

(Un)Doing Gender: Intersections of Publishing Industries, Young Adult Fiction and Movies Farkhanda Shahid Khan^{1*}

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Abstract

The most often classified gender, women, raise their faithful voices through writings in order to show their ability. They excavate their confidence through creative ability – when they write about gender issues with creative genius, through artistic intelligence – when their works are adapted into movies, and struggle to boost their self-respect through their talent. This article unfolds its argument that being the second gender in male chauvinist societies, women – no matter they belong to first or third world, face discrimination while publishing their works, or they are asked to write as publishers want. However, producers and directors endorse turning their works in the genre of Young Adult Fiction (YAF) in America into movies, where their works for young readers are not categorized as underrated. In so doing, media as compared to publishing industries provides an assenting platform often, and thus establishes women writers as significant contributors towards society. Concentrating on the issues, this work analyses the efforts of Young Adult writers along with the intersecting spheres of adaptation, publishing industries, and fiction while highlighting discrimination against them. Moreover, the work also examines the views of the feminist theorists to understand the relevant biases. The article concludes that women can best serve the genre of Young Adult Fiction by undoing gender and let alone the affirmative behaviour of producers, impartial reviews and unbiased acceptance by the publishing industry is also mandatory.

Keywords: Gender Disparity, Filmization, Publishing Industries, Young Adult Fiction (YAF), YA Library Service Association

Introduction

This article accentuates, that women, on the basis of disparity has always suffered at the hands of the publishing industry, let alone the favor of producers at recognizing their works by adapting into movies. They have been using some pen names or some men-driven names for publication since the beginning of the 19th century. By contextualizing the given fact, the present study seeks to analyze women’s innovative roles in creating the genre of young adult fiction, their filmization, adaptation, and in establishing their philosophical and theoretical grounds. By undoing the partial phenomenon of gender, the purpose of this study is to unveil women’s substantial efforts in the field of literature, mass media, philosophy, and theory. The work is significant contribution to emphasize women’s efforts in the given fields which otherwise are bound to various stereotypes and reflected as imperfect, imitated, and existing in an unreal world.

Since young adult fiction is taken as the most appropriate and easily accessible genre to adapting/filmizing for the young adults of any society, in this respect, Jen Doll writes about the Young Adult genre that “we conferred with librarians, agents, publishing world executives, and the experts of the Internet to put together a reader of all sorts” (Doll, 2013). Chris Crowe has contributed to explicating the function of Young Adult Fiction as books that “can be used to achieve both English and Language arts objectives as traditional literature; nevertheless, this particular literature has added advantage of being more rigorously appropriate to the lives of youngsters, and thus, more probably overcome the confrontation to “school books” and reading that bothers too many young adults nowadays” (Crowe, 1998) and thereby he fulfills the purpose of defining the term more generously. Moreover, the adaptation of these works into movies add to Chris’s definition of the genre when the movie gets popularity among society.

Undoubtedly, it took fifty years of struggle and ache to women to win out publishing industry for young adult writings, what Nathaniel Hawthorn, in 1855 called, a “damned mob of scribbling women” to epitomize the agony of conventional men (Mott, 1947) or, it can be taken in Meghan Lewit’s words, “as a young reader, I didn’t understand that the opportunity to fade into the lives and ventures of iron-willed young women represented a kind of feminist victory” (Mott 1947). It was the eclectic approach to writing texts with diverse perspectives by female writers during the 19th and 20th centuries. Keeping in view these troubles, the article informs about the intersection of the publishing industries, young adult fiction, and films and how they have served or undermined one another.

As women carried the day after the middle of the nineteenth century, they took prominent positions in the world of literary fiction, films, and adaptations. Their works addressed women’s view of life and gender battles, nonetheless, it was yet again that women’s aptitude was attacked by calling it the literature of replication instead of innovation (Showalter, 1977). It may be due to the criticism in which women novelists are not considered theoretically owing to critics’ tendency to manifest and explicate the stereotypes bound to women hitherto in particular cultures. In so doing, and for this reason, their writings are deemed eternal antagonism to aesthetic and biological creativity (Douglas, 1977). However, film industry has undermined the above given ideas that associate women writers’ works with stereotypes.

Furthermore, women's works are considered away from reality, set in a utopian world, or belonging to the world of romance and fantasy (as opposed to men's writings which usually are well-thought-out dealing with the scientific world or technological advancement). And meanwhile, it is considered that women's works are meant for children. Women's voices were amplified with the help of periodicals, and then by the Women's Printing Society which replaced the traditionally male-inclined space of publishing. However, women have stepped into another dominant genre of the contemporary period known as Young Adult Fiction, which is a much more popular, welcomed, and highly notable genre of female writers among the youth (Theilwall, 2016), and it should be popular among the youth owing to providing a platform, and an outlet to express youngsters' experiences, issues and concerns, which otherwise, have had remained unsaid or unexpressed since there was no medium to address them except the novel's adaption into movie. Young Adult Fiction, in so doing, has played a significant part being part of the literature. Similarly, it brought acceptance to women in a world that was indefinite to celebrate them as writers.

Literature Review

Orlean and Kaufman (2002) argue that re-telling the story in the new medium of adaptation aligns with the original novel to maintain the creativity, originality, and continuity. However, the work discussed in the present study not only shows that originality has been maintained but also that the message has been conveyed powerfully to bring an improvement in the young viewers as the novel writer wanted.

Grobstein (2011) has taken films adapted from novels as an alternative form of storytelling with an addition of auditory and visual stimuli. As soon as the medium is changed from written to film, the same story is re-told with the discretion of the screenwriter to select the parts of the novel for visual portrayal. Most often, the film opted for is a complete representation of the novel and therefore signifies a complete fidelity of the screenwriter with the novel's author.

However, Neher (2014) contends that whether the adaptation follows fidelity of the novel writer or not, it is rules of the adaptation that make it successful. In such manner, the adaptation does work as a film rather than as a recreation of the original source. It is the role of technology that the whole image of the novel is generated within a short time in a cinematic equivalence. For example, the film version of August: *Osage County*, Violet (character in the novel) expects some space from the audience but in a film version, it is allowed the camera to capture her private spaces. Therefore, she is shown crying in the bathroom and in extreme emotions that lead to tempering the constraints of stage and theatrical unreality. But in another version of the same film, actors like Chris Cooper and Julia Roberts build a natural space in their performance and therefore convey authenticity and a fine balance between theatricality and realism.

Yet the writer Sherry (2014) provides three vintage points in the study of adaptations in adolescent classrooms. Adaptations enhance general learning of the viewers in understanding of art and creative industry along with the message for teens. It also makes adolescents re-meditate from theoretical, creative, and industrial point of view. It enables them to critique to stand alone as an independent piece of practice led inquiry. It also depicts how adaptations become an art for adolescents' learning.

Similarly, Elliot (2014) also contends on the importance of adaptations while mentioning that "Doing adaptation opens insights, interpretations, and concepts inaccessible to conventional modes of theorizing, criticism, and expository writing about adaptations. It also offers new ways to engage the aesthetics of adaptations" (p.71). Formalism and New Criticism treat adaptations as aesthetic productions with the role of the scholars and producers to assess the cultural values and then spread it or condemn if the case is vice versa. Since, according to Mathew Arnold, the role of art is to bring social and individual perfection, it is the point which the present research addresses deliberately how women's novels are adapted to bring about a constructive change in adolescents.

Thus, the review depicts the gap for present research which has been constructed on another perspective that how producers and film directors endorse women's writings by developing them into adaptations and therefore provide an uplifting platform in establishing women as substantial sponsors towards social growth and individual perfection.

Methods

This qualitative study takes on women writers' writings for the YA genre, their filmization, and adaptation into movies as a leading part of the discussion in this research work. Though male writers are no exceptions in writing for Young Adult Fiction, and bringing works into adaptations, nonetheless, I have chosen my stance for women writers, and, likewise, their problems while publishing their works. However, their works have been adapted easily without any favoritism and they are equally popular among young adults. Commonly, it is said that the same is not the case with all women, however, the same is the case with most of the women who suffer while publishing their works. Whereas if they come towards their adaptations, it shows the affirmative stance of film industry and production houses that they adapt women's writings to reach a significant number of viewers. In case of writings, it can be said that a select number of women writers may be exceptions for publishing their works, for example, Edith Nesbit. Furthermore, the term Young Adult Literature instead of the constantly used term Young Adult Fiction indicates non-fiction work by Ann Marie Hagan

on diverse scholarly viewpoints. For this purpose, the present work takes an exhaustive survey of fiction, non-fiction, adaptations, theoretical, and philosophical scholarships to debate how women are discriminated against and shown prejudice and how their works remain most often part of the unpublished domain or are made part of Children's literature in the last while verifying film industry as a significant contributor to promote women's works.

Analysis and Discussion

Careful reading has shown that the new genre of YA is full of women writers and that they are best sellers as well, including *Ann of Green Gables* to the recent popular series of *The Hunger Games* (though science fiction), *Twilight*, and *Harry Potter*. Amazingly, all these series' popularity can also be imagined when we see that all have been turned into movies also, which not only shows acceptance by the film industry to write and produce works in favor of teens but also help in women's writers' acknowledgement. These adaptations into movies also establish the women writers' receipt in publishing and production industry. Moreover, these series and their adaptations along with the selection of similar teen characters playing the role are popular among young adults and teens alike, as Bowker (2012) gave the statistics of 55% of buyers being above the age of eighteen. Sometimes, the genre is laid off, with an overarching apprehension at its acceptance among adults, though, Graham (2014) published a rough article keeping young adult exponents in view to embarrass them for what they were reading if the article was written for children. Thus, it is common in this genre that the readers and their interests overlap, and they take interest in reading reciprocal books- mutual among young adults and children.

There is no doubt that women writers are dominant figures working in this genre, first of all, it is noted that they start writing for adults, in the domain of literary fiction, sometimes, but are headed for Young Adults, due to enormous publishers' biases and favoritism, and their persistence on female writers to write for this genre. For example, A.M. Homes published her book *Jack* in 1989, which Penguin Random took as hilarious, perceptive, and substantial about adolescence no later than J. D. Salinger's *The Catcher in the Rye* and put it under general fiction. *Jack* was adapted into a television film starring Anton Yelchin as Jack which got popular as much as the novel was. However, when it is seen in its publishing history, *The Catcher in the Rye* was first published as a young adult's book, until its paperback edition repositioned it as a book for adults. It was done when the writer showed distaste for being called her book for children. Similarly, many directors and producers wanted to make movie out of this novel, but they could not secure the film rights, and in this case, Salinger herself undermined the role of media. Adams (2007) also opines that often; we call books that are fun—children's books; I think I'm just going to call mine—books". Salinger's novel is an early hint of what will be done to women's writings and what this genre would become. The second reason for being called a women's genre is, due to its market demands. One more reason in the queue as Bowker (2012) noted is the loyalty of young adult readers towards writers, who buy their desired titles in print form if they are not available as e-books. Consequently, it is a daring truth to state that it is in publishers' hands to make it a well-known and popular genre, and, on the other hand, to call it, an "extensively condemned women-ruled genre", whereas the same is not the case when we discuss media industry to discriminate women. The novel is about children, young adults, or adults, is what, decided by, who is going to publish it, and the same can be noted from Michael Cart's comments also, which were quoted by Rabb (2008), "These days, what makes a book YA is what makes it as who makes it- and the 'who' is marketing department", she quoted, when same happened to her novel, that agent broke the news about her novel's category as children's book and Random house offered her for publishing that book. In this way, these publishers do not accept women's writings for adults due to gender differences and demand women to write in the only genre of young adults, maybe to limit their talent for mere this genre. Thereby the choice lies with the publisher as Cart (2010) also commented to market a book whether for children, young adults or of any kind.

It is important to note that literature has the potential to shape and reshape gender roles. Feminists noted that the world of historians from Sociology was limited to men. They were persistent in adding men and men's pursuits in their ongoing analysis. In this way, only men were part of history and statistics regarding their roles in society, especially when they were reconsidering and redefining the leading epochs of American history. Men, being the main part of this social analysis were obscure to women. Moreover, women as full-time writers, at the beginning of the 18th century were considered to depreciate their femininity. It happened to Jane Austen's works, *Sense and Sensibility* and *Pride and Prejudice* that no publisher agreed to risk with her (Buhle, 1993, p. 210). On the other side, Adolescence is the period when identities are shaped, and this time is inextricably linked with the notions of subjectivity. Youngsters develop their identities with the defining role that they see; they will have to perform in the coming period. So, the idea of selfhood is transitory, as it is formed and reformed to get a final shape. The same is shown in this young adult fiction and then in movies when one relates him/herself with the whole society and the world and shapes his/her subjective identity. So, the development of feminism and the development of adolescence have sharp parallels. And this is the reason, it is observed, that women can best explain this phase which is very much popular in the market to enthrall readers' interest and publishers' demands.

Happily, producers and the directors do not come under this category while accepting women's works for adaptations and giving them due recognition.

Adding further, it was the impact of history as well, especially, second-wave feminism, which flickered a kind of renaissance for the works of women in literature. In this renaissance, Feminists worked to revere women not only as writers but as subjects as well, and thereby, lessened the belief of women being objects. It benefited literary tradition as a whole. Presses started to accept their works for publication, though the most dominant writings were for adolescents. They were added to syllabuses as well in the course of women's literature and history. Similarly, W.B. Yeats's sister, Elizabeth Yeats founded The Cuala Press in 1908 which is yet another addition to this renaissance for the works of women. Hence, the era of the 1970s and 80s added to establish grounds for women's subjectivity, particularly in the terrain of writing (Buhle, 1993). Also, American film industry has paid its due in establishing women's subjectivity through adapting their subject matters into movies to reach more audience.

However, coming back to the main subject, women are bent to pressure and agree to the terms of publishing houses for the promotion of their books, and that is the reason for categorical ambiguities among readers to differentiate among these highly close and overlapping genres of children, young adults, and new adults (Yet a developing genre in fiction written for the age group 18-29 (Sandra, 2008), and most of the time readers are left undecided to label it one specific. It happens sometimes, however, that the genre is defined by the readers, and they protest the publishers' being judgmental about women's writings or sometimes their adaptations set the score for their acceptance as young adult writings. Particularly, it happens when women use powerful and mature themes that do not fit into these three- YA, Children, or NA categories. For example, writing of Axelrod (2016) *The Law of Loving Others*.

It is clear after knowing the popularity and incredible success of this genre that why only women are exploited. Lipsyte (2011) notes, young boys read, again and again, the writings of young talented female writers, which give popularity to the publishing house as well. So, from a market point of view, they pay huge amounts and set their term and conditions to accept any book by women writers accordingly. They just see books that could fit teens, young adults, or the new adult genre. As men count for 20% of the total fiction market, it is much in women's hands to rule fiction writing. And, as Lipsyte illustrates, the current dominant and ruling genre is YA, which gets its ambition from the reading selections and habits of women and girls with the recent add-up of boys, who are taking interest in women's writings to find a way of their issues, though, personal, psychological, social, or physiological. Teens' interest in the young adult writings is one reason that directors are more inclined for adaptations and therefore are contributing for promoting women writers. Moreover, women address the issues of young adults more keenly and powerfully. Their way of putting the situation to work is awe-inspiring, which makes the publishers' market elevated.

Though response, feedback, or criticism, in this man-driven world, varies from one gender to another, women are smart enough. When Catharine Nicholas (2015) was writing and sending her work to the publisher, she got feedback that was not much encouraging. She sent the same work to another publisher under a masculine pen name, George, and got much encouraging feedback, unlike Nicholas. George's writings were clever, thrilling, and well-constructed, and his characters were marvelous. No one mentioned the same writings with sentences of lyrical style or with aggressive characterization like Nicholas. It was uproarious as well as sad to note, when, one publisher asked George to share his writings with the senior agent for publication. The same is the case with reviews. Most of the statistics show that publishing companies review books mostly written by male authors and there is the least number of books by female authors which they review (Franklin, 2011). So, the women adopted the line which was acceptable to publishers, and which they were promoting for their business accomplishments. However, film directors and producers go as per the choice of the writers thus knowing what should be included and what not for the maximum popularity.

Despite its popularity, the genre has not become one, which could stand alone. Since it has been promoted by publishers; it works, most probably on dictation, or under some particular agendas. For example, it was the demand (of readers, for which publishers forced to write in that way) to use a young female protagonist, who is bold enough to rebel against the prevalent traditions, or to teach them about grooming and be beautiful to get accepted in a society, which is rich enough, as we see in Zoey Dean's *How to teach Filthy Rich Girls* (2007). These heroines are virgins, sexually innocent, and inexperienced, as this subject matter is of central importance in *My Life Next Door* (2012) by Fitzpatrick and Jenny Han's *P.S. I Still Love You* (2012), or some of these aspects can be seen in Austen's *Pride and Prejudice* as well. The same aspect can be described in General (2014), a literary scholar's words, "the female characters in the modern period are more dominant, self-controlling, or show the development of female heroine as a successful and a romantic being. Similarly, the adaptations of these novels also highlight the social issues where the movies were playing role to bring a shift through their vibrant heroines. More contemporary examples of such valiant female characters are Hermione in the *Harry Potter Series*, Kathleen in *Hunger Games*, Charlotte in *The True Confession of Charlotte Doyle*, and Isabella in the *Twilight Series*. Contrarily, it can be said that the societal problems that young girls face in society take their place in the writings of women writers. For example, Brynn in *Nothing More to Tell About*, Kamala Khan in *All My Rage*, and Ivy in *You'll be the Death of Me*.

Striking Young Adult Genre: Women's Emerging Strategies for Fiction and their Adaptations

Women writers use female characters to appeal to an extensive audience or the characteristics of those protagonists made the books so popular among readers in the first place. But it is pointed out that books marketed to boys and girls have brilliant female role models. Books written for the target audience of girls with a female heroine do not have such amazing characteristics. Though it is important to show young men examples of active, strong, and dedicated female characters, it is imperative to display the same to the female audience as well. These writings of women, though in young adult or general fiction show the limitations of human experiences with the manifestation of these sophisticated and intricate characters. As shown in the adaptations, when characters are powerful, they represent one side, and when they are flawed, and move towards rectification, they show the readers that mistakes are part of life and can be done by anyone, but they can be made correct and overcome (Franklin, 2011). It is a fact, known to everyone that being female is a barrier in the publication process if it is in the landscape of adult literary writings, but it is not the case when women are writing for young adult fiction. It does mean that being male carries a lot of benefits, especially when it is a matter of prestige, awards, recognition, and literary merit. Why YA is not a prestigious genre is due to the reason that it is dominated by women (Magoon, 2013). Writing for young adults is a way to express those emotions with some more experiences that they are unfamiliar with and media here is playing a parallel role along with the women. It is a channel to explore issues and ideas that are relevant to teens and are worthwhile for their lives. Writing this literature is challenging because the central emotional realities remain the same, and new things add up with time, so, writing this literature for the writers, converts into reexamining the world from a new angle. Moreover, in terms of experiences, some youngsters are covert and live a sheltered life, while others fling forward to deal with the experiences that even shock the adults. So, these books cover the aspects that are deemed fit for both categories (Going, 2008).

On the other hand, Going writes while quoting the publishers that teens accomplish amazing things, and whatever they do, they just experiment with the roles they have to be assigned later on as adults. So, they are in a process of defining and redefining themselves and their identities to face the harsh realities of the world. Our audience is smart, inquisitive, demanding, and always changing. They are open to diverse forms and content which provides YA writers a broad zone to write on. Further, they think that women's talent is fit for these writings because Young Adults justify our best favor and productive literature from our side. Women and film industry are adding layers of complexity as this genre deserves to bring prestige to it. For this purpose, they keep in view past literature as well to have a remarkable learning experience. It makes them find the limitations; those writers have met and allows them to explore those untouched dimensions to work for this genre.

Adding more to the debate that women are dominant in writing for children and teens under their perpetual favorite genre of young adults, they write for this spread-out category ranging from the stories of elementary to middle and then high school, adding uncanny romance in this genre. Moreover, they choose their main characters to tell their stories, relevant to teens of all generations. Similarly, film producers understand the societal issues and try to address the anxieties of society, also keeping in view the writers' demands by adapting their writings into movies. They write brilliantly with such devotion, which triggers a love for reading books in the house, at school, or in the library and watching these movies at home. Further, they add a female perspective for more excellence to their absolute writings, which provides teens with a perspective to relate to their real-life and factual emotions. Attaining respect, Jacqueline Woodson carried home the National Book Award for Young People's Literature and Kate Samworth obtained the first annual Kirkus Prize for young adults' work. When the result of the Goodreads Choice Award was announced, it was also for a female author; E. Lockhart's work *We Were Liars*. Conveying the subject matters of love, family, secrets, and Lockhart's novel was turned into movie to acknowledge the gripping and engaging style of the writer. Actresses like Julie Plec and Carina Adly's central role has made the storyline much popular among the teens. Consequently, though it is a book or its turn into a movie, it depends on women's popularity and acceptance among young adults that they keep on voting in someone's favor and force the publishers to acknowledge the worth of their writing. Otherwise, just like publications, the matter of awarding some writing was also in publishers' hands and women authors were neglected all the way (White, 2014).

Strengthening Women Writers: Highlighting the Role of Media in Adapting the Women Writers' Fiction

Whether it is book or screen, women can undoubtedly do it well. The writings of women writers have remained part of adaptations since the time when they faced discrimination against publishing their works in the 18th century. The adaptation of Young Adult Fiction into movies have supported to transport of women writers' approach from didacticism to social problems to discussing taboo subjects. By representing the role of technology, the influential film series such as *Harry Potter* has made J.K. Rowling an immortal figure by representing the battle of good vs evil and by redefining the role of women. Similarly, Suzanne Collin's anti-capitalist story in *The Hunger Games* has been adapted to televise the competition of the two kids, who allegedly fight to preserve peace in their country. *The Hate U Give*, an adaptation of the same name has also positively highlighted the role of media in screening police brutality over killing a teenager's friend

because of racial profiling, therefore making 'Black Lives Matter' a greater talking point. Women have not remained behind in discussing the thematic concerns of war that have also been adapted by the film industry as has been noted in the film adaptation of the novel, *First, They Killed My Father* which highlights the Cambodian war, where a seven-year-old boy is skilled as a soldier in order to survive in that society. Yet another addition highlighted by film industry to excavate the efforts of another woman is Kass Morgan's *The 100 series*. Based on science fiction, the adaptation informs about the nuclear apocalypse thus highlighting the beliefs of the adults. The cast of new entries have made her significant efforts as a success to disseminate her story across the globe. Thus, the discussion shows that women writers do not discuss exhaustive topics but the significant aspects that are needed for the development of societies and that becomes the reason of their acceptance in the media industry as well. One more aspect of film industry is to indiscriminate women's works thus this undoing gender approach also makes the adaptations of women's fiction more frequent in the industry.

Theoretical and Philosophical Standpoints Favoring Women Writers

Sturdy views of feminist theorists stipulate one more reason why women can be powerful writers of this genre, like Writing of Williamson (2001) *Almost a Girl: Male Writers and Female Identification*, focuses on the complications that most male authors face while writing from the perspective of women. He first mentions gender issues including emotions, and human motives, i.e., body parts awareness, narcissistic presentation, self-surrendering, and tenderness reckoned by the culture as feminine traits, and the man who identifies these traits within his personality or psychic structure may lead toward crises in gender identity. In the same stream, another feminist Judith Kegan Gardiner (1980) writes that female identity is a process because gender influences the development of one's personality, which ultimately influences one's writing style as well.

feminist criticism emphasizes how difficult it becomes for men to imagine or pretend what women suffer and experience. It has been hasty to smell preemption, rather than legitimate compassion, whenever male writers attempt to represent a female point of view. They fear that they will perpetuate stereotypes, offer up straw men, or rather straw women so that the patriarchal side can have the last word, or, at best, steal insights women writers deserve the chance to express for themselves (Williamson, 2001).

Another feminist author, Carolyn Heilbrun, states that sometimes it is assumed that if we need an account with a full array of human experience, we need to read a book written by a male author that can move through action and quest to discovery and achievement or a denouement towards failure. However, this is a strictly claimed stereotype that needs to be condemned because it can lead to damage to the personality of women writers who are strong enough to write stories full of vitality and meaning. Similarly, if readers keep in mind such stereotypes, they will question the gender's ability to write and end up without finishing the book with their pre-judgments (Heilbrun, 1989). There is a strong need to portray such viewpoints and ideologies in media for the training of teens.

Furthermore, while advocating the feminist theory of play, Yaeger challenges the four conventions that she contends strongly govern the feminist theory. Their first assumption is that men's writings are empowered while women's writings are disempowered; their second assumption lies with language which they consider to be masculine and powerful enough to control women's identities. While their third assumption is that women have a single connection with the language; the fourth convention that with this controlled language they do not have emancipatory approaches with which they can write their powerful narratives. They take language as overwhelming to represent governing ideologies, with which women can produce only distorted texts, and the dominant discourse can only be disrupted by employing avant-garde strategies. Yaeger challenges these conventional views while keeping in terrain the present efforts that women are making to show themselves as accomplished writers. Her ideas that women have the power to counter the prevalent norms and ideologies and hence, they are coming out of gender biases are like the ideas of Anne Marie Hagen. However, Yaeger analyses women's writings on two levels- in relation to language and in relation to the properties that language contains. These relations have particular social milieus to produce literary writings and meanings. She investigates this theoretical play within the category of what she terms "language games", consisting of transgressive practices of parody, insult, laughter, bawdiness, revision, delirium, multivocality, dialogue, and bilingualism. With the help of these practices, women make their writings dialogic while breaking the silence and challenging the male discourse to converse with them and speak about women. Yaeger while focusing on these games/play strategies of women writers offers a different vision of feminist efforts while going apart from the other feminists like Montefiore's notion that these practices just skim the upper surface and depths remain unchanged. For Yaeger, these revisionary exercises of women writers apply the idea of deconstruction and reconstruction respectively. Because they disrupt the dominant discourse and shelter those themes that have not found a voice in the primary language of the text (Yaeger, 1988). However, in film industry and in media, through women writings, such strategies do not always transform or revise the patriarchal ideologies, nevertheless, they at least allow the two contending ideologies to coexist, and hence, women's voices also come to the surface.

Coincidentally, the work of Anne Marie Hagan is a recent innovation in the field of children's and Young Adult Literature. Highlighting the cultural significance of reading for children and young adults in the context of Anglo-American readership, this writing covers the vast period starting from the eighteenth century to the present. Hagan highlights how the readership has changed with time roving from stamping the history to the technological revolution and most meaningfully, this has happened through the writings of women writers. Women, like ever have put more to prove that the phenomenon of writing for children and young adults is with broad influence, shaping the individuals who read those books, and their development with constructive and extensive social ethics. Furthermore, these writings act as a spot to interact, communicate, and exchange ideas among youngsters, institutions, and material texts. In this way, Hagan uncovers the intricacies through miscellaneous scholarly perspectives and widens the scope for this genre of children and Young Adult Fiction. She takes into consideration the interactive efforts of social media as well, as investing in the ideological development of children and young adults through the powerful arena of social gatherings and public programs, hence, ultimately shaping culture. Hagen (2022) is of the view that keeping in view the developmental efforts of women from older times to the present, the publishing industries are paying their due appropriately. Hagen's collection is a meticulous effort to prove that women have their due share in the emerging genre of young readers, but the writing is not enough to deny the bias that women suffer at the hands of publishers.

On philosophical grounds, Micah Tillman (2016) adds her underpinnings that when young adult writings are dismissed, it is commonly justified with the comments of inferior or defective writings, which, in other words, we truly demonstrate that we do not like the genre of young adults because we think the perspective and experience of teenage repulsive. Similarly, young women are underestimated and trivialized in our communities, and patriarchal societies mock their powerlessness, when the production of literature comes from their hands, we again look down on it because it becomes the source of their empowerment.

Yet another standpoint is that female writing is automatically categorized as children's or teens' books, as *The Bone Season* fantasy series author Samantha Shannon has added. Her series has also turned into television adaption as episodic television series that is strongly characterized and directed to deliver supernatural dystopia. It has effectively been accepted and liked by the media community and teens. Shannon's books are shelved as an adult or Young Adult Fiction series. She delineates, "I wonder if female-oriented and authored adult books end up being incorrectly labeled as YA because that age category is shaped by women and is credited with the rise of the 'strong female character' in books like *The Hunger Games* which was also turned into movie to develop a sense of competition and therefore to have better future among young adults." Contrary to this, Kate McHale is of the view while keeping the point of view of the buyers in mind that categorization of the books comes, where booksellers want to keep them after watching the interest of the readers, where readers want to see a particular book and to appreciate it. It does mean that it does not belong to the caliber or abilities of women writing for this particular genre only. Further, she writes that it is not a genre but an age group, if it is not suitable for an age group of 12; it might be interesting for a person aged 16. Further, she rejects the idea that someone writing for YA is neither an insult, nor it can be called that it is not a prestigious domain for writing (Cain, 2019).

Conclusion

To conclude, it can be said fairly that women rule the world of Young Adult Fiction owing to lively writing style, appealing plots, and well-suited characters as well as very timely and affirmative response of the producers and directors for the adaptations of these women's works. They can better explain the experiences, observations, and emotions as the above literature has shown or it can be better understood by the supporters of art and performance industry who take no time to adapt these works into movies. The works discussed above have further shown women creating wonderful narratives about empowering women which are meanwhile turned into movies also to acknowledge their need for the social growth. In so doing, the media and film industry have played a role in adapting women's works for bringing development to society, strengthening women, and in undoing gender. It has also been concluded that women struggle for their rights whether it is in a social milieu, or the publishing industry and they have prevailed all the dimensions, like philosophy, fiction, and media industry. Contrary to this, the above-mentioned multiple reasons show the barriers put in the way of women to materialize gender parity in patriarchal societies. It is also true to say that everyone exploits according to his sphere of power, whether they are publishers, booksellers, male authors, yet it is not the case with producers and directors who equally contribute to revitalize women's ideologies to be implemented in society. Similarly, women have gotten power in the domain of writing, yet disparity has not ended entirely, and women writers ultimately show the face of society in their works. There is more need to improve publishing and production houses to eradicate their prejudices against the genders and allow women to write for all domains and meanwhile turning their works into movies. It can only be done by undoing gender and once they accept women's works and review them fairly.

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