

An Investigation of Pirandello's "Six Characters in Search of an Author": A Feminist Perspective

Muhammad Ali Shahid

*Lecturer, Department of English Language and Literature
University of Lahore Sargodha Campus
<https://orcid.org/0000-0003-1068-9609>*

Iqra Rauf

*Scholar, Department of English Language and Literature
University of Lahore Sargodha Campus*

Ayesha Yousaf

*Scholar, Department of English Language and Literature
University of Lahore Sargodha Campus*

Muntazir Ahmad Malik

*Scholar, Department of English Language and Literature
University of Lahore Sargodha Campus*

Abstract

The present qualitative investigation of Luigi Pirandello's play "Six Characters in Search of an Author" aims at revealing the basic issues of ladies in the play; how the female characters subjugated are by the male and how the female figure tries to prove her strength. The play demonstrates the genuine photo of the time how the male carries on with the women. Luigi Pirandello tosses light on the intense reality of his age that male strata of society disregard ladies. Through the character of the mother, he demonstrates that when male individuals from their family are not ready to satisfy their fundamental rights they toss them out in some other individual's arms. The data was analysed using Nussbaum's Objectification Theory of Feminism. The findings of the study uncovered that ladies suffer at the hands of men to an awesome degree. They utilize them in negative routes and ladies are behaved as a smothered animals, whores, rubbish and negative creatures. The character of the progression girl makes it completely clear that the little girl has become the victim of her licentious father.

Keywords: Qualitative Study, Objectification of Women, Prostitution, Licentiousness

Introduction

Feminism, according to the Cambridge online dictionary, is "the belief that women should be granted the same rights, power, and opportunities as men and treated in the same manner, or the set of activities intended to achieve this state (*FEMINIST* / *Meaning in the Cambridge English Dictionary*, n.d.). As indicated by Holloway and Wheeler (2013), women's activist examination

centers around ladies' encounters in normal group environments, fully intent on making "ladies apparent, raising their awareness, and engaging them (Gelling, 2014). Many authors have concentrated on feminist theory and the evolution of the feminist perspective (e.g., Duran, 1998; Donovan, 2000; Evans, 1995). Women need feminism because there are women who suffer injustice (Faris, 2013). Feminist theory arose as a subset of a much larger feminist movement aimed at challenging traditions, methodologies, and priorities in all aspects of life. "Began a widespread call for a major reassessment of concepts, theories, and methods employed within and across academic disciplines," according to the movement (Lay S& Daley, 2007). As a result of the absence of outrageous limitations, numerous ladies overlook regions where they are taken advantage of or victimized; they might even accept that no ladies are mistreated (Biana, 2020). The feminist theory requires us to critically analyze what is happening in our social world from various perspectives and provide strategies for improving adverse conditions that affect women's lives (Parekh & Wilcox, 2014). Though no single central feminist theory has emerged, basic principles are commonly used to describe feminism, such as valuing women and their experiences, identifying conditions that oppress women, changing society through advocacy, and acknowledging that many factors, other than gender, influence a woman's actions and views (Oct & Oct, 2011). Differences based on race, class, gender, sexual orientation, and religion are significant in many cultures and are "visible and palpable" for black women. Other feminisms are perceived to lack knowledge and consciousness about how race, class, and gender represent interlocking systems, as well as a socio-historical context for that analysis (Wilson, 2018).

In any case, 'Six Characters in Search of an Author' is the most well-known of Pirandello's comedies. Here, six characters that have been made by their creator however left in an incomplete show touch base at a practice of a Pirandello play. They continue to persuade the executive to enable them to play out their show for him. Simultaneously, Pirandello demonstrates the contrast between the characters and the genuine on-screen characters who attempt to mirror them. 'Six Characters in Search of an Author' denoted the zenith of his vocation, yet Pirandello kept on composing until the season of his demise. The feeling of disaster and dissatisfaction so pervasive in his works is principally the aftereffect of his involvement. The female characters in this play are brutally manipulated by male characters (D'Auria, 1997).

The mother appears as a negative character and is discovered engaging in heinous Extra-marital Affair (EMA) with the secretary. She has been expelled from her home because her better half has grown tired of her. He drives her out, but when he feels separated from her, he returns his attention to her. He is concerned with his own emotions and feelings, but not with hers. Her child despises her little girl's progression. He does not allow them to approach him. Madame Pace is also portrayed negatively by the essayist. She insists on the issue of prostitution. The progression girl is at risk of sexual exploitation.

Research questions

- i. How are the female characters subjugated by the male in the novel?

- ii. How does the female figure try to prove their strength?

Literature Review

Nehere (2016) states that the principal wave of woman's rights centered around ladies' liberation and uniformity, while the subsequent wave zeroed in on female mistreatment and battle for freedom. Individual strengthening was underlined in the third wave. 1) Marxist women's liberation is restricted to a brought together battle for ladies' privileges. 2) Socialist woman's rights shed light on the gendered parts of the government assistance state. 3) Liberal women's activists battled for ladies' strengthening and public cooperation. 4) Individual women's liberation centered around ladies' very own capacities. 5) Career women's liberation motivated ladies to be free in the "Realm of Men," 6) Global woman's rights underlined limit breaking exercises for ladies' strengthening and reordering the guidelines, and 7) 8) The lesbian women's activists denied the requirement for men for the presence of ladies, 9) The dark women's activists battled for correspondence inside races and Dalit inside stations, 10) The womanism upheld self-personality and - regard, 11) The social women's activists and writing clarified the social underlying foundations of segregation and abuse of ladies, and 12) The eco-women's activists centered around ecological issues. Existentialists, then again, know about relationship. Women's activist investigations are dynamic, testing, and essential to social government assistance.

Radtke (2017) accepts that hypothesis is a significant focal point of articles distributed in Feminism and Psychology. This Virtual Special Issue incorporates ten papers distributed since the diary's beginning that have an essential spotlight on hypothetical issues connected with two related points: contrasts and science. The socially built classifications of sex and orientation, as well as sexuality and social class, are totally remembered for the worry with contrasts. Those articles managing science address basic grant that is endeavoring to arrange a spot for science inside women's activist brain research, which involves creating some distance from the view that science is regular and natural.

Desmawati (2018) claims that the objective of the ladies' development is to accomplish uniformity of freedoms with men in numerous areas, including legislative issues, social issues, the economy, and culture. Everybody, no matter what men's or alternately ladies' jobs, ought to be treated as equivalents except if unique conditions apply. The issue tended to in this exploration is women's liberation, explicitly kinds of woman's rights inside the female characters in the novel and the impression of woman's rights itself in the characters' continuous turn of events. The's review will probably foster kinds of women's liberation and their appearance on woman's rights in original little ladies. This study utilized a subjective graphic technique, with information drawn from the clever Little Women. As indicated by the discoveries of the review, there are four kinds of woman's rights in the original Little Women. Liberal women's liberation, Marxist woman's rights, existentialist woman's rights, and extremist woman's rights were totally reflected in the original's characters. Notwithstanding, woman's rights is reflected in the characters' battle for endurance, in setting their lives in the realm of men (man centric society), in

being alright with themselves to do what they feel good for her, and in their dissent structure to as of now not be the object of brutality for men.

Batool et al., (2018) adds to the collection of writing on ladies' issues by featuring man centric designs that made women's activist discussions in Pakistan gain footing. The examination study centers around the advancement of Pakistan's ladies' privileges developments. It additionally accentuates the job of ladies' freedoms activists and how the need areas of women's activist activists have changed in the nearby setting as the women's activist development has internationalized. The impact of the women's activist development on the legitimate system has additionally been examined. The paper clarifies women's liberation in the Pakistani setting utilizing hypothesis and transnational woman's rights. The review inferred that women's liberation developed in Pakistan as a battle for equivalent social, political, financial, and legitimate freedoms for ladies and men. Numerous ladies battled for equivalent freedoms for ladies. In Pakistan, ladies were exposed to unfair official strategies known as the Hudood Ordinance. Notwithstanding, activists assumed a huge part in changing the situation and getting legitimate privileges for ladies in Pakistan.

Guo (2019) looked for women's activist abstract analysis, which is characterized as the basic examination of artistic works according to a women's activist viewpoint. All in all, women's activist scholarly analysis is abstract analysis in light of women's activist hypothesis or, all the more definitively, women's activist governmental issues. It can likewise be characterized as the utilization of philosophical talks and women's activist guidelines to concentrate on the language, design, and being of writing. "This way of thinking tries to portray and examine how writing portrays the story of male mastery as to female bodies by digging into the monetary, social, political, and mental powers implanted inside writing."

(Ranjan, 2019) claims that Feminism has strayed from the essential idea of balance among people and has responded disdainfully to individual comments to discredit everything said or done by 'men' This comprehension of women's liberation will just frustrate expected advancement and delay wanted equity for half of mankind.

As per Jain (2020), all things considered, women's activist developments have needed inclusivity, regularly creating inside a restricted Western privileged mind, in light of their own difficulties and necessities. The computerized insurgency has made ready for another women's liberation. By empowering incorporation and further developing openness in getting sorted out aggregate activity, the advanced space can help women's activist dissident developments. It likewise supports the winding of nearby stories with worldwide accounts to feature normal primary disparities. Nonetheless, the advanced space can likewise fill in as a favorable place for sexism and sexism. This brief analyzes what digitisation means for ladies' developments, especially in arising economies like India. It achieves this by analyzing contemporary cyberfeminism from the perspective of postcolonial and postmodern women's activist speculations. The brief likewise talks about the advantages and disadvantages of computerized activism.

Armstrong (2020) advances that Marxism has examined neglected, conceptive "ladies' work" as a vital piece of private enterprise since the 1840s. To more readily comprehend ladies' abuse and mistreatment in private enterprise, Marxist woman's rights historicalizes proliferation according to creation. Communist women's liberation likewise conjectures progressive subjectivity and hostile to entrepreneur future prospects. The speculations of government and crude collection, or robbery, of land, assets, and ladies' neglected work to the proliferation of lives and ages are especially vital to Marxist woman's rights. Since the 1930s, Marxist woman's rights in the United States has pointed out for more noteworthy the political and financial components of foundational prejudice, notwithstanding sexism and class double-dealing. In anticolonial developments, Marxist woman's rights fixated on dominion and its activation of primitive relations of orientation mistreatment to catch populaces, land, and markets. Communist woman's rights advanced in an assortment of ways all over the planet because of these statutes. They looked to widen state support for ladies' equivalent admittance to freedoms and assets in state communist nations like the People's Republic of China, the Soviet Union, and Eastern Europe, as well as to destroy "orientation" as a significant site of differential social qualities. Communist woman's rights in the United States and Western Europe underlined "male centric society" as a power job that severely molded ladies' lives. Man centric society covered however varied from the Marxist accentuation on the power of private enterprise and class double-dealing in communist women's liberation. Communist woman's rights endeavored to bring women's activist investigations of orientation disparity, social proliferation, and monetary generation together.

Laswanayah (2021) means to clarify the women's liberation of the Suar character in Fiersa Besari's book "Catatan Juang" as far as progressive woman's rights and post-present day woman's rights This is a subjective illustrative examination technique. The book "Catatan Juang" by Fiersa Besari filled in as the exploration's information source. The examination information is introduced as a portrayal of the original's fundamental person. The discoveries of this study show that, 1) the liberal woman's rights of the Suar character, who wishes to be viewed as equivalent to men through open space fortifying, and 2) the post-current women's liberation of the Suar character, which exhibits the uniformity of people in light of language and thought designs, are both present.

Research Design

The play "Six Characters in Search of an Author" by Luigi Pirandello was examined using a qualitative descriptive approach. . To summarise, Berg, (2009) emphasised that qualitative research is a method of obtaining appropriate answers to questions by investigating various social environments and the people who live in them (Rahman, 2017). In this study, the researchers examined feministic themes in the play understudy through the lens of Nussbaum (2015). Objectification Theory of Feminism, which asserts that Objectification is a central concept in feminist theory. It is defined as viewing and/or treating a person, typically a woman, as an object. Martha Nussbaum has identified seven characteristics associated with the concept

of treating a person as an object: Instrumentality, autonomy denial, inertness, fungibility, viability, ownership, and subjectivity denial.

Data Analysis

Instrumentality

The use of a person as a tool for the purposes of the objectifier: In the play *Six Characters in Search of an Author*, female characters are portrayed as negative and oppressed individuals. They can't find better jobs, so they have to work as prostitutes. Madame Pace and her stepdaughter are excellent examples. They are exiled from their houses when their husbands are fed up of them in this context the mother is a striking example. They have to face hatred of the male strata. The step daughter and mother endure insulting remarks from the son. Luigi Pirandello describes about the female that they are in mourning dress and most of the time they are crying on their plight. The father counts the female among mute and life less object.

Denial of autonomy

The treatment of a person as if he or she lacks autonomy and self-determination: The mother is the archetypal discouraged character, lamenting the Characters' predetermined fate. As Pirandello notes in his prelude to the play, the Mother would incarnate nature without mind in her torment—she endures the torment of what has happened to the family without realising it, as the Father does. In this sense, she is not even a woman; she is, first and foremost, a mother in distress. Gotten in these steady and constant realities of both her sensation and part, like interchange Characters. She laments that she bears her torment at all times; her role as mourner is made do with eternal time. The two calm children, as additional items, highlight her ability as a photo of misery. Her irritated Son's lack of congeniality, which she will approach to gain no advantage throughout the play, is especially vexing to her.

“The Father. But, good Heavens! It was just for your humility that I married you. I love this simplicity in you. You see she denies it. Her mental deafness, believe me, is phenomenal, the limit: [touches his forehead.] Deaf, deaf, mentally deaf! She has plenty of feelings. OH yes, a good heart for the children; but the brain –deaf, to the point of desperation” (Act 1)

He says she has feelings only for her children it is an instinct that she loves her children so he surprisingly remarks” Oh yes, a good heart for children “His speaking tone indicates that he does not consider that actually she has emotions and feelings. He makes her to suffer in inferiority complex. She does not give any value to her being.

Inertness

The treatment of a person as lacking in agency, and perhaps also in activity; “The Mother. You know how to talk, and I don't; but, believe me, sir [To manager], after he had married me...who knows why? I was a poor insignificant woman....”

Time and again he stresses on the point that she is empty of tender feelings. He considers her only a baby producing machine.

“Look at her a moment and you will understand - -because her drama isn't a drama of the love of two men for whom she was incapable of feelings anything except possibly a little gratitude- -gratitude not for me but for the other. She isn't a woman, she is a mother”,

He forces her to leave the house and in this way he shifts his responsibility on other person's shoulders. He portrays her as a negative character so her son begins to hate her. He considers her insane. When the Manager inquires “Is she mad”? He replies instantly” Mad? No, she's worse than mad”.

Fungibility

The treatment of a person as interchangeable with other objects; "THE MOTHER appears crushed and terrified, as if crushed and terrified by an unbearable weight of shame and abasement." She is dressed modestly in black and wears a thick crepe widow's veil. She reveals a wax-like face when she lifts this. She always has a sad expression on her face." (Act 1, page 4)

She begs to be excused from her home, but she is compelled to do so. "It was his fault," she says. He was the one who gave me that other man and forced me to leave with him." Her son does not consider her pleading and believes she is guilty of abandoning him. With his cold demeanour, he hurts her." THE MOTHER is supercilious and uninterested in him. (Act 1, page 4)

Her father likens her to animals. He treats her harshly because, in his opinion, she is not a human being but an animal.

"This is the Father. That's exactly what I did, sir. And then I had to watch this poor woman wandering around the house forlornly, like an animal without a master, like an animal taken in out of pity." (pg12 Act1) He forces her to abandon her son at such a young age, and because she has a weak personality, she must obey his orders. The Matriarch. First and foremost, he took my son away from me." (pg12) on her own accord, so when the time comes for her to fall into her father's arms, she says about Madame Pace.

Viability

The treatment of a person as lacking in boundary-integrity: “The Father. Nowhere! It is merely to show you that one is to life in many forms, in many shapes, as trees, or as stone, as water, as butterfly, or as woman.”

The preceding line emphasises the male gender's mentality for them. According to him, women are thoughtless creatures because, just as water, trees, stones, and butterflies lack the ability to think and feel, so do women. For him, they are just empty shapes. He goes on to say that he married her because she was a humble and simple person. His emphasis is on the fact that she is illiterate.

“The Step Daughter. Vile? There they were in a pale blue envelope on a little mahogany table in the back of Madame Pace's shop. You know Madame Pace –one of those ladies who attract poor girls of good family into their ateliers, under the pretext of their selling robes et manteaux”. (Pg10 Act 1)

Pirandello's ladies are merely relations; one is a mother, and the other is a stepdaughter. They do not have a name. They are constantly treated with aggression and hatred. The Father wishes to engage in sexual relations with her stepdaughter. He is unconcerned about her young age. He satisfies fatherly feelings, but lustful feelings dominate him. This demonstrates that females in that era were merely toys in the hands of men.

“The Step –Daughter. Shame indeed, this is my revenge! I am dying to live that scene . . . The room . . . I see it. . . Here is the window with the mantles exposed, there the divan, the looking glass, a screen, there in front of the window the little mahogany table with the blue envelope containing one hundred lire. I see it. I see it. I could take hold of it . . . But you gentlemen, you ought to turn your back now: I am almost nude, you know but I don't blush: I leave that to him. [Indicating father.] “ (pg. 10, 11 Act 1)

Ownership

The treatment of a person as if it were a commodity that could be bought or sold; it is the mother who comes to save her daughter. She snatches the girl from the father's grasp. She screams loudly, and her father does everything he can to keep her from hearing her sobs.

“The Mother [coming forward to separate them]. No! My daughter, my daughter! [And after having pulled her away from him.] You brute! She is my daughter! Don't you see she 's my daughter”? (Pg40 Act 2)

The Step-Daughter, allusion, blushless, and great, seeks confirmation of the Characters' performance. Her "reality" as a Character is a fixed, scowling countering front. She seeks to sort out her life in order to exact revenge on the Father, and she appears in two rule shapes that depict a specific longing for woman. As previously stated, she and the Father are the true actors in their performance's dreadful scene: the unintentional sexual encounter that hastens the experience between the first and surrogate families in the back of Madame Pace's shop. The Step-Daughter appears here as loss, despite her lamenting for her father. Meanwhile, in front of a crowd, she appears appealing, exhibitionistic, and dangerously savage. As she explains to the Manager, the Father's perversity is to blame for hers. Her perversity is heightened by her obsession with displaying the Characters' sensations. When she successfully clears up her role in the play, she tries to break free from the control of male sexual introduction. For all intents and purposes, she must exhibit everything about the scene in order to expose her father's wrongdoings and child abuse.

Denial of subjectivity:

The treatment of a person as if his or her experiences and feelings (if any) are unimportant. Madame Pace is the third female character. She is profoundly influenced by male-dominated society. Her reasoning resembles that of men. She understands the importance of the female. As a result, she keeps a side business of prostitution. To deal with the male sex, she follows the path blazed by men.

Madame Pace abuses her stepdaughter. She has "puffy oxygenated hair" and is a fleshier, more prepared woman. She is "rouged and powdered," wearing dull silk with a "comical elegance,"

and a few cutting tools hang from a silver-colored chain around her midsection. Pace, who appears out of nowhere in Act II, is an apparition, having his first experience with the world a movement in what the Father portrays as the charm of the stage. In addition, she speaks amusingly broken English.

The playwright also portrays her as a negative character. She tries to make ends meet by running a clothing store. She tries to demonstrate her worth by running her own small business.

Discussion

The feminist hypothesis is based on the standards and understanding of women's rights. These standards can be broken down into three key convictions. Woman's rights trust that ladies are, and have dependably been all through history, treated uniquely in contrast to men by society, and that ladies have deliberately been kept from completely taking an interest in all social exercises. They additionally trust ladies have been kept from taking part in numerous callings and institutions. In certainty, women's activists share a few imperative assumptions, which may be abridged as take after.

- i. Women are abused financially, politically, socially, and mentally by patriarchy; patriarchal reasoning is the primary means by which they are kept so...
- ii. In each space where patriarchy rules, woman is other: she is generalized and thought little of, portrayed just by her qualification from male gauges and qualities, described by what she (professedly) needs and that men (purportedly) have.
- iii. All of Western (Anglo-European) human progression is significantly settled in patriarchal conviction framework, as we see, for example, in the different patriarchal ladies and female monsters of Greek and Roman written work and folklore; the patriarchal comprehension of the scriptural Eve as the wellspring of wrongdoing and passing on the planet; the depiction of woman as a no sound creature by conventional Western rationale; and the reliance on phallogocentric thinking(thinking that is male orchestrated in its vocabulary, rules of method of reasoning, and criteria for what is seen as target data) by informational, political, legitimate, and business associations. As we saw some time recently, even the change of the Western mandate of extraordinary composition, including standard tales was an aftereffect of patriarchal conviction framework.
- iv. While science chooses our sex (male or female), culture decide acrid sex (masculine or elegant). That is, for most English-talking women's activists, the word sexual introduction insinuates not to our life frameworks but instead to our conduct as socially changed men and women. I bear on "like a woman" (for instance, gently) not by virtue of it is typical for me to do in that capacity yet in light of the fact that was told to do in that capacity. Honestly, every one of the qualities we interface with masculine and female direct are discovered, not characteristic.
- v. All ladies' lobbyist development, including ladies' dissident speculation and academic input, has as its conclusive goal to change the world by propelling women's uniformity

Thus, all ladies' extremist activity can be seen as a sort of activism, regardless of the way that the word is for the most part associated with ladies' lobbyist activity that direct advances social change through political activity, for instance, open illustrate

- vi. Sexual orientation issues assume a part in all part of human creation and experience, including the generation and experience of writing, regardless of whether we are deliberately mindful of these issues or not. Obviously, the presumptions recorded above are connected, covering thoughts, and, together, they suggest that patriarchal philosophy impacts, the way we think, talk, see ourselves, and view the world in which we live

Conclusion

The present investigation uncovers and reveals the discoveries that all the three ladies in the play *Six Characters in Search of an Author* are oppressed by men of the play. The mother is in much regrettable condition. She suffers in the hands of her better half and bears humiliation by her son. She is shown as rubbish and negative character. She is ousted by her significant other from her home. He grabs her two years old child and shockingly all the accuse falls for the mother that she cleared out him. The progression little girl needs to manage risk of sexual mishandle in the hands of her of father. Madame Pace is not exempted from pessimism of depiction painting. For her survival she needs to embrace the profession of prostitution in light of the fact that there is no occupation for ladies to receive. All these three ladies attempt their best to demonstrate their quality the mother finds a vocation in Madame Pace's shop. She needs to demonstrate the genuine story of her life to the world by acting in the play. The progression girl shows her strength when she takes a dynamic part in the play. She likewise finds work. Madame Pace demonstrates her empowerment when she turns out to be fiscally free by maintaining her own particular business. Through the feministic point of view, it turns out to be evident that ladies are subjugated and they demonstrate their strength with the assistance of their high spirits in the play.

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