

Feminist Linguistic Analysis on Selected Poems of Language Discipline

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Abstract. This study focuses on analyzing the eight selected poems in language discipline, particularly in the context of women's objectification. The objective of this study is communication patterns of women's objectification from Sara Mills' Feminist Stylistics. This exploration applied a content analysis approach and Fredrickson and Roberts' objectification theory. The major findings reveal that women are expected to be obedient and do household chores, are being reduced by their body parts for men's sexual desires, and are used to objectify them. Further, women are treated based on their clothes, as what they wear highlights their sexuality and beauty, amplifying the notion of women being reduced to sexual objects rather than treating them as a person with identities. More distressing is the revelation of women being labeled with different names if they do not conform to society's expectations, which emphasized women as being passive and unwilling to receive the actions from men. Finally, this study is highly significant for language learners as it could help them to be more adept in analyzing literary texts while enhancing their critical thinking skills on language and gender representation, aligning with Sustainable Development Goal No. 5 on Gender Equality, mainstreaming eradication of any forms of discrimination.

Keywords: *Feminist, Objectification, Communication Pattern, Language, Women*

INTRODUCTION

Language is an innate system of accepted meanings that people have conventionalized. People carry out a variety of social tasks and express their emotions and ideas through language (Ng, et al., 2017). Language has power; this power gives a language the ability to uphold its authority, brings people together or apart, and exerts influence. Monteza and Miralles (2023) further highlight language as a powerful tool that shapes our identity and how we perceived by society. It is our communication style that reflects who we are and influences our social standing. While language is a powerful tool to express our emotions and ideas, it is also a tool to dehumanize people, especially women. In the context of women objectification, according to Vijayalaksmi (2014), sexist language refers to words that disparage a certain text. The sexist language uses terms and expressions that denigrate, dismiss, and stereotype models that draw inappropriate attention to gender, which serves as the foundation for objectification. As long as language contributes to devalue people of a certain sex, it will perpetuate conceptions of gender-based supremacy and gender inequity. Because of this, sexist language perpetuates the ingrained belief that males are superior to women as well as inflexible gender stereotypes, trivializes women, and subjugates them, which leads to discrimination and cruelty toward women.

Feminism is derived from the Latin word "*Femina*," meaning "woman," emerged as a movement addressing gender inequality and advocating for equal treatment of women (Raina, 2017; Oral, 2023). Initially tied to the Women's Rights Movement, feminism encompasses diverse perspectives; feminist often views their works as amplifying women's voices, aligning feminist history with women's history (Delmar, 2018). Literature, as a reflection of cultural values, has the power to shape beliefs and influence societal attitudes (Monteza and Miralles, 2023). Through feminist literary criticism, scholars examine works from past and present to reveal how patriarchal structures perpetuate gender stereotypes and inequality while advocating for equality (Rani, 2013; Anubhuti, 2022). In the 1970s, feminist criticism had been examining how literature fueled patriarchal structures and stereotypes towards women. Examining these works from a feminist standpoint revealed some hidden realities, such as women were idealized for males while elucidating problems with patriarchal dominance and sexism (Nasr, 2022; Endraswara, 2003). Shashkevich (2019) specified that language affects how we behave and see the world. Moreover, Soleil (2018) and Tribus (2017) stated that language has the power to evoke emotions, drive action, and shape relationships, but it also serves as a tool for dehumanization, mainly through sexist language.

This study investigates the linguistic mechanisms underpinning the objectification of women in selected poems, focusing on how language constructs and reinforces gender roles and inequalities. This study is grounded in the Objectification Theory by Fredrickson and Roberts (1997), and this is aligned with the SDG No. 5 on Gender Equality. This study employs Sara Mills' Feminist Stylistic Tools to analyze the communication pattern of the selected poems based on this inclusion criteria; the literary texts are syllabi based on the following courses found in the language major curriculum: Afro-Asian, Philippine, and American Literature. Moreover, this is a disciplinary study wherein it delves deeper into literary texts, which helps strengthen competencies and enables language learners to be more

adept in different approaches to literary text analysis. Particularly, the objectives of this study are the following: (1) gender roles; (2) fragmentation; (3) description of body parts; (4) description of clothing; (5) cataloguing; (6) objectification/sex objects and (7) passivity.

RESEARCH METHOD

Research Corpora

The selected poems of language discipline are the primary texts or corpora that the proponents used to analyze objectifying women. There is no participants involvement in the study. Hence, the data analysis will rely solely on the interpretations based on the framework of analysis in this study. Moreover, the literary texts in the study are syllabi-based and part of the language major curriculum at the University of Mindanao Digos College, Philippines which encompasses; Philippine Literature, Afro-Asian Literature and American Literature. These selected poems tackle similar themes including suffering, subordination, sexual violence, and objectification of women in various contexts.

Table 1. Research Corpora Profiling

TITLE	AUTHOR	COURSE INTEGRATION	SYNOPSIS
Mother's Break	Merlinda Bobis	(ELT 311) Philippine Literature	The poem portrays the demand for motherhood. It highlights the constant tension between domestic roles and nurturing demands. Specifically, the text depicts a marriage dynamic where the husband fulfills the provider role and returns home to expect service. At the same time, the wife shoulders domestic, childcare responsibilities and submits to the husband's needs.
Wife	Marra PL. Lanot	(ELT 311) Philippine Literature	The poem unveils a nuanced exploration of a female experience, navigating through childhood into adulthood within the confines of societal expectations and gender roles. Moreover, the poem highlights how society often silences women, keeping them in a restricted and unnoticed space.
A Letter from a Stupid Woman	Nizar Qabbani	(ELT 312) Afro-Asian Literature	This poem delves into the silencing of women's voices and emotions in Middle East. The poem's persona is a woman—sending a letter to a man. In the poem, the woman's name is deemed insignificant and becomes a metaphor for erasing her individuality and dreams. The letter serves as a poignant cry for freedom, resonates with the struggles of silenced women.
Comfort Women	Shirley Lee <i>(based on Jeongshik Min's paper "A Visual Collective Biography of the Former Korean Comfort Women")</i>	(ELT 312) Afro-Asian Literature	This poem explores the life of a woman born in 1921 who experienced the hardships of colonial rule and later became a victim of sexual slavery. This poem is a poignant and harrowing account of her journey from a simple childhood in her hometown to the traumatic events she faced as a comfort woman.

I AM A WOMAN IN INDIA	Chandni Singh	(ELT 312) Afro-Asian Literature	This poem depicts the daily harassment, and struggles faces by women in India. It contrasts the protagonist's intellectual capabilities and potential with the oppressive reality of sexual violence and societal degradation she endures, highlighting her resilience amid pervasive misogyny.
My Last Duchess	Robert Browning	(ELT 313) American Literature	This poem is a dramatic monologue delivered by the Duke of Ferrara, revealing his thoughts and feelings about his late wife. It is also a dramatic exploration of the duke's possessiveness, jealousy, and desire for control. The text reveals the duke's character through his words, showcasing the darker aspects of his personality and the consequences of his actions.
Porphyria's Lover	Robert Browning	(ELT 313) American Literature	This poem is a dramatic monologue the depicts a man who was overcome by his intense love and desire to control, strangled his lover to preserve a perfect moment. The poem explores themes of obsession, possession, and the darker aspects of love, as the speaker justifies his actions and finds solace in the belief that the woman is now eternally his.
Body of a Woman	Pablo Neruda	(ELT 313) American Literature	This poem celebrates the intimate bond between the speaker and his lover, focusing on her body and its profound impact on him. Through vivid imagery, the poem explores themes of desire, connection, and the transformative power of love.

Design and Procedure

This study utilized a qualitative approach to analyze the selected poems of language discipline. Furthermore, discourse analysis is another qualitative technique for examining language use in a social setting. It goes deeper into comprehending how language is utilized to carry out actions and establish societal identities rather than merely focusing on words and sentences (Ho and Limpacher, 2023; Scharp and Thomas, 2017; Herman and Saputra, 2022). In this study, the researchers aimed to analyze selected poems within the context of language discipline. The approach chosen by the proponents provides a framework for examining these poems, likely involving linguistic and literary perspectives to gain a deeper understanding of the language-related elements, enriching the analysis on selected poems of language discipline. In the context of this study, we employed content analysis to delve deeper into understanding the different texts highlighted in selected literary poems. According to Gheyle and Jacobs (2017), this approach to interpreting messages (*often unstructured*) such as written texts. It can be understood as an attempt to ascertain the meaning of the text. It involves the study of human communications. This study also stated that content analysis is the scientific study of the meanings, contexts, subtexts, and intents in communications.

In analyzing the selected literary poems, the proponents used the framework Feminist Stylistics of Sara Mills as an analysis tool to answer this study's research objectives. This framework examines the correlation between language and gender in various literary and non-literary works. In addition, it offers analytical tools to reveal gender bias, employing a feminist approach and linguistic methods to expose

the hidden meaning of various texts. Moreover, Mills (1995) proposes three levels for analyzing texts: word, phrase/sentence, and discourse. After analyzing the poems, the proponents sought validation from the data analyst for the analysis of compiled data. Additionally, given the alignment of this framework with the study's objectives, no additional poetic theories were deemed necessary. Instead, the study adhered to the checklist provided by Sara Mills Feminist Stylistics Tool to guide the analysis systematically.

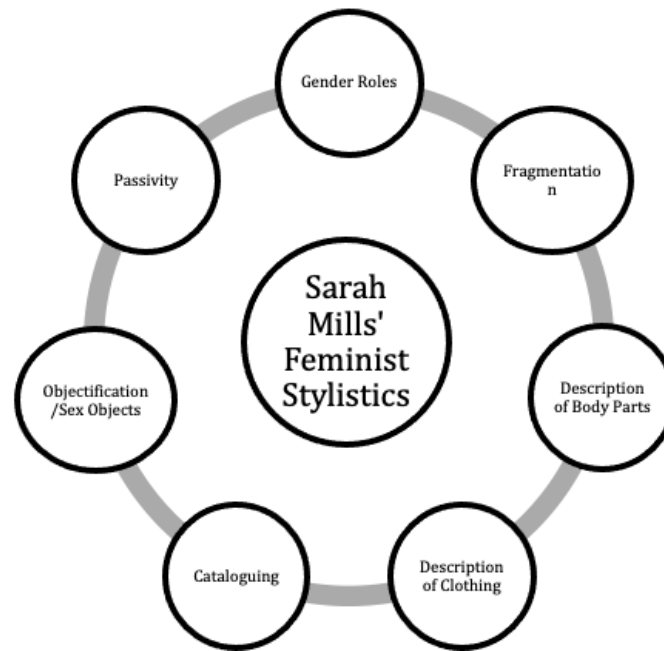


Figure 1. Sara Mills' Feminist Stylistics Tool

RESULT AND DISCUSSION

I. Communication Pattern on Women's Objectification

A. Gender Roles

The initial focal point that captures a reader's interest pertains to how traditional gender roles are portrayed, in which we can dissect how gender identities are constructed, reinforced, or challenged within the selected poems. Moreover, the selected poems used words and terms symbolically in which it illustrates the systematic oppression and exploitation of women in a patriarchal society within the context of gender roles.

*"warmest noons when she feels breathlessly
Wedged between sink and bed, she rips off
apron and womb to strike a regal pose
under the infinity of strings of wash.- Line (1-4)...
... aproned with her womb again, she rushes back
to them, to all of them auditioning for love." Line (18-19)*
Mother's Break

The word "**apron**" in line 3 signifies the restrictive roles imposed on women, confining them primarily to domestic duties. Zunaidi and Maghfiroh (2021) argued

that tasks such as household chores and child and spousal care are traditionally aligned with women due to these perceived biological predispositions. Moreover, the repeated references to the word "womb" in lines 3 and 8 further accentuate women's swift return to traditional roles as mothers and wives. With this in mind, societal expectations confine women to traditional roles, limiting their pursuit of personal growth and development.

*"born in 1921
home with four siblings
family poor; for the girls no school
only work like an ox" line (1-4)
Comfort Women*

The "**ox**" serves as a powerful metaphor to illustrate the gendered expectations placed on women within the context of traditional roles. Comparing the girls to an "ox," emphasizes the physically laborious and unrelenting nature of women's duties, suggesting that they were expected to endure hardship without complaint, like how an 'ox' performs heavy labor. Moreover, societal norms frequently idealized the image of women as self-sacrificing figures within the household, emphasizing their emotional resilient and strength (Okulicz-Kozaryn and da Rocha Valente, 2018; Ellemers, 2018; Monteza and Miralles, 2023). Harrington, Overall, and Maxwell (2022) further emphasize that women are still expected to manage domestic chores without complaint when they take on external roles. Therefore, this portrayal discourages women from raising concerns about the extensive burden of domestic work, reinforcing their silence.

Societal norms confine women to caregiving and domestic roles, portrayed as self-sacrificing and limiting personal growth. Therefore, these texts serve as an eye-opener that societal expectations often dictate women— mostly upon marriage, are burdened with domestic responsibilities submissively.

B. Fragmentation

In this part, the female characters are depersonalized, with their perspectives wholly ignored. Fragmentation also reduces women to an object for male sexual desires (Mills, 1995).

*"Three times her little throat around,
And strangled her. No pain felt she;
I am quite sure she felt no pain." Line (46-48)
Porphyria's Lover*

The line above highlights her "**little throat**"—the speaker further fragments the woman, reducing her to a body part. Moreover, the "**throat**" is where voices are produced; by strangling her, the abuser not only inflicts physical harm but also attempts to erase her voice and agency. Goswami (2024) suggested that the speaker's overwhelming desire to possess her leads to this shocking act of strangulation, believing it will preserve their moment together. The repetition of "**no pain**" made the speaker feel no remorse, rationalizing that she experienced no pain. Jacobs (2021) noted that perpetrators of abuse often show a disturbing lack of empathy, disregarding the pain they inflict.

*"Body of a woman, white hills, white
thighs,
when you surrender, you stretch out
like the world."- line (1-4)
Body of a Woman*

Meanwhile, the first line, "Body of a woman, white hills, white thighs," immediately presents the female body in fragmented terms. Instead of describing her as a whole person, the speaker isolates specific parts of the body, comparing "thighs" and "hills." Biefeld, Stone, and Brown (2021) explained how such imagery amplifies gender-based discrimination and sexual harassment, particularly when coupled with the expectation of "white" beauty. Kitab (2024) added that the poet shifts from traditional love to eroticism, focusing on physical intimacy over moral values. In addition, Kejriwal (2021) Morton (2021) stated that such fragmentation reduces women to mere objects of desire, denying their autonomy and individuality and reflecting broader societal norms that value women based on their physical attributes.

This language used further emphasize the disturbing reality of the experiences of women in the hands of men. It perpetuates dehumanization and violence against women in the society.

C. Description of Body Parts

Mills (1995) suggests that men's bodies are described focusing on the upper body, while women's bodies are described in terms of the lower body, reflecting their oppression and subordination in the selected poems. Nevertheless, there are words and lines that women were described—not literally. However, it carries a more profound connotation where women were oppressed and treated as subordinate through their body parts.

*"confiscate dreams from the treasure chests of
women"- line (14-15)
A Letter from a Stupid Woman*

The term "**chest**," mentioned in line 14, in the context of this, represents women's bodies and the suppression of their dreams. It suggests that societal norms confiscate women's aspirations, preventing them from achieving their full potential. Epstein (2022) observed that even educated women are often relegated to lower-level roles, and Albalkhail (2019) and Monteza and Miralles (2023) mentioned that cultural expectations limit women's professional choices. Vizheh et al. (2021) discussed how these pressures force women to balance career ambitions with family responsibilities. Thus, societal norms and cultural pressures significantly reduce women's chances of advancing in higher education and fulfilling their potential.

*"I have had my breasts fondled. Not
by a lover, but a stranger on the
bus, and the second involves being
gyrated against the crowded city "I*

*have been gyrated against as I
navigate the city: packed like
sardines they are more depraved
than animals”.- line (1-7)*
I AM A WOMAN IN INDIA

In the same way, the word “**breasts**” is used in the context of the poem, the speaker describes her sexual harassment experiences. The speaker encounters this kind of harassment in public places, which mirrors a disturbing reality where women are regarded as mere objects for the satisfaction of others. With the speaker describing unwanted advances such as “*I have had my breast fondled. Not by love, but strangers on a bus,*” this harassment is considered as unsolicited actions in public (Borker, 2021), often occurring in places where anonymity facilitates crimes (Orozco-Fontalvo et al., 2019). The line “*I have been gyrated against as I navigate the city: packed like sardines they are more depraved than animals*” further emphasizes the violation of personal boundaries and lack of respect, which Fazlalizadeh (2020) argued is often ignored by men to preserve their way of life, comparing the offenders to animals. Therefore, this emphasized the pervasive disregard for women's autonomy enabled by societal tolerance of this public harassment.

This accentuates societal expectations undermine women’s aspiration and autonomy which fueled the multifaceted gender-based violence, such as harassment. Also, the notion of blaming women for being harassed negates the fact that this is a crime committed by the perpetrator and not the victim.

D. Description of Clothing

According to Sara Mills (1995), the description of clothing parameter plays a significant role in character development and offers a unique perspective on how attire communicates identity and social status.

*“He will cut my head off
If he saw the sheerness of my clothes”- line (34-35)*
A Letter from a Stupid Woman

Moreover, the line “**sheerness of my clothes**” symbolizes exposure and danger, reflecting both physical fragility and the precariousness of her situation. The first line in this poem suggests fear and retribution, highlighting how women's attire can be misinterpreted, placing their safety at risk (Wollast et al., 2018). Bernard and Wollast (2019) mentioned how sexualization linked to revealing clothing can reduce women to object-like traits. Vonderhaar (2015) suggested that women can reduce their risk of assault by dressing in a socially acceptable way. However, this view also reflects societal pressure on women to conform to male perspectives. Considering this, a woman's clothing should never be seen as an invitation for any form of violence, as the responsibility for assault must lie solely with the perpetrator.

*“The Eastern man - and forgive my insolence - does not
understand women
but over the sheets.”- line (54-56)*
A Letter from a Stupid Woman

Furthermore, the line above suggests that the man's understanding or interest in women is limited to sexual or intimate encounters '**over the sheet.**' It suggests a limited understanding of women, critiquing a patriarchal view that reduces women's worth to their physical relationships. Conroy, Ruark, and Tan (2020) observed that men might misconstrue sexual encounters to understand women, perpetuating the idea that women's identities are often defined through these relationships. Further, this idea of hegemonic masculinity promotes the belief that men can understand women primarily through sexual interactions, which reinforces patriarchal structures by emphasizing male dominance (Connel and Messerschmidt, 2005; Messerschmidt and Messner, 2018). This discussed how deeply rooted this perspective is to patriarchal constructs, where sexual interactions are viewed as a critical avenue for men to assert dominance and control over women.

These lines unravel the societal attitudes of men toward women's clothing. It also intensifies the perspective of hegemonic masculinity which it reinforces the notion that men's understanding of women is rooted in sexual interactions.

E. Cataloguing

Sara Mills' (1995) cataloguing parameter refers to the fact that language provides numerous terms for describing women. In the context of our study, these terms are not only used to depict a character but also to connote sexual availability and beauty.

*Rania, or Zaynab
or Hind or Hayfa
The silliest thing we carry, my Master –
are names"- line (4-8)
A Letter from a Stupid Woman*

Moreover, the names mentioned above "**Rania**" "**Zaynab**" "**Hind**", and "**Hayfa**," in the line 4-6, denotes women's identities in the Middle East, which are often tied to their relationship with male figures, such as fathers, husbands, or sons (Jansen, 2021; Nizamova, 2021). By rejecting the importance of names, suggesting that they are the "*silliest thing we carry.*" By listing these names, the speaker is not just rejecting her name but the concept of naming itself to define and limit women's identities. This practice reflects a gender hierarchy in which men's identities remain more autonomous, while women's identities are derived from their connections to male counterparts (Jansen, 2021; Moi, 2011). This practice reflects a gender-based hierarchy where women's identities are relational and dependent on their male counterparts.

*"Say all you wish of me. It does not matter to me:
Shallow.. Stupid.. Crazy.. Simple minded."- line (69-70)
A Letter from a Stupid Woman*

The words "**Shallow...Stupid...Crazy...Simple-minded**" in lines 69-70 highlight the power dynamics in language, such as using derogatory labels that dismiss women's voices, trivializing their experiences, and perpetuating oppression. Such derogatory labels, whether generic or specific, serve to minimize women's

concerns and reinforce negative stereotypes (Barale, 2018). This language diminishes women's societal roles, and Ma (2022) emphasized that Nizar Qabbani's works often critique how women's voices are suppressed within patriarchal cultures. Moreover, Ayyildiz (2023) further highlights that such terms hinder women's ability to assert themselves, perpetuating a culture of oppression.

This further emphasized how naming conventions and derogatory language reflect gender hierarchies and the suppression of women's identity in the society. Thus, confronting these linguistic issues is a critical step toward dismantling gender discrimination and achieving lasting social change.

F. Objectification/Sex Objects

Mills (1995) stated that women are not treated as persons but are treated as lifeless objects which is present in the selected poems.

*"A doormat, an empty chair
A wallflower or décor."- line (25-26)
Wife*

The words "***doormat***," "***empty chair***," "***wallflower***," and "***décor***" in the poem evoke a sense of being disregarded and unnoticed. These terms imply that the woman feels undervalued despite fulfilling significant roles like a wife. In societies with strong patriarchal structures, women are often excluded from leadership roles, with their opinions dismissed and their autonomy restricted (Sultana, 2010; Fakihi, 2008). Women's voices are ignored or trivialized, especially in comparison to men, whose leadership is often rewarded (Alexander, 2017). This reflects the deep-rooted gender inequality, where women's societal value is minimized.

*"That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands."- line (3-4)
My Last Duchess*

On the other hand, The Duke's reference to the Duchess as "***that piece***" suggests he views her as a mere possession, like a valuable object or artwork, rather than a person. This language implies his lack of respect for her as an individual. According to Pishcar (2010), displaying her portrait boosts his ego and reinforces his social standing. Ibrahim (2021) added that the duke is possessive and self-centered, valuing the portrait more than the Duchess herself. This possessiveness reveals his controlling and jealous nature, traits typical of Victorian men, who often viewed women as their property. Townsend (1991), cited in Al-Khader (2018), noted that despite any efforts to win her affection, the duke ultimately sees her as an object, unable to accept her love as he desires. This emphasizes that women were viewed as objects to be owned.

It is highlighted that the lines convey a sense of being disregarded and undervalued, reflecting the women marginalization despite their significant societal roles.

G. Passivity

Another thing that we can observe in the selected poems is that men are the doers of every action, and women receive the action (Mills, 1995). Women do nothing while receiving what the men do to them; the women are shown to be passive.

*"kicked beaten
hit slapped
cursed"- line (177-179)
Comfort Women*

Furthermore, the specific descriptions of physical violence in the terms "**kick**" and "**beaten**" in the line (177) vividly depict the physical violence endured by the women, reinforcing their victimization. The repetition of "*day and night*" highlights the constant, relentless abuse these women faced. Park et al. (2016) discuss the severe mistreatment these women faced, including repeated rape, physical violence, coerced sterilization, and isolation, leaving lasting scars that affected their relationships, reproductive choices, and overall well-being. These shed light on the profound, enduring impact of trauma on comfort women and provide insights for supporting victims of sexual abuse and human trafficking.

*"Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew: I gave commands;
Then all smiles stopped together"- line (43-46)
My Last Duchess*

Furthermore, the phrase "**I gave commands**" in the line 45 underscores the duke's absolute control over the duchess, as her "*smile*" ceases following his orders, reducing her to a passive and voiceless object. Gemmette (1982) argued that the duke's controlling behavior stems from deep-seated insecurity, driving his need to dominate others, including his late wife, whose fate was sealed by his commands. Knoepflmacher (1984) also noted that the duke's compulsive desire to assert dominance, exemplifies broader pattern of male authority. Khattak (2023) added that the duke's jealousy and obsessive need for control are masked as rationality, ultimately resulting in the duchess' murder and his immoral actions. This, therefore, enforced passivity is not a natural characteristic of women but a product of oppression, where their roles are defined and confined by the desires and actions of men.

This reflects the deeply ingrained societal norms that silenced women, limiting their agency and freedom of expression. It emphasizes how women were pressured to conform to society's expectation and just be a passive recipient of a certain action.

CONCLUSION

The fragmented descriptions in the eight poems reveal that they prevent women or deny them from feeling a sense of wholeness. This reflects the societal pressure on women to conform to a narrow definition of femininity. Similarly, the

focus on clothing highlights how society treats women's worth based on their physical appearance. Women's value can be reduced to their outward appearances.

In essence, these poems, though beautiful on the surface, employ subtle techniques to reveal the unjust constraints imposed upon women. They expose the power dynamics and societal norms that limit and objectify women, highlighting the need for a critical examination of language and representation in literature to challenge and change these pervasive issues. By focusing on these seven parameters of Sara Mills, the study underscores how deeply ingrained these biases are in literary portrayals and how they mirror real-world gender inequalities.

Moreover, it underscores the significance of feminist literary criticism in unraveling and examining how language and literature reinforce gender biases. It calls for a more inclusive and equitable representation of women in literature, where they are depicted as whole, complex individuals rather than fragmented objects confined by societal expectations. This study not only sheds light on the limitations imposed on women by patriarchal structures but also serves as a call to action for writers, critics, and readers to advocate for and create literature that empowers rather than diminishes women.

To promote gender equality, reconsider standard gender norms, and advocate for equal rights and opportunities for all genders, feminism has been essential. Significant advancements have resulted from this, including voting rights, workplace equity, and educational opportunity. The use of language has been impacted by feminist theory, raising awareness of inclusive and gender-neutral terms. The purpose of this transformation is to preserve and acknowledge the distinct personality of every individual.

Challenging the traditional notions of society, the selected poems in this study promote women's empowerment, as women are free to be themselves. Linguistic analysis in the study brings out how words and descriptions used reveal the objectification of women through their passive roles and how men silenced women. An analysis that sheds light on how language might perpetuate systems of patriarchal norms and calls for fairer portrayal of women, therefore encouraging for challenging the traditional norms. Moreover, learning environments that are fairer and more inclusive can be produced by implementing feminist literary analysis into the curriculum. To set an example for their students, teachers can demonstrate how to identify gender stereotypes and other types of oppression in literature. This analysis shows how language subtly unveils women's objectification in poetry and has profound implications for teaching and learning. By recognizing the objectification of women in literature, students can cultivate empathy and a commitment to gender equality. Additionally, future researchers can focus on how standard notions of masculinity limit men's ability to express their emotions and impact how they interact with one another. It might also look at how these ideas shape men's positions in the workplace and educational institutions.

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