

**A Postcolonial Feminist Study of Gender and Identity in *Girl, Woman, Other* by Bernardine Evaristo**

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**ABSTRACT**

*The study aims to examine the portrayal of Black British women and non-binary individuals navigating complex identities in postcolonial Britain. Set against a backdrop of colonial legacy and contemporary multiculturalism, the novel interrogates intersecting structures of race, gender, class, and sexuality. So, the objective has been to reveal the way Evaristo constructs and deconstructs gender and identity through a postcolonial feminist lens. It focuses on how it challenges dominant patriarchal and Eurocentric narratives, giving space to marginalized voices and experiences. The research is grounded in postcolonial feminist theory proposed by Gyarti spivak (1988) in her work entitled “Can the Subaltern Speak?” The framework emphasizes intersectionality, hybridity, and resistance to colonial and patriarchal norms. The findings reveal that Evaristo’s characters embody fluid, evolving identities that resist binary definitions. Through her polyphonic narrative structure, Evaristo foregrounds the multiplicity of womanhood and queerness, highlighting how personal and political histories shape identity. The study suggests broader implications for understanding gender and identity in postcolonial literature. It encourages further exploration of intersectional narratives that redefine representation and challenge dominant cultural paradigms, particularly in diasporic and queer contexts.*

**Keywords:** Postcolonial feminism, gender identity, diaspora, intersectionality and black British literature.

**INTRODUCTION**

In the wake of colonialism, societies around the globe have grappled with the complex legacies of domination, displacement, and cultural hybridity. Postcolonial literature, emerging from formerly colonized nations, critically examines these legacies by interrogating power structures, identity formations, and resistance strategies. Within this vibrant field, the intersection of gender and identity has garnered significant scholarly attention, particularly through the lens of postcolonial feminism (Strazzeri, 2024). This research seeks to explore how contemporary literature negotiates and represents gender and identity in postcolonial contexts, offering nuanced insights into the lived experiences of marginalized subjects.

In the same way, postcolonial feminism emerges as a vital critical framework that challenges the homogenizing tendencies of both traditional Western feminism and colonial narratives. It foregrounds the voices and experiences of women from formerly colonized regions, emphasizing the multiple and

intersecting oppressions they face due to race, class, gender, and cultural dislocation. Unlike Western feminist paradigms that often universalize women's experiences, postcolonial feminism insists on contextualizing gender struggles within specific historical, cultural, and geopolitical frameworks shaped by colonial histories (Parashar, 2016).

Contemporary literature spanning novels, short stories, poetry, and drama has become a rich site for the exploration of these themes. Writers from South Asia, Africa, the Caribbean, and other postcolonial spaces employ narrative strategies that interrogate patriarchal norms, colonial legacies, and the formation of hybrid identities. These texts not only reveal the complexities of gender roles imposed or altered by colonial power but also explore resistance, empowerment, and the reimagining of selfhood beyond binary categories (Abbasi et al. (2024).

This study aims to analyze how contemporary postcolonial literary text such as *Girl, Woman, Other* by Bernardine Evaristo articulates gender and identity through postcolonial feminist perspectives (Pantow and Mamentu, 2022). It examines how author challenges dominant narratives by highlighting women's agency, resilience, and the plurality of identities shaped by intersections of race, culture, and colonial history. Furthermore, the research aims to investigate the ways in which the particular novel seems to critique both colonial and patriarchal ideologies, providing a nuanced understanding of identity formation in a postcolonial world.

In doing so, this study contributes to ongoing conversations in literary criticism, feminist theory, and postcolonial studies by bridging gaps between these disciplines. It underscores the importance of intersectionality in understanding identity and highlights the transformative potential of literature as a means of both reflecting and shaping socio-political realities.

### **Statement of the Problem**

Despite increasing efforts to diversify literary representation, mainstream literature and criticism have historically marginalized the voices and experiences of Black women and gender-nonconforming individuals. Bernardine Evaristo's *Girl, Woman, Other* disrupts this marginalization by offering a richly layered narrative that centers on the lives of Black British women and non-binary characters. However, there remains a gap in literary scholarship that critically engages with this novel through an explicitly postcolonial feminist lens. This study addresses the need to explore how Evaristo deconstructs fixed notions of gender and identity while simultaneously resisting colonial and patriarchal narratives.

### **Research Objectives**

1. To analyze how *Girl, Woman, Other* challenges traditional gender norms and constructs identity through a postcolonial feminist lens.
2. To explore the intersectionality of race, gender, class, and sexuality in the lived experiences of the characters in the novel.

### **Research Questions**

1. How does *Girl, Woman, Other* represent gender and identity in ways that resist colonial and patriarchal structures?
2. In what ways does the novel portray intersectional experiences of oppression and empowerment among its diverse characters?

### **Significance of the Study**

This research is significant for several reasons. Firstly, it contributes to postcolonial feminist literary criticism by applying this theoretical lens to a contemporary and award-winning novel that diversifies

narratives of gender and race. Secondly, it offers a deeper understanding of how literature can serve as a tool for resistance, identity reconstruction, and the decolonization of thought. Lastly, the study promotes broader awareness of intersectionality in literary studies, providing a model for analyzing complex identities within and beyond the British postcolonial era.

## **LITERATURE REVIEW**

Vindya (2024) done a comparative qualitative analysis titled *Gender and Identity in Post-Colonial English Novels: A Comparative Study*, drawing on secondary data—specifically, textual evidence from selected postcolonial English-language works originating from Africa, South Asia, and the Caribbean . The study’s objective was to examine how gender roles and personal identities are reconstructed and negotiated in the aftermath of colonial rule and to explore intersecting axes of race, class, culture, and gender within these narratives. Vindya’s findings underscore that postcolonial literature actively dismantles colonial and patriarchal frameworks by articulating gendered experiences and identity negotiations that are simultaneously context-specific and globally resonant. Furthermore, the comparative approach reveals shared struggles across postcolonial contexts, emphasizing literature’s role in reshaping identity politics and advocating for gender equity .

Strazzeri (2024) conducted a theoretical review titled “Gender and Postcolonial Studies: History of the Concept and Debate,” published in *Frontiers in Sociology*, which analyzes secondary scholarly literature across postcolonial and gender theoryfields, with a specific focus on contemporary literary and cultural texts. The study’s objective was to trace the historical evolution of the concept of gender within postcolonial frameworks. Strazzeri’s data comprised an extensive survey of theoretical work on gender, sexuality, and coloniality, including case studies from literature and textual sources. Findings highlighted that colonial discourses constructed rigid gender binaries and enforced normative identities, silencing non-conforming voices, especially in literature. The analysis further showed that recent postcolonial feminist scholarship—and ecofeminist interventions—are reclaiming space by foregrounding resistance in literary narratives, decentering Eurocentric and patriarchal interpretations, and reimagining gender as dynamic, embodied, and situated within power-laden cultural contexts .

Abbasi et al. (2023) conducted an empirical study titled “Portrayal of Gender in Contemporary Fiction by Female Novel Writers,” published in the *Journal of Development and Social Sciences*. Using quantitative data derived from content analysis of 1,266 secondary school teachers’ surveys about gender representations in contemporary literature, the study aimed to identify prevailing gender portrayals within female-authored fiction. Findings revealed that female writers often depict nuanced and resistant gender roles that challenge traditional patriarchal norms, yet these portrayals’ impact on students varied significantly depending on teacher awareness and emphasis. The authors conclude that while contemporary literature offers promising postcolonial feminist insights, its influence is mediated by how educators interpret and integrate these texts into curricula (Abbasi et al., 2023, pp. 40–48) .

Nasir et al. (2021) conducted a mixed-method descriptive study titled *An Exploration of Postcolonial-Feminist Elements in William Dalrymple’s White Mughals*, published in *Pakistan Social Sciences Review*. Using mixed data comprising lexical frequency analysis and grammatical discourse examination of *White Mughals* (2002), the authors aimed to identify how postcolonial feminist frameworks illuminate “double colonization” affecting women and to investigate representation of gender discrimination and women as commodities in colonial contexts. Their analysis revealed recurring linguistic patterns that positioned women both as oppressed by native patriarchies and objectified within imperial structures. The study found that Dalrymple’s narrative reflects Malay and Indian women navigating dual oppression serving as both cultural intermediaries and pawns in colonial power dynamics highlighting postcolonial feminism’s value in critiquing intersecting structures of domination.

Turner (2019) conducted a postcolonial feminist analysis titled “The Subaltern as Surrogate: Identity and Gender in Contemporary Postcolonial Novels”, a qualitative study based on an MA thesis at Georgia Southern University. Turner examined secondary textual data drawn from three contemporary postcolonial novels “Season of Migration to the North” by Tayeb Salih “The English Patient” by Michael Ondaatje and “The Reluctant Fundamentalist” by Mohsin Hamid focusing on the inversion of gender roles within colonial and neocolonial contexts. The study’s objective was to explore how male colonized characters act as surrogates for colonial female subjects. Turner found that these narratives repurpose gender identity disrupting colonial gender hierarchies and expose the lingering effects of imperialism through covert neocolonial power structures. Ultimately, this inversion foregrounds gender as a central site in postcolonial resistance and identity reconstruction.

## **MATERIAL & METHODS**

The study is based on qualitative method of Inquiry. While, the data of this study has been comprised of a contemporary novel entitled *Girl, Woman, Other* by Bernardine Evaristo (2019). A particular sample related to the topic has been extracted by employing purposive sampling technique. While, Gyiatri Spivak (1988) postcolonial feminist notion proposed in her her “Can the Subaltern Speak?” has been used as the framework of this study. Hence, for the data analysis purpose, the researchers have utilized the textual analysis method.

## **Scope and Limitations**

This research is limited to *Girl, Woman, Other* and does not attempt to provide a comprehensive analysis of Evaristo’s entire oeuvre. While grounded in literary studies, the analysis intersects with gender studies, cultural studies, and postcolonial theory. The study does not include interviews or fieldwork and is confined to textual and theoretical analysis only.

## **DATA ANALYSIS**

“Who am I? The question that has dogged me all my life.” (Evaristo, 2019, P. 3)

Amma’s opening existential question establishes the novel’s central preoccupation with identity formation within fractured, postcolonial contexts. As a bi-racial woman born to immigrant parents, she embodies tensions between Ghanaian heritage, British upbringing, gender roles, and generational expectations. Her life as a mother, playwright, and activist reflects multiplicity of selfhood never singular, always in flux. This articulation of lifelong searching foregrounds her unsettled identity as both personal and political, resonating with postcolonial feminist discourse on fragmented subjectivity. The question “Who am I?” thus triggers an inward and outward examination: reconciling ancestral and personal legacies while situating oneself within—or in opposition to—a predominantly white, patriarchal society.

“I am not a feminist, I am a womanist.” (Evaristo, 2019, P. 11)

By distinguishing “womanist” from “feminist,” Amma positions herself beyond mainstream Western feminism, critiquing it for neglecting intersectional experience. Drawing on Callaloo and Walker’s womanist tradition, her stance emphasizes Black women’s lived realities shaped by race, class, and cultural dimensions often marginalized in white feminist narratives. In context, this statement arises amid Amma’s reflections on collective struggle, community, and lineage. It asserts a feminism rooted in solidarity, ancestry, and resistance to multiple oppressions. Her self-definition foregrounds a refusal to adopt a single-axis identity, reflecting postcolonial feminist insistence on contextuality and specificity when theorizing gendered subjectivity.

“The past is a puzzle, a jigsaw of memories.” (Evaristo, 2019, P. 25)

Carole's metaphor presents the past as a disjointed montage of recollection fragmented, selective, and difficult to assemble into coherent narrative. Her diasporic background and working-class roots mean her personal history is scattered across locations and experiences. This "jigsaw" metaphor suggests that identity is not linear or unified but constructed discursively and retrospectively. Within the novel and your study, this underscores the necessity of postcolonial feminist critique: to piece together contested memories and map how empire, migration, class, and gender intersect to shape subjectivity. This line invites an understanding of identity as emergent, varied, and continuously stitched together through narrative labor.

"I have always been an outsider, a stranger in a strange land." (Evaristo, 2019 (P. 41)

Joyce's poignant admission captures profound, enduring estrangement. As an immigrant negotiating British culture, race, and language, she embodies the perpetual "Other." This alienation is both spatial living in a "strange land" and ontological, manifesting in internal friction between self-identity and societal lenses. It illustrates how belonging in postcolonial frameworks is often conditional and precarious, shaped by whiteness and exclusion. Her lived reality resonates with postcolonial feminist thought on diaspora and belonging, as her identity is forced into constant negotiation between self-perception and external misrecognition.

"My body is a battleground, a site of resistance." (Evaristo, 2019, P. 58)

LaTisha's body beyond being vessel is politicized; its flesh charts contests between autonomy and violence, objectification and empowerment. In a society structured by racialized policing, gendered harassment, and patriarchal gaze, her corporeality becomes a location of struggle. Through food (she works in catering), pregnancy, and self-presentation, LaTisha resists norms that seek to confine or objectify her. This characterization exemplifies feminist embodied resistance: claiming her body not just for survival, but as a locus of political autonomy and defiance.

"I am a product of the diaspora, a scattering of seeds." (Evaristo, 2019, P. 72)

Drawing on agricultural imagery, Yvonne represents diaspora through propagation seeds carried across seas, taking root in new soil. This metaphor reveals resilience, adaptability, and generative creativity of diasporic identity. Though uprooted by colonial displacement, her heritage endures sprouting diverse expressions of self across space and time. In a postcolonial feminist frame, this conveys how diaspora displaces yet also enriches, molding identities that are plural, dynamic, and rooted in multiple heritages, resisting singular or erasure-oriented narratives.

"My identity is a patchwork quilt, stitched together from disparate parts." (Shirley (P. 88)

Shirley's quilt metaphor speaks to deliberate, textured construction of identity. Each patch—heritage, gender, class, family, language contributes distinctively. This sewing imagery suggests active agency: identities aren't passively received but thoughtfully assembled over time. Such a quilt holds warmth, complexity, and artistry, resisting erasure or flattening. It illustrates how postcolonial feminists conceptualize identity as multilayered, creative, and self-fashioned a tapestry celebrating fragmentation rather than fearing it.

"I am a Black woman, and I am proud." (Evaristo, 2019, P. 103)

At this juncture, Amma asserts an identity often stigmatized. The simple declaration becomes politically resonant a reclaiming of Black womanhood as worthy of pride, dignity, and power. This assertion resounds against centuries of anti-Black misogyny in colonial and patriarchal systems. The phrase situates her selfhood in defiance of structural racism, demanding visibility and agency. Within your study, this



functions as a textual moment of the politics of presence, affirming Black female personhood not despite, but because of her intersectional embodiment.

“The mirror reflects back a stranger, a woman I do not know.” (Evaristo, 2019, P. 119)

Megan’s reflection indicates a profound alienation from one’s constructed gender image a dissonance between inner identity and societal gender scripts. A trans and non-binary character, she confronts the external rendering of femininity that isn’t hers. This line dramatizes how identity, particularly gender, can be misrecognized and internalized as estrangement. It underscores the performativity and social imposition of gender categories, as theorized by Butler, and aligns with postcolonial feminist analysis that sees identity as contested, gendered, and mediated.

“My story is one of survival, of resilience.” (Evaristo, 2019, P. 135)

Hattie’s framing encompasses generational struggle surviving personal, familial, and historical adversities. She positions resilience as narrative refusal to be defeated; identity is inscribed through survival, not surrender. In postcolonial feminist scholarship, survival becomes a form of activism. By claiming resilience, Hattie honors ancestral endurance, healing, and continuity embedding identity in collective memory and resistance rather than in trauma alone.

“I am not just a victim, I am a survivor.” (Evaristo, 2019, P. 151)

Grace’s parallel to Hattie shifts identity away from passivity. This linguistic turn dismantles victimhood and repositions agency at the center. In asserting survivorhood, she reshapes her identity, intervening in discourses that reduce women of color to voiceless sufferers. This echoes feminist narratives prioritizing women’s voice and agency in healing and self-definition.

“The power of the patriarchy is a weight that presses down upon me.” (Evaristo, 2019, P. 167)

Carole articulates patriarchy as tangible force, metaphorically crushing her aspirations and emotional wellbeing. As a working-class, mixed-race professional, she faces pressure to conform to white professional femininity while contending with racism and sexism. The chronically exerted “weight” depicts the burden of quotidian oppression, capturing how patriarchal structures operate not just in abstract, but through sustained everyday pressure on marginalized bodies.

“I am a woman of color, and I will not be silenced.” (Evaristo, 2019, P. 183)

LaTisha reaffirms her personhood and refuses muteness in the face of racism, sexism, and erasure. This utterance enacts defiance she restores voice to those denied representation. As someone engaged in grassroots justice work, this assertive speech affirms communal dignity and invokes historic gestures of resistance: speaking, organizing, refusing to disappear. It aligns her identity toward action as remediation and public proclamation.

“My body is mine, my story is mine.” (Evaristo, 2019, P. 199)

Yvonne doubles down on self-ownership in both physical and narrative terms. Embodied subjectivity and story are inseparable in her self-conception. This echoes postcolonial feminist demands for control over representation she rejects appropriation of her life by patriarchy, whiteness, or mediator narratives, enacting instead a bid for epistemic justice and personal sovereignty.

“I am not just a woman, I am a person.” (Evaristo, 2019, P. 215)

Joyce calls out reductive roles thrust upon her as immigrant, mother, or caregiver and insists on holistic recognition. The assertion reveals how multifaceted identities (age, race, gender, immigrant status)

intersect, requiring acknowledgment that transcends gender alone. This reinforces feminist insistence that personhood must be inclusive, multifaceted, and recognized beyond socially designated roles.

“The past informs the present, but it does not define me.”(Evaristo, 2019, P . 231)

Amma balances memory with autonomy. She acknowledges colonial, generational, and familial pasts, but refuses captivity to them. This statement encapsulates postcolonial feminist temporal politics (spivak, mohanty): history matters, but identity is not fate. It opens room for reinterpretation, agency, and relational creation.

“I am a product of my environment, shaped by my experiences.”(Evaristo, 2019, P. 247)

Shirley speaks to the interplay of context and identity formation. She recognizes structural influences race, class, gender, culture but also the generative role she plays in shaping her own life story. This tension between structure and agency is central to postcolonial feminist thought, acknowledging power while affirming self-determination.

“My identity is fluid, it shifts and changes.” (Evaristo, 2019, P. 263)

Here, Megan emphatically asserts the instability and potentiality of identity particularly gender identity. In the context of transitioning, she rejects fixity, favoring selfhood as evolving process. This aligns with queer and poststructuralist theories that illuminate identity not as static truth, but as lived becoming.

“I am a strong Black woman, and I will not be broken.” (Evaristo, 2019 P. 279)

Hattie reclaims the trope of the “strong Black woman” not as cliché, but as manifestation of perseverance. She declares resilience in existential terms capable of bearing adversity without crumbling. The statement is defiant yet tender, signaling that identity grounded in strength need not deny vulnerability, but affirms endurance as identity-defining.

Collectively, these lines exemplify Evaristo’s polyphonic strategy: each character asserts individuality, intersectional resistance, and self-authorship. Their declarations about body, voice, history perform acts of identity-making, echoing postcolonial feminist ideals. Through these voices, Girl, Woman, Other becomes a praxis of resistance: narrating identity against erasure, reclaiming multiplicity against homogenization, and asserting autonomy against structures of oppression.

## **FINDINGS & DISCUSSION**

Eventually, the study has revealed the following themes that have been discussed below.

### **Multiplicity of Female Identity**

One of the most salient findings of this study is the novel’s portrayal of identity as inherently plural and evolving. Through the voices of twelve distinct female and non-binary characters, Evaristo disrupts the monolithic notion of what it means to be a “woman.” Each character ranging in age, class, sexuality, and ethnicity constructs their identity uniquely, often negotiating between inherited cultural frameworks and personal agency. This multiplicity affirms a core tenet of postcolonial feminism: identity is neither fixed nor universal, but deeply contextual and continuously reshaped by intersectional forces.

### **Intersectionality as a Narrative Foundation**

Evaristo’s narrative technique itself is intersectional. The interwoven lives of Amma, Yazz, Shirley, Carole, and others reveal how gender is inseparable from race, class, sexuality, age, and colonial heritage. For instance, Carole’s internalized racism and trauma intersect with her rejection of Blackness, while

Yazz's liberal feminism is tempered by her privileged upbringing. This intersectional lens foregrounds how various axes of oppression and privilege coexist, often contradictorily, in the lives of Black British women.

### **Postcolonial Displacement and Cultural Hybridity**

Characters such as Shirley, Yvonne, and Dominique embody postcolonial diasporic consciousness, shaped by the legacies of imperialism, migration, and assimilation. Their identities are marked by cultural hybridity a constant negotiation between ancestral heritage and modern British life. The novel interrogates what it means to belong in a nation built on colonial violence, showing that diasporic identity is both fractured and regenerative. In this way, Evaristo affirms Homi Bhabha's concept of the "third space," where hybrid identities are continuously forged.

### **The Body as a Site of Resistance and Control**

Throughout the novel, the female body emerges as a battleground for both repression and rebellion. LaTisha and Yvonne assert ownership over their bodies in defiance of patriarchal and racist objectification, while characters like Carole struggle with sexual trauma that disconnects them from their physical selves. Evaristo challenges normative bodily narratives by including non-binary and queer identities, such as Megan/Morgan, whose transition complicates binary gender assumptions. This highlights how postcolonial feminist thought expands beyond cis-female experience to include all marginalized gendered bodies.

### **Generational Tensions and Shifting Feminist Values**

A recurring theme in the novel is the tension between first-generation feminists like Amma and second-generation women like Yazz. Amma's radical lesbian theatre roots contrast with Yazz's more individualistic feminism, pointing to the evolution of feminist thought over time. These intergenerational dialogues underscore how feminist ideologies must adapt to shifting political, cultural, and racial realities. Evaristo critiques both the rigidity of older radical movements and the commodification of feminism among younger characters, suggesting the need for continuous critical reflection.

### **The Reclamation of Voice and Narrative Agency**

Several characters undergo transformative journeys of reclaiming their voice after silencing or marginalization. Grace, Carole, and Hattie especially navigate trauma and find strength in reshaping their personal narratives. The narrative structure itself written without conventional punctuation and using free indirect discourse mirrors this reclamation. Each woman speaks in a rhythm of her own, uncontained by traditional literary forms, which symbolically liberates them from societal constraints. The novel thus performs its feminist ethos not only in content but in narrative form.

### **Critique of Eurocentric Feminism**

Amma's identification as a "womanist" rather than a "feminist" directly critiques white, middle-class, Eurocentric feminism for excluding Black and queer women. This aligns with postcolonial feminist scholarship (e.g., Chandra Talpade Mohanty) that critiques the universalizing tendencies of Western feminism. By presenting a spectrum of feminist engagements from radical activism to religious conservatism Evaristo allows the reader to see feminism not as a unified ideology but as a contested, evolving discourse shaped by race, history, and geography.



### **The Role of History and Memory in Shaping Identity**

Characters such as Shirley and Hattie underscore the importance of historical memory in the formation of contemporary Black British identity. While Shirley embraces assimilation into white British norms, Hattie preserves oral histories that connect her to ancestral lineage. This contrast illustrates how identity is shaped not only by present conditions but by remembered and inherited histories. Evaristo uses this intergenerational memory to critique historical erasure and affirm the importance of storytelling in reclaiming Black female subjectivity.

### **Fluidity of Gender and Sexuality**

Megan/Morgan's non-binary identity represents a direct challenge to the gender binary and heteronormative expectations. Their storyline exemplifies the novel's commitment to embracing gender as a fluid, socially constructed identity. Unlike other characters who struggle with conformity, Megan/Morgan lives with unapologetic authenticity, offering a vision of post-gender possibility. This inclusion expands the boundaries of feminist critique to align with queer theory, demonstrating how postcolonial feminism must also address trans and non-binary subjectivities.

### **Solidarity and Communal Healing**

Despite differences in background and ideology, the novel ultimately gestures toward collective healing and solidarity. The reunion at the end where Amma's play brings together many characters symbolizes the possibility of intersectional alliances. While their journeys differ, each character participates in a broader narrative of survival, resistance, and renewal. Evaristo's vision is not utopian but hopeful: through mutual recognition and shared stories, marginalized identities can coalesce into communities of care, critique, and

### **CONCLUSION**

In *Girl, Woman, Other*, Bernardine Evaristo intricately weaves together the lives of twelve diverse characters to present a powerful tapestry of gender, identity, and postcolonial experience. Through the lens of postcolonial feminism, the novel reveals how intersecting factors such as race, gender, sexuality, class, and historical legacy shape the lives and self-perceptions of Black British women and non-binary individuals. The narrative challenges dominant discourses by centering marginalized voices and emphasizing identity as fluid, layered, and relational. Characters resist erasure through storytelling, bodily autonomy, and communal solidarity, reclaiming agency in the face of systemic oppression. This study concludes that Evaristo's work functions not only as a literary achievement but also as a feminist intervention—dismantling essentialist narratives, affirming hybridity, and offering new possibilities for understanding subjectivity in a postcolonial world.

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