in compacted images before	i	am base and fey before
Picture This.txt	suffice it to say that no	i	am not an apple and
Picture This.txt	theres another language i must learn	i	am so much a compilation
Picture This.txt	you are bitter and frozen and	i	am too close for comfort
Picture This.txt	collective cavity of our soul and	i	have i the right to
Picture This.txt	an imitating buzz ode to beauty	i	have lived long enough ves

	find that time has changed		
Picture This.txt	that	i	have swum far out of
	your skin gathering in upon		cannot fathom your opacity
Picture This.txt	yourself	i	perhaps
	time braked there for me		
Picture This.txt	youth	i	cannot take the stars from
Picture This.txt	to our root and now if	i	could lay my head to
	days of despair clearing the		
Picture This.txt	slate	i	could sit here forever this
Picture This.txt	was a mystery to me until	i	learned the comfort of its
Picture This.txt	the years of my youth when	i	learned this country as a
	loneliness in the thought of		
Picture This.txt	you	i	ll relive each healed wound
Picture This.txt	when I was a child maybe	i '	ll return to these or
	me tells me theres another		
Picture This.txt	language	i	must learn i am so
	that to sustain this terrible		
Picture This.txt	grief	i	must yet laugh some strange
	shine through my eyes long		
Picture This.txt	have	i	waited for love to seduce
	Mrs elegy for love long		
Picture This.txt	have	i	waited for the moonbeams of
	like comfort thats self		
Picture This.txt	derived earth	i	would be as the earth
	make a sad chain of		
Picture This.txt	repetition	i	would be moved to guilt
Picture This.txt	them and lots of music that	i	always wanted to play with
	while urchins poke my		
Picture This.txt	windscreen should	i	apologise for my love of
	some gem of lucid thought		
Picture This.txt	am	i	are we not fallible bound
	design that commands its		
Picture This.txt	passage were	i	asked to explain it would
	itself which stage of		
Picture This.txt	stretching am	i	at heres a part of
Picture This.txt	what would I be and would	i	be me for the question
	every manifestation of sex		
Picture This.txt	what would	i	be and would I be
	whisperings of my heart		
Picture This.txt	long have	i	beckoned love But she does
	perfect paper wrapping yet		
Picture This.txt	what am	i	but echoes of moments in

	where I should fling you		
Picture This.txt	should	i	choose should you dare to
	faint against the echoing		
Picture This.txt	silence have	i	come so far that Im
	thought nail me to the		
Picture This.txt	humanity	i	d aspire to transcend bind
	back to life transition II		
Picture This.txt	when	i	die you will sift the
Picture This.txt	in my murky pool of misery	i	dimly glimpse the phantom of
	dreams my other many		
Picture This.txt	selves that	i	don t dare to know
Picture This.txt	feel a wash of guilt as	i	eat while urchins poke my
	the idea of ourselves iv		
Picture This.txt	should	i	feel a wash of guilt
	behind words not said what		
Picture This.txt	can	i	give you other than to
	the cocoon of your perfect		
Picture This.txt	love	i	glimpsed the edge of heaven
Picture This.txt	its skin over and over and	i	grope my way wavering from
Picture This.txt	for my love of art can	i	help with my way with
	of my mothers so folded		
Picture This.txt	am	i	in my own complexity folded
	perhaps and are closer		
Picture This.txt	naked as	i	know you traced into the
	my lips and swallow life		
Picture This.txt	transition	i	left my anger in the
Picture This.txt	my succour in times of pain	i	look at you and see
Picture This.txt	of life elegy for a son	i	lost my son standing by
	heart and holds its dreams		
Picture This.txt	prism	i’	m like a candle living
	grey white black what		
Picture This.txt	choice do	i	make in these realms of
	compilation of years and		
Picture This.txt	events am	i	not the years of my
	death blazing from their		
Picture This.txt	faces canto	i	o people arise awake for
	my hope and dreams my		
Picture This.txt	country	i	pinned them to the chamber
	the debris Of my memory		
Picture This.txt	box	i	search for clues of me
	toiling up each rung from		
Picture This.txt	where	i	should fling you should I

	pride will bind my tongue		
Picture This.txt	would	i	show my weakness all my
	all truth and thought how		
Picture This.txt	will	i	slough off the skins of
	me fading back to history		
Picture This.txt	have	i	so many faces that you
	now your name speaks pain		take offhand overheard phrases
Picture This.txt	impostor	i	and
Picture This.txt	of our soul and i have	i	the right to a passport
Picture This.txt	Eve the Quran the first pair	i	think the truths that the
	my unfolding dreams but by		
Picture This.txt	bonds	i	tie myself Miss Formby one
	with my own fingers as		
Picture This.txt	when	i	was a child maybe i '
	mirrored warily watching		
Picture This.txt	the other song	i	wear you tattooed on my
	of misery has become the		wear fixed permanent this
Picture This.txt	face	i	battered
	to and fro searching a		will traverse the sands
Picture This.txt	theme	i	reversing
	vision will have jelled for		
Picture This.txt	what	i	yearn for is the facility

Table 4.11 presents concordance lines for the pronoun 'i'. The frequent use of 'i' foregrounds women's self-expression and subjective experience. Through Mills' lens, these lines highlight female agency, visibility, and resistance, even when framed within relational or constrained contexts. The table presents the analysis of first person pronoun *i*, which emerges as one of the most frequent and thematically significant markers of subjectivity in Yusuf's poetry. The use of '*i'* foregrounds the speaker's self-representation, offering insights into how women articulate identity, agency, and lived experience. Examining the collocational patterns of '*i'* alongside auxiliary verbs, modal auxiliaries, and action or state verbs allow us to trace how selfhood is framed. Mills emphasizes that linguistic forms, even seemingly neutral ones like pronouns, are not mere grammatical markers but discursive strategies that position women within specific relational, social, and cultural frameworks. In this thesis, therefore, the KWIC analysis is employed not only to highlight how often pronoun *i* appear, but also to explore how its occurrences encode subjectivity, visibility and emotional positioning. This corpus-assisted method provides

both frequency-based evidence and contextual detail. It helps us to identify recurring collocational patterns, verb processes, and syntactic positioning. However, the study moves beyond quantitative description of the corpus tools to qualitative interpretation the extracted data using Sara Mills' feminist stylistic model (1995). the analysis interrogates the ideological implications of pronoun use, particularly how women's voices, subjectivities, and identities are constructed or constrained through language.

The pronoun *'i'* occurs 83 times in the corpus, collocating with auxiliary, modal, stative, and material verb processes. Its presence across affirmative, negative, and interrogative constructions illustrates the ways in which subjectivity is linguistically enacted. Within Sara Mills's feminist stylistic framework, such uses of '*i*' are significant because they foreground women as grammatical subjects who claim voice, negotiate roles, and articulate identities. At the same time, the diversity of verb processes and sentence types reflects how female speakers are discursively positioned in multiple ways; Sometimes asserting agency, at other times questioning or resisting it thus revealing the ideological complexity of women's self-representation in Yusuf's poetry.

The KWIC analysis of *'i'* shows that Yusuf constructs female subjectivity through a mix of agency and constraint. The frequent use of modal auxiliaries *will, would, and must* foreground determination and obligation, while auxiliaries like *am* and *have* situate women in states of being or reflection. Action verbs highlight activity and resilience, while state verbs emphasize thought and emotion, creating a balance between doing and being. Affirmatives dominate, but negatives and interrogatives reveal doubt and contested identity. The stylistic choice of subjunctive mood positions women in a space of possibility rather than certainty, emphasizing the fragility and contested nature of female agency in Yusuf's poetic world. In Sara Mills' feminist stylistic terms, Yusuf presents women as central speakers whose voices resist silence, yet whose agency is discursively chained to patriarchal structures.

The given concordance lines extracted through Antconc from Yusuf's poetry determine the role and position of women in the text. The pronoun '*i*' frequently appears in conditional and subjunctive constructions

if i were to bask,
if i were to shut my eyes,
if i were the earth to your sun,
and *if i were the root*

Grammatically, '*i*' is consistently positioned as the subject, which at first glance foregrounds the female voice and centers her perspective. The pronoun 'i' has been used in lower case throughout her poems which represents women as inferior and sub ordinate. This stylistic feature itself represents women subservient, subjugated and an entity which is acted upon. However, the verb processes *'were'* that accompany this subjectivity are primarily relational or material processes marked by passivity (*bask, bathe, shut*), situating the speaker not as an autonomous agent but as a conditional, hypothetical presence. This tension reveals one of the central paradoxes identified by Sara Mills (1995): grammatical agency does not automatically equate to ideological empowerment.

The lexical choices in these lines further reinforce this positioning. Terms such as *root, moon, earth, hill, valley* draw on natural imagery that symbolically associates the female speaker with stability, nurture, and receptivity. These metaphors present the woman indispensable, yet her significance is always framed relationally as root to a tree, as moon to a sun, or as earth to a sky. The discourse constructed here thus encodes dependency: the woman's identity is imagined in relation to the male figure's vitality or expansion. The role and position of women remains supportive rather than originator of action. The choice to frame identity in the subjunctive mood '*if I were*' foregrounds possibility rather than certainty, signaling women's capacity to imagine alternative selves and realities beyond patriarchal scripts.

Through Mills's feminist stylistic lens, these lines present how Yusuf's poetry both exposes and interrogates patriarchal positioning. The female speaker is visible as subject, tied to nature, and relational roles, but her agency is conditioned and imagined by the dominance of the "you" figure. The stylistic devices of metaphor, subjunctive mood, and imagery simultaneously foreground women's indispensability and their ideological containment. Ultimately, the pronoun *i* becomes a site of negotiation a space where female identity is voiced but also bound within patriarchal discourse, embodying both constraint and the possibility of resistance.

The use of auxiliary verbs with the hit word 'i' tends to represent the complex and fragmented identities of women. The concordance line from the selected corpus

i was a child maybe i'll return to these

represents women as to both memory and aspiration. The pronoun 'i' is used at subject position in both the clauses. The auxiliary '*was'* situates her in a nostalgic, vulnerable childhood identity, while *will* projects forward agency and choice. According to Mills' model highlights how women's voices reclaim authority by situating themselves in both past and future, but their identities remain fragmented, wavering between innocence and assertion. Similarly, The KWIC line

i have lived long enough

the auxiliary '*have'* ties the speaker to a completed span of experience. The line conveys weariness, survival, and endurance. Feminist stylistic analysis reveals how the female voice asserts authority through accumulated life experience. The phrasing *long enough* carries fatigue, showing how women's agency often emerges through endurance rather than empowerment.

In Yusuf's poetry, the concordance lines of *'i'* with auxiliary verbs highlight how women's subjectivity is constructed through states of being, endurance, and ideological constraint. Relational auxiliaries such as *i am* and *i was* foreground female identity and reflection, presenting women as complex and self-aware subjects. Perfect auxiliaries, as in *i have lived long enough*, emphasize survival and resilience, representing accumulated experience rather than authority. From Sara Mills's feminist stylistic perspective, these auxiliaries expose the paradox of grammatical subjectivity: while women appear central as speaking subjects, their agency is linguistically confined to endurance, compulsion, or absence. Yusuf's stylistic choices highlights the persistence of patriarchal constraint and the subtle ways women negotiate identity within it.

The analysis of model auxiliary verbs collocation with the hit word 'i' present the true picture of women in the patriarchal society. One of the KWIC lines

'I would be moved to tears'

Shows how the pronoun 'i' functions as an experience of emotions. The passive structure removes agency: woman is acted upon and affected by circumstances, rather than acting herself. The action is not self-driven and referring to an external force which acts upon the target agent. From Mills' feminist stylistic perspective, this illustrates how women's subjectivity is often positioned as reactive defined by sensitivity and vulnerability rather than initiative. The collocation with *tears* reinforces gendered emotional stereotypes, coding femininity as emotional excess. But at the same time women are represented as

'i will shape the thought'

Claiming creative powers. In the above mentioned sentence women are represented creative; constructing their future. From Mills' perspective, this empowerment is double-edged: while the woman's subjectivity expands into the intellectual domain, the phrasing implies shaping within limits thoughts already exist and are merely molded, not wholly originated. Thus, Yusuf grants space for female creativity, but encodes constraint within the act of shaping.

Yusuf employs modal auxiliaries and negatives construct women's' identities. The pronoun 'i' that is grammatically agentive but ideologically constrained. Modals (*will, must*) highlight aspiration and compulsion, while negatives (*don't, am not*) mark silencing or resistance. From Mills's feminist stylistic perspective, these patterns reveal how women's subjectivity is simultaneously asserted and restricted: they are represented as learners, and seekers, but within relational, obligatory, or negated frames that encode patriarchal limitations.

The grammatical position of the hit word 'i' with the action verbs or material processes does not mean ideological empowerment of the agent. The KWIC material processes with the hit word 'i' categorically show the dependency, fractured and complex identity and ideology of women in the male dominated structure.

i wear you tattooed on my skin

The act of 'wearing' another person's tattoo on the skin encodes relational dependency. While *i* appears active, the subjectivity is marked by being marked with 'you'. This illustrates Mills' idea that women's role can be grammatically central but ideologically dependent, as their identity is

linked to relational roles rather than autonomous existence. In another KWIC line, The verb *trip* suggests vulnerability and instability. Linked with "stones of my girlhood," it represents the difficulties rooted in past gendered experiences. Mills's perspective highlights how women's subjectivity is often tied to fragile footing, with female agency depicted as precarious and hindered by patriarchal memories.

In Ilona Yusuf's poetry, the concordance lines where '*i*' co-occurs with action verbs foreground women as active, embodied subjects, but their identity remains ideologically constrained. Verbs such as *eat*, *search*, *wear*, and *trip* present material processes that mark the female voice as present and engaged in action. However, the contexts reveal constraints: eating is framed by guilt in the presence of poverty, searching conveys fragmented memory and the struggle for selfhood. Following Sara Mills' feminist stylistic model, this shows that grammatical subject hood does not automatically equate to empowerment. Women's actions are linguistically central but discursively tied to guilt, fragility, and patriarchal memory. Thus, the action verbs highlight a complex subjectivity in which women's identities are acknowledged but shaped by social inequalities, emotional burdens, and relational dependencies.

In a nutshell, the concordance analysis of the pronoun '*i*' reveals a striking pattern of self-representation where grammatical centrality does not always equate to ideological empowerment. Across auxiliary, modal auxiliary, negative, and action verb structures, Yusuf constructs a female subjectivity that fluctuates between assertion, hesitation, and constraint. With auxiliary verbs (*i am, i have, i was*), the pronoun displays states of being, memory, and continuity, presenting women as reflective agents situated within temporal and existential frameworks. Modal auxiliaries (*i will, i would, i must, i should*) foreground desire, obligation, and projection into the future, creating a discourse of aspiration and resilience. However, these modal verb structures also expose conditionality and dependence, where women's agency is expressed as duty (*must*), hesitation (*would*), or hope (*will*), thereby encoding empowerment as simultaneously constrained by social and relational expectations.

Negative constructions (*i am not, i don't dare, i cannot*) further complicate selfhood, foregrounding absence, limitation, or refusal. Here, the female voice is visible in grammar but undermined by denial, exemplifying Mills's argument that linguistic presence can still encode

ideological marginalization. These negations disrupt the apparent continuity of affirmative self-assertion, presenting subjectivity as fractured and contested. By contrast, action verbs situate the female subject as active but also highlight the relational dependencies, and fragility of female identity. Grammatical centrality is not equivalent to ideological empowerment. Women emerge as subjects of verbs, yet their actions are frequently tied to sacrifice, memory, obligation, and relational positioning. The strong presence of I foregrounds female subjectivity and voice, showing Yusuf's effort to reclaim women's agency while acknowledging its limitations under patriarchal structures

Table 4.12: KWIC Analysis of the Pronoun 'My': Possession and Female Subjectivity

File	Left Context	Hit	Right Context
Picture This.txt	outpost of the sanctity of	my	self the cool river
Picture This.txt	washes around the citadel of	my	heart and holds its
Picture This.txt	you feel the knocking of	my	heart as it palpates
Picture This.txt	room calming the discords of	my	chaotic mind frayed nerves
Picture This.txt	point this constant wearing of	my	public face is like
Picture This.txt	traced into the pigment of	my	skin in the silken
Picture This.txt	time warp youre extensions of	my	dreams my other many
Picture This.txt	they skim the surface of	my	deep and brackish lake
Picture This.txt	me in the recesses of	my	eyes the sockets of
Picture This.txt	my eyes the sockets of	my	soul hidden behind words
Picture This.txt	dot on the horizon of	my	girlhood on silent stones
Picture This.txt	as the manifestat n of	my	desire in warm autumn
Picture This.txt	that chants the ballad of	my	soul prejudice as much
Picture This.txt	breaks no ripples reverie of	my	lake of enchantment as
Picture This.txt	my hands the artisans of	my	fathers the puritan gentry

Picture This.txt	fathers the puritan gentry of	my	mothers so folded am
Picture This.txt	i not the years of	my	youth when I learned
Picture This.txt	of spontaneity a stifling of	my	wayward soul Whisper my
Picture This.txt	manifest the urgent whisperings of	my	soul shades as paint
Picture This.txt	give you the whisperings of	my	heart long have I
Picture This.txt	that bore the desecration of	my	peace elegy how have
Picture This.txt	amid the crumbled ruins of	my	dreams haunts the reverie
Picture This.txt	stumps the chill wind of	my	spirit this vacant shell
Picture This.txt	all in silver caught in	my	time warp youre extensions
Picture This.txt	so folded am i in	my	own complexity folded as
Picture This.txt	but echoes of moments in	my	past vibrating against the
Picture This.txt	blur of your shadow in	my	youth coming of age
Picture This.txt	written in a crevice in	my	heart do you know
Picture This.txt	been blessed with bliss in	my	murky pool of misery
Picture This.txt	i wear you tattooed on	my	skin you can play
Picture This.txt	to keep me company on	my	windswept plain will anybody
Picture This.txt	of love to dance on	my	doorstep for the stars
Picture This.txt	another ambroider myself in all	my	colours amid the debris
Picture This.txt	i show my weakness all	my	hope and dreams my
Picture This.txt	youre extensions of my dreams	my	other many selves that
Picture This.txt	all my hope and dreams	my	country i pinned them
Picture This.txt	windscreen should i apologise for	my	love of art can
Picture This.txt	a chin there but for	my	thoughts elusive you will
Picture This.txt	the remains of me from	my	belongings numerous scraps of
Picture This.txt	air not barring me from	my	unfolding dreams but by

Picture This.txt	drawer I will always remember	my	grandfather he was the
Picture This.txt	her I will always remember	my	grandmother in her square
Picture This.txt	perhaps my forefathers speak through	my	hands the artisans of
Picture This.txt	to alight and shine through	my	eyes long have I
Picture This.txt	always wanted to play with	my	own fingers as when
Picture This.txt	art can i help with	my	way with words is
Picture This.txt	than to share with you	my	patch of sun my
Picture This.txt	of the world • and you	my	mother if if I
Picture This.txt	colours amid the debris Of	my	memory box i search
Picture This.txt	of my wayward soul Whisper	my	secret self often unintelligible
Picture This.txt	beneath her tyres dragged before	my	eyes that still would
Picture This.txt	you know me buried beneath	my	skins of secrecy silence
Picture This.txt	pity but pride will bind	my	tongue would i show
Picture This.txt	for it but to bite	my	lips and swallow life
Picture This.txt	distance at sunset will break	my	reverie this horizon suffused
Picture This.txt	time has passed me by	my	vision will have jelled
Picture This.txt	perhaps shades of relativity challenge	my	thought grey white black
Picture This.txt	flesh that maps and charts	my	thoughts passing image somnolent
Picture This.txt	tenderest gesture was to comb	my	thick electric hair shaking
Picture This.txt	and bring it back compound	my	self find me in
Picture This.txt	that was mine ill consummate	my	loneliness in the thought
Picture This.txt	sun my garden of content	my	little branch of peace
Picture This.txt	should you suppose to crack	my	code some link will
Picture This.txt	and form of you craning	my	neck in the surging

Picture This.txt	face give me this day	my	daily bread and I
Picture This.txt	me up short and draws	my	boundaries soul fired with
Picture This.txt	fetch up my memories dredge	my	uncertain brain empty it
Picture This.txt	every breath repeat Me explore	my	glory toiling up each
Picture This.txt	hand that betrays myself expresses	my	thought sketches my heart
Picture This.txt	not warm my cold flesh	my	withered stumps the chill
Picture This.txt	and over and I grope	my	way wavering from mask
Picture This.txt	windswept plain will anybody hear	my	voice faint against the
Picture This.txt	witches you want to hold	my	womans heart within your
Picture This.txt	and fuse them together into	my	consciousness conscience is not
Picture This.txt	sky spirit and this is	my	hand that betrays myself
Picture This.txt	each new find ballad its	my	mother who taught me
Picture This.txt	now if I could lay	my	head to rest between
Picture This.txt	swallow life transition I left	my	anger in the purpled
Picture This.txt	for a son I lost	my	son standing by him
Picture This.txt	elegy how have you made	my	human heart that to
Picture This.txt	errors of judgement that mar	my	thought nail me to
Picture This.txt	self often unintelligible to me	my	secret self that guards
Picture This.txt	should you dare to meet	my	gaze should you suppose
Picture This.txt	fire of limbs that melt	my	flesh to the inherent
Picture This.txt	my consciousness conscience is not	my	watchword comfort around your
Picture This.txt	hurt tomorrow ill take out	my	face thats full of
Picture This.txt	will mornings effervescent birdsong patch	my	bitter heart and bring
Picture This.txt	will reinstate itself history perhaps	my	forefathers speak through my

Picture This.txt	my skin you can play	my	body like a piano
Picture This.txt	i eat while urchins poke	my	windscreen should i apologise
Picture This.txt	the near ugly frame remains	my	succour in times of
Picture This.txt	will traverse the sands reversing	my	step with each new
Picture This.txt	my tongue would i show	my	weakness all my hope
Picture This.txt	if I were to shut	my	eyes to discovery the
Picture This.txt	myself expresses my thought sketches	my	heart moving by some
Picture This.txt	the chamber of your soul	my	butterfly thoughts aflutter a
Picture This.txt	you my patch of sun	my	garden of content my
Picture This.txt	who taught me to tap	my	foot to time to
Picture This.txt	nights dont twist and turn	my	words to unfit my
Picture This.txt	turn my words to unfit	my	lips and heart dont
Picture This.txt	one day ill fetch up	my	memories dredge my uncertain
Picture This.txt	blankets that will not warm	my	cold flesh my withered
Picture This.txt	to him and says widen	my	horizone father is this

The analysis of the pronoun *'my'* in Ilona Yusuf's poetry provides an important extension of the patterns observed with the pronoun i, since both pronouns foreground female subjectivity but in different ways. While *'i'* emphasizes selfhood and voice, 'my' functions as a possessive determiner that ties women's identity to specific objects, relationships, and experiences. Using the corpus tool Antconc, the Keyword-in-Context (KWIC) method allows for the extraction of collocational patterns in which *'my'* occurs. From a feminist stylistic perspective, guided by Sara Mills's model, the use of *my* becomes more than a marker of grammatical possession. It reflects ideological positioning, as it often attaches women's sense of self to domains of memory, family, body, and emotional responsibility. This analysis therefore examines not only the frequency and distribution of 'my' but also the discursive implications of its collocates, revealing how Yusuf's poetry assigns women's assertion of identity and the patriarchal structures that frame and constrain that identity.

The most frequently used hit word 'my' has been used 104 times in diverse collocational patterns to construct and represent women's roles and identities in the patriarchal cultures. The corpus based driven data of the hit word 'my' in KWIC shows the data set of the concept words with which it frequently co-occurs. It functions as pre-modifiers and interpreted in the context of corpus based driven data to analyze the role of women in the male dominated society. As per the statistic of KWIC based data, the hit word 'my' has been collocated with lexical items which denote physical, psychological, material and relational interpretation. The hit word 'my' has been frequently used with 'heart' at the object positions to represent women as submissive and acted upon by the external forces. The KWIC lines show women positions in the following lines

'that washes around the citadel of my heart and holds its dreams'

'to give you the whisperings of my heart long have i beckoned'

The keyword *my* frequently collocates with the lexical item *heart*, producing a predominantly physiological description. This collocational pattern occurs five times in the corpus, with four instances positioning *heart* in the object slot, thereby representing women's subjectivity through objectification. It shows women's roles have been objectified and marginalized in Yusuf's poetry. The other lexical items which are collocated in the above given sentences 'citadel' and 'dream' evoke protection and aspiration. So, 'my heart' is symbolic or metaphorically used as a fortress yet a vulnerable container of hope. But it's the object of description, positioned passively as something encircled and held. Similarly, 'whispering' collocated with other lexical items refers to vulnerability and secrecy, positioning women's speech as emotional and subdued rather than authoritative. From Mills' perspective, the imagery constructs the female self as both fortified and dream-laden,depends on external forces, suggesting constrained agency.

The extracted data through KIWC tools provide significant grounding to determine women's projection in Yusuf's poetry. The frequently used hit word 'my' with the lexical items which are related to physiology and physical appearance prove the fact that women are presented as objects. But at the same time, the symbolic interpretation of the words using the context of the poems reveals the complexity of women's identity. The KWIC line

stars to alight and shine through my eyes long have i waited

'My eye's functions as the grammatical object of the action, positioning the self as a passive yet receptive site for external illumination. The imagery of *stars* and *shine* linked with *my eyes* creates a metaphorical connection between the speaker's vision and illumination. Eyes are not just physical but symbol of hope, patience, and anticipation. This constructs femininity as waiting and longing, a condition often coded in patriarchal discourse as women being patient, enduring, and passive. However, by allowing *stars* to shine through her eyes, the woman's subjectivity also becomes a vessel of beauty and granting symbolic significance to her inner vision. Similarly,

light if i were to shut my eyes to discovery the ultimate

'my eyes' appears as part of a conditional/subjunctive clause, highlighting hypothetical situation. The subject positions herself as both the actor (shutting) and seeker. This line complicates the passive image of women by associating them with knowledge, discovery, and inward reflection. Yet, the conditional framing (*if i were*) suggests limitation, the act of discovery is presented as potential rather than fully realized, hinting at the systemic constraints women face in accessing knowledge or enlightenment.

The KWIC data also reveals a strong emphasis on emotional and psychological dimensions, where women are represented through lexical items and collocations that foreground inner states rather than external actions. From a feminist stylistic perspective, the KWIC lines highlight how emotional and psychological descriptors construct women's identities through inward subjectivity. Mills (1995) notes that such representations can both humanize and confine women by positioning them primarily in the domain of feeling rather than doing. In the concordance lines centered on *"my thought(s),"* women's cognition is consistently positioned in the object slot**,** never as the syntactic subject of action. The KWIC line

'these errors of judgement that mar my thought nail me to the'

the representation of women's cognition is framed in terms of damage and punishment. At the lexical level, the phrase errors of judgement combined with the verb mar evaluates thought as corrupted, while 'nail me' carries connotations of violence. From a syntactic perspective, my thought occupies the role of object of the material process mar, while me becomes the object of nail, producing a double objectification in which both cognition and self are positioned as acted

upon rather than agentive. In line with Sara Mills's feminist stylistic framework, these grammatical and metaphorical choices encode an ideological positioning where female subjectivity is disciplined: the act of thinking itself becomes grounds for punishment, and intellectual agency faces obstacles and challenges.Similarly, In the line

"my hand … that betrays myself expresses my thought sketches my heart moving,"

women's cognition is shown as dependent on the body for expression. Lexically, verbs such as betrays, expresses, and sketches highlight both conflict and creativity, suggesting that thought is mediated rather than self-directing. Syntactically, my hand functions as the subject while my thought is the object, placing the mind in a passive role. From Sara Mills's feminist stylistic perspective, this representation positions women's intellectual life as visible but constrained. Yusuf beautifully constructs the role of women in male dominated society where they merely exist and their intellectual growth is suppressed.

The KWIC data also foregrounds women in relational and familial roles, most notably through the recurrent use of the terms mother and grandmother. These references situate women within kinship networks, emphasizing caregiving, continuity, and generational identity. From a feminist stylistic perspective, lexical choices highlight how female subjectivity is shaped and constructed through familial ties rather than individual self identity. While this representation affirms women's centrality in sustaining family and cultural memory, it also risks reducing their identities to relational functions, thereby reflecting broader ideological patterns in gendered discourse. In Yusuf's poetry, the concordance lines for *"my mother"* reveal a complex maternal identity.

with each new find ballad its my mother who taught me to

my fathers the puritan gentry of my mother's so folded am i

the verb 'taught' assigns a positive evaluative role, constructing the mother as an intellectual and cultural transmitter. The metaphorical use of '*folded*' suggests both protection and constraint, encoding maternal influence as enveloping but potentially limiting. In the first sentence, mother acts as the subject of the material process taught, which grants power and autonomy but confines

it to caregiving and pedagogical functions. Where as in the second sentence, mother's occupies a possessive relational role, where the speaker 'i' is grammatically the object of the verb folded. Here, maternal identity is not active but defines the subject's state of being.

From Sara Mills's feminist stylistic perspective, these KWIC lines show how women's identities are discursively tied to familial roles, particularly as mothers. On one hand, the mother is celebrated as a transmitter of knowledge and cultural heritage 'taught me', affirming her importance in shaping the self. On the other hand, appositional and relational constructions 'my mother's so folded am i' reveal how maternal identity becomes a defining and enclosing frame, reducing individuality to relational roles. This aligns with Mills' observation that women are often granted centrality in discourse but in ways that are ideologically restrictive, foregrounding caregiving, and rationality rather than autonomy.

To conclude, the analysis of the pronoun 'my' in Ilona Yusuf's poetry demonstrates how women's subjectivity is simultaneously asserted and limited through possessive constructions. The KWIC data shows that 'my' most often collocates with lexical items related to the body (heart, eyes), cognition (thought, hand), and relational identity (mother, grandmother). At one level, this possessive determiner foregrounds female voice and experience, granting visibility to women's emotions, perceptions, and familial ties. Yet, in keeping with Sara Mills's feminist stylistic framework, the syntactic positioning of these collocates frequently in object slots reveals how women's autonomy is made limited: Their roles as mothers are framed through caregiving or relational dependency.Yusuf's poetry foregrounds the presence of women's interiority and relational importance, but this presence is persistently shaped by patriarchal ideologies that define women in terms of possession, emotion, and familial function rather than autonomous.

Table 4.13: KWIC Analysis of the Pronoun 'You': Relational Positioning, and Female Subjectivity

File	Left Context	Hit	Right Context
Picture This.txt	strong palms thats shaped for	you	already in the hovel
Picture This.txt	strong palms thats shaped for	you	already cramped and folded
Picture This.txt	thirst i will look for	you	forever i will shape
Picture This.txt	woman of the world • and	you	my mother if if

Picture This.txt	calculates the outward motions and	you	will grow into your
Picture This.txt	the secret core then can	you	feel the knocking of
Picture This.txt	it palpates its uncertainties can	you	feel the cascade as
Picture This.txt	citadel do	you	think you know me
Picture This.txt	crevice in my heart do	you	know how far it
Picture This.txt	said what can i give	you	other than to share
Picture This.txt	to seduce me to give	you	the whisperings of my
Picture This.txt	you should I choose should	you	dare to meet my
Picture This.txt	to meet my gaze should	you	suppose to crack my
Picture This.txt	of pain I look at	you	and see the blur
Picture This.txt	protesting soil with every breath	you	will with every breath
Picture This.txt	the corner opening a chapter	you	will not know the
Picture This.txt	infinity you were freshly dead	you	closed the door you
Picture This.txt	that fleetingly illumines life did	you	not stop to think
Picture This.txt	transition II when i die	you	will sift the remains
Picture This.txt	dead you closed the door	you	turned the page you
Picture This.txt	some link will still elude	you	certain like pawns on
Picture This.txt	but for my thoughts elusive	you	will escape me to
Picture This.txt	physical and mental needs fulfilled	you	feel a prickling of
Picture This.txt	come Saba at 30 Why had	you	time to consider that
Picture This.txt	my peace elegy how have	you	made my human heart
Picture This.txt	your sore shoulders yet how	you	nourish the nondescript flame
Picture This.txt	heaven in a moments infinity	you	were freshly dead you
Picture This.txt	your palm and crush it	you	want to fight and
Picture This.txt	and danced and wept like	you	and me made frivolous
Picture This.txt	some distant acquaintance for now	you	are bitter and frozen
Picture This.txt	door you turned the page	you	sealed this volume you
Picture This.txt	depths absorbed without a ripple	you	thrive in your reverie
Picture This.txt	you tattooed on my skin	you	can play my body
Picture This.txt	i so many faces that	you	cannot fathom me lissom
Picture This.txt	citadel do you think	you	know me buried beneath
Picture This.txt	and I will speak to	you	in graven images for
Picture This.txt	in furrows of disappointment untitled	you	are as the manifestat
Picture This.txt	page you sealed this volume	you	were the breeze that
Picture This.txt	the other song i wear	you	tattooed on my skin
Picture This.txt	it overflows with joy will	you	be one with me

Picture This.txt	of humanity goddesses and witches	you	want to hold my
Picture This.txt	other than to share with	you	my patch of sun
Picture This.txt	as much a part of	you	as of myself for
Picture This.txt	loneliness in the thought of	you	i ll relive each
Picture This.txt	the thought and form of	you	craning my neck in
Picture This.txt	day I will speak of	you	as of some distant
Picture This.txt	swift moment before death claimed	you	leaving your unborn baby
Picture This.txt	from where I should fling	you	should I choose should
Picture This.txt	closer naked as i know	you	traced into the pigment

The analysis of the pronoun *'you'* in Ilona Yusuf's poetry provides a key perspective on gendered representation, as it foregrounds dialogic engagement and relational positioning. Unlike 'i' and my, which encode selfhood and possession, the hit word '*you'* functions as a deictic pronoun that directly addresses another figure whether intimate or abstract. Using the corpus tool AntConc and its KWIC function, the collocational patterns surrounding '*you'* reveal its frequent use with verbs of perception, relational descriptors, and material processes. From feminist stylistic perspective, *you* is not a neutral grammatical marker but a discursive device through which women articulate power, identity and ideology. In Yusuf's poems, '*you'* fluctuate between positions of intimacy, and metaphysical presence, constructing gendered dynamics of closeness and disagreement.

The pronoun '*you'* has been used 49 times in the corpus, making it the frequently occurring pronoun and highlighting its centrality in Yusuf's poetic discourse. This repeated use foregrounds *you* not only as a grammatical subject but also as a significant position of gendered representation and relational identity. The KWIC-driven data reveal that *you* frequently co-occurs with verb processes that encode power dynamics and ideological positioning. The KWIC lines

"you closed the door" and *"you sealed this volume"*,

the pronoun '*you'* occupies the subject position and functions as the active agent of material processes. These actions are not neutral; they metaphorically connote silencing, segregation, and dominance, suggesting that *you* exemplifies a figure of authority that controls identities and roles. From Sara Mills's feminist stylistic perspective, such constructions exemplify how women are positioned as passive or silenced subjects, with their voices and stories "closed" or "sealed" by an

external, dominant agent. Thus, while *you* is linguistically active, its activity encodes patriarchal authority through acts of silencing and control.

The linguistic choices of verbal process with the hit word 'you' positioned as the enforcer of suppression and violence. The KWIC extracted data shows

"you drag me into silence"

The syntactic position of the pronoun 'you' is the active agent, initiating the action. The material verb 'drag' shows force, power and authority and 'me' is acted upon. Thus, the pronoun *you* frequently appears as an active subject in structures that highlight unequal gendered dynamics, particularly through metaphors of control and suppression. Similarly, The line

"you can play my body like a piano"

frames the female body as an object of performance, where 'you' assumes the role of the dominant agent and my body becomes the passive object. Lexically, the metaphor reduces the body to an instrument which in a way objectifying women's role in the society, while syntactically the subject object arrangement reinforces hierarchical structure. This construction makes explicit the active silencing of women's voices, enacting Mills' argument that discourse often positions women as spoken for rather than self-expressive. Taken together, these lines show how the pronoun *you* functions as a site of power in Yusuf's poetry, shaping women's identities as vulnerable objects of control while exposing the mechanisms of silencing and objectification embedded in patriarchal discourse.

Yusuf's poetry constructs women not merely as marginalized, suppressed, and subservient, but as figures of complex and layered identities. The linguistic patterns reveal that women are portrayed not only as subjects shaped by discourses of submission and domination, but also as individuals who possess a conscious awareness of their identity, and strength. The KWIC lines

"you know me" and "you held my hand",

In the given context the pronoun 'you' appears in nurturing and dialogic contexts, where it functions to build intimacy and mutual recognition. The pronoun 'you' is positioned as the subject

of verbs that suggest care, understanding, and solidarity. At the lexical level, collocates like know and held emphasize recognition and physical reassurance, which stand in sharp opposition to verbs of silencing or control. Syntactically, the direct alignment of you with first-person pronouns like me creates mutuality, positioning women not as passive objects but as participants in shared relational bonds. At the discourse level, these constructions resonate with Mills' claim that language can simultaneously reinforce and resist dominant ideologies. Such instances highlight Yusuf's portrayal of gendered relations, where women are not solely depicted as objects of suppression but also as agents embedded within networks of empathy, intimacy, and human connection.

The analysis of the pronoun *you* in Yusuf's poetry demonstrates its central role in constructing gendered power relations and relational identities. While KWIC evidence reveals frequent collocation with material verbs that encode suppression and control such as 'you closed the door' or 'you drag me into silence'which foreground *you* as an active agent of silencing, objectification, and authority. The pronoun also appears in contexts of intimacy and recognition, as in 'you know me' and 'you held my hand'. This duality reflects Mills's feminist stylistic insight that language simultaneously reproduces and contests patriarchal discourses: 'you' at times enacts domination by positioning women as passive or silenced objects, yet in other instances it enables recognition, and dialogic engagement. Thus, Yusuf's use of *you* foregrounds the complexity of women's representation, revealing them as both vulnerable to patriarchal control and participants in relationships of empathy and resistance.

Thus, the analyses of i, my, she, her, and you illustrate the multifaceted ways in which Yusuf's poetry assigns gendered subjectivity and relational positioning. Whereas 'i' emphasizes selfhood, often conflicting between self-righteousness and vulnerability, and 'my' ties female identity to possession, domestic and emotional labour. The pronouns 'she' and 'her' foreground women as both grammatical subjects and possessors whose agency is frequently curtailed by patriarchal ideologies. The pronoun 'you', by contrast, introduces a dialogic and relational dimension, functioning as both an agent of control and a vehicle for empathy and recognition. Through Sara Mills's feminist stylistic model, these pronouns are revealed not as neutral grammatical markers but as ideological devices that shape women's identities across discourses of silencing, sacrifice, intimacy, and resistance. This cumulative analysis highlights Yusuf's

representation of women: at once constrained by patriarchal language and yet persistently asserting their presence, and relational depth within the poetic space.

Overall, the pronoun analysis demonstrates that Yusuf's poetry constructs women as linguistically central yet ideologically opposed subjects. Through the shifting functions of i, my, she, her, and you, women are represented as simultaneously visible and silenced, active and constrained. Sara Mills's feminist stylistic model reveals that these pronouns encode not only grammatical roles but also ideological positions that mark women within discourses of marginalization, care, intimacy, and resistance. The frequent fluctuation between empowerment and suppression highlights Yusuf's negotiation of patriarchal structures, where women's identities are both controlled by cultural norms and reasserted through acts of voice, memory, and relational role. Thus, pronouns serve as key linguistic sites through which the complexity of women's representation is articulated, making Yusuf's work a powerful contribution to feminist poetic discourse.

Table 4.14: KWIC Analysis of 'Love': Intimacy, Desire, and the Ideological Construction of Women in Yusuf's Poetry.

	28 occurrences.		Extend context	
migrations of the soul our summer	love	will flame you 'll burn me with it	1 More	Full
n a rose the pages of a book that	hug	the secret core then can you feel	2 More	Full
in the silken lassitude of limbs	in love	. vendor the bubble-mix vendor' s	3 More	Full
sparks that fly from the flame of	love	hardening its passion well there '	4 More	Full
bterranean change III can this be	love	which shuffles between us effaces	5 More	Full
standing that strain the links of	love	the crow 's come calling to keep m	6 More	Full
silver thought-ilashes recipe for	love	o for juxtaposition of the element	7 More	Full
dscreen should i apologise for my	love	of art can i help with my way with	8 More	Full
g sun if I were the earth to your	embracing	sky if I were sombre hill and vall	9 More	Full
sing marble teasing it to life an	intimacy	with the complexity of thought and	10 More	Full
live *Polish for " Mrs elegy for	love	long have I waited for the moonbea	11 More	Full
ave I waited for the moonbeams of	love	to dance on my doorstep for the st	12 More	Full
gh my eyes long have I waited for	love	to seduce me to give you the whisp	13 More	Full
es long have I waited for love to	seduce	me to give you the whisperings of	14 More	Full
of my heart long have I beckoned	love	But she does not come . Saba , at	15 More	Full
must not be thrown yet she would	romp	around the living room at sixty fo	16 More	Full
wards your lovebirds preening and	kissing	in their cage minute capsule of a	17 More	Full
mortality that tortures sleeping	love	with guilt ? Kismet My uncle 's da	18 More	Full
led in the cocoon of your perfect	love	I glimpsed the edge of heaven in a	19 More	Full
s from Patriarch is this the same	love	then where the father sends sweetm	20 More	Full
t a female birth is this the same	love	then his proud smile the arm aroun	21 More	Full
irst achievement is this the same	love	then when she comes to him and say	22 More	Full
orizone , father is this the same	love	then that opens and closes its eye	23 More	Full
withers is there a real death of	love	or if it is not there it was never	24 More	Full
not there it was never born or is	love	buried beneath a maze of puerile t	25 More	Full
rain meeting earth with its moist	kiss	falling from layer on layer of fol	26 More	Full
an empty sky . parwaanay strange	love	affair this that brings them scurr	27 More	Full
up at a man with a hero 's stance	romantic	tales relived perhaps perspective	28 More	Full

The concordance output generated by WMatrix reveals twenty-eight occurrences of the lexical item love and its related collocates across the corpus. The extracted image through corpus based tool consists of lexical items representing intimacy, desire, and emotional attachment. These associated words help to determine the broader societal identities and ideologies of women in the

text. The analysis of the relationship concordance such as *embracing, seduce, kissing, intimacy, passion, and romantic* highlight the centrality of love as a thematic concern. These lexical items form a semantic collection around love that is neither uniform nor one-dimensional. Words like embracing, kissing, and intimacy suggest tenderness and closeness, while seduce and passion suggest tension and danger. The contrast of these terms demonstrates how the use of these varied collocates creates a lexically rich portrayal of women. It represents women as complex subjects of love capable of both tenderness, longing, desire, and even resistance.

The most frequently used lexical item in the extracted image is 'love' which appeared 19 times in the corpus to represent the intimacy and relationship of women in the male-dominated society. The lexical item 'love' has been used at the subject place only two times and the rest of the concordance show love in object position. The lexical item 'love' has been used as a noun only which restricts it to an abstract, conceptual entity rather than an active process or quality. By opting for love as a noun rather than employing its verbal forms, Yusuf represents love as something external and powerful. This lexical strategy focuses love as a force that structures women's identities rather than as an action and process.

When love occurs in subject position, as in

'Love must not be thrown yet we should romp'

The sentence comprised of two clauses and the first clause is a passive construction. Love is the grammatical subject, but it is not the doer of the action. This passivity highlights the vulnerability of love and reflects how women, associated with love in Yusuf's corpus, are often positioned as acted upon rather than acting. The coordinating clause *'yet we should romp'* is in active voice. Here, we is the agentive subject, performing the action of romping. The sudden switch to active voice shifts the dynamic. The speaker asserts collective agency in indulging or participating in love, contrasting with the earlier passivity. The shift from passive to active suggests a dual perspective: love is a cultural constant outside women's control, yet the speaker claims agency in experiencing it. Yusuf's choice reveals how women's emotional realities are framed by abstract structures.

The lexical item 'love' has been place in the object position as shown in the concordance image. The concordance lines exemplify

'long have I waited for love, and *'the whispers of love.'*

At the lexical level, this repeated object positioning foregrounds women's relationship to love as one of dependency and endurance. Through Mills' point of view, the grammatical structure constructs the female subject as the one who waits and suffers, while love itself remains passive but central. This recurring object function reflects broader patriarchal ideologies that cast women as recipients of love rather than initiators. The women are represented emotionally weak and subservient, using the head word 'love' at the object position. The word choice represents female subject's waiting, pain, and yearning. Yusuf's poetic work makes women's emotional interiority visible, allowing readers to engage critically with the gendered power dynamics.

In examining Yusuf's corpus, it becomes evident that nouns such as love occupy a significant role in constructing women's identities. As both subject and object, love functions not only as an abstract entity that women long for but also as a symbolic marker of their vulnerability within patriarchal discourse. However, the discourse of intimacy is not restricted to static nouns alone; it frequently extends into the domain of verbs, where relational activities are articulated with greater immediacy. Whereas nouns frame love as an enduring state or possession, verbs like seduce and kissing foreground love as an activity

'i waited for love to seduce me'

The verb *seduce* positions the female speaker as the object of the action. It shows the female voice is similarly dependent, passive, or acted upon. The lexical item *seduce* positions women as recipients of external forces rather than agents of action. On the other hand, there are instances where the participle use complicates the women's identities.

The corpus driven line

'towards your lovebirds preening and kissing'

presents kissing as a present participle verb, acting as the agent of the activity. Unlike seduce, where the female voice is reduced passive, kissing depicts desire as a mutual act. The

participle form conveys immediacy, movement, and ongoing intimacy, suggesting that love can be lived as an active experience. The concordance line view intimacy as a shared, reciprocal activity, not merely as a dynamic of male power and female passivity. In feminist stylistic terms, this moment opens space for women to be seen as agents of desire rather than as passive recipients. Thus, Yusuf's poetry represents women complex identity by portraying her as acted upon and there are moments where women's emotional and sensual lives are voiced actively, reclaiming their position as participants in intimacy.

To conclude, the relationship concordance analysis of Yusuf's poetry demonstrates that women's representation fluctuates between dependence and voiced. This representation is shaped by the lexical and grammatical positioning of key relational terms. The predominance of love as a noun in object position reflects how women are often constructed as dependent and vulnerable within patriarchal discourse. Their identities are tied to waiting, longing, and endurance. Yet the shift to verbs such as 'seduce' and 'kissing' reveals the complexity of this portrayal. The word 'seduce' reinforces of women as acted upon and lacking control. Whereas the participial use of 'kissing' foregrounds women as participants in desire, granting them moments of intimacy and immediacy. These alternating roles reflect Yusuf's feminist vision: women are not portrayed as one-dimensional figures of passivity but rather as subjects mediating between cultural constraints and their own emotional autonomy. Thus, the corpus-driven evidence highlights how Yusuf employs the structure to portray women's ideological in love and relationships.

Table 4.15: Concordance Analysis of Cleansing and Domestic Related Lexical Items.

	32 occurrences.		Extend context
y of my self the cool river that	washes	around the citadel of my heart an	1 More | Full
my children look look at life a	soap	bubble of fancy that 's yet not t	2 More | Full
the moon 's borrowed light that	bathes	me all in silver II caught in my	3 More | Full
e that ebbs and flows tides that	wash	shells to sand wearing them into	4 More | Full
as paint is layered on canvas as	washes	of colour on paper as skin that e	5 More | Full
nd through pines that mimics the	wash	of the waves on the shore as we i	6 More | Full
uncertain brain empty it of the	wash	of tides that lap it yearly the s	7 More | Full
a man as he flourishes his dirty	duster	to wipe your car there are countl	8 More | Full
e flourishes his dirty duster to	wipe	your car there are countless urch	9 More | Full
third yellow-grey with frequent	washing	at the communal tap Here are peop	10 More | Full
ains bald and barren their blood	washed down	that gives us our bread towns wit	11 More | Full
f ourselves) iv should i feel a	wash	of guilt as i eat while urchins p	12 More | Full
in reflected glory if I were to	bathe	in your borrowed light if I were	13 More | Full
gs a lifetime of wrapping up and	tidying	sorting and putting a sea of thin	14 More | Full
m images from the Karakoram wide	sweeps	of sand and boulder fanned down y	15 More | Full
quer tiled veranda kitchen (the	toilet	was all through the hallway and u	16 More | Full
entured , plastic smile peddling	cosmetics	in her bird claw , manicured hand	17 More | Full
ing cosmetics in her bird claw ,	manicured	hands . how did she live *Polish	18 More | Full
fried bread , shine the dishes ,	sweep	the floors . and in what time was	19 More | Full
thed , nearsighted , garrulous ,	combed	the narrow globe of alleys gossip	20 More | Full
age his tenderest gesture was to	comb	my thick electric hair shaking ou	21 More | Full
ach healed wound with each fresh	wash	of pain they 're written in a cre	22 More | Full
coffee the potted plant that 's	aired	and cleaned and watered somehow t	23 More | Full
e potted plant that 's aired and	cleaned	and watered somehow thriving in i	24 More | Full
re is the casual hand on the gun	scrubbed	blood on the floor in the real wo	25 More | Full
isolated in your vast grey tower	washed	by the sea of righteousness (a s	26 More | Full
nd life goes on as usual between	cleaning up	and changing sheets and inserting	27 More | Full
ling grey banks of monsoon cloud	washed	with sunlight at their edges and	28 More | Full
lk to me then of the young woman	washed away	cradling her infant her body stif	29 More | Full
read , whose seasonal houses are	washed away	with the summer rains , the labou	30 More | Full
mn that bears the nubs of spring	washed	clear with rain side by side bene	31 More | Full
green here 's a squatting child	washing	her hair and there a patch of mar	32 More | Full

Table 4.15 captures 32 concordance analyses extracted using W. Matrix, which reveals a significant lexical pattern associated with personal care and cleansing. The semantic field of personal care in Yusuf's poetry reveals how everyday acts of cleansing and grooming are linguistically foregrounded to symbolize women's regulation under patriarchal norms. The recurrence of verbs such as wash, scrub, and comb highlights the way femininity is constructed as an ongoing project of purification and self-discipline. The image presents the dataset of the lexical items which are frequently used to portray themes of cleanliness, purification and personal care. Most of the word categories are verbs, which significantly contribute to meaning making. Among the verb processes, the word 'wash' has been used excessively and frequently to project the ideology of self-care and maintenance-related actions. There are other similar lexical items which have the same or a less similar semantic field to reinforce the themes of purification and personal grooming. It helps to establish how language structures and patterns are used to project and represent gendered ideology in the text. In order to understand the in-depth ideology of the poems, the co-occurrence or collocational patterns with the frequently used lexical items provide a holistic comprehension of the gendered ideologies and identities.

According to Mills' framework, word choice and collocational structures play a crucial role in shaping the representation of women. Feminist stylistic approach examines how language constructs and reinforces gender norms through recurring word pairings and associations. The linguistic patterns of lexical items and their frequency of use, like *wash, comb, scrub,* etc., indicate societal expectations regarding beauty standards and traditional gender roles. Feminist stylistic analysis of the collocational structures projects the idea that women shall manage their appearances to align with patriarchal ideals of beauty. The extracted image with the help of W.Matrix demonstrates how language encodes femininity as an aesthetic project, where women's physical presentation is regulated. The frequently used lexical items emphatically not only literally describe the themes of cleanliness, purification and transformations of women but also metaphorically. The repeated use of 'scrubbing' and cleaning metaphors suggests a societal expectation that women remove stains, whether physical, emotional or reputational to get accepted in the patriarchal structures.

Table 4.16: **Concordance Analysis of Cognitive-Related Lexical Items.**

	29 occurrences.		Extend context	
itadel of my heart and holds its	dreams	. prism im like a candle living i	1 More	Full
o create in me some gem of lucid	thought	am i ? are we not fallible bound	2 More	Full
errors of judgement that mar my	thought	nail me to the humanity i , d asp	3 More	Full
he flesh that maps and charts my	thoughts	passing image somnolent someday i	4 More	Full
pth and time has passed me by my	vision	will have jelled for what i yearn	5 More	Full
p to this to and fro searching a	theme	i will traverse the sands reversi	6 More	Full
y you float past the field of my	vision	but what 's on the surface is n't	7 More	Full
d currents tug and pull until my	vision	changes to vast coral reefs teemi	8 More	Full
ins of yesterday that colour our	vision	of one another ambroider myself i	9 More	Full
is Of my memory box i search for	clues	of me) to comprehend in compacte	10 More	Full
that betrays myself expresses my	thought	sketches my heart moving by some	11 More	Full
hades of relativity challenge my	thought	grey white black what choice do I	12 More	Full
the turn of fortune that changes	vision	in the infinity of one day i 'll	13 More	Full
e maw engorging itself until the	vision	's a vast blur of multitudes bree	14 More	Full
fabric of our being question the	idea	of ourselves) iv should i feel a	15 More	Full
w my weakness &; all my hope and	dreams	my country i pinned them to the c	16 More	Full
hamber of your soul my butterfly	thoughts	a-flutter a long and youthful tim	17 More	Full
of length &; breadth &; scope of	vision	is mine the spiders intricate tra	18 More	Full
to her shoulders procrastinating	thoughts	and dreams for ten more minutes a	19 More	Full
ers procrastinating thoughts and	dreams	for ten more minutes always until	20 More	Full
intimacy with the complexity of	thought	and desire finding in deity the m	21 More	Full
not barring me from my unfolding	dreams	but by bonds I tie myself Miss Fo	22 More	Full
layground . winter what are your	thoughts	old woman ? your head muffled , s	23 More	Full
sandwiched between meal-calls ,	dream	of the suit lengths folded carefu	24 More	Full
breath and whim here the line of	vision	blurs at the horizon that rises t	25 More	Full
consummate my loneliness in the	thought	of you i 'll relive each healed w	26 More	Full
for you forever i will shape the	thought	and form of you craning my neck i	27 More	Full
curve of a chin there but for my	thoughts	elusive you will escape me to ete	28 More	Full
e romantic tales relived perhaps	perspective	rosy glowing subsistence	29 More	Full

Table 4.16 extracted with the help of W-matrix contains 29 mental processes which depict women's emotional, intellectual and existential efforts in the male dominated society. These words serve as semantic markers of interiority, signaling a text deeply engaged with subjective experience and self-reflection. The frequently used key mental processes are; dreams, thought / thoughts, vision, idea and theme which in collocation with other lexical items help us to understand themes related to gender, identity and emotions. One of the key lexical items 'thought/s' is frequently co-occur with other lexical items indicating suppressed and marginalized voices of women in the male chauvinistic society. Feminist scholarship frequently highlights how women's intellect has historically been dismissed or constrained. The collocation of "she" with "procrastinating thoughts" could indicate hesitation, due to societal constraints on women's ambitions or fears of stepping outside traditional roles. Words like "errors of judgment" and "betray" show the struggle women face in asserting their thoughts.

Computational analysis of the poems provides a frequency and collocational list of the key and desired lexical items, enabling one to see diverse themes of the poem. The use of perspective and idea reinforces the speaker's authority. These instances frame the poetic subject as a thinking agent engaged in constructing knowledge, affirming feminist goals of discursive empowerment. The use of mental processes along with other lexical items contributes in understanding and projecting women's roles. Identity and ideology. The use of 'vision' in different contexts of the poems portrays an evolving, unstable and challenged vision of females in the restrictive and conditional supportive environment. The following contextual clues, 'Path and time has passed me by my vision' and 'Turn of fortune that changes vision' show the powerlessness and passivity of women in shaping and determining their future. It is evident that women are portrayed as dependent and subservient to the traditional roles bestowed upon them by the social structures. From a feminist perspective, this could highlight the way women's perspectives are often shaped and reshaped by societal pressures rather than personal agency. The idea of being blurred, changed, or tugged suggests how female perception is not always freely formed but influenced by historical and cultural forces.

Similarly, vision recurs not only as a sensory function but as a metaphor for perception, insight, and imagination. Lines like "the turn of fortune that changes vision" or "the line of vision blurs at the horizon" point to a fluid, evolving self-awareness, resonant with feminist theories that reject fixed identities in favor of multiplicity, ambiguity, and becoming. Moreover, the lexical fields of perception and cognition throughout this concordance reveal how the text foregrounds an internal landscape that resists objectification. These expressions of thought, vision, and dreaming allow for reimagining identity and agency, aligning the poetic voice with feminist aims of restoring female subjectivity and complexity in language. Dreams appear throughout as intimate and recurring themes ("not barring me from my unfolding dreams," "all my hope and dreams," "a dream of the suit lengths folded carefully"), often juxtaposed with desire, vulnerability, and time. In feminist stylistic terms, dreams serve as a space of resistance, where unspoken longings and suppressed selves find symbolic release.

The frequent occurrence of mental processes suggests that the text is highly subjective, dealing with personal experiences, emotions, and perceptions rather than concrete actions. The presence of mental process words like 'thought', 'vision' and 'dreams' suggests a focus on

introspection, identity and self-awareness. Women's roles are constructed as passive and confined to their thinking patterns rather than active engagement in society. The use of mental processes significantly contributes in generating the complex ideology of women, blending reality with imagination. As the co-text with the mental process 'dream' portrays contrast between weakness and hope which can be linked to how women's aspirations are often constrained by societal norms. Thus, concordance analysis of mental processes in the text suggests a highly introspective and psychological narrative.

Sara Mills' model helps uncover how Yusuf's poetry balances passivity and resistance: while the language highlights women's struggles in a male-dominated society, it simultaneously reclaims their agency through mental and emotional depth. The focus on cognitive and perceptual lexicon challenges traditional representations of women as silent or subordinate, positioning them instead as complex, reflective individuals capable of envisioning alternative realities. This aligns with feminist stylistic aims of exposing gender ideologies and promoting discursive empowerment.

Chapter 5

Conclusion and Recommendation

This chapter provides insight of the present study, exploring the representation of women in Ilona Yusuf's poetry. The research explores how the author's use of language and stylistic tools contributed to the representation of women, implicit ideologies, complex identities and challenging the traditional gender roles. The researcher applied the KWIS (corpus-based tools) to extract and generate the frequency of the word list to understand the ideological perspective and to what extent the author successfully represented women with the help of linguistic structures. The tool provided the list of tokens (words) that were frequently used in the target corpora. The frequency of words in the list was analyzed and interpreted which depicted themes related to identity, gender relationships and resistance.

The corpus-assisted feminist stylistic analysis of Ilona Yusuf's Picture This reveals a multi-layered representation of women, where subjectivity and identity are constructed through linguistic choices. By integrating quantitative frequency data with qualitative interpretation guided by Sara Mills' model, the analysis unravels how Yusuf's poetic discourse simultaneously reproduces and resists patriarchal ideologies. The following discussion presents the findings across key linguistic domains: pronouns, verb processes, gender-related lexical items, syntactic positioning, and mythological allusions.

The analysis of pronouns demonstrates Yusuf's consistent effort to foreground female subjectivity. The high frequency of first-person pronouns such as I, my, and me establishes a strong female voice within the poems, allowing women to speak from a position of intimacy and authority. This occurrence highlights the centrality of selfhood and positions women as narrators of their own experiences. At the same time, second-person forms (you, your) and third-person feminine pronouns (she, her) reveal relational dynamics that complicate this self-assertion. While she frequently occurs in subject positions, its collocates tie women to domestic and survival-based tasks, indicating ideological constraint despite grammatical centrality. The possessive determiner her often binds women's identities to material survival, labor, or emotional burdens, situating them within a discourse of dependency. Thus, Yusuf's pronoun use reveals a paradox: women are made grammatically visible, yet their subjectivity is often restricted by patriarchal expectations.

The analysis of verb processes further highlights the limitations placed upon women's identity. The dominance of auxiliary and stative verbs such as will, is, be, have, and would emphasizes states of being rather than doing, positioning women as existing rather than acting. Mental verbs like think, feel, hope, and know afford psychological depth but confine female identity to the inner domain of emotion and thought, while the relatively low frequency of material and verbal processes (come, speak, give) restricts portrayals of women as active participants or vocal agents. This imbalance aligns with Mills' observation that patriarchal discourse often grants women identity but silences them in terms of material power or expressive capacity. In Yusuf's poetry, verb choices therefore encode a form of restricted subjectivity: women are represented as emotionally rich but limited in agency, reinforcing broader social narratives of dependency and silence.

Gender-related lexical items provide further insight into the ways femininity is constructed. Words such as woman, women, mother, daughter, widow, girl, and lady are not neutral descriptors but carry strong cultural and ideological weight. The frequent use of maternal terms (mother, mothers) foregrounds women as nurturers, transmitters of tradition, or cultural presenters, though they are equally depicted as vulnerable figures, such as widowed or illiterate mothers. Similarly, daughter and sister highlight dependency and relational identity, while girl and girls connote youth, innocence, or confinement to domesticity. The lexical item lady encodes occupational stereotypes, while female reduces identity to biological categorization, highlighting the essentialist tendency of patriarchal discourse. Through Mills' framework, it becomes clear that these lexical choices not only reflect but also shape cultural assumptions, situating women in relational, and social roles that simultaneously highlight visibility and restrict autonomy.

Syntactic positioning reinforces these lexical patterns. Singular forms such as woman are more often found in object positions, where women are grammatically constructed as recipients of action rather than initiators. This objectification aligns with patriarchal hierarchies that define women through relational dependence. In contrast, plural forms such as women more frequently appear in subject roles, often in coordination with men, which suggests visibility within collective or public contexts. Even in subject positions, women are frequently represented through relational or attributive processes rather than material actions, as in the metaphorical clause "women are like roses." This grammatical positioning reduces female subjectivity to essentialized qualities of fragility or beauty, limiting agency even when women occupy central syntactic roles. Thus, Yusuf's

syntactic choices capture a dual discourse: individual women are often objectified, while collective women gain visibility but remain generalized and ideologically constrained.

The mythological and historical allusions interlinked throughout the poetry extend these patterns into broader cultural frameworks. Figures such as Eve, Aphrodite, and Venus are consistently framed through lexis associated with guilt, sexuality, or reproduction. Mills' feminist stylistics highlights how these allusions simultaneously expose entrenched stereotypes and recover spaces for alternative representations of female strength and defiance. Overall, the findings suggest that Yusuf's poetry presents a complex picture of visibility and constraint. On one hand, the recurrent use of self-referential pronouns and collective identifiers foregrounds women's voices and ensures their grammatical presence. On the other hand, verb processes, syntactic positions, and collocational patterns repeatedly restrict women to relational, domestic, or aestheticized roles. Through Mills's feminist stylistic lens, it is proven that Yusuf's representation of women is not monolithic but layered, capturing the contradictions of female identity in patriarchal societies. Women appear as both objects and subjects, vulnerable and resilient. This complexity positions Picture This is an important book in Pakistani English poetry because it shows both the limits placed on women and their strength to resist and reshape their roles.

The study concluded that Ilona Yusuf's artistic work served to represent women's diverse experiences. identities and ideologies with the help of linguistic and stylistic tools. The use of stylistic features amplified the fragmented identities, historical marginalization of femininity on one hand and resistance and confrontation to the patriarchal structure on the other hand. The metaphorical and lexical choices helped project the implicit ideologies and identities, reinforcing the adaptive nature of women.

In light of research findings, Feminist stylistic analysis of Ilona Yusuf's work, combined with quantitative analysis using AntConc, revealed significant patterns in her use of language that portrayed feminist themes. Antconc computational tools provided empirical data for quantifying the linguistic features and collocated patterns of words that supported in in-depth understanding of Yusuf's poetic techniques. The assimilation of the quantitative approach with feminist theory revealed the multiple ways in which language shaped and reflected ideologies. The findings demonstrated how the use of language in Ilona Yusuf's poetry not only challenged the conventional gender roles but also offered a critical commentary on the lived experiences of women. It showed

how important the quantitative analysis of literary texts is for its metaphorical and multilayered interpretations.

The linguistic context of literary writings is considered to be a powerful tool for expressing sentiments and emotions. Ilona Yusuf's style contributed to the aesthetics of the poems. The use of stylistic features enhanced women's lived experiences and their emotional complexity. It has not only enriched the emotional in depth and resonance but also unraveled the intricate layer of meanings. literary devices such as metaphors and imagery that allowed the reader or audience to sympathize with psychological and emotional realities presented in artistic work. The inquisitive style of writing engaged the readers directly, seeking prompt and active participation in dialogue. The writer's technique not only involved readers in expression of emotions and sentiments but also reinforced its ideological and cultural association. In the light of this research, linguistic exemplification not only portrayed the artisticness of the poems but also critically commented on gender dynamics and social structures.

The feminist approach contributed in making collective efforts for a common and collective cause of achieving their identities and ideologies. The textual evidence helped to show harmony and interconnectedness of women with each other irrespective of cultural and religious difference. The reason to give diverse allusions of historic and contemporary figures in the text showed the resistance against the patriarchal structure. Modern or contemporary women also aligned themselves to their ancestral target oriented objective which is to empower women. It reflected the focussed collective effort unshaken by the external forces despite all efforts. Women, though silently, even at homes, joined hands in challenging the traditional mindset that limited and underestimated their roles in the society. It indicated the strong bond and relationship among feminist to continue the mission initiated by their ancestors. The work critiqued the conventional patterns of ruling women and suppressing women's identity.

Feminist stylistic analysis of Ilona Yusuf's literary work highlighted and projected women's hidden ideologies and diverse roles. It displayed the individual and collective efforts to seek recognition and acceptance of their identity. It questioned the conventional frame of mind and gave due importance to the adaptive nature of women. The conventional or traditional lens neither appreciated the beauty nor the true potential of femininity. Therefore, the feminist perspective proved women to build her image in the society through their relentless efforts and struggles. It appreciated the interconnectedness of women for their collective cause to establish their identity

and ideology. Moreover, It made them think out of the domestic chorus and assessed their interpersonal skills to contribute and raise their voice for their individuality.

Feminist stylistic analysis of the poems proved to be an invaluable approach in this study, as it facilitated the in depth understanding of the text at both linguistic and metaphorical levels. The quantitative analysis of linguistic data with the help of AntConc tools determined the importance of lexical items in communicating themes and ideas. It proved to be a systematic approach in identifying the recurring patterns and themes. Feminist stylistic analysis helped to bridge the gap between linguistic intricacies and broader social themes. So, the said methodology not only focussed on language intricacies but also enriched the literary interpretation and amplified the discourse around gender and identity.

The study laid emphasis on linguistic and stylistic analysis of the poems in deconstructing the patriarchal ideologies embedded in texts and amplifying the narrative of gendered and marginalized ideologies of women. The application of feminist stylistic methodology on Ilona Yusuf's poetry highlighted the implicit multifaceted and adaptive roles. It revealed the evolving roles of women, highlighting their transition from being suppressed and subservient to empowering themselves in contemporary society. In conclusion, this research emphasizes that feminist stylistic analysis is not merely a tool for literary interpretation but a transformative methodology for reimagining gender roles and promoting inclusivity in both literature and society. Linguistic analysis significantly enhanced the interpretation of the selected poems written by Ilona Yusuf. Linguistic and stylistic devices used in the poems not only portrayed the historical and systematic marginalization of women but also reflected women's autonomy and empowerment. The study highlighted the importance of how feminist stylistic approach contributed to literary innovation and social discourse about women's representation and empowerment. The analysis of the texts served as a catalyst for challenging the traditional gender roles and urged contemporary society to embrace a more inclusive understanding of femininity.

The findings highlighted the need for a shift in societal perspective in understanding femininity and their multifaceted roles. Ilona Yusuf's work urged contemporary society to recognize and accept the true potential and abilities of women in the society. Moreover, it laid emphasis on comprehending women's emotions and their identities rather than objectifying and limiting their ideologies. The findings enabled a holistic representation of women's identities,

ideologies and experiences that challenged societal narratives which confined them to mere appearance/ existence and objects.

5.1 Future Research Opportunities

The findings of the study help us to enrich our understanding of Ilona Yusuf's representation of women in her poems. The successful integration of computational tools of AntConc in this study suggests a need to refine and expand quantitative approaches in feminist literary research. I have used and applied only three computational tools of Antconc, namely, the Frequency word list, the KWIC, and the Collocation tool for quantitative analysis of the texts. Future studies could explore advanced computational techniques such as machine learning and topic modeling to uncover hidden patterns in larger corpora of texts, making the analysis more comprehensive and data-driven. By adopting these advanced computational methods, future research could provide a more detailed, systematic, and comprehensive analysis of feminist literature.

This research has been primarily focused on analyzing the representation of women in selected poems from Ilona Yusuf's collection *Picture This*. The study examined the themes of femininity, identity, and women's experiences within a patriarchal society. Future research could investigate other thematic dimensions present in Yusuf's work, such as relationships, cultural heritage, the natural environment, and existential reflections. These themes may provide valuable insights into the broader socio-cultural and philosophical perspectives embedded in Yusuf's poetry. Furthermore, this broader focus could demonstrate the versatility of feminist stylistic analysis as a methodology, not only for exploring gender-related issues but also for engaging with diverse literary themes and discourses. By doing so, future studies could reveal the multidimensionality of Yusuf's poetry and its relevance to contemporary societal and cultural concerns.

Feminist literary works represent women's implicit identities and ideologies. Future research could focus on the sociological impacts of literary texts by studying their role in shaping discourse related to gender equality. These ideological pursuits should be materialized into practical and pragmatic levels. It will enable us to integrate literary studies with social sciences to find out the impacts of the feminist approach on social change. This could help us to identify and compare the representation of women in literary texts and their societal manifestation. This

approach would not only validate the transformative potential of feminist literature but also highlight its relevance in ongoing conversations about equity and social justice.

The focus of the research is how women are being represented through feminist lenses in literary texts written by a female writer (Ilona Yusuf). The primary focus of the study is typically on women's experiences, which has provided an insight into women's roles, identities and ideologies. While feminist analysis often focuses on women's representation, examining how men and masculinity are portrayed in feminist poetry could provide a balanced understanding of gender dynamics. This could help dismantle traditional gender roles comprehensively. It will enable us to establish a common ground for understanding gender related narrative and discourse.

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