

Analysis of Homaira Qaderi's Fictional Works in the Last Three decades Based on Elaine Showalter's Triple Model

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Received: 28/6/2024 Accepted: 10/12/2024

Abstract

This article deals with the fictional story of "Humaira Qaderi", a contemporary writer of Afghanistan, based on the theory of "Elaine Showalter". "Showalter" American writer and critique presents her triple by analyzing and reviewing the literature of England, America and some neighboring places. "Showalter" after reviewing the literature of the American and British people, divides her research results into three phases: Feminine, Feminist, and Female. This research, using descriptive and analytical method, answers the question, how is the evolution and self-awareness of women explained in the stories and novels of Humaira Qaderi, based on the model of "Elaine Showalter"? According to the findings, two stories and one novel of the author have the components of feminine and feminist phases. By using the characteristics of expressing femininity and joining forbidden love, intellectual and artistic independence in the novel "Noqra the Daughter of Kabul River" and the story "Dancing in the Mosque" the author is on the threshold of the female stage. Her works have passed through the above three stages. The process of self-awareness in Qaderi's stories changes from the selection of dreamer characters without action, to a

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pro-male narrator, a supporter of the same sex, and the selection of feminist isolation.

Keywords: *Afghan fiction literature, Afghan women's fiction writing, Elaine Showalter's theory, Homeira Qaderi stories, women's self-awareness and literature.*

1. Introduction

In this article, after stating the theoretical foundations of the research, the methods of using imitation, protest and self-discovery in Homaira Qaderi's fictional works have been analyzed and evaluated, and the course of the author's self-awareness has been discussed and investigated. Evidence shows that even in the author's first works such as "If it could rain again" and "The paint of deer hunting" the spirit of imitation is not noticeable and the characters protest in their dreams. In the middle or feminist phase in "This Doughy Grandma" story, we witness the character's violence and protest against the unpleasant customs of the society, and in the author's final works "Nuqra Daughter of the Kabul River" and "Dancing in the Mosque" the author uses a different narrator and joins the art. The course of his self-awareness reaches the threshold of the female stage.

2. Literature Review

In this section, while introducing the author, the different stages of Elaine Showalter's theory have been identified, and it has been clarified how "Elaine Showalter" has analyzed women's fiction from different regions of America and discovered the "triple" theory. The evidence showed that passive, protesting and aware women exist in all societies and different cultural and opinions cannot hinder the progress of women's literature awareness.

3. Methodology

The major part of the research is the investigation of different levels of Homaira Qaderi's fictional stories with Elain Showalter's triple theory. Therefore, first, the subculture of fictional works or analysis and evaluation and the author's perspective are identified in them. The research method is done analytically and descriptively, and after completing the analysis of the stories, general findings are given. The

method of analyzing the text of the article has been done from the micro level (one story) to the macro level (all the stories of the autho).

4. Results

Based on the obtained results, I can express such an argument in response to this research, which can be applied in Homaira Qaderi's fictional works. Homaira Qaderi creates her first works in imitation of men's works, with the difference that the author's chosen role for women is not passive and self-destructive, like early feminine women; such as the central characters in the story "If it Could Rain Again" and the novel "The Paint of Deer Hunting", although they do not react to the unpleasant customs of the society in practice, they are not satisfied with the current situation, they express their dreams in their dreams. They imagine, dream repeatedly and plan against the patriarchal power to free themselves; Therefore, in both works, the author places her characters in the stage of protesting feminine.

Having a feminist ideology and creating a role for a dynamic woman, Homaira Qaderi passes the stage of feminism in the story of "This Doughy Grandma"; Because at the end of this story, the central character turns to feminist isolation with aversion to male rule, and can support her peers and, finally, prepare for herself a world separate from male rule.

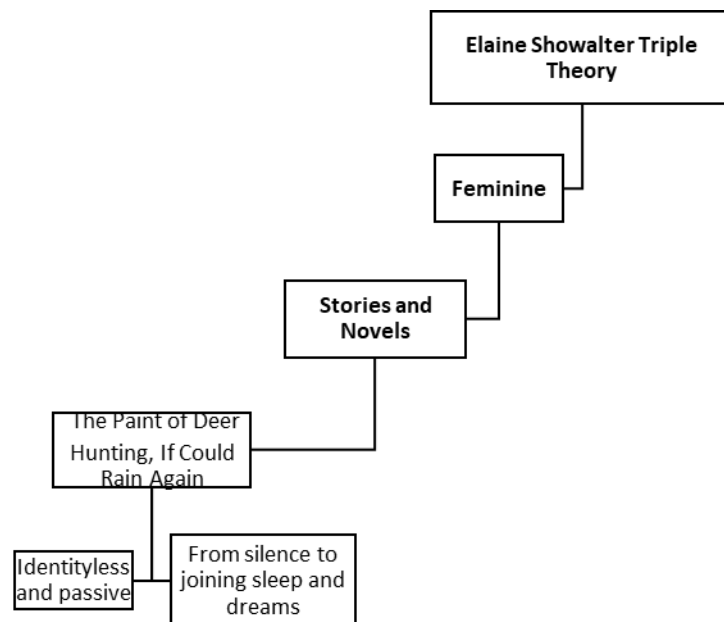
Qaderi creates a powerful narrator for the novel "Noqra Daughter of the Kabul River" who can communicate with the world around her mother before birth. He writes this novel with a different narrative, from the language of a child who has not yet been born. The central character of the story joins a forbidden love, rejects the common custom of society and lives freely with other women. In this story, by creating a character, the author raises the only child and the address of her lost love, away from the traditional customs of society, and promises a growing female consciousness and maturity, the novel "Noqra daughter of the Kabul River" raises the female models in itself such as freedom, love and self-confidence.

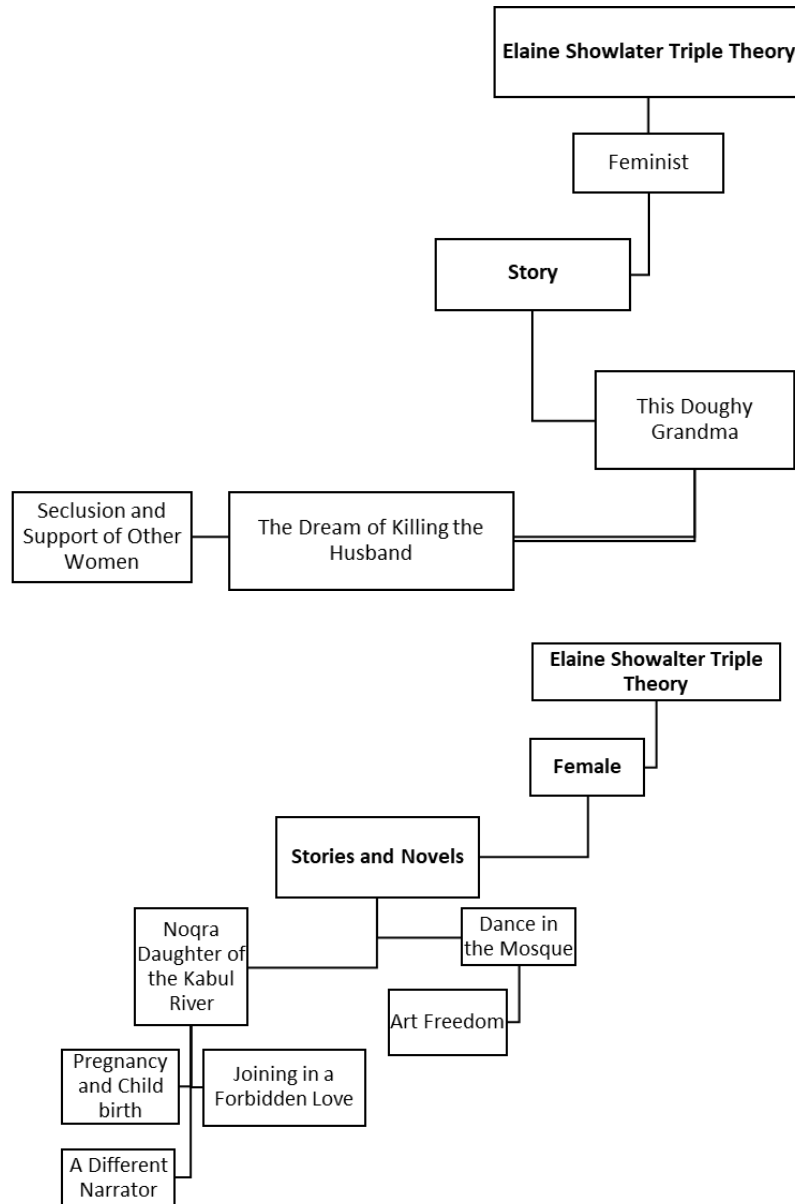
In the story "Dancing in the Mosque", the author writes her story at the threshold of the female stage by using the mosque tent to teach boys and girls, in Talabani conditions and performing the students' dance act in a holy place.

In the story "Dancing in the Mosque", the author has a special place in women's fiction as the growth and development of culture and art education at home and in the mosque. By publishing this novel, Homaira Qaderi has been able to say no to the culture of ignorance of

the time and be a pathfinder and a promiser of hope for women who are currently not open to the doors of education, which is not seen in the performances of the central characters of her previous stories (the girl in the story "If it could rain again" and the character of "Talisa" in "The Paint of Deer Hunting").

The process of self-awareness in Homaira Qaderi's fictional works changes from the selection of dreamer characters without action, to a pro-male narrator, a supporter of the same sex, and the selection of feminist isolation. By creating a different narrative, Qaderi expresses femininity and rejects the patriarchal culture in her writing. Qaderi strengthens her imagination with the mind of the protagonists of her works and chooses roles for the women in his stories who can be an example of the ability to confront the domineering culture. The female character in her story is not afraid of expressing femininity, joins art and does not withdraw from the educational environment in the most difficult social and cultural situations; Therefore, Qaderi can be imagined at the threshold of female consciousness in her two final works, namely "Noqra Daughter of the Kabul River" and "Dancing in the Mosque".





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