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MISREPRESENTATION, BLASPHEMY, BRAINWASHING AND DEMONIZATION IN JAVERI'S HIJABISTAN: PROPAGANDA ANALYSIS AGAINST HIJAB

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Abstract
This article studies how Sabyn Javeri's book Hijabistan misrepresents Islamic practices such as hijab, niqab, abaya, and burka. The main argument is that Javeri does not show these sacred traditions fairly. Instead, she uses her writing to spread negative ideas and confusion. In Islam, hijab, niqab, abaya, and burka are respected clothing that symbolize modesty, dignity, and faith. But in Hijabistan, they are shown as burdens or tools of oppression. This creates a false picture of Muslim women and their values. The article explains how Javeri uses double meaning language to attack sacred clothing. She chooses words that carry hidden meanings, so readers may start to connect hijab and niqab with suppression instead of spirituality. This is a kind of propaganda, because it tries to control how people think. By repeating negative ideas and using emotional stories, the book makes readers feel that Islamic clothing is outdated or harmful. Another important point is the factor of blasphemy. Javeri's writing sometimes mocks or trivializes holy concepts. Hijab, niqab, abaya, and burka are described as restrictions, not as symbols of modesty and empowerment. This kind of writing disrespects the true meaning of these practices and demonizes them. The study argues that Hijabistan uses misrepresentation, blasphemy, brainwashing, and demonization as propaganda against Islamic values.

INTRODUCTION

Muslim feminism is a movement that talks about the rights of Muslim women but also respects the teachings of Islam. Unlike Western feminism, which often focuses only on freedom from traditions, Muslim feminism believes that the center of a Muslim woman's life is her faith. A Muslim woman finds dignity, respect, and identity in following the commands of Allah. Covering herself with hijab, niqab, abaya, or burka is not just clothing; it is an act of devotion. It shows modesty, obedience, and closeness to God. The Qur'an clearly guides Muslim women about covering themselves. In Surah Al-Baqarah (Chapter 2, Verse 2), Allah says: "This is the Book about which there is no doubt, a guidance for those conscious of Allah." This verse reminds us that the Qur'an is the ultimate source of guidance. Later, in Surah An-Nur (Chapter 24, Verse 31), Allah commands believing women to lower their gaze and guard their modesty, and to draw their veils over their bodies. In Surah Al-Ahzab (Chapter 33, Verse 59), Allah tells the Prophet Muhammad Mustafa (p.b.u.h) to instruct women to cover themselves so they may be recognized as

believers and not harmed. These verses show that covering is not oppression but protection and honor. For Muslim women, hijab and niqab are sacred acts of worship, not social burdens.

Sabyn Javeri is a Pakistani Post-post modern writer and academic. She is known for her fiction that often deals with women's issues, identity, and society. At NYU Abu Dhabi, She is teaching writing and Literature as a Senior Lecturer, now-a-days. She is an author and educator specializing in creative writing, postcolonial feminism, and South Asian literature. Her book *Hijabistan* is a collection of short stories that focus on Muslim women and the hijab. On the surface, it looks like she is exploring the lives of women who wear hijab. But when we read carefully, we see that she manipulates Islamic values. Instead of showing hijab as a respected practice, she presents it as a symbol of suppression. She uses her stories to question, mock, and distort the meaning of hijab, niqab, abaya, and burka. In *Hijabistan*, Javeri misrepresents Islamic teachings. She does not show hijab as a choice of faith or a symbol of dignity. Instead, she presents it as something forced on women. This is a false picture. Many Muslim women wear hijab proudly, as a way of obeying Allah and protecting their modesty. By ignoring this reality, Javeri spreads confusion. Her stories make readers think that hijab is only about control, not about devotion. This misrepresentation damages the image of Muslim women and their sacred traditions. Another factor in Javeri's writing is blasphemy. She sometimes uses mocking tones or trivial words when talking about sacred clothing. Hijab, niqab, abaya, and burka are described as restrictions or burdens. This kind of language disrespects the true meaning of these practices. It crosses the line between critique and insult. For believers, such portrayals are offensive because they reduce holy acts of worship to negative stereotypes. Javeri also uses double meaning language. She writes in a way that makes readers connect hijab with suppression instead of spirituality. This is a form of brainwashing. By repeating negative ideas and mixing them with emotional stories, she plants doubts in the minds of readers. Over time, readers may start to believe that Islamic clothing is outdated or harmful. This is how propaganda works: it changes people's thinking by using hidden meanings and emotional manipulation. The final factor is demonization. Javeri turns hijab, niqab, abaya, and burka into symbols of oppression. She does not show them as acts of modesty or empowerment. Instead, she demonizes them, making them look like tools of control. This is dangerous because it spreads false images of Islam. It makes outsiders believe that Muslim women are victims of their religion, when in reality many women find strength and identity in these practices. Looking at *Hijabistan* closely, we see that it is not just literature. It is propaganda. Javeri uses misrepresentation, blasphemy, brainwashing, and demonization to attack Islamic values. Her writing follows the same patterns as Western propaganda about Muslim women. Western media often shows Muslim women as oppressed and needing rescue. Javeri repeats these ideas in her stories, which supports outside biases instead of giving an honest picture of Muslim women's lives. This propaganda has serious effects. It can confuse young readers, weaken respect for Islamic traditions, and spread stereotypes. It can also make Muslim women feel ashamed of their clothing, even though it is a sacred act of worship. By presenting hijab and niqab as negative, Javeri tries to change the way people think about Islam. Saba Mahmood (1961–2018) was a Pakistani-American scholar of anthropology at the University of California, Berkeley. She became famous for her research on Islamic piety movements and women's religious practices. Her book Politics of Piety (2005) is considered groundbreaking in Islamic studies and feminist theory. Mahmood argued that hijab and covering are not simply forced life. She showed that hijab is part of ethical self-discipline — a way to shape the body and soul by patriarchy. For many women, wearing hijab is a conscious choice to obey Allah according to Islamic values.

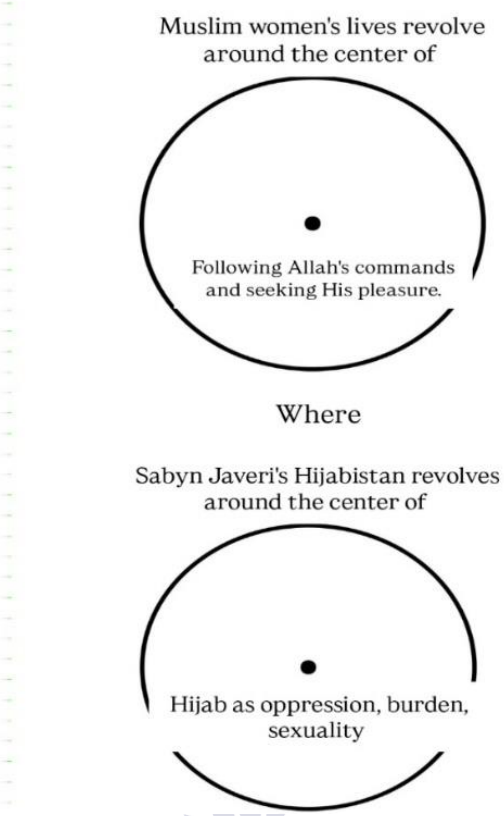

Fig 1.1Contrast between the Center of Muslim Women's lives and the Center of Javeri's Hijabistan.

Literature Review

Sabyn Javeri's *Hijabistan* is a collection of short stories that places the hijab at the center of discussion. The book explores how Muslim women live with hijab, niqab, abaya, and burka. But instead of showing these sacred clothes as acts of devotion, Javeri often presents them as burdens. From the perspective of misrepresentation, Javeri distorts Islamic teachings. She ignores Qur'anic guidance that modesty is a command from Allah and instead frames hijab as something forced on women. This creates a false picture of Muslim women's lives. In terms of blasphemy, her language sometimes trivializes sacred clothing. Hijab and niqab are described as restrictions, abaya and burka as heavy burdens. Such portrayals disrespect the spiritual meaning of these practices. Through brainwashing, Javeri uses double meanings and emotional storytelling to plant doubts in readers' minds. She makes hijab appear outdated or harmful, influencing readers to adopt negative views. Finally, demonization is clear in her work. Hijab and abaya are turned into symbols of oppression, spreading stereotypes that Muslim women are victims of their religion. By using sensual double meanings, hijab is turned into something suspicious or dangerous. It is no longer seen as devotion but as a mask hiding forbidden desires. This demonizes hijab, making it look like a tool of hypocrisy or oppression. Together, these techniques form propaganda. Javeri's book echoes Western stereotypes, showing Muslim women as oppressed rather than devoted. This propaganda damages the dignity of Islamic clothing and spreads confusion about its true meaning. Saba Mahmood was a Pakistani-American scholar of anthropology. Her famous book, *Politics of Piety: The Islamic Revival and the Feminist Subject (2005),* studied women's mosque movements in Cairo, Egypt. Mahmood's research showed that hijab and covering are not oppression but acts of devotion and moral discipline. She argued that Muslim women wear hijab as a conscious choice to obey Allah. This challenges Western feminist ideas that

freedom only means rejecting tradition. Her core message was that agency can also mean choosing devotion. For Mahmood, hijab is part of ethical self-discipline. The body becomes a site of worship, where modesty reflects inner piety. She explained that covering is linked to embodiment: the way women shape their lives according to faith. Mahmood defended Muslim women against stereotypes. She showed that hijab is empowering Muslim Ladies as it is allowing Muslim women to live according their faith and Allah Pak's commands and to resist so called secular pressures. Her book connected ethics and politics, proving that personal religious practices like hijab have deep social and political meaning. Dr. Sanniya Sara Batool is a Pakistani Researcher and Academic in English Literature who critically studied Sabyn Javeri's *Hijabistan*. In Dr. Batool's 2021 article, *Stereotypical Hijab, Oppressive Forces and Postcolonial Muslim Women: A Critical Analysis of Hijabistan by Sabyn Javeri* in Global Language Review (Spring 2021) she argued that Javeri's book portrays hijab in stereotypical and negative ways, linking it to oppression and stigma, while ignoring its sacred meaning. Dr. Batool emphasizes that hijab is respected in many religions and, in Islam, it is a mark of dignity and modesty. Dr. Batool highly notes that when and covering the selves is linked only to Muslim women, it is misrepresented as stigma or oppression. Hijab should be seen as protective and comforting, but in Javeri's work it is turned into a "scar" or "cicatrix," symbolizing burden rather than devotion. Dr. Batool highlights that anti-Islamic narratives often use hijab as a symbol of backwardness, feeding Islamophobia. Javeri demonizes hijab as oppression. Mahmood defends hijab as devotion and empowerment and Dr. Batool critiques Javeri's stereotypes and protects hijab's dignity.

Theoretical Framework

This framework compares two very different ways of looking at hijab. Saba Mahmood, in her book *Politics of Piety: The Islamic Revival and the Feminist Subject (2005)*, shows hijab as devotion, discipline, and empowerment. Sabyn Javeri, in *Hijabistan*, shows hijab as oppression, using propaganda techniques like misrepresentation, blasphemy, brainwashing, and demonization. She used Postcolonial Feminist Theory, Anthropological Feminist Critique, Counter-propaganda analysis to defend hijab, showing it as devotion and empowerment. Mahmood challenges Western feminism, which often says freedom means rejecting tradition. She argues that Muslim women show agency (the power to act) by choosing hijab as devotion to Allah. Hijab is not forced but a conscious act of obedience. Chapter 1, The Subject of Freedom (pp. 15–39). Mahmood explains that hijab is part of bodily discipline. Covering shapes the soul and reflects inner piety. The body becomes a site of worship, where modesty shows devotion. Chapter 5, Agency, Gender, and Embodiment (pp. 153–188). Mahmood shows that hijab is not only personal but also political. By wearing hijab, women resist secular culture and strengthen their faith. Hijab is part of ethical self-formation, where women live morally according to Islam. Chapter 4, Positive Ethics and Ritual Conventions (pp. 118–152). Hijab is devotion, discipline, and empowerment. Muslim women wear hijab with pride, not as victims Mahmood restores dignity to hijab by showing it as chosen faith. Counter-propaganda analysis = defending against false propaganda with truth and lived experience. Saba Mahmood used it in *Politics of Piety (2005)* by applying Postcolonial Feminist Theory and Anthropological Feminist Critique. She showed hijab is chosen devotion, not oppression. Sabyn Javeri, in *Hijabistan*, did the opposite: she used propaganda to misrepresent hijab as stigma. Counter-propaganda analysis is the method Mahmood used to fight back against Western stereotypes of hijab. She defended hijab by showing it as devotion, discipline, and empowerment, while Javeri's Hijabistan spread propaganda that demonized hijab. In her book Politics of Piety: *The Islamic Revival and the Feminist Subject (2005)* in which she studied Western propaganda that shows hijab as oppression. She used Postcolonial Feminist Theory to argue that Muslim women's choices must be understood in their own religious and cultural context. She applied Anthropological Feminist Critique by

observing women's mosque movements in Cairo and listening to their voices. This became her counter-propaganda analysis: She exposed how Western feminism misrepresents hijab. She replaced those false images with real testimonies of Muslim women who wear hijab as devotion. She proved hijab is agency, discipline, and empowerment, not oppression. This Article focuses on Misrepresentation, Blasphemy, Brainwashing, and Demonization These are the propaganda techniques used in *Hijabistan*. Mahmood's book provides the opposite framework, hijab as devotion and empowerment. Misrepresentation: Javeri distorts hijab; Mahmood shows hijab as chosen faith. Blasphemy, Javeri trivializes sacred clothing; Mahmood respects hijab as worship. Brainwashing, Javeri manipulates readers with double meanings; Mahmood explains hijab as discipline and ethics. Demonization, Javeri turns hijab into oppression; Mahmood restores dignity to hijab.

Table 1.1 Comparison of Saba Mahmood and Sabyn Javeri on Hijab.

Saba Mahmood	Sabyn Javeri
Hijab is devotion and empowerment	Hijab is oppression and burden
Women choose Hijab as Faith	Women shown as victims of patriarchy
Covering is moral discipline and Islamic teaching	Covering is misrepresented as suppression
Uses counter-propaganda analysis with post-colonial feminist theory.	Uses propaganda as misrepresentation, blasphemy, brainwashing and demonization.

This theoretical framework shows that hijab can be understood in two very different ways. Saba Mahmood, in Politics of Piety: *The Islamic Revival and the Feminist Subject (2005)*, proves hijab is devotion, discipline, and empowerment. She used Postcolonial Feminist Theory and Counter-Propaganda Analysis to defend hijab against Western stereotypes. Sabyn Javeri, in *Hijabistan*, misrepresents hijab as oppression, using propaganda techniques. By comparing them, we see how literature can either respect or attack Islamic traditions. Mahmood restores dignity to hijab, while Javeri demonizes it.

Analysis

In Islam, the dupatta is more than just a piece of cloth; it symbolizes modesty, dignity, and respect. Women use it to cover their heads or shoulders, showing humility before God and society. In South Asian cultures, the dupatta has long been a marker of respectability. A woman entering a gathering with her dupatta properly draped is seen as honorable and well-mannered. Even in weddings and festivals, the dupatta is central, brides wear richly embroidered dupattas as a sign of grace and purity. It is not only religious but also cultural, woven into poetry, songs, and traditions. The niqab and abaya carry similar meanings of modesty. In Islam, they are worn to protect a woman's dignity and to remind society of her spiritual identity. The abaya, flowing and elegant, is not a prison but a shield. The niqab, covering the face, is often misunderstood, but for many women it is a chosen act of devotion. These garments show that respect is definitely in covering ourselves not in exposing ourselves. Even in Christianity, nuns wear veils as a sign of devotion, and even Mary, the mother of Jesus, is always depicted with her head covered. In Sikhism, women wear dupattas with their suits and men cover their heads with turbans and even nobody is allowed in Guru Dwaras as bare head, this factor shows respect. In Hinduism, women traditionally cover their heads with saree pallus or dupattas, especially in temples or before elders. In

Buddhism, monks and nuns wear robes that cover the body fully, symbolizing detachment from worldly desires. Across religions, covering is linked to honor, humility, and respect. History and culture show that covering has always been tied to respect. Queens and royal women wear full clothes that symbolize dignity and untouchability. Even in modern times, when attendants serve royalty, they often wear gloves, showing that the queen's body is sacred and cannot be touched casually. This demonstrates that covering is not oppression but a way of elevating status and respect. Sabyn Javeri, in *Hijabistan*, often idealizes the West by portraying hijab as backward and oppressive. Yet in reality, even in Western societies, revealing too much of the body is often seen as shameful. A woman who dresses immodestly may face judgment, harassment, or be considered lacking respectability. Thus, the West itself values modesty, though in different forms. Javeri overlooks this contradiction and presents hijab only as suppression, ignoring that covering is respected across cultures and religions. Sabyn Javeri's *Hijabistan* is a collection of short stories that repeatedly uses hijab, niqab, abaya, and burka not as symbols of devotion or dignity, but as tools to misrepresent Islam and Muslim women. Through double-meaning language, sexualized vocabulary, and negative metaphors, she portrays hijab as suppression, invisibility, or even temptation. Her writing reflects strong misrepresentation, blasphemy, brainwashing, and demonization, turning sacred clothing into propaganda against hijab. One of the strongest techniques Javeri uses is misrepresentation. In *The Date*, the boss mocks the secretary with whom he has an affair and the young lady was naked before him by saying: *"You wear an abaya, a hijab, you probably pray five times a day, but you don't remove your pubic hair? Isn't that impure? Napak? Against Sunnah?" (pp. 12–13).* Here hijab is misrepresented as hypocrisy, as if wearing it is meaningless if other private acts are not performed. This trivializes hijab's spiritual purpose and reduces it to a joke and later the lady says I put on my Abaya and hijab and was mixed with other females with same attire in Karachi streets, like an ordinary Muslim Lady. Similarly, the line *"In this sea of black burkhas, I can't tell who is who" (p. 12)* misrepresents burka as erasing individuality. Instead of showing burka as a choice of modesty, it is framed as a uniform that makes women invisible. In *The Urge*, hijab is described as *"a cloak-like garment that covered me like a tent" (p. 14).* This misrepresentation portrays hijab as suffocating and heavy, rather than protective and dignified. Javeri also uses blasphemous language by sexualizing hijab and abaya. In *The Urge*, the narrator says: *"I fingered the silky material of the abaya. It was smooth, like the chocolates an uncle had once brought us from Jeddah. I put it in my mouth." (p. 16).* This description uses sensual vocabulary, turning abaya into an object of desire rather than a sacred garment. Comparing abaya to chocolates and placing it in the mouth trivializes its religious meaning. *"I put it in my mouth." (p. 16)* This line continues the blasphemy, turning abaya into an object of desire rather than devotion. *"Nowadays, girls in Pakistan get away with so much. In our days, it was a baggy shuttlecock burkha thrown over our heads, with just a few tiny holes to peer through. And then, before we could even learn to walk without tripping on them, we were packed off to the husband's house." (p. 16)* This is a very clear example of how Sabyn Javeri demonizes the burka and misrepresents its meaning in Islam. She describes the burka as "baggy" and "shuttlecock," which makes it sound clumsy, unattractive, and impractical. By focusing on the tiny holes to peer through and the difficulty of walking without tripping, she portrays the burka as a suffocating prison rather than a garment of modesty. This is a deliberate misrepresentation because in Islamic tradition the burka, like the hijab and abaya, is meant to protect dignity and privacy, not to erase identity or restrict movement. The second part of the quotation *"we were packed off to the husband's house"* , links the burka directly to forced marriage and lack of freedom. This demonizes the burka by associating it with oppression and control, suggesting that wearing it is part of a system that denies women choice. In reality, many women choose to wear burka or hijab as an act of devotion, but Javeri's language erases that agency. *"I put the Hijab on me....Not a girl of thirteen, but a*

dark, mysterious woman. This was someone else, I thought." (p. 17). Here hijab Is given a double meaning: outward modesty but inward transformation into a "mysterious woman." This sexualizes hijab. The quotation *"It's still me,' I whispered." (p. 18)* comes at a moment in Hijabistan where the narrator is reflecting on her identity while wearing hijab. On the surface, the line seems simple, but in the context of the story it carries a deeper propaganda message. Javeri is suggesting that hijab creates a split between the inner self and the outer appearance. The narrator whispers to herself that she is "still me," which implies that hijab has somehow changed how she is seen by others, or even how she sees herself. This is a subtle way of misrepresenting hijab as something that hides or erases identity rather than protecting dignity. The line also works as double-meaning language. On one hand, It affirms that the girl remains the same person under the hijab. On the other hand, it hints at a hidden self, a secret identity that hijab conceals. This double meaning can confuse readers, making them think hijab is a mask rather than a choice of modesty. In terms of brainwashing, the repetition of such ideas across the stories plants doubt in young readers' minds, suggesting that hijab always creates conflict between who a woman is and how she appears. Finally, the whispering tone adds to the sense of suppression, demonizing hijab as something that forces women to hide their true selves. In simple words, this short line is used to portray hijab as a barrier to authenticity, which is a clear example of misrepresentation and propaganda against sacred clothing in Islam. "At first, I enjoyed the freedom the hijab offered. Inside the tent-like abaya, I could be scratching my crotch or unbutton the annoying bra I was forced to wear. Nobody could tell. It was, in some ways, like travelling in your own private marquee. I felt sheltered. Nobody told me not to fidget or to sit still, nobody said good girls don't pick their noses or scratch their bums, because nobody could tell what I was up to in there." *(p. 18)* This is one of the clearest examples of how Sabyn Javeri uses double-meaning language to misrepresent hijab. On the surface, the narrator says she "enjoyed the freedom" hijab offered, but the details that follow twist this freedom into something indecent. By describing scratching private parts, unbuttoning a bra, or picking her nose, Javeri suggests that hijab is not a garment of dignity but a cover for shameful or hidden acts. This is a deliberate misrepresentation, because in Islam hijab is meant to symbolize modesty, respect, and spiritual devotion. Instead of showing hijab as protection, she portrays it as a disguise for improper behavior. The passage also borders on blasphemy, because it trivializes a sacred garment by linking it to bodily functions and indecency. The abaya is compared to a "tent-like marquee," which makes it sound like a circus cover rather than a respected religious dress. This kind of imagery strips hijab of its holiness and reduces it to a joke. At the same time, the language works as brainwashing. By repeating the idea that hijab hides what is "really happening underneath," Javeri plants doubt in readers' minds, especially young ones, that hijab is dishonest or hypocritical. Instead of seeing hijab as empowerment, they are led to believe it conceals bad behavior. Finally, the quotation also contributes to demonization. The abaya is described as a "tent-like" prison, suffocating and heavy, which makes hijab appear frightening or oppressive. The double meaning here is powerful: hijab is outwardly presented as freedom, but inwardly described as a cover for indecency. This manipulation confuses readers and turns hijab into a symbol of repression rather than respect. The quotation *"The Hijab is a garment that implies purity. Who would think of looking under it? What would a security guard risk frisk a girl wearing such a holy garment? Why would such a girl steal?" (pp. 19–20)* is a striking example of how Sabyn Javeri uses irony to undermine the sacred meaning of hijab. On the surface, the narrator acknowledges that hijab symbolizes purity and holiness, but immediately twists this idea by linking it to theft. The suggestion is that hijab, because of its association with respectability, can be exploited to hide sin. This is a deliberate misrepresentation, because hijab in Islam is meant to protect dignity and remind both the wearer and society of modesty, not to serve as a disguise for wrongdoing. The passage also borders on

blasphemy, since It trivializes a sacred garment by connecting it with deception. By framing hijab as a cover that allows a girl to steal without suspicion, Javeri strips it of its spiritual value and turns it into a tool of dishonesty. This kind of language can brainwash young readers, planting the idea that hijab is hypocritical, outwardly pure but inwardly corrupt. The irony works as double-meaning language, hijab is described as holy, yet simultaneously as a shield for sin. This manipulation confuses readers, making them question whether hijab is truly about purity or simply a mask. The quotation "*A girl of eleven, with no handbag and only her slim kurta-pyjama, has nothing but a fist to hide things in. But a girl in a hijab has much more opportunity." (p. 20)* is another clear example of how Sabyn Javeri uses propaganda techniques against hijab. On the surface, the line is about a young girl thinking of ways to hide stolen items, but the way hijab is brought into the description is deliberate and damaging. By saying that "a girl in a hijab has much more opportunity," Javeri is directly linking hijab to dishonesty and crime. This is misrepresentation, because hijab in Islam is meant to symbolize purity, modesty, and respect, not to serve as a tool for theft.

The quotation also works as brainwashing, especially for young readers. It plants the idea that hijab is not a garment of dignity but a disguise that can be misused. When repeated across different stories, such images create a negative association in the mind of the reader, making them believe hijab is hypocritical , outwardly pure but inwardly corrupt. This is a subtle but powerful way of shaping perception. At the same time, the line carries double-meaning language. Hijab is described as a garment of holiness in other passages, but here it is twisted into a cover for sin. This double meaning confuses readers about Hijab's true meaning. The irony of linking hijab to theft also borders on blasphemy, because it trivializes a sacred garment by connecting it with immoral acts. The quotation "*At night, I took it out of the folds of my long abaya and there it gleamed, the red devil. I felt seduced." (p. 20)* shows very clearly how Sabyn Javeri demonizes hijab and abaya. In this scene, the lipstick is described as "the red devil," and the abaya becomes the place where it is hidden. By using this kind of language, Javeri connects a sacred garment with temptation and evil. Instead of portraying abaya as a symbol of modesty and dignity, she turns it into a hiding place for sin. This is a form of demonization, because the abaya is made to look like a cover for something dangerous or immoral. At the same time, it is also blasphemous, since it trivializes a religious garment by linking it to seduction. The phrase "I felt seduced" adds a sexual tone, which is another way of misrepresenting abaya. The double meaning here is important: abaya is outwardly presented as modesty, but inwardly described as a cover for temptation. This kind of language can brainwash readers, especially young ones, into thinking hijab and abaya are dishonest , garments that hide evil rather than protect purity. The quotation "*But as I grew older, the urge began to manifest itself in different ways. Every time I saw Indian film stars on cable, I wanted to look like them. 'As long as you do your fashion inside your hijab,' Aunt, who seemed to experience the same urges, warned me." (p. 21)* is another example of how Sabyn Javeri uses double-meaning language to misrepresent hijab. On the surface, the aunt's advice seems to encourage modesty, telling the girl to keep her fashion "inside" the hijab. But the way it is written turns hijab into a symbol of hidden desire. Outwardly, hijab is shown as modesty, but inwardly it is linked to temptation, fashion, and the urge to imitate glamorous film stars. This is a form of misrepresentation, because hijab in Islam is meant to protect dignity and remind women of their spiritual identity, not to serve as a cover for suppressed vanity. By connecting hijab with the secret desire to look like film stars, Javeri suggests that hijab is hypocritical — a mask that hides worldly urges. The passage also carries blasphemous undertones, because it trivializes hijab by reducing it to a fashion accessory or a cover for temptation rather than a sacred garment. At the same time, the language works as brainwashing, especially for young readers. It plants the idea that hijab is not about devotion but about hiding desires, making them believe hijab is dishonest. The double meaning here is powerful,

hijab is described as modesty on the outside but temptation on the inside. This manipulation confuses readers, making them question whether hijab is truly about purity or simply a mask for suppressed fashion and lust. The quotation *"Just born and already wrapped in a hijab." (p. 26)* is a very strong example of how Sabyn Javeri demonizes hijab by portraying it as unnatural and forced. The image of a newborn child being "wrapped" in hijab suggests that hijab is imposed from the very first moment of life, before a person can even think or choose. This description misrepresents hijab, because in Islam it is not something forced on infants but a conscious practice of modesty taken up when a person reaches maturity. By linking hijab to birth, Javeri creates the impression that it is a burden placed on women without consent, which is a clear form of demonization. The language also carries blasphemous undertones, because it trivializes a sacred garment by turning it into a symbol of oppression. Instead of showing hijab as devotion, she presents it as a suffocating cloth forced on helpless children. This kind of imagery can brainwash readers, especially young ones, into believing hijab is unnatural, outdated, or cruel. The double meaning here is important that hijab is outwardly described as a garment of modesty, but inwardly it is twisted into a symbol of repression from birth. The quotation *"She wore a hijab to cover her hair and an abaya to hide her figure, but she could not conceal the sensuousness in her eyes that men were drawn to." (Radha, p. 33)* is a very clear example of how Sabyn Javeri sexualizes hijab and portrays it as ineffective. On the surface, the line acknowledges that the woman is dressed modestly, covering her hair and body as Islam teaches. But instead of respecting that choice, Javeri shifts the focus to her "sensuous eyes" and the attraction men feel. This turns hijab into a garment that supposedly fails to protect women from lust, which is a deliberate misrepresentation of its purpose. By highlighting "sensuousness" even when the woman is fully covered, Javeri uses double-meaning language. Outwardly, hijab is shown as modesty, but inwardly it is linked to sexuality and temptation. This creates confusion for readers, making them think hijab cannot fulfill its sacred role. The passage also carries blasphemous undertones, because it trivializes hijab by reducing it to a failed attempt at modesty, suggesting that men's desires are stronger than the dignity hijab represents. Misrepresents its sacred meaning, sexualizes modesty, and spreads propaganda that undermines the respect Islam attaches to covering. The quotation *"And in the car, he had locked eyes with her in the rear-view mirror, of that she was sure. She chewed her chadder, partly covering her face, but when she got off the car, she had turned around to look. He was looking straight at her. It had meant something, she told herself. It had to." (Radha, p. 44)* is written in a way that turns the chadar, which is supposed to be a symbol of modesty and respect, into part of a romantic or flirtatious moment. In easy words, Javeri is showing that even though the girl covers her face with the chadder, she is still involved in a silent exchange of attraction with the man. By describing her "chewing" the chadder, the garment is trivialized, made to look like nervous behavior instead of devotion. This makes the chadder appear weak, as if it cannot protect her from desire or male attention. Instead of showing it as a shield of dignity, Javeri uses it as a backdrop for temptation. This is a kind of misrepresentation, because it suggests that covering does not fulfill its sacred purpose. It also sexualizes the act of covering, turning modesty into a scene of hidden attraction. For readers, especially young ones, this can be brainwashing, because it plants the idea that hijab or chadder are pointless , that even if a woman covers herself, she will still be sexualized. The quotation *"Before leaving, I covered the typewriter with her hijab." (p. 60)* comes from the story where Aliya writes romantic poetry on the typewriter. In easy words, this line shows how Sabyn Javeri uses hijab in a symbolic way, but in a way that misrepresents its sacred meaning. The hijab here is not shown as a garment of modesty or devotion, but instead as a cloth casually used to cover an object , a typewriter. By doing this, Javeri reduces hijab from a respected religious symbol to just another piece of fabric, stripping it of its dignity. The fact that the typewriter is used for writing romantic poetry adds another layer of

double-meaning language. Romantic poetry often carries themes of love, desire, and passion. By covering the typewriter with hijab, Javeri indirectly connects hijab with those themes, suggesting that hijab is linked to secrecy or hidden passion. This is a form of misrepresentation, because hijab in Islam is meant to represent purity and spiritual devotion, not to be tied to romantic or sensual undertones. At the same time, the act of using hijab to cover a typewriter can be seen as blasphemous, because it trivializes the garment. Instead of being treated with respect, hijab is used like a dust-cover, which undermines its sacred value. For readers, especially younger ones, this kind of imagery can work as brainwashing, planting the idea that hijab is ordinary, unimportant, or even hypocritical. The quotation *"The girl with no face, I used to call her in my head. She was covered from top to toe in a tent-like garment she called the jilbab. Mother to the hijab?" (A World Without Men, p. 66)* is another example of how Sabyn Javeri misrepresents and demonizes Islamic clothing. She is describing a woman in jilbab as if she has "no face," which makes the garment sound frightening, erasing identity and individuality. By calling her "the girl with no face," Javeri suggests that jilbab dehumanizes women, turning them into faceless figures rather than dignified individuals. This is a clear misrepresentation, because in Islam jilbab is meant to protect modesty, not to erase personality. The description of jilbab as a "tent-like garment" also demonizes It, making it appear heavy, suffocating, and unnatural. Instead of showing jilbab as a garment of respect, she portrays it as a prison. The phrase "Mother to the hijab?" adds double-meaning language, implying that jilbab is the origin of hijab but in a negative, almost mocking way , as if hijab itself is part of a chain of oppression. This trivializes both garments and strips them of their sacred value. For readers, especially young ones, this kind of imagery can work as brainwashing. It plants the idea that jilbab and hijab are not about devotion but about erasing identity, making them seem oppressive and pointless. The language also carries blasphemous undertones, because it reduces a respected religious garment to a symbol of facelessness and suppression. The quotation *"Worse, what if it's taken as some sort of Islamophobic attack? But she seemed to be playing that game where she parted her lips slightly and sucked in the mouth flap of her veil, the cloth rising and falling as she drew the fabric in and out with her breath." (p. 69)* is another moment where Sabyn Javeri misrepresents hijab by sexualizing it. In easy words, she is describing a woman's veil not as a symbol of modesty, but as part of a sensual act. The imagery of "parted lips" and "sucking in the mouth flap" turns the veil into something erotic, which is a form of blasphemy, because it trivializes a sacred garment by linking it to desire. This description also works as double-meaning language. Outwardly, the veil is supposed to represent modesty and purity, but inwardly Javeri portrays it as a tool of seduction. This confuses readers, making them think hijab is not about devotion but about hidden sexuality. The mention of "Islamophobic attack" adds irony, because while she acknowledges the risk of offending religion, she still chooses to sexualize the veil, which itself becomes a form of disrespect. For readers, especially younger ones, this kind of writing can act as brainwashing, planting the idea that hijab is hypocritical , outwardly holy but inwardly sensual. It also contributes to demonization, because hijab is shown not as empowerment but as a garment that can be misused for temptation. The quotation *"Her black cloak felt like a shadow, constant and comforting, attached yet detached." (p. 72)* is written in a way that gives hijab or abaya a symbolic meaning, but again it misrepresents its true purpose. In easy words, Javeri is describing the cloak as something that follows the woman like a shadow , always present, yet not fully part of her. By calling it "attached yet detached," she suggests that the garment is both protective and alienating at the same time. This is double-meaning language: outwardly, the cloak is shown as "comforting," but inwardly it is described as something that makes her feel separate, detached, almost ghost-like. Instead of portraying hijab or abaya as a garment of dignity and devotion, Javeri turns it into a symbol of distance and emptiness. The word "shadow" also carries a negative tone, making the cloak seem

dark, heavy, and haunting rather than empowering. For readers, this kind of description can act as brainwashing, because it plants the idea that hijab is not truly comforting but something that isolates women from the world. It also contributes to demonization, since the cloak is compared to a shadow , something lifeless and oppressive. The quotation *"Does your mum wear the hijab?' I asked as we entered my flat. 'Would it make her a better mum if she did?" (p. 72)* uses irony to question the link between hijab and morality. In easy words, Sabyn Javeri is suggesting that wearing hijab doesn't automatically make someone a "better" person or, in this case, a better mother. By framing the question this way, she misrepresents hijab as something superficial — just clothing — rather than a sacred practice tied to faith and dignity. This is a form of double-meaning language: outwardly, hijab is acknowledged as a religious symbol, but inwardly it is portrayed as irrelevant to character or morality. The effect is to brainwash readers into thinking hijab is pointless, that it doesn't add value to someone's life or identity. It also carries blasphemous undertones, because it trivializes hijab by reducing it to a test of whether someone is "better" or not, instead of respecting it as devotion. In simple words, Javeri is saying: "Hijab doesn't make you a better person." But by putting it this way, she undermines its sacred meaning in Islam and spreads propaganda that hijab is unnecessary or hypocritical. The quotation *"And perhaps that is why somewhere along the way the boundaries blurred. The day her hug lasted a tad longer, I let it go. But slowly I began to notice the lingering touches, the accidental bumping and the sitting too closely. It didn't take much to figure out that Saira wanted more than just a friendship." (p. 73)* introduces a hidden LGBTQ+ theme in the story. Javeri is showing how a teacher–student relationship slowly shifts from friendship into something more intimate. The "longer hug," "lingering touches," and "sitting too closely" are written as signs of attraction. Instead of portraying hijab or modesty here, the focus is on desire and blurred boundaries. This is another example of double-meaning language, outwardly, the relationship looks like mentorship, but inwardly it is suggested to be romantic or sexual. This kind of writing sexualizes closeness and connects it to secrecy, which can confuse readers. It also works as a form of misrepresentation, because it places hidden desire inside a context where hijab and modesty are supposed to protect dignity. By showing Saira's attraction in this way, Javeri suggests that coverings or social boundaries cannot stop temptation. *"Her entire body language, her demeanour, her speech, everything had changed. Who is the real Saira, I wondered, this girl in sweats who swears, or the veiled girl whose politeness is almost Victorian? 'Fucking, sit down,' she said as she, to my horror, lit a cigarette. 'Wow,' I said. 'Quite a bit you lied about.' 'Well, I didn't lie about this,' she said as she suddenly lunged at me and shoved her tongue down my throat. 'What's wrong with you?' I shouted." (p. 77)* shows how Javeri contrasts two sides of Saira's identity. On one side, she is described as the "veiled girl" with politeness and restraint, which outwardly represents modesty. On the other side, she is shown in sweats, swearing, smoking, and acting in a rebellious, sexually aggressive way. This clash of images creates double-meaning language, suggesting that hijab is only a mask hiding a different, more defiant personality. The implication is that modest clothing conceals dishonesty, which is a clear misrepresentation of its true purpose in Islam. By portraying Saira as lying about who she really is, the passage also contributes to demonization of hijab. It frames the garment as a false cover, something that hides corruption or suppressed immorality. The sudden act of smoking and forcing a kiss intensifies this, turning hijab into a symbol of hypocrisy rather than dignity. This kind of writing can influence readers by planting the idea that hijab is not about purity but about hiding rebellion and desire. It undermines the quotation *"'Look, I don't think you are a lesbian, frankly. I think you are just confused. But even if you were, it's okay to have feelings for the same sex, really..." (p. 78)* shows how Javeri introduces LGBTQ+ themes while also framing them as confusion. The speaker dismisses Saira's feelings by calling them "confused," which undermines her identity and makes same-sex attraction sound uncertain or unstable. At the same time, the line

tries to normalize it by saying "it's okay," but the tone is patronizing, as if same-sex desire is something unusual that needs reassurance. This creates double-meaning language: outwardly, it appears supportive, but inwardly it suggests that such feelings are not genuine, only a phase or mistake. This kind of portrayal works as misrepresentation, because it trivializes LGBTQ+ identity and reduces it to confusion rather than acknowledging it as real. It also connects back to the broader pattern in Javeri's writing, where hijab and modesty are repeatedly linked to hidden desires, suppressed sexuality, or hypocrisy. By placing this dialogue in the same narrative, she reinforces the idea that coverings cannot prevent inner urges, whether heterosexual or homosexual. The effect on readers can be brainwashing, because it plants the idea that hijab is a mask hiding forbidden desires, and that even same-sex attraction is framed as confusion beneath the veil. This contributes to the overall demonization of sacred clothing, turning it into a symbol of hypocrisy and suppressed sexuality rather than dignity and devotion. sacred meaning of modesty and spreads the message that coverings are ineffective or dishonest. The quotation *"Why? I burst out. Why the fuck do you want to throw your life away? Just because your bloody Islam doesn't accept homosexuality?" (p. 78)* is written in a way that directly attacks religion, portraying it as the reason for suffering and repression. Here, Islam is blamed for not accepting homosexuality, and the language is deliberately harsh and emotional. This creates the impression that faith is destructive, that it forces people to "throw their life away" simply because of who they love. The use of profanity intensifies the anger, making the rejection of religion sound justified. This is a form of demonization, because it presents Islam as cruel and oppressive rather than compassionate. The quotation *"Life is not as black and white as religion makes it out to be." (p. 79)* is written to challenge the idea of clear moral boundaries in faith. Javeri uses this line to suggest that religion oversimplifies life into strict categories of right and wrong, while in reality human experiences are more complex and filled with shades of gray. This statement works as misrepresentation, because it reduces religion to something rigid and inflexible, ignoring the depth and guidance it provides in dealing with life's complexities. By framing religion as overly simplistic, Javeri implies that faith cannot address real struggles or nuanced situations. This is also a form of demonization, since it portrays religion as outdated and incapable of understanding modern life. The language carries blasphemous undertones, because it dismisses the wisdom of religious teachings and presents them as narrow or unrealistic. For readers, especially younger ones, this can act as brainwashing, planting the idea that religion is too strict and irrelevant, while personal feelings or desires are more authentic. In essence, the line undermines the sacred role of religion by portraying it as a rigid system that fails to capture the complexity of human life. It fits into Javeri's larger pattern of questioning and weakening the value of religious symbols and teachings. The quotation "*Every time I saw a girl in a hijab, which was rare in those parts, I was reminded of Saira and her curious gaze." (p. 80)* shows how Javeri links hijab to hidden desire rather than devotion. The hijab here Is not described as a sacred garment of modesty, but instead as a trigger for memory , specifically the "curious gaze" of Saira. This creates double-meaning language: outwardly, hijab is mentioned as clothing, but inwardly it is tied to attraction and temptation. By making hijab rare and associating it with Saira's gaze, Javeri suggests that hijab is unusual, almost exotic, and connected to suppressed sexuality. This is a form of misrepresentation, because it shifts the meaning of hijab away from dignity and faith, turning it into a symbol of desire. It also contributes to demonization, since hijab is not respected as devotion but reduced to a reminder of hidden attraction. For readers, especially younger ones, this kind of portrayal can act as brainwashing, planting the idea that hijab is not about purity but about secrecy and temptation. The quotation *"Saira was a survivor. Perhaps she had made peace with herself instead of with her headscarf." (p. 81)* shows how Javeri contrasts inner identity with outward religious symbols. By saying Saira made peace "with herself instead of with her headscarf," the

line suggests that hijab is not central to her strength or survival. Instead, it frames the headscarf as something external, almost irrelevant, while true resilience comes only from rejecting or moving beyond it. This is a clear misrepresentation, because it reduces hijab from a sacred act of devotion to a garment that supposedly has no role in empowerment. The phrasing also carries double-meaning language. Outwardly, It acknowledges Saira's survival, but inwardly it implies that hijab is a barrier to self-acceptance. This contributes to demonization, portraying hijab as something that prevents women from finding peace rather than supporting them. For readers, such imagery can act as brainwashing, planting the idea that hijab is unnecessary or even harmful, and that true strength only comes when women detach themselves from it. The quotation *"In just a few minutes, they were indistinguishable in the swarm of similar couples on narrow bikes, all disappearing into a cloud of cement and dust in this broken city." (p. 88)* describes Shahida, who is wearing a hijab, blending into the crowd. Here, Javeri uses Imagery of "swarm," "cloud of cement and dust," and "broken city" to portray hijab not as a symbol of dignity, but as something that disappears into anonymity. The hijab is not highlighted for its sacred meaning; instead, it becomes part of a faceless mass, where individuality is lost. This is a form of misrepresentation, because it reduces hijab to invisibility rather than empowerment. The description also carries double-meaning language. Outwardly, It shows couples riding away, but inwardly it suggests that hijab erases identity, making Shahida indistinguishable from others. This contributes to demonization, portraying hijab as a garment that hides women in dust and crowds rather than giving them respect. For readers, especially younger ones, this kind of imagery can act as brainwashing, planting the idea that hijab makes women vanish into society, stripping them of individuality. Instead of being seen as devotion, it is framed as a shadow in a "broken city," which adds a negative tone. The quotation *"Yanking the dupatta off, Assia marched out of the kitchen." (p. 93)* is another example of how Javeri uses clothing to symbolize rebellion. The act of pulling off the dupatta is written as a gesture of anger and defiance. Instead of treating the dupatta as a garment of modesty and respect, it is portrayed as something restrictive that Assia removes in frustration. This creates double-meaning language: outwardly, it looks like a simple action, but inwardly it suggests rejection of tradition and sacred values. This is a form of misrepresentation, because it reduces the dupatta to a symbol of oppression rather than devotion. By linking its removal to empowerment and anger, Javeri implies that dignity only comes when women discard religious coverings. That portrayal contributes to demonization, turning the dupatta into a barrier rather than a source of respect. For readers, especially younger ones, such imagery can act as brainwashing, planting the idea that religious clothing is unnecessary or even harmful, and that strength lies in rejecting it. The quotation "I am going to hold it all day." *(p. 96)* is short but carries symbolic weight in Javeri's narrative. The act of holding something "all day" suggests persistence, attachment, or even obsession. In the broader context of her writing, where hijab and other garments are repeatedly linked to secrecy, rebellion, or desire, this line can be read as another example of double-meaning language. Outwardly, it sounds like determination, but inwardly it implies clinging to something hidden or forbidden. The quotation *"His pupils burn through my black niqab and set alight my toe-length abaya. I feel naked. He rubs his fleshy lower lip with his thumb and says, 'Get closer, sister.' Here, everyone is a sister or brother. The word is like the local currency – useful but of little value." (p. 98)* is one of the most striking examples of how Javeri misrepresents sacred clothing. The Imagery of "pupils burn through my black niqab" and "set alight my abaya" sexualizes garments meant to symbolize modesty. Instead of portraying niqab and abaya as protective, they are described as being penetrated by a man's gaze, leaving the woman feeling "naked." This is demonization, turning sacred clothing into a symbol of vulnerability rather than dignity. The man's words, "Get closer, sister," add another layer of double-meaning language. Outwardly, the

word "sister" is meant to show respect in Islamic culture, but here it is stripped of value, described as "like the local currency , useful but of little value." This suggests that terms of respect are empty and hypocritical. This passage also carries blasphemous undertones, because it reduces niqab and abaya to props in a sexualized encounter, undermining their sacred meaning. For readers, especially younger ones, such imagery can act as brainwashing, planting the idea that hijab, niqab, or abaya do not protect dignity but instead expose women to desire and hypocrisy. The quotation *"He leans forward, his arm casually brushing against my breasts. So much for modesty." (p. 99)* is another moment where Javeri deliberately undermines the meaning of sacred clothing. The phrase "so much for modesty" directly dismisses the protective purpose of hijab, niqab, or abaya. Instead of showing these garments as symbols of dignity, the scene portrays them as ineffective, unable to prevent unwanted sexual contact. This is a clear misrepresentation, because it reduces modesty to failure rather than devotion. The description also uses double-meaning language. Outwardly, the man's gesture seems casual, but inwardly it is sexualized, turning the encounter into proof that modesty is powerless. This presents hijab not as empowerment but as a false shield that cannot protect women, contributing in demonization. For readers, especially younger ones, such writing can act as brainwashing, planting the idea that religious clothing is meaningless, that it cannot safeguard dignity, and that modesty is easily violated. The quotation *"But my hair never grew back. Instead, the hijab grew on me." (p. 165)* uses metaphor to show how hijab becomes part of identity rather than just clothing. The line contrasts physical loss with spiritual gain: the absence of hair is replaced by the presence of hijab. Instead of treating hijab as a choice of devotion, Javeri frames it as something that "grew on" the character, almost like a substitute or replacement for what was lost. This creates double-meaning language. Outwardly, it sounds like acceptance, but inwardly it suggests hijab is not embraced for faith, rather adopted because of necessity or lack. This is a form of misrepresentation, because it reduces hijab to compensation for physical insecurity instead of devotion to God. It implies that hijab is worn not out of belief, but because of personal deficiency. That portrayal contributes to demonization, turning hijab into a symbol of weakness rather than dignity. For readers, this kind of imagery can act as brainwashing, planting the idea that hijab is not sacred but merely a cover for flaws or loss. It undermines the true meaning of hijab as an act of faith and respect. The quotation *"'Why don't you play professional?' the same player asked me later that day. I smiled and pointed to my headscarf. They don't allow professional footballers to wear a hijab." (p. 165)* highlights how hijab is portrayed as a barrier rather than a symbol of dignity. Coach Annie's response shows that her talent and ability are not questioned, but her hijab is presented as the reason she cannot enter professional football. This is a clear misrepresentation, because it reduces hijab to an obstacle that blocks opportunity instead of recognizing it as a sacred choice. The narrative suggests that devotion and professionalism cannot coexist, which contributes to demonization of hijab by framing it as incompatible with modern life. The line also carries double-meaning language. Outwardly, it is about sports regulations, but inwardly it implies that hijab is restrictive, preventing women from achieving their dreams. For readers, especially younger ones, this can act as brainwashing, planting the idea that hijab is a limitation rather than empowerment. The quotation *"That at night, I stood in front of the mirror without my hijab. I wore a baseball cap on my head. 'Go Arsenal.'" (p. 168)* is another moment where Javeri uses clothing to symbolize rebellion and substitution. Here, the hijab Is removed in private, replaced with a baseball cap — a secular, Western symbol tied to sports fandom. This creates double-meaning language: outwardly, it looks like casual support for a football team, but inwardly it suggests rejecting sacred clothing and replacing it with something trivial. The hijab is portrayed not as devotion but as something discarded when alone, while the cap becomes a playful, liberating alternative. This is a clear misrepresentation, because it reduces hijab to a garment worn only

for appearances, while true identity is expressed through Western symbols. The act of replacing hijab with a cap contributes to demonization, framing hijab as restrictive and irrelevant compared to modern, secular culture. For readers, especially younger ones, this kind of imagery can act as brainwashing, planting the idea that hijab is unnecessary, that individuality and joy only emerge when it is removed. The quotation *"I was no longer the spotty Muslim girl in a headscarf. Instead, I was Coach Annie." (p. 169)* shows how Javeri uses transformation to contrast religious identity with professional identity. By describing herself first as the "spotty Muslim girl in a headscarf," the line reduces hijab to a marker of weakness, insecurity, and limitation. The shift to "Coach Annie" presents empowerment, confidence, and recognition , but only after leaving behind the headscarf. This creates double-meaning language: outwardly, it looks like growth and success, but inwardly it suggests that hijab is incompatible with achievement. This is a clear misrepresentation, because it frames hijab as something that prevents dignity and progress. The passage contributes to demonization, portraying religious clothing as a barrier to self-worth, while Western professional identity is shown as liberation. For readers, especially younger ones, this can act as brainwashing, planting the idea that hijab is tied to weakness and that true empowerment only comes when it is abandoned. Javeri's short stories from *Hijabistan* shows hijab and other sacred clothes in a negative way. She often writes them as symbols of weakness, suppression, or desire instead of devotion Overall, her message is that real freedom and success only come when these garments are left behind.

Fig.1.2 Cover Analysis of Sabyn Javeri's Hijabistan

Conclusion

A writer's responsibility in society is to use words in a way that uplifts, protects values, and contributes positively to culture. Literature should be productive , it should inspire thought, build respect, and strengthen moral foundations. A

writer must avoid promoting vulgarity or to distort sacred meanings, because it is them contributing in either constructing or deconstructing the society, their words shape how people think and act. In the case of Javeri's work, her portrayal of hijab falls into misrepresentation, blasphemy, brainwashing, and demonization propaganda. Instead of showing hijab as devotion and dignity, she repeatedly frames it as suppression, weakness, related to sexual desires and hypocrisy. This highlights why writers must be careful as when literature undermines sacred values, it misleads readers and damages respect for faith. True literary work should protect cultural and religious dignity, not distort it. In short, the duty of a writer is to produce meaningful work that enriches society, not one that spreads propaganda against sacred symbols like hijab.

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