

**ADVANCE SOCIAL SCIENCE ARCHIVE JOURNAL**Available Online: <https://assajournal.com>

Vol. 04 No. 01. July-September 2025. Page#.190-199

Print ISSN: [3006-2497](#) Online ISSN: [3006-2500](#)Platform & Workflow by: [Open Journal Systems](#)<https://doi.org/10.55966/assaj.2025.4.1.044>**The Holy Veil: Hijab as a Fluid Signifier of Agency and Oppression in The Holy woman****Ch Muhammad Uzair Chohan**

M.Phil scholar Department of English, Minhaj University Lahore

[m.chohan442@gmail.com](mailto:m.chohan442@gmail.com)**Syed Anas Jan**

M.Phil scholar Department of English, Minhaj University Lahore

[sajanmtci@gmail.com](mailto:sajanmtci@gmail.com)**Abstract**

*This study delves into the symbolic and performative aspects of the hijab in Qaisra Shahraz's novel The Holy Woman, examining how the veil serves as a fluid signifier of both empowerment and subjugation. Drawing on Judith Butler's theory of gender performativity and the principles of Islamic feminism, the study interrogates the ways in which veiling is socially constructed, imposed, and eventually reappropriated by the female protagonist, Zarri Bano. Initially employed as a means of patriarchal control after she was designated as a 'holy woman,' the hijab becomes a contested space where cultural tradition, religious devotion, and personal autonomy converge. Through close textual analysis, the research reveals that Shahraz complicates dominant western and traditionalist Islamic narratives of the veil, portraying it not as a fixed symbol but as one whose meaning shifts according to context, choice, and power. The study adds to the ongoing conversation in feminist literature by emphasizing how religious and cultural symbols can be reimagined and reclaimed by women as a means of challenging oppressive systems.*

**Keywords:** Hijab, Agency, Oppression, The Holy Woman, Gender Representation

**Introduction**

The Holy Woman by Qaisra Shahraz is a contemporary Pakistani-English novel that explores the intricate intersections of gender, religion, tradition, and power in South Asian society, particularly within a feudal Muslim context. The novel is primarily set in rural Sindh, Pakistan, with occasional excursions into urban areas like London and Cairo, providing a vivid depiction of the clash between conservative and modern societies. The protagonist, Zarri Bano, is a 28-year-old western-educated, independent woman from a powerful landowning family. Zarri is a strong and determined individual who is not afraid to stand up for herself and her beliefs. She is also fiercely loyal to her family and will do whatever it takes to protect them. Her life takes a drastic turn when, following the death of her brother, her father invokes an archaic feudal custom by declaring her a shahzadi ibadat a 'holy woman' who must symbolically marry the Quran and forsake marriage, sexuality, and motherhood to retain the family estate.

The book is intricately connected to the socio-religious landscape of Pakistan, where customs like Haq Bakhshwana (giving up a woman to religion) are still prevalent in certain rural regions.

These practices, often disguised in religious piety, aim to strengthen male dominance and property ownership while subjugating women under the pretense of upholding honor and spiritual devotion. Shahraz's story challenges established customs, demonstrating how cultural norms and patriarchal power manipulate religious symbols like the hijab to exert control over female identity and independence. The holy woman does not simplify its cultural context to a dichotomy of oppression versus freedom. Instead, it depicts a woman who gradually regains control, employing religious wisdom and spiritual awareness to reshape her predetermined identity into a chosen one. Shahraz's narrative challenges both patriarchal interpretations of Islam and western stereotypes of Muslim women, presenting a multifaceted portrayal of female empowerment within traditional values.

In the novel, Zarri Bano's transformation into a "holy woman" is a clear example of gender performativity imposed by societal and religious expectations. Her new identity is constructed not by choice but through the ritualistic performance of piety, modesty, and silence, expected of a woman "married to the Quran." The act of veiling, renouncing marriage, and withdrawing from public life are all performances of a constructed gender role meant to uphold patriarchal values. However, over time, Zarri Bano begins to reinterpret her role, no longer as a passive holy figure but as an informed, spiritually conscious woman who exercises agency. This subversion of her imposed gender role reflects Butler's idea that performances can be destabilized and reconstituted, allowing individuals to resist and reshape their identities. In *The Holy Woman*, Qaisra Shahraz presents the hijab and burqa not merely as religious garments but as instruments deeply embedded in patriarchal power structures, particularly within feudal Pakistani society. The novel uses these garments symbolically to highlight how cultural and religious symbols can be manipulated to discipline female bodies and control women's mobility, autonomy, and identity. After the death of her brother, Zarri Bano is forced into the role of a Shahzadi Ibadat (Holy Woman), a title that requires her to symbolically marry the Quran and live a life of chastity and seclusion. As part of this transformation, she is expected to adopt the burqa as a visible sign of her 'piety' and renunciation of worldly life. This decision is not spiritual or personal it is a strategic move by her father to retain property and honor in the family, using religious custom to serve feudal interests. The veil becomes a tool of inheritance politics, not devotion.

This research is conducted to critically examine the complex and contested role of the hijab and burqa in Qaisra Shahraz's *The Holy Woman*, with a particular focus on how these symbols are used to both suppress and empower women within a patriarchal, religious, and cultural framework. In a global discourse often polarized between western critiques that view the veil as a tool of oppression and traditionalist narratives that romanticize its religious significance, this study seeks to move beyond binary understandings by analyzing the veil as a fluid signifier a symbol whose meaning is not fixed but contextually constructed. The research is crucial as it challenges simplistic stereotypes about Muslim women by examining how their religious beliefs and individual choices intertwine within literary works. It aims to demonstrate how veiling, when imposed, becomes a performance of submissive gender roles aligned with patriarchal control, yet when consciously embraced, can be a powerful act of spiritual self-definition and resistance. By applying Judith Butler's theory of gender performativity alongside the principles of Islamic feminism, the study adopts a theoretical lens that highlights the performative nature of

gendered religious identity and how women navigate, negotiate, and sometimes subvert these roles. The study is conducted using qualitative textual analysis, with a focus on significant scenes and character developments that illustrate the changing interpretation of the veil. Ultimately, this study contributes to the broader discourse on gender, religion, and identity in postcolonial feminist literature, offering a nuanced understanding of how symbolic practices like veiling are shaped by, and can reshape, power structures.

### **Research questions**

- How does *The Holy Woman* portray the hijab and burqa as tools of patriarchal control?
- How do societal and religious institutions manipulate the meaning of the hijab in the novel?

### **Research objectives**

- To find how *The Holy Woman* portray the hijab and burqa as tools of patriarchal control.
- To know how do societal and religious institutions manipulate the meaning of the hijab in the novel.

### **Hypothesis**

In *The Holy Woman*, the hijab functions as a fluid symbol that reflects both patriarchal control and female agency, depending on the context and the wearer's interpretation.

### **Literature review**

There are some other previous contributions in this text with different frameworks and perspectives. Some of them are cited below along with brief details about the research papers (Rose, 2011) Stated that Land and women have been two of man's most important possessions. In a strict patriarchal society women have been subjugated and marginalized for long and their existence has been made valuable and worthless at the same time. What is the role of women in society? What is the role of women in this world? Qaisra Shahraz in her debut novel *The Holy Woman* has built the plot of the novel around a ritual that takes place in some parts of Pakistan, though not all. According to this ritual in order to safeguard the ancestral property young women are married off to the Quran, and are expected to lead a life of piety in prayer. This is a way to ensure that the land does not go into the hands of outsiders as part of the daughter's inheritance or dowry. It draws a comparison between the domination of land and the domination of men over women. The marriage of the protagonist Zarri Bano to the Quran presents hierarchical, gendered relationships, in which like the land the woman is seen as a fertile resource and the property of man.

(Zawar, 2021) Aimed to analyze the characteristics of code-mixing in the novel *The Holy Woman* by Qaisra Shahraz and the repetition of Urdu words. Code-mixing was an unconscious process that established communication in a multilingual community. It would describe research design, data collection, reasons for accumulating data from the novel, models of linguistic features, and the contextual areas of South Asian English and data analysis. The research applied a qualitative method of analysis that probed the enormous data and detailed analysis of the novel to find out features of code-mixing, the native socio-cultural realities to show the lexical gap. The research depicted the ideologies related to a different culture in Pakistan through code-mixing and language use in the novel. The data had been analyzed through Baumgartner, Kennedy, and Shamim's (1993) and Kachru's (1983) model of code-mixing. The research finds that the writer

spots the light on the regional varieties that sound more familiar to the readers and Pakistani English to fill the lexical gap because they sometimes do not find proper words in Standard English. The writer has used the words frequently in the novel to actualize the inherent culture of society and describe socio-cultural realities. The research has found 400 words (English-Urdu words) in the thirty-two semantic contexts. The writer has mixed Urdu words with the English language where it is needed because of the contextual, cultural differences, social norms, values, beliefs, and ideas, custom

(Jadoon, 2015) Given the emphasis of contemporary Western discourse on the veil as a major problem for the Muslim woman, the fiction written by Qaisra Shahraz throws a challenge to the negative perceptions of the Islamic practice of veiling. This paper selects Qaisra Shahraz's novel *The Holy Woman* (2001) to offer a concerted response to the liberal tendencies which invest heavily upon the veil as a potent category of analysis in terms of assessing a Muslim woman's marginal status in the society. This analysis is developed round the theoretical framework provided by Chandra Talpade Mohanty in her essay "Under Western Eyes: Feminist Scholarship and Colonial Discourses" (1986). Mohanty's critical modal assists this study to examine the confluent cultural, spatial and temporal factors which determine the identity of a veiled Muslim woman. The literature review section of the paper holds that the historical and contemporary theories which view veil as an instrument of Islam's coercion, is a constructed image that does not represent the experience of all those who wear it. The consideration of complex discursive conditions that shape Zari Bano's dual and varied experiences of wearing burqa in *The Holy Woman* reveal that the wearing of veil expedites a woman's freedom, mobility and sense of security within the society where gaining control over women's sexuality is crucial for the maintenance of patriarchal and feudal system. The major argument of this analysis is that Islam does not operate as an independent phenomenon in the Muslim society and that a Muslim woman's oppression is instigated by the ignorance, renunciation and misinterpretation of Islamic principles regarding the rights of Muslim women. This study concludes that the veil carries immense empowering potentials for women within Islamic framework and becomes oppressive only when it operates under the rule of patriarchal, feudal and the geographical forces of a society.

(Jabeen, 2024) Stated that we live in a patriarchal society where males dominate all spheres of life, subjecting women to marginalization, exploitation, suppression, and theorization. This research paper is an attempt to investigate patriarchal system and women's exploitation as portrayed in Shahraz's *The Holy Woman*, using feminism as theoretical lens. *The Holy Woman* is a literary masterpiece on feminism, focusing on feminist concerns. Qaisra Shahraz is a distinguished Pakistani writer who, through her female protagonist, Zarri Bano, highlights how patriarchal system uses women as puppet in its hands, treating them as second class citizens—inferior, bothered, and subaltern. She examines the ways in which women's agency, identities, and bodies are objectified and dominated by the patriarchal system. A close reading of the novel manifests that patriarchal societal system leads to women's exploitation, suppression and marginalization. The patriarchal system marginalizes and silences women, asserting male dominance and legitimizing itself by manipulating religious practices to align with its own norms.

Furthermore, this research paper will be a valuable addition to the already existing literature in the domain of feminism

(Mumtaz, 2022) The character of Zarri Bano in the holy woman symbolizes the suffering of Muslim women, highlighting the socially constructed norms imposed by religion as a guiding force for women. The study examines the patriarchal institution that influences cultural and religious practices, aiming to maintain the male dominance prevalent in society. The novel explores the portrayal of women and their objectification within the society of Pakistan. The study investigates how women's height is limited to the roles of mother and daughter in Pakistani society, but when they deviate from the expected norms, their bodies are subjected to slavery and their identities are distorted by power dynamics. Patriarchy employs various techniques to control and oppress women, often associating honor and dignity with a woman's physical appearance and considering chastity as the ultimate virtue. The research aims to understand how Zarri Bano manages to withstand social and sexual oppression, challenging the prevailing norms under the guise of culture and religion. Simon de Beauvoir's second sex examines the conflict between women and society, highlighting the subjugation of women as the "other" and analyzing the theory of gender and sex.

(Khan, 2021) Aims at exploring how Qaisra Shahraz's heroine, Zarri Bano, standing at the crossroads of the forces of obscurantism, operating in the name of religion and globalization, negotiates her way. 'The Holy Woman' (2001) by Qaisra, depicts various aspects of Pakistani rural society such as conservative and realist, the old and the new, the patriarch and the feminist. In 'the Novel' the writer has skillfully delineated the fear from Islam (Islamophobia) of the orientalist, competing the fundamentalist stances, and engrossing the readers in debating a necessary change for gender equation. The purpose of the study is to pinpoint the laborious and industrious life of Pakistani women under a patriarchy. The research is qualitative in nature that analyses the protagonist's sufferings and compulsions. The study is significant in the sense that it brings forth the life of Pakistani rural women in a male dominated society. It is found that the novel, Written about the oppressions in the life of a woman, portrays the story of a young girl who is university educated with feminist stances, surrenders herself to a feudal lord, her father, towards the end. The protagonist of the novel is not a mutineer; yet she puts herself in troubles to snatch her identity and find her say in the male dominated society. The protagonist, Zarri Bano exemplifies how females, bridled by traditions, settle their way to self-identification by mingling the modern with the traditional.

(Rehman, 2022) Investigates the aspect of pejorative condition of Pakistani women through the comparative study of two novels The Holy Woman (2001) by Qaisra Shahraz and Slum Child (2010) written by Bina Shah. Both the novels scrutinize communal and gendered subalternity of women and their struggle for selfhood in male chauvinist society of Pakistan. This research specifically explores the issues of women such as how they are dispossessed of identity, right of choice and social standing in the disguised form of honor. The plight of female characters in The Holy Woman and Slum Child is analyzed relatively through the basic concepts of radical feminist concepts of John Stuart Mill to reconnoiter the subservience of female sex in Pakistan. It evaluates different religious and cultural practices that assign women a distinct status in society. This research is highly significant in determining the ways to empower the Pakistani women and

it also paves the ways for the future researchers to uncover the works of Pakistani female writers particularly of those who raise the voice for women in their writings.

(Fakiha, 2013) Research delves into the nuanced portrayal of Muslim women's perspectives within an Islamic context, with a specific focus on the literary works of Pakistani-British author Qaisra Shahraz, particularly her novel 'The Holy Woman. This study seeks to unravel the multifaceted narratives that illuminate the lives and struggles of Muslim women. It critically examines existing scholarship on the representation of Muslim women in literature, highlighting the scarcity of research that foregrounds their perspectives and underscoring the significance of Shahraz's novel within this context. Employing a qualitative approach, the research delves into the distinctive traits and evolution of Shahraz's characters, situating the narrative within the broader cultural and historical milieu of Pakistan. Through a gender-focused lens, the study elucidates the intricate dynamics of power structures within the narrative, showcasing the agency and resistance of Muslim women in the face of patriarchal norms and societal pressures. This research enriches the literary landscape with diverse narratives and contributes to the discourse on women's rights and gender equality.

(Bushra, 2021) Study focuses on the diplomacies that men use to subdue their women to make them submissive within their households. To achieve the purpose, the writer analyzes the character of Shahzadi from a feminist perspective. The character is from the novel The Holy Woman which is a realistic portrayal of Pakistani Society. To provide a proper background to the study, the writer is going to explain the concept of Feminism, comparing the status of women in Pakistan and the status of women in Islam i.e. the state religion of Pakistan. Under the paradigm of qualitative research methodology, the researcher applies the feminist approach to support the main character Shahzadi to challenge patriarchy. This study discloses how women are oppressed and exploited by their male counterparts and what are the factors that support male domination, in Pakistani society. The researcher has concluded that Patriarchy and the wrong customs and beliefs that prevail in Pakistani society are the root causes of women subjugation.

(Khan H. , 2019) Analyzes the objectification of the South Asian female subject as subaltern by the patriarchal power structure, and disrupts the relevant discourse practices. It investigates this notion in Qaisra Shahraz's novel The Holy Woman. Methodologically, it applies Gayatri Spivak's perspective of the subaltern to establish its ontological premise. Additionally, it uses Lazar's concept of Feminist Critical Discourse Analysis to deconstruct the power discourse behind the objectification of the female identity as reflected in the selected text. The analysis of the selected text reflects as the South Asian patriarchal society 'legitimizes' the 'othering' of its female subject for the fulfilment of its power agenda that involve political and economic interests. The analysis also reveals as dominant discourse interprets religion the way it suits the power structure. It also shows how the female subject realizes its manipulation by acquiring the knowledge which she earlier lacked and on the acquired awareness, resists the power structure. Through its methodological approach, the paper incites further research into the reorientation of subalternity in the South Asian context.

(Asmat, 2022) This present study aims to analyze issues encountered by women as depicted in Qaisra Shahraz's The Holy Woman. The study investigates those gender stereotypes remaining within the ambit of a central character in the novel named Zari Bano in the light of Islamic

feminism. The role transformation from demoralized to highly optimistic, demotivated to highly motivated, nonromantic to a romantic and many other shades have been critically assessed in the journey of this character during the research. The thorough analysis of the study helped to figure out the root causes of a general mindset about females, particularly relating to their rights of inheritance and marriage. The analysis concludes the most significant root cause depicted in the novel is the surrendering or sacrificing of their rights to their father, brother or husband. They do not raise their voices on the violation of their rights and tolerate all the ill-behaviors considering it as an obligation due to lack of moral support and awareness.

### **Research Gap**

By analyzing all of the above researches mentioned in the literature review section, a research gap can easily be seen that no one had worked on specifically Gender Performativity and Islamic Feminism perspectives of the novel *The Holy Woman*. This study will cover this novel *The Holy Woman* with the theoretical framework of Gender performativity and Islamic feminism.

### **Methodology**

#### **Research design:**

This research employs a qualitative approach, utilizing textual analysis and drawing upon feminist literary theory to support its findings. The study delves into the symbolic representation of the hijab and burqa in the holy woman, analyzing how these elements serve as both instruments of oppression and empowerment within a patriarchal Islamic society. By applying Judith Butler's theory of gender performativity and the framework of Islamic feminism, the study analyzes how gender roles and religious identity are constructed and challenged through the act of wearing the veil.

#### **Data collection:**

The information for this research is gathered by analyzing the primary literary work, the holy woman by Qaisra Shahraz, using qualitative textual analysis. The book is the main source of information, with important sections and character interactions chosen for detailed analysis and interpretation. The main focus of the film is on scenes that involve the hijab and burqa, particularly when they are mentioned, described, or symbolically represented, especially in relation to the main character, Zarri Bano. These textual examples are examined to comprehend how veiling is depicted as a means of patriarchal control and later as a symbol of empowerment. Alongside the main text, additional data is collected from scholarly articles, literary critiques, and theoretical works on gender performativity (Judith butler), Islamic feminism, and postcolonial feminist thought.

#### **Data analysis:**

The information gathered from the holy woman is examined using qualitative thematic analysis. Specific excerpts from the book are carefully examined to understand how the hijab and burqa are depicted in various situations initially as instruments of male dominance and subsequently as symbols of inner strength. The analysis is guided by Judith Butler's theory of gender performativity and Islamic feminist theory, which assist in examining how veiling is not a fixed symbol but one influenced by social, cultural, and personal interpretations. Themes like obedience, resistance, identity, and empowerment are analyzed and discussed to gain insight

into how the main character, Zarri Bano, deals with her gender and religious identity by wearing a veil.

### **Textual Analysis**

In *The Holy Woman*, the hijab and burqa are portrayed as instruments of power used by patriarchal structures to maintain authority over women. Zarri Bano, the protagonist, begins the novel as a confident, modern, and educated woman who embraces her independence and identity. However, her transformation into a "holy woman" is imposed upon her after her brother's death, when her father, Habib, invokes the tradition of Haq Bakhshwana marrying a woman to the Quran to prevent her marriage and retain family land. This symbolic "marriage" also requires her to adopt full veiling and withdraw from public life. Zarri Bano's transition is not one of choice but coercion. The burqa, in this context, becomes a visible symbol of surrender, enforcing a gender role that strips her of autonomy. Her father's decision is framed as religiously respectable and spiritually noble, but in reality, it is a calculated move to ensure male control over wealth and lineage. The imposition of the veil is used to silence her voice, negate her desires, and mark her body as forbidden, effectively erasing her from society's marriageable and reproductive framework.

A key scene that illustrates this transformation is when Zarri Bano is physically veiled by her family after the declaration of her new role. The imagery of wrapping her in layers of black cloth is deeply symbolic, evoking death, invisibility, and erasure. The veil here is not spiritual but punitive, representing the suppression of identity under the burden of family honor. Throughout the novel, women are repeatedly expected to carry the weight of tradition through their dress, behavior, and silence. Other female characters such as Zarri Bano's mother and the female servants also internalize these expectations, reinforcing them across generations. Thus, the hijab and burqa in *The Holy Woman* are tools of gender discipline, shaped by patriarchal interests rather than individual faith. *The Holy Woman* offers a critical lens on how societal and religious institutions construct and manipulate the meaning of veiling to legitimize male control. The novel shows that the hijab is not inherently oppressive, but it becomes oppressive when enforced under social pressure and misinterpreted religious authority.

Habib, Zarri Bano's father, justifies his decision using religious reasoning, presenting the tradition of Haq Bakhshwana as a noble Islamic act. However, Shahraz clearly shows that this is a distortion of Islamic values, as the Quran does not condone such practices. This appropriation of religion to serve feudal power exposes how religious institutions are often used selectively to control women's roles and freedoms. The village society also plays a role in shaping the veil's meaning. Zarri Bano is placed on a pedestal, revered publicly for her piety while privately suffering. She is expected to uphold the family's spiritual reputation, and any sign of rebellion would bring shame not only on her father but on the entire community. Thus, the veil becomes a public performance of virtue, imposed not for spiritual growth but for social consumption and status preservation.

In contrast, Shahraz also presents a more nuanced view. Later in the novel, Zarri Bano begins to reclaim her veiled identity, turning to religious study and developing a personal spiritual relationship with Islam. At this point, the meaning of the hijab begins to shift; it becomes a conscious act of faith rather than a symbol of oppression. This transformation suggests that the meaning of the veil is not static but fluid, shaped by who controls it and why. Through this dual



portrayal, Shahraz critiques both Western stereotypes that view the hijab as purely oppressive and patriarchal systems that use it as a tool of control. She instead emphasizes that the veil's significance depends on context, intention, and agency. Qaisra Shahraz's *The Holy Woman* critiques how patriarchal and societal systems use the hijab and burqa to control women under the guise of religion and honor. The novel reveals how veiling becomes a symbolic act of submission when imposed by others, yet holds the potential for empowerment when chosen freely. By exploring both the coercive and transformative dimensions of the veil, Shahraz offers a layered and culturally sensitive commentary on gender, power, and religious identity in Muslim societies.

### Conclusions

This study has examined how Qaisra Shahraz's *The Holy Woman* presents the hijab and burqa as complex, fluid symbols that reflect both patriarchal control and female agency. Through the character of Zarri Bano, the novel explores how traditional practices, such as Haq Bakhshwana, are employed under the guise of religious and cultural values to suppress women's autonomy, particularly through enforced veiling and social isolation. The hijab, in this context, is initially portrayed as a tool of gendered oppression, imposed to uphold family honor, deny a woman's right to marriage, and maintain male ownership of property. This performance of chastity and obedience reinforces Judith Butler's theory of gender performativity, where gender roles are constructed through repeated, socially mandated behaviors.

However, the novel does not present a one-dimensional view. As the narrative progresses, Zarri Bano begins to reclaim the veil on her own terms, transforming it into a symbol of spiritual identity and self-empowerment. This shift reflects the core values of Islamic feminism, which argue that religious symbols like the hijab can be reinterpreted and reappropriated by women to assert agency within their faith and culture. Shahraz ultimately rejects both the Western portrayal of the veil as inherently oppressive and the conservative patriarchal interpretation that uses religion to justify gender control. In conclusion, *The Holy Woman* presents the hijab and burqa as fluid signifiers, whose meanings depend on context, control, and intention. The novel calls for a more nuanced understanding of veiling not as a fixed symbol but as a contested space where power, identity, faith, and resistance intersect. This study contributes to broader feminist literary discourse by showing how literature can challenge monolithic narratives and open up space for culturally rooted, yet critically aware, expressions of female agency.

### References

- Asmat, B. (2022). An Analysis of Qaisra Shahraz's *The Holy Woman* from Islamic Feminism Perspective. *Pakistan Languages and Humanities Review*.
- Bushra. (2021). PATRIARCHY AND WOMEN'S OPPRESSION: A FEMINIST STUDY OF THE CHARACTER SHAHZADA FROM QAISRA SHAH RAZ'S *THE HOLY WOMAN*. *International Journal of Literature, Linguistics and Translation Studies*.
- Fakiha, M. (2013). Women Victimization and Their Survivals: A Critical Analysis of Qaisra Shehraz Novel 'The Holy Woman'. *Advances in Social Behavior Research*.

- Jabeen, D. F. (2024). PATRIARCHAL SYSTEM AND WOMEN'S EXPLOITATIONIN SHAHRAZ'S THE HOLY WOMAN: A FEMINIST STANCE. *International Journal of Contemporary Issues in Social Sciences*.
- Jadoon, A. (2015). A Feminist Turned Holy Woman: Image of the Veiled Muslim Woman in Qaisra Shahraz's Novel The Holy Woman. *NUML Journal of Critical Inquiry*.
- Khan, H. (2019). A Feminist Critical Discourse Analysis of Qaisra Shahraz's The Holy Woman in the Backdrop of Subalternity. *International Journal of English Linguistics*.
- Khan, N. U. (2021). AN ODYSSEY DE ADEPTE TO AFFECTEE: EASTERNISM IN QAISRA SHAHRAZ'S THE HOLY WOMAN. *Elementary Education Online*.
- Mumtaz, D. (2022). The Subjugation of Muslim Women as 'other' in Qaisra Shahraz's The Holy Woman. *International Journal of Special Education*.
- Rehman, N. (2022). THE REPRESENTATION OF WOMEN'S IDENTITY IN THE HOLY WOMAN AND SLUM CHILD. *Pakistan Journal of Social Research*.
- Rose, S. (2011). WOMEN VS ANDOCENTRISM: AN ECOFEMINIST PERSPECTIVE OF QAISRA SHAHRAZ'S NOVEL THE HOLY WOMAN. *Journal of Social Sciences*.
- Zawar, K. M. (2021). REPRESENTATION OF PAKISTANI CULTURE THROUGH CODE-MIXING: A CRITICAL ANALYSIS OF THE NOVEL HOLY WOMAN BY QAISRA SHAHRAZ. *Lingua Cultura*.