OTHERNESS IN MAYA ANTHONY'S POEMS ON ENGDIC

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Abstract

This study examines the representation of otherness in Maya Anthony's poems "Silent Voices" and "The Unwritten Future" through Simone de Beauvoir's existential feminist theory, while also considering their circulation on EngDic from a digital humanities perspective. Using qualitative literary research and close reading, the analysis focuses on diction, imagery, metaphor, rhyme, rhythm, and thematic structure to identify how women's oppression and struggle for subjectivity are represented. The findings show that "Silent Voices" portrays women as silenced, ignored, and intellectually marginalized within patriarchal structures. The poem represents women's voices and thoughts as present but pushed into the shadows, showing how women are denied recognition as speaking and thinking subjects. In contrast, "The Unwritten Future" presents a vision of liberation, equality, and self-definition by imagining a future in which gender no longer determines human roles, choices, or possibilities. Together, the two poems reveal a movement from silence to voice and from Other to Subject. From a digital humanities view, the EngDic platform also shapes the poems' public meaning through thematic labeling, list-based presentation, and online accessibility, making gender inequality visible as a shareable literary and social issue. This study contributes to feminist literary studies and digital humanities by showing how poetry expresses women's resistance to marginalization and how digital platforms influence the circulation and interpretation of feminist discourse.

Keywords: digital humanities, gender inequality, otherness, women's voice

INTRODUCTION

Literature is not only a form of artistic expression but also a medium through which social issues are presented, questioned, and represented. Through language, imagery, character, voice, and symbolism, literary works can reveal problems such as inequality, oppression, discrimination, marginalization, and the struggle for identity. Poetry, in particular, presents social realities in a condensed and emotional form, allowing readers to feel the experiences of individuals or groups who are often ignored in society. By using

rhythm, rhyme, metaphor, imagery, and structure, poetry represents social issues not merely as abstract problems but as lived experiences that shape human emotions, thoughts, and relationships. Therefore, poetry can become a powerful space for expressing criticism, resistance, hope, and the desire for social change.

This study discusses social issues through poetry. The poems used for this study are Maya Anthony's works, "Silent Voices" and "The Unwritten Future" published in EngDic website. The poem "Silent Voices" descriptively depicts the reality of discrimination today, emphasizing the fact that women's opinions, voices, and intelligence are often ignored in decision-making environments that are still dominated by men. Conversely, "The Unwritten Future", explains that the future no longer determines a person's role and path in life. This poem is full of hope for achieving true equality in all aspects of life, marking a rejection of the state of otherness and affirming oneself as a permanent human being. These poems are lyrical-descriptive in nature, using two main elements: lyrics and description. The poem also conveys the poet's emotions and feelings, resulting in a poem that feels like a song of the heart, full of beautiful images, evoking a sense of awe, nostalgia or empathy in the reader.

A digital humanities reading of the EngDic page on gender-inequality poems reveals how digital platforms actively shape literary meaning, circulation, and cultural discourse. As a curated, SEO-optimized collection, the site exemplifies what Johanna Drucker describes as the performative ontology of digital texts, in which meaning emerges through the interface, metadata, ranking, and platform logic rather than residing solely in the content (Drucker, 2013). The page's numbered list, thematic labeling, and paratextual descriptions operate as digital paratexts in Genette's sense, guiding interpretation and framing gender inequality within a simplified, consumable structure (Genette, 1997). This aligns with DH concerns about how digital environments mediate reading practices and shape cultural narratives, particularly through what Lauren Klein and Matthew Gold identify as vernacular digital culture, where social issues circulate through accessible, algorithmically visible forms (Gold & Klein, 2019). In this way, EngDic functions not merely as a repository of poems but as a digital artifact that reveals how contemporary platforms transform feminist discourse into structured, discoverable micro-literature, illustrating the broader DH insight that digital infrastructures co-produce cultural meaning.

Speaking of otherness, this study uses Beauvoir's feminist theory. Feminist theory is a theory that analyses gender inequality and focuses primarily on women who experience oppression in patriarchal societies or systems where men dominate power. The concept of otherness proposed by Beauvoir refers to a condition of oppression in which women are made into a second category or complement. Men claim that they are number one, absolute and assign women as relative parties (Beauvoir, 2018). In her book entitled The Second Sex, Beauvoir argues that men seize the status of subject while women are relegated to other status. Women are not allowed to have their own meaning of life, are not allowed to develop, and only seen as complementary to men.

DOI: http://dx.doi.org/10.18860/prdg.v8i2.43471

In The Second Sex, Beauvoir explains that patriarchal thought constructs men as the central Subject and women as the Other. This means that men are treated as primary, absolute, and independent, while women are defined only in relation to men. As a result, women are often reduced to roles such as mothers, wives, or sexual objects rather than being recognized as autonomous human beings. This system also restricts women's development by limiting their access to education, employment, political rights, and bodily autonomy. Beauvoir further argues that patriarchy assumes men can exist and think independently, whereas women are made dependent on men for their identity and meaning, as reflected in her statement: "He is the Subject, he is the Absolute—she is the Other" (Beauvoir, 2018).

In addition, Showalter's (1977) feminist criticism is useful for this study because it emphasizes the need to recover women's literary tradition and examine women as producers of meaning rather than merely as objects within male-centered literature. Hooks' (1984) concept of moving from margin to center also strengthens the discussion of women's struggle to gain recognition from marginal positions. These perspectives help this research connect Beauvoir's concept of otherness with the literary problem of women's marginalized voices.

There have been several previous studies related to this research. The first study focuses on the oppression of Asian women as explored through poetry with a feminist analysis based on Beauvoir's perspective of otherness (Saleem et al., 2022). The objects of this study are the poems "An Introduction" by Kamala Das and "Aqlima" by Fahmida Riaz. The focus of this study is to analyze the types of oppression raised by these two female poets. The findings show that Kamala Das and Fahmida Riaz discuss the status of women as marginalized others and that women's bodies are the main reason behind their oppression and otherness in a male-dominated society.

The second previous study focuses on the relevance of Beauvoir's existentialist feminist perspective to the existence of Indonesian women in the public sphere in the 21st century (Rohmawati & Pandin, 2021). The main issue of this study is the patriarchal culture that is still deeply rooted in Indonesia, which positions women as the other and thus limits their roles to the domestic sphere. The focus of the analysis based on Beauvoir's perspective is to find out how Indonesian women demonstrate their existence in the public sphere in the 21st century. The main finding is that Indonesian women in the 21st century have demonstrated a significant role and are no longer figures of the other. This is evidenced by the increase in indicator data such as the representation of women in parliament. This existence is in line with Beauvoir's existentialist feminism, which demands self-esteem and freedom of choice for women as subjects, not merely objects.

The third previous study analyzes the concept of otherness from Beauvoir's existentialist feminism and its application in the institution of marriage (Twaha, 2024). The object of research is the novel entitled *The Intrusion* by Indian writer Shashi Deshpande. The article focuses on showing how the protagonist, a newlywed, is reduced to the Other by her husband in a patriarchal-dominated marriage. The protagonist experiences

alienation, loss of self, and violation of ownership of her body during the honeymoon, where she is considered only as a wife and not an individual. Marriage is portrayed as an institution where domination in women is placed on object status.

Other feminist literary studies also support the importance of analyzing silence and voice in women's writing. Mohammad (2025), for example, explains that women's movement from silence to speech in literature reflects broader struggles against repression, marginalization, and patriarchal limitations. Similarly, Verma and Verma (2025) argue that silence in contemporary women's writing can function not only as absence but also as a form of agency and resistance. These studies are relevant because Anthony's poems also use silence, voice, and self-expression to represent women's struggle for recognition.

After looking at previous studies, it can be seen that there is a gap between this research and previous studies. Most previous research applies Beauvoir's concept of otherness to South Asian poetry, Indonesian women's public existence, or women's position within marriage, but Maya Anthony's poems have not been examined in depth through this framework. In addition, this study also considers the digital platform through which the poems circulate, because EngDic does not simply provide poetic texts; it frames them through lists, labels, descriptions, and searchable digital presentation. Therefore, this study fills both a textual gap and a digital humanities gap by analyzing Maya Anthony's gender-inequality poems as literary works and as digital cultural artifacts shaped by online circulation.

Based on this research gap, the main research questions are: How is Beauvoir's concept of otherness manifested in Maya Anthony's poems, particularly "Silent Voices" and "The Unwritten Future"? What struggles are faced by women in these poems? In addition, how does the EngDic digital platform shape the presentation and representation of gender inequality through its curated online format?

The novelty of this research lies in its material object and its interdisciplinary contribution to feminist literary studies and digital humanities. Previous studies using Beauvoir's otherness framework have focused on different authors, social contexts, and forms of women's oppression. This research conducts an in-depth analysis of Maya Anthony's "Silent Voices" and "The Unwritten Future," which have not been widely examined in feminist literary scholarship, and it also situates the poems within the digital environment of EngDic. By combining existential feminist theory with attention to digital paratexts, platform logic, and online literary circulation, this study shows how gender inequality is represented both inside the poems and through the digital structure that makes them visible to readers.

METHOD

This research is non-field research that only conducts literature study and textual analysis. The data sources of this research are Beauvoir's theory, especially her book *The Second Sex*, Maya Anthony's modern poems "Silent Voices" and "The Unwritten Future,"

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and the EngDic website as the digital humanities source through which the poems are published, categorized, and circulated online. Denzin and Lincoln state that qualitative methodology is a situated activity that locates the observer in the world (Denzin & Lincoln, 2007). It means that the instrument of this research is the writer herself, because understanding the meaning of poem and applying it to a philosophical framework is a highly qualitative and subjective process.

This research uses qualitative analysis based on existential feminist theory. Creswell and Poth states that qualitative research is an approach for exploring and understanding the meaning individuals or group ascribe to a social or human problem (Creswell & Poth, 2016, p. 51). This research analyses the formal elements in the poem such as rhythm, rhyme, and language style.

The research procedure was based on literature reviews, such as close reading and categorizing poems that mark gender inequality, limitation, and hope. It also involved reading each line, diction, metaphor, rhyme, and rhythm. According to Miles et al. (n.d.), there are three processes to analyze the data: data condensation, data display, and drawing conclusions. Data condensation refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data related to women's struggles that appear in the documents. Data display is an organized, compressed assembly of information that allows conclusion drawing and action.

FINDINGS AND DISCUSSIONS

This study analyses Maya Anthony's poems "Silent Voices"' and "The Unwritten Future" through Beauvoir's feminist theory of the Other. The findings show that Anthony poetically dramatizes the passive conditions that imposed on women and then projects the expected transcendence.

"Silent Voices"

The discussion begins with "Silent Voices" because the poem presents the most direct representation of women's otherness. In the poem, women are physically present, yet their voices are pushed into silence and denied social recognition. Otherness refers to the condition in which women are treated as secondary beings, positioned as complements or shadows of men, who are regarded as the central Subject. As a result, women are not fully acknowledged in existential, social, or intellectual terms. This form of silencing appears clearly in the following excerpt, where women's voices are described as fading, ignored, and buried within a dominant social noise.

> *"Women's voices, often fade.*
> *Silenced, ignored, in the din,"(Anthony, 2023)*

The excerpt shows that the women in the stanza struggle to gain recognition in an authority-centered environment that often ignores their presence. Their struggle can be understood through two related forms of loss. First, they experience a loss of audibility

because their voices, opinions, ideas, criticisms, and written or spoken expressions are not fully heard or valued. This means that women must fight for their verbal contributions to receive attention and recognition in public discussions, decision-making spaces, and literary expression. Second, they experience a loss of intellectual recognition because their knowledge, analysis, creativity, and critical thinking are often dismissed. Their intellectual contribution includes ideas about education, society, culture, politics, women's rights, public policy, and problem solving. Therefore, the stanza represents women's effort not only to speak but also to have their thoughts respected as meaningful and influential.

Beauvoir explains that when transcendence is denied to a human being, that person is reduced to immanence and pushed further into the position of the Other. In this context, women's silencing is not only a lack of speech but also a denial of their freedom, agency, and full subjectivity. This idea is also supported by feminist literary criticism on women's voices. Mohammad (2025) argues that the movement from silence to speech in literature represents women's attempt to break free from repression and marginalization. Therefore, the fading and ignored voices in Silent Voices should be read as more than personal expressions of pain. They reflect a wider patriarchal structure that prevents women from becoming visible, recognized, and self-determining subjects (Beauvoir, 2018).

"Silent Voices" also presents marginalization, especially intellectual marginalization, as one of the main effects of women's position as the Other. In a patriarchal structure, women are not only silenced emotionally or socially, but their thoughts, words, and knowledge are also pushed to the margins. This shows that marginalization does not merely refer to physical exclusion from public spaces; it also refers to the denial of women's intellectual authority and social value. Through this condition, the poem reflects Beauvoir's concept of otherness, in which women are treated as secondary beings whose voices are considered less important than men's. Therefore, the poem suggests that women's struggle is not only to speak, but also to be recognized as thinking subjects whose ideas deserve attention, respect, and equal participation as shown in the excerpt below.

> *"Our words, our thoughts, just as keen,*
> *Yet in the shadows, we're often seen.*
> *Striving to be heard, in a world so loud,*
> *In this silence, our strength avowed."(Anthony, 2023)*

These lines show that women's "words" and "thoughts" are "just as keen" as men's, emphasizing that women possess the same intellectual capacity, sharpness, and ability to contribute meaningfully to society. However, the phrase "in the shadows" reveals that women's intelligence is still pushed to the margins. Although they are capable of thinking, speaking, and creating meaning, they remain positioned outside the center of social authority and public recognition. This condition reflects Beauvoir's concept of otherness, in which women are not treated as independent Subjects but are instead constructed as secondary beings within patriarchal society. The image of the shadow therefore symbolizes invisibility, exclusion, and marginalization. By showing women striving to be

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heard in "a world so loud," the stanza suggests that women's struggle is not caused by a lack of ability but by a social structure that refuses to recognize their voices and thoughts as equally valuable.

Anthony's lines above emphasize that women are socially constructed as the Other, not as independent subjects. Men are considered the standard, or the Self, while women are considered the Other, who are powerless and passive. This is what is called otherness: women are not considered the main subject. Instead, they are considered lesser subjects. Beauvoir says that women are made Other because of social construction that places them as secondary, passive, and powerless, not because of their biological nature. This poem depicts women's attempts to reject the role of the Other by demanding recognition for their oral and intellectual contributions. Woolf (1929) argues that women have served as mirrors that reflect men at twice their natural size.

This intellectual marginalization also relates to Showalter's (1977) idea of feminist criticism, which calls attention to women as writers and creators of meaning. From this perspective, women's "words" and "thoughts" in the poem challenge the patriarchal assumption that women only reflect male authority. Their demand to be heard shows a movement toward literary and intellectual subjectivity.

The rhyme in this stanza uses the pattern (AABB), the ending sounds of "keen" and "seen" and "loud" and "avowed" form a full rhyme that gives a musical effect and reinforces the meaning. The rhythm in this stanza has a stable and reflective rhythmic pressure pattern, which fits the theme of struggling in silence, and gives a competitive but elegant impression. The language style seen in the stanza is the use of the metaphor 'in the shadows' which means that women are not literally in the shadow. Instead, they are in social invisibility. Parallelism also appears in this stanza 'our words, our thoughts' a repetitive structure that serves to emphasize the equality between voice and thought. And finally, imagery in the words 'shadows', "heard", 'silence' which form a visual image and the sound or silence of unheard.

After showing how women's thoughts are pushed into the margins, Anthony begins to imagine a different condition: one in which women are no longer confined to silence but can move toward recognition, equality, and self-definition, as provided by the excerpt below.

> *"A future where our voices ring clear,*
> *In every space, loud and near."(Anthony, 2023)*

In the excerpt above, Anthony imagines a future in which women's voices are heard clearly and occupy every social space, both in the domestic sphere and in public life. The phrase "voices ring clear" suggests recognition, clarity, and legitimacy. Women's voices are no longer treated as weak, distant, or unimportant; instead, they become audible and meaningful within society. The phrase "in every space, loud and near" shows that women's voices are no longer restricted to the margins. They move into the center of social

life, where they can participate, speak, and be acknowledged as active agents. According to Beauvoir's concept of otherness, patriarchal society positions men as the Subject or Self, while women are constructed as the Other. This stanza challenges that structure by presenting women's movement from silence and marginalization toward recognition and subjectivity. In this sense, the future imagined in the poem represents the moment when women begin to move from the position of Other to the position of Subject.

In the line "A future where our voices ring clear," women are imagined as moving beyond the condition of being the Other and entering the position of the Subject. In Beauvoir's theory, the Other refers to women's marginal position in patriarchal society, where they are defined by men, treated as secondary, and denied full recognition as autonomous human beings. The Subject, on the other hand, is the one who has agency, voice, freedom, and the power to define the self. Therefore, when the poem presents women's voices as "clear," "loud," and present "in every space," it shows a symbolic transformation from silence to recognition. Women are no longer represented as passive objects whose identities depend on male authority; instead, they become active subjects who speak, decide, and participate in social life. This future vision suggests that otherness collapses when women's existence, will, and intellectual contribution are acknowledged as equal to men's. In this sense, the verse does not only describe the recovery of voice, but also the recovery of women's subjectivity, freedom, and self-determination.

At the end of "Silent Voices," Anthony presents a positive vision of women's future by imagining a condition in which women are no longer silenced or pushed into the margins. This ending is closely related to Beauvoir's concept of the Other, because the poem moves away from the earlier image of women as passive, unheard, and secondary beings within a patriarchal world. In Beauvoir's theory, women become the Other when their identity, voice, and value are defined by men rather than by themselves. However, Anthony's final vision suggests a transformation from otherness into subjectivity. Women begin to claim their own voices, express their thoughts freely, and enter a space of equality where they are recognized as active human beings. Therefore, the ending of the poem does not only express hope, but also represents women's movement from being treated as the Other toward becoming Subjects who possess agency, freedom, and self-definition as presented in the excerpt below.

> *"Silent no more, our words take flight,*
> *In equality's realm, a shining light."(Anthony, 2023)*

The lines show how women's existential position has changed from being silent and unheard ("silent no more") to having the courage to express their thoughts and opinions ("our words take flight"). "In equality's realm" describes women's struggle to leave behind their roles as others and enter a social space where they have equal status with men. The recognition, visibility, and legitimacy of women's existence as subjects is shown by the symbol of "a shining light".

DOI: http://dx.doi.org/10.18860/prdg.v8i2.43471

So, as seen in this poem, the form of oppression experienced by women is like a silencing oppression where there is no space for women to speak, voice their opinions, or express themselves. Their voices are not heard and are not taken into account, as seen in the lines "silent no more" and "striving to be heard", which show that they were previously silenced. The second form of oppression is intellectual oppression, where women's views, ideas, and contributions are not valued, are looked down upon, or are ignored, as seen in the line "Our words, our thoughts, just as keen", which show that even though they are sharp and valuable, they are still not recognized.

In conclusion, Silent Voices represents women's oppression through the connected experiences of silence, intellectual marginalization, and the struggle for recognition. The poem shows that women are not voiceless because they lack ideas or ability, but because patriarchal society places them in the position of the Other, where their speech, knowledge, and existence are treated as secondary to men. Through Beauvoir's concept, the women in the poem can be understood as figures who are denied full subjectivity because they are pushed into the shadows and prevented from being acknowledged as independent thinking beings. However, the later lines of the poem also suggest resistance and transformation. When women become "silent no more" and their "words take flight," they begin to move from the position of the Other toward the position of the Subject, claiming voice, agency, and equality.

"The Unwritten Future"

"The Unwritten Future" continues the argument developed in "Silent Voices", but it changes the emphasis from women's exclusion to women's possibility of freedom. The poem presents equality not merely as resistance to oppression but as a future that can be actively created, as introduced by the first lines of the poem.

> *"In the pages of tomorrow, unwritten and free,*
> *Lies a future where all are equal, in land and sea." (Anthony, 2023)*

This verse tells of an unwritten and free future. It is a future in which patriarchal constructs and gender boundaries no longer limit human roles and existence. The phrase 'all are equal' describes a world where there is no discrimination, where men do not dominate, and where women occupy different positions. Beauvoir explains that women are not positioned as the Other from birth; rather, they are positioned as the Other through social structures built by patriarchy. Women can become subjects and choose their own future in conditions of freedom. The phrase "tomorrow, unwritten and free" in the poem fits perfectly with Beauvoir's concept of existential freedom, namely that it is not gender norms that bind women, they have the freedom to choose. Equality and freedom as human beings now determine the future, not patriarchy.

Hooks (1984) concept of moving from margin to center also helps explain this vision of liberation. Hooks argues that feminist struggle must challenge structures that keep

women at the social and political margins. Anthony's image of an "unwritten and free" future reflects this movement because it imagines women entering spaces where they can define their own roles instead of being defined by patriarchal expectations.

The rhyme in this line follows a full rhyme pattern (AA) because both lines end with the same ending sound of "free" and "sea". This rhyme creates an impression of peace, harmony and idealism, which is in line with the theme of an equal and free future. This stanza uses an unstressed-stressed syllable pattern in four main beats, giving it a calm, reflective and visionary rhythm. This rhythm provides a sense of contemplation, hope, and a vision of the future that is in harmony with the meaning of the poem.

The style of language in this poem uses the metaphor "pages of tomorrow", which means that the future is like a blank page that can be written on by oneself. The imagery of "land and sea" depicts universal equality or that which encompasses the whole world. Hyperbole is also used in this stanza in "all are equal, in land and sea" to indicate universal equality, free from gender and regional boundaries. Finally, "unwritten and free" symbolizes the future, hope and freedom from patriarchal norms.

> *"Men and women, hand in hand,*
> *In this dream, together we stand"(Anthony, 2023)*

These lines describe an ideal future where everyone is united in equality, with no hierarchy, no power, and no other positions. Phrases such as "hand in hand" and "together we stand" indicate cooperation, not subordination. Social, intellectual, or gender status makes no difference. Beauvoir explains that women are often considered the Other in patriarchal societies. This means that they are secondary beings defined by men. In this verse, the state of otherness has been overcome and replaced by existential equality; women are no longer marginalized but stand alongside men as fellow Subjects.

The rhyme scheme of this poem is full rhyme (AA), with the ending sound of "hand" and "stand" creating a harmonious and unified impression in line with the theme of equality and togetherness. The rhythm of these lines is gentle and balanced, supporting the atmosphere of unity, harmony, and equality. The style of language uses metaphors and visual imagery in 'hand in hand', which symbolizes equality and unity, as well as in 'together we stand' as a symbol of freedom from power and differences.

> *"A world where gender no longer defines,*
> *Our roles, our paths, our lines." (Anthony, 2023)*

This verse clearly describes visionary liberation, which means liberation from gender limitations, stereotypes, and social constructs. According to the lines "gender no longer defines / our roles, our paths, our lines." gender no longer determines human identity and life journey. Instead, individual abilities, choices, and freedoms are what determine them. According to Beauvoir, women are positioned as the Other in patriarchal societies. This means that they do not determine themselves and are defined by social norms and male

DOI: http://dx.doi.org/10.18860/prdg.v8i2.43471

identities. She states that women become the Other because of their gender roles, not their existential freedom. In contrast, this poem shows a rejection of gender definitions and a move towards freedom to determine oneself.

The rhymes in this line follow a pattern (AA), with the ending sound of "defines" and "lines" forming a full rhyme that gives a sense of harmony and balance, reflecting equilibrium and equality. The rhythm of this poem is stable and reflective, giving an impression of balance and authority, in keeping with its optimistic and affirmative tone. The style of language uses the metaphor "gender no longer defines" gender as a determinant of identity, which serves as a symbol of the social norms held by patriarchy. Anaphora is also present in the line "Our roles, our paths, our lines." repetition to emphasize that individuals have the freedom to determine their own lives. "Lines" become a symbol that represents writing about life, decisions, and fate.

Taken together, the images of voice, equality, and self-determined roles show that Anthony's two poems form a connected movement from women's position as the silenced Other toward their possibility of becoming recognized Subjects. In "Silent Voices", women begin from a condition of marginalization, where their words and thoughts are ignored within a patriarchal structure. In "The Unwritten Future", this condition changes into a vision of equality, freedom, and self-definition. Verma and Verma's (2025) discussion of silence as a possible site of resistance supports this reading. In Anthony's poems, silence is not presented as the final condition of women's existence. Instead, it becomes the starting point for resistance, speech, equality, and the recovery of subjectivity. From a digital humanities perspective, the publication of these poems on EngDic also shapes their meaning because the platform makes gender inequality accessible, searchable, and shareable for online readers. Through its digital format, EngDic helps circulate the poems as part of a wider public discussion about women's marginalization. Therefore, feminist literary meaning is produced not only through the poems' language but also through the digital space that presents, organizes, and distributes them.

CONCLUSION

This study concludes that Beauvoir's concept of otherness is reflected in Maya Anthony's "Silent Voices" and "The Unwritten Future" through the portrayal of women as silenced, ignored, and intellectually marginalized within patriarchal structures. In "Silent Voices", women are positioned as the Other because their voices and thoughts are pushed into the margins, while "The Unwritten Future" imagines their movement toward recognition, equality, and self-definition.

The main finding of this research is that Anthony's poems present a movement from silence to voice and from Other to Subject. The women in the poems do not remain passive objects; instead, they struggle to be heard, recognized, and accepted as equal human beings. From a digital humanities perspective, this meaning is also shaped by the way the poems appear on the EngDic platform, where thematic labeling, list-based presentation, and online accessibility help frame gender inequality as a readable and shareable social

issue. Thus, the study shows that the representation of women's otherness is produced not only through poetic language but also through the digital environment that circulates and presents the poems to contemporary readers.

Further research may examine more poems by Maya Anthony or compare her works with other contemporary feminist poets. Future studies may also use different feminist theories, such as intersectional feminism, postcolonial feminism, or gender performativity, to explore wider dimensions of women's oppression, identity, and liberation in poetry. By foregrounding the role of digital humanities, this study expands its impact beyond textual interpretation by showing how online platforms influence the visibility, accessibility, and public understanding of feminist literary discourse.

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