

THEORY AND PERSPECTIVES OF PHILOLOGY

DOI <https://doi.org/10.30525/2592-8813-2026-2-55>

LINGUISTIC APPROACHES TO SELFHOOD AND CULTURAL IDENTITY FORMATION IN LITERARY DISCOURSE

Vusala Aghabayli,

*Doctor of Philological Sciences, Professor,
Azerbaijan University of Languages (Baku, Azerbaijan)
ORCID ID: 0000-0003-1560-028X*

Abstract. This article examines the linguistic construction of selfhood and cultural identity in contemporary literary discourse through “How to Be Both”, “Frankissstein”, and “Girl, Woman, Other”. Drawing on discourse analysis, sociolinguistics, narrative linguistics, and cultural identity theory, the study investigates how language shapes fragmented, fluid, and multicultural identities in contemporary fiction. The research focuses on narrative structure, polyphony, code-switching, gendered discourse, and intersubjective communication as linguistic mechanisms of identity formation. The article argues that literary discourse functions as a dynamic space where cultural memory, gender performativity, and social belonging are continuously negotiated through language. By analyzing contemporary experimental narrative techniques, the study demonstrates that identity in modern literature is represented not as stable or fixed, but as discursively constructed, hybrid, and constantly evolving within cultural and ideological contexts.

Key words: sociolinguistics, queer linguistics, literary discourse, cultural identity, narrative linguistics.

Introduction. In contemporary literary and linguistic studies, the relationship between language, selfhood, and cultural identity has become one of the central areas of interdisciplinary research. Rapid globalization, migration, multicultural interaction, and technological transformation have significantly influenced the ways individuals construct and express identity through language. Within this context, literary discourse functions not only as an artistic representation of reality, but also as a linguistic and cultural space where identities are negotiated, fragmented, reconstructed, and performed. Contemporary fiction increasingly challenges traditional notions of stable identity and presents selfhood as fluid, hybrid, and discursively produced.

The present study explores linguistic approaches to selfhood and cultural identity formation in contemporary literary discourse through the analysis of *How to Be Both* by Ali Smith, *Frankissstein* by Jeanette Winterson, and *Girl, Woman, Other* by Bernardine Evaristo. These works were selected because they represent diverse perspectives on fragmented identity, gender performativity, multicultural belonging, and postmodern subjectivity. Through experimental narrative structures, polyphonic voices, code-switching, and hybrid discourse forms, the novels demonstrate how language actively participates in the formation of individual and collective identities.

Previous studies have examined the subversion of traditional gender norms in English literature (Aghabayli, 2024, p. 232) and the distinctive feminist perspectives of twentieth-century British women writers with regard to gender representation. (Aghabayli, 2024, p.4007) Previous research has shown that gender norms in English literature are frequently destabilized through feminist narrative strategies (Aghabayli, 2024, p. 235). Building on this research trajectory, the present study extends the analysis from thematic representations of gender to a more linguistically oriented framework of identity construction. Rather than focusing solely on ideological or thematic critique, this article investigates how linguistic and discursive mechanisms, such as narrative voice, pronoun usage, and sociolinguistic variation, contribute to the formation of selfhood and cultural identity in literary dis-

course. (Aghabayli, 2024, p.4009) In doing so, it develops a more comprehensive interdisciplinary approach that integrates feminist literary criticism with discourse analysis, sociolinguistics, and queer linguistics.

The article draws upon discourse analysis, sociolinguistics, narrative linguistics, queer linguistics, and cultural identity theory to investigate how linguistic choices shape representations of selfhood and belonging. Particular attention is paid to narrative fragmentation, intersubjectivity, dialogism, gendered discourse, and multilingual expression as mechanisms of identity construction. The study argues that contemporary literary discourse reflects the complexity of modern identity by portraying the self not as fixed or unified, but as continuously constructed through language, culture, memory, and social interaction.

Discussion. The analysis of *How to Be Both*, *Frankissstein*, and *Girl, Woman, Other* demonstrates that cultural identity in contemporary literary discourse is fundamentally constructed through linguistic and narrative practices rather than expressed as a fixed essence. Across the three novels, language operates as a dynamic mechanism through which selfhood is fragmented, negotiated, and repositioned within shifting cultural and ideological contexts.

One of the central findings is that narrative structure plays a crucial role in shaping identity. In *How to Be Both*, the dual narrative and temporal displacement destabilize linear identity formation, producing a polyphonic textual space where subjectivity emerges through shifting perspectives. This supports narrative linguistic theories that view identity as constructed through storytelling rather than pre-existing reality.

In *Frankissstein*, linguistic experimentation foregrounds the instability of gendered identity. The use of non-binary pronouns and hybrid self-descriptions challenges grammatical norms that traditionally encode binary gender structures. From a queer linguistic perspective, the novel demonstrates how language simultaneously reflects and reproduces ideological constraints, while also offering possibilities for resistance and re-signification. Dialogic interactions further expose ideological tensions between normative and non-normative identity constructions.

In *Girl, Woman, Other*, sociolinguistic variation becomes a primary marker of cultural identity. The novel's use of multiple voices, vernacular speech, and rhythmic prose reflects the heterogeneity of Black British female experiences. Identity is linguistically indexed through register, dialect, and narrative voice, highlighting intersections of race, gender, class, and migration. This aligns with sociolinguistic and cultural linguistic approaches that emphasize the role of language variation in identity formation.

Comparatively, all three texts illustrate that identity is not linguistically neutral; rather, it is shaped through discourse, representation, and interaction. While Smith emphasizes fragmentation, Winterson foregrounds gender fluidity and posthuman subjectivity, and Evaristo highlights intersectional and communal identity formation. Together, they demonstrate that contemporary literary discourse functions as a site where cultural identity is continuously produced, contested, and reimagined through language.

Hajiyeva (2024; 2024) examined the relationship between literary discourse, reader engagement, and the construction of ideological and imaginative frameworks in contemporary fiction, particularly focusing on how narrative forms influence perceptions of identity, agency, and social positioning. These studies also emphasize the role of literature in shaping critical awareness of cultural and ideological boundaries through textual representation. (Hajiyeva, 2024, p.247) Building on this foundation, the present research shifts the focus toward linguistic mechanisms of identity formation in literary discourse, with particular attention to how narrative voice, discourse structures, and sociolinguistic variation construct selfhood and cultural identity in contemporary novels. (Hajiyeva, 2024, p.4003) In this way, the current study extends earlier work by moving from reader-response and thematic-cultural interpretation toward a more linguistically grounded analysis of identity construction in literary texts.

Works such as *How to Be Both* by Ali Smith (2014) and *Frankissstein* by Jeanette Winterson (2019) present characters who challenge conventional gender categories, encouraging readers to reconsider established norms. Although each novel adopts its own distinctive approach, both contribute to the broader literary discourse on the evolving nature of gender identities in the twenty-first century. In *How to Be Both*, two different directions, two different temporalities, and two distinct spaces are portrayed. The novel was published in two versions, both bearing the same title; however, because the order of the chapters differs, the existence of two separate editions creates a sense of confusion among readers. As reflected in the title itself, throughout the novel death and life, fantasy and reality, past and present, art and life, living people and ghosts, creation and destruction are presented in parallel. Two separate yet interconnected life stories merge, influence one another, and simultaneously reveal similarities, creating the novel's distinctive style. One of the most intriguing aspects of the novel is that it not only presents two intertwined narratives centered around two major characters, but also exists in two separate editions. Both versions share the same cover and expressive design. The novel is divided into two parts. Ali Smith names both sections "One" in order not to privilege one narrative over the other and to avoid separating relativity.

On the one hand, the novel portrays the life of George (Georgia), a girl living in the contemporary period. Through her memories of the moments spent with her deceased mother, her emotional suffering, and her aspiration to become an artist, readers also gain information about her mother, Carol. This part is narrated in the third person. On the other hand, the novel depicts the life of the Renaissance painter Francesco del Cossa. Perhaps the only connection between these two parts is George's mother, Carol, since Francesco was her favorite painter. This section is narrated in the first person by Francesco's spirit.

After George visits the National Gallery in London, Francesco's spirit not only follows her but also begins communicating with her about his life and art. Since a historical Renaissance painter named Francesco actually existed, Ali Smith possibly adds the letter "h" to transform him into a fictionalized character, changing Francesco into "Franchesco." When Franchesco's spirit first sees George, he assumes that George is a boy. Although throughout the novel George is generally perceived as female, this is never fully certain. George and her classmate Helena (often referred to simply as "H" in the novel – perhaps symbolically connected to the added "h" in Franchesco's name) work together on a school project centered around Franchesco. During their conversations, they try to imagine how a person from the Renaissance might have spoken: *"Wouldn't it be better if we just imagine him talking the way we do?"* (Smith, 2014, p.138) Later, it becomes clear that Franchesco is actually female. In order to gain greater freedom, receive better education, and pursue a career as an artist, she follows her father's suggestion to wear loose-fitting clothes and live as a boy.

By living as a man and building an artistic career during a period when women faced severe restrictions, Franchesco challenges social norms and expectations. The character's resilience and determination emphasize the transformative power of individuality in negotiating and subverting gender norms. In general, considering the ambiguity surrounding the gender identities of the main characters, themes such as eyes, vision, perception, and prejudice become central motifs. This demonstrates that not only the physical act of seeing, but also understanding and perception themselves constitute important concepts within the novel. The dialogues between George and her mother particularly emphasize that people usually judge only the surface and visible appearance of others, without considering what lies beneath or the processes that shape identity. As Carol states: *"But the first thing we see, her mother said, and most times the only thing we see, is the one on the surface. So does that mean it comes first after all? And does that mean the other picture, if we don't know about it, may as well not exist?"* (Smith, 2014, p.103) Consequently, through both its structure and context, Ali Smith deconstructs concepts such as personality, gender, and identity in *How to Be Both*.

In *Frankissstein*, Jeanette Winterson introduces the non-binary transgender character Ry in what is presented as a love story: “*I am what I am, but what I am is not one thing, not one gender. I live with doubleness.*” (Winterson, 2019, p.89) Thus, Ry embodies the disruption of the boundaries of the gender binary, identifying with both genders while fully belonging to neither. Ry’s lover, Victor Stein, describes Ry’s body as “hesitant”: “*now male, now not quite, now quite clearly a woman who will slip inside a boy’s body, who will sleep on their back like a new-made sculpture with the paint not dry.*” (Winterson, 2019, p.298)

It should be noted that the enforcement of the gender binary affects all individuals, regardless of whether the possibility of crossing established gender boundaries is recognized or denied. While portraying Ry, Winterson deliberately replaces the traditional pronouns “he/she” with the gender-neutral pronouns “they/them.” Although Ry transcends socially constructed gender limitations, traces of socially internalized gender expectations remain visible in Victor Stein’s dialogue with them: “*You don’t have to look after me just because you were once a woman.*” (Winterson, 2019, p.121) At the same time, the novel contains other characters who represent hegemonic and conservative social attitudes. One of these is Ron Lord, who cannot comprehend the possibility of anything existing outside the limits of hegemonic norms. As a result, he struggles to understand and accept Ry during their conversation: “*You are a woman, then? says Ron. – No, Ron. I am hybrid. My name is Ry. – You are a bloke, then? says Ron. – I’m trans. – Like transhuman? – Transgender. – You look like a bloke, says Ron. Not a serious bloke, but a bloke. I wouldn’t have given you that interview at the Sexpo if you was a girl.*” (Winterson, 2019, p.84) The central themes of the novel are transhumanism and identity. The work presents the general problems faced by transgender individuals: psychological struggles with their inner selves, attempts to define their identities, social rejection, discrimination, verbal and non-verbal humiliation, exclusion by society, physical violence, assault, conspiracy, and suicide. These are represented as significant gender-related issues of the contemporary era.

Both *How to Be Both* and *Frankissstein* encourage readers to develop empathy toward diverse gender identities through complex characters that embody gender fluidity and non-binary identities, while simultaneously inviting readers to reconsider socially constructed gender norms.

In 2019, one of the two feminist writers awarded the Booker Prize was the Canadian author Margaret Atwood for *The Testaments*, while the other was the British writer Bernardine Evaristo for *Girl, Woman, Other*. (Evaristo, 2019) Evaristo also became the first Black woman to receive this prestigious award. Her achievement represented a major milestone for Black British women writers whose contemporary literary voices had gained international recognition.

In *Girl, Woman, Other*, Evaristo constructs an interconnected narrative of twelve characters, primarily Black women, creating a literary panorama that reflects the intersections of race, gender, sexuality, and class. Although these twelve women differ greatly from one another, they share common experiences of stigmatization, misunderstanding, and social isolation. These marginalized women are not merely victims of oppression; they also become agents of transformation and change. The novel presents characters from diverse racial, ethnic, sexual, and socio-economic backgrounds. Through characters such as Yazz and Dominique, Evaristo demonstrates both individuality and shared experiences, emphasizing the complexity of lived identity. The novel explores the intersections of race and class through characters such as the feminist playwright Amma and the successful banker Carole, showing how racial and class dynamics shape opportunities and social perception. The work also represents diverse gender identities and sexual orientations. Characters such as Morgan, a non-binary social media influencer, and Dominique, a lesbian playwright, demonstrate how identity shapes experiences, relationships, and societal expectations. In addition, many characters possess immigrant backgrounds. The experiences of characters such as Winsome, who migrated from Barbados, and Hattie, whose roots are connected to Nigeria, reveal how race, gender, and migrant status contribute to the formation of complex identities.

Girl, Woman, Other is also deeply connected with feminism and activism, exploring how individuals negotiate their roles while struggling with identity-related issues. Amma's history as a feminist activist, Dominique's involvement in LGBTQ+ activism, and the participation of various characters in social and political movements create important discussions surrounding gender and identity politics. (Evaristo, 2019) The novel furthermore presents insights into how social attitudes and expectations evolve across different historical periods. Intergenerational dynamics provide historical context for understanding contemporary issues, demonstrating how identity formation, self-discovery, and self-perception differ across generations.

All of the nuances discussed throughout the novel are united by one central theme: gender. Even the title itself raises questions from the very beginning. In *Girl, Woman, Other*, whom does Evaristo refer to as the "other"? Through the stories of twelve women, readers witness how "otherness" is assigned to women who differ in some way or who are perceived as different by society. These women do not conform to traditional understandings of femininity because of their appearance, skin color, or sexual orientation; consequently, they are stigmatized and socially marginalized. Through diverse female characters and their life stories, Evaristo demonstrates how stigmatization and oppression manifest through gender, race, social class, and sexual orientation, leading to invisibility and social injustice. The women reveal themselves to readers through vastly different life experiences, yet they share a common experience of exclusion and stigmatization due to their differences.

The protagonist Amma closely observes how discrimination operates in society. Reflecting on what it means to be a Black woman among white feminists, Amma recalls: "*she listened as they debated what it meant to be a black woman what it meant to be a feminist when white feminist organizations made them feel unwelcome how it felt when people called them nigger; or racist thugs beat them up what it was like when white men opened doors or gave up their seats on public transport for white women (which was sexist), but not for them (which was racist).*" (Evaristo, 2019, p. 97) At this point, Amma exposes the racial oppression that persists even within feminist spaces dominated by white women. Such conceptualizations of race illuminate not only racism itself, but also the structural inequalities maintained through stigma. Race is associated not only with social spaces, linguistic styles, and fashion, but first and foremost with the body and skin color. (Fanon, 1952, p. 27) Another major character, Yazz, notes that Amma is constantly subjected to invisible discrimination because she does not belong to the dominant majority. Yazz describes Amma as someone attempting to explain to younger generations that aging should not be considered shameful and that surviving itself is a privilege. (Evaristo, 2019, p.3-4)

The women in *Girl, Woman, Other* struggle against oppression and stigmatization. By reflecting upon their struggles, they expose their unequal social positions and create possibilities for change. Rather than adopting the role of powerless victims, they remain critical of the society surrounding them. For example, Yazz rejects subordinate positions, questioning how someone can be "*a Professor of Modern Life*" when all reference points remain male and predominantly white. (Evaristo, 2019, p. 61) These oppressed women possess anger, resistance, and readiness for struggle: "*I'm not a victim, don't ever treat me like a victim, my mother didn't raise me to be a victim.*" (Evaristo, 2019, p. 62) Thus, the novel's protagonist Amma openly rebels against traditional binary understandings of gender. Dominique similarly believes that instead of internalizing self-hatred, greater effort should be devoted to Black feminist politics. (Evaristo, 2019, p.79)

It can therefore be argued that the women's stories in Bernardine Evaristo's *Girl, Woman, Other* constitute the central essence of the novel, giving voice to women who are marginalized or excluded from dominant political structures. Each character is stigmatized because of the differences that uniquely define them within society. Despite the vulnerability produced by oppression, they refuse to abandon their differences; instead, these differences create new spaces for experiencing both themselves and the world. (Evaristo, 2019, p. 57) By portraying invisibility, stigmatization, and the pro-

cess of “othering,” Evaristo demonstrates that literature itself becomes a space of transformation – a platform through which different forms of thought emerge and through which social and cultural life can be reimagined.

Linguistic Perspective on Cultural Identity Formation. A linguistic approach to cultural identity in *How to Be Both*, *Frankissstein*, and *Girl, Woman, Other* reveals that identity is not a pre-given essence but a discursively constructed process shaped through narrative voice, lexical choice, pronoun use, and dialogic interaction. Across these texts, language functions as the primary site where selfhood and cultural belonging are negotiated, fragmented, and reconfigured. (Sharifian, 2017) From a discourse-analytic perspective, the novels demonstrate that identity is produced through shifting narrative positions and competing voices. In *How to Be Both*, the alternation between first- and third-person narration disrupts narrative stability, producing a polyphonic structure that reflects fragmented subjectivity. The coexistence of Renaissance and contemporary perspectives creates a temporal layering that linguistically encodes cultural hybridity. Deictic shifts, pronominal ambiguity, and metafictional commentary further destabilize fixed notions of the self, suggesting that identity emerges through linguistic perspective rather than objective reality. (Bucholtz, Hall, 2005)

In *Frankissstein*, linguistic representation becomes central to the construction of posthuman and gender-fluid identity. The use of non-binary pronouns (“they/them”) and hybrid self-identifications such as “I am hybrid” challenge grammatical and ideological norms embedded in language. From a queer linguistic perspective, the text exposes how grammatical gender systems reinforce cultural binaries, while also showing how language can be re-appropriated to articulate fluid subjectivities. Dialogic exchanges between characters reveal ideological clashes, where language becomes a site of negotiation between normative and non-normative identities.

In *Girl, Woman, Other*, sociolinguistic variation plays a crucial role in constructing cultural identity. Evaristo employs free indirect discourse, vernacular speech, and code-mixing to represent diverse Black British female experiences. The novel’s rhythmic, enjambed prose disrupts conventional punctuation and mimics spoken discourse, foregrounding oral culture and collective voice. Identity is thus linguistically indexed through dialect, register, and narrative voice, reflecting intersections of race, gender, class, and migration.

Taken together, these works illustrate a multi-layered linguistic approach to cultural identity: narrative linguistics highlights fragmentation of selfhood, sociolinguistics reveals identity through variation and social positioning, discourse analysis uncovers ideological structures within language, and queer linguistics demonstrates how grammatical systems both constrain and enable identity formation. Ultimately, cultural identity in these novels is not represented as stable or unified but as a dynamic linguistic process continuously produced through discourse, interaction, and narrative form.

Table 1

Critical Analysis of Identity Construction in Contemporary Literary Discourse

Linguistic Dimension	<i>How to Be Both</i> (Ali Smith)	<i>Frankissstein</i> (Jeanette Winterson)	<i>Girl, Woman, Other</i> (Bernardine Evaristo)
Narrative Structure	Dual narrative; non-linear temporality; fragmented storytelling	Multi-voiced hybrid narrative combining realism, philosophy, and speculative discourse	Polyphonic structure with interconnected life stories
Voice & Focalization	Alternation between first- and third-person narration; shifting subject positions	Fluid narration blending monologue, dialogue, and philosophical reflection	Multiple narrative voices with flexible focalization
Identity Construction	Fragmented, temporal, and relational selfhood	Fluid, non-binary, and post-human identity	Intersectional identity shaped by race, gender, class, and sexuality

Table 1 (continuance)

Language & Grammar	Deictic shifts, pronoun ambiguity, metafictional language	Disruption of grammatical gender; use of non-binary pronouns (“they/them”)	Vernacular speech, rhythmic prose, reduced punctuation
Sociolinguistic Features	Cultural hybridity through historical and contemporary discourse layering	Ideological tension between normative and non-normative identity discourse	Code-switching, dialect variation, diasporic linguistic forms
Gender Representation	Ambiguous and shifting gender identity	Explicit non-binary identity and gender fluidity	Multiple gender identities (lesbian, feminist, non-binary, etc.)
Cultural Identity Formation	Memory, art, and historical layering	Technology, science, and posthuman discourse	Migration, diaspora, race, and intergenerational experience
Linguistic Approach	Narrative linguistics; discourse analysis	Queer linguistics; posthuman discourse analysis	Sociolinguistics; cultural and intersectional linguistics
Key Linguistic Effect	Fragmentation and multiplicity of self	Deconstruction of binary identity systems	Polyphony and intersectional voice

Woman, Other reveals that each text interrogates cultural identity through different but interconnected linguistic strategies, collectively challenging essentialist understandings of selfhood. From a critical discourse perspective, these novels do not merely represent identity; they actively produce it through narrative form, voice, and linguistic experimentation.

In Ali Smith’s novel, the dual structure destabilizes epistemological certainty by refusing a single authoritative narrative. The alternation of perspectives creates what can be read as a dialogic tension, where meaning is continuously deferred. This fragmentation reflects poststructuralist assumptions that identity is never unified but constructed through shifting linguistic positions. The instability of reference, particularly in temporal and pronominal shifts, undermines linear subjectivity and instead presents identity as an emergent textual effect.

Jeanette Winterson’s *Frankissstein* extends this destabilization into the realm of gender and embodiment. Through the linguistic representation of non-binary identity and the disruption of grammatical gender norms, the novel exposes the ideological constraints embedded in language itself. From a queer theoretical standpoint, identity is shown to be performative, yet Winterson also complicates this by introducing posthuman discourse, suggesting that subjectivity is not only socially constructed but technologically and biologically mediated. The hybridized language used to describe Ry foregrounds the limits of binary classification systems.

In Bernardine Evaristo’s *Girl, Woman, Other*, identity is constructed through a radical heteroglossia. The novel’s stylistic refusal of conventional punctuation and its rhythmic, hybrid prose structure reflect oral traditions and diasporic speech patterns. Here, language becomes a site of resistance against dominant cultural narratives. The intersectional identities of the characters are not only thematically presented but linguistically encoded through variation in register, voice, and narrative flow.

Collectively, these texts demonstrate that cultural identity in contemporary fiction is a discursive construct shaped by linguistic multiplicity. They challenge stable categories of gender, race, and subjectivity, instead foregrounding identity as fluid, relational, and continually renegotiated through language.

Conclusion. This study has demonstrated that cultural identity in contemporary literary discourse is not a stable or pre-existing category but a dynamic construct formed through linguistic and narrative processes. Through the analysis of *How to Be Both*, *Frankissstein*, and *Girl, Woman, Other*, it becomes evident that language functions as the primary medium through which selfhood is fragmented, negotiated, and reconfigured within shifting cultural contexts.

Across the three texts, different linguistic strategies contribute to the construction of identity. Smith employs fragmented narrative structures and shifting focalization to destabilize linear subjectivity, suggesting that identity emerges through multiplicity and temporal layering. Winterson, on the other hand, foregrounds the limitations of grammatical systems and binary gender structures, using queer and posthuman discourse to represent identity as fluid, hybrid, and technologically mediated. Evaristo's polyphonic and sociolinguistically rich narrative highlights intersectional identity formation, where race, gender, class, and migration intersect and are linguistically encoded through voice diversity and stylistic variation. Despite their stylistic and thematic differences, all three novels converge on the idea that identity is discursively produced rather than inherently fixed. Narrative voice, pronoun usage, register variation, and structural experimentation function as linguistic mechanisms through which cultural identity is continuously constructed and reconstructed. These texts also challenge dominant ideological frameworks by exposing how language both reflects and shapes systems of power, inclusion, and exclusion.

Ultimately, the findings of this study confirm that contemporary literary discourse serves as a critical space for rethinking identity. It reveals that selfhood is not a singular essence but a fluid, relational, and context-dependent process shaped by linguistic interaction. By integrating discourse analysis, sociolinguistics, narrative linguistics, and queer linguistic perspectives, the study contributes to a deeper understanding of how literature participates in the ongoing formation and redefinition of cultural identity in the twenty-first century.

References:

1. Aghabayli, V. (2024). *Perspectives on gender identity in modern British and Azerbaijani literature*. *Baltic Journal of Legal and Social Sciences*, 232–239. <http://www.baltijapublishing.lv/index.php/bjlss/article/view/2363>
2. Aghabayli, V. (2024). *Unique standpoints of the distinctive British feminist writers of the 20th century (regarding gender concerns)*. *Traektoriâ Nauki*, 10(3), 4007–4015. <https://www.ceeol.com/search/article-detail?id=1267095>
3. Bucholtz, M., & Hall, K. (2005). Identity and interaction: A sociocultural linguistic approach. *Discourse Studies*, 7(4–5), 585–614. <https://doi.org/10.1177/1461445605054407>
4. Evaristo, B. (2019). *Girl, woman, other*. Hamish Hamilton.
5. Fanon, F. (1952). *Black skin, white masks*. Pluto Press.
6. Hajiyeve, M. (2024). *Chronotopic contrasts: Unraveling temporal dynamics in utopian and dystopian narratives*. *Traektoriâ Nauki*, 10(3), 4001–4006. <https://www.ceeol.com/search/article-detail?id=1267094>
7. Hajiyeve, M. (2024). *Resilience and activism: The impact of young adult dystopian narratives on young readers*. *Baltic Journal of Legal and Social Sciences*, 247–255. <http://www.baltijapublishing.lv/index.php/bjlss/article/view/2366>
8. Sharifian, F. (2017). *Cultural linguistics*. John Benjamins Publishing Company.
9. Smith, A. (2014). *How to be both*. Penguin Books. (Kindle ed.).
10. Winterson, J. (2019). *Frankissstein: A love story*. Vintage Digital.