
| RESEARCH ARTICLE

Censoring Affection: A Critical Discourse Analysis of Rainbow Rowell's *Scattered Showers* in the Context of Malaysian Book Bans

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| ABSTRACT

This study critically analyses the censorship of Rainbow Rowell's collection of young adult short tales, *Scattered Showers* (2022), which was outlawed in Malaysia in 2024 on the grounds that it supposedly promoted LGBTQ+ beliefs that went against regional cultures. Using a qualitative technique and Critical Discourse Analysis (CDA), the article analyses the ideological narratives found in government pronouncements, media reporting, and public reader responses in addition to the book's textual methods. The study aims to explore how the novel itself linguistically challenges heteronormative frameworks through narrative voice, emotive language, and character agency, as well as how institutional discourses depict LGBTQ+ representation as morally aberrant. The Malaysian government perpetuates the division between "Western immorality" and "local values" by portraying the text as a danger from foreign ideology, according to research employing Fairclough's three-dimensional CDA model. In contrast, Rowell's works undermine dominant discourses by normalising LGBT affection and emotional closeness through everydayness and inclusion rather than confrontation. The study concludes that censorship produces ideological meaning and strengthens social boundaries even when the material is not stated directly. This essay contributes to conversations concerning teenage literature, censorship politics, and the societal impact of literary discourse.

| KEYWORDS

censorship, LGBTQ+, Critical Discourse Analysis, young adult fiction, *Scattered Showers*, Rainbow Rowell, Malaysia, ideology

| ARTICLE INFORMATION

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1. Introduction

In recent years, book banning has gained popularity once more, reflecting broader cultural worries about morality, identity, and governmental control. Particularly vulnerable is young adult (YA) fiction that addresses themes of gender identity and sexual orientation. Although these topics are growing increasingly prevalent in Western publishing, they remain contentious in more conservative social environments. Rainbow Rowell's *Scattered Showers* (2022), a collection of nine short tales about love, belonging, and emotional connection, was one such text when it was officially banned in Malaysia in December 2024. The Ministry of Home Affairs claimed that the book's subliminal representations of LGBTQ+ topics endangered societal harmony, citing moral concerns. While the novel features a diverse array of relationships, its tone remains introspective and emotionally nuanced rather than explicit or confrontational.

The prohibition of *Scattered Showers* is a part of a broader trend of literary censorship in Southeast Asia, where literature is frequently policed to adhere to dominant national, cultural, and religious views (Halim & Awang, 2023). In addition to restricting the dissemination of sensitive content, Malaysia's censorship laws are meant to preserve the sociocultural fabric that state institutions feel appropriate (Mohd et al., 2021). The prohibition of LGBTQ+ -inclusive books is particularly telling given the nation's dedication to heteronormative norms embedded in social and religious structures.

Discourse, in particular how institutional actors use language to frame some identities as normative and others as threatening, is the main focus of this article. Critical Discourse Analysis (CDA) is a useful methodological framework for studying

these ideological processes. According to Fairclough (2021), discourse does more than just reflect social reality; it actively shapes it by elevating specific voices, ideologies, and ways of being. In this case, the government's characterisation of *Scattered Showers* as "immoral" serves as both a legal intervention and a discursive act of exclusion, strengthening the boundaries between legitimate and illegitimate identities.

It's intriguing that *Scattered Showers* doesn't have any overt political element. Rather, it discreetly challenges dominant ideas by celebrating emotional diversity and affective intimacy. Stories like *If the Fates Allow* and *Snow for Christmas* show moments of bonding between individuals that don't fit the mould of traditional partnerships. These portrayals may appear innocuous to readers worldwide, yet they have the ability to trigger institutional responses under conservative regimes. As Leung (2022) notes, even "quiet queerness" can challenge hegemonic norms when it is situated in societies that value conformity over individualism.

The terminology employed in government announcements and by Malaysian media outlets also reflects this ideological framing. According to the authorities, *Scattered Showers* is among the publications that are "harmful," "conflicting with local culture," or "damaging to public morality." These phrases function as what van Dijk (2021) calls "macro-strategies of control," which justify censorship while hiding its underlying ideologies. They aren't neutral in terms of values. Young adult literature that is portrayed as harmful reflects a fundamental discomfort with teenage autonomy, non-normative identities, and the transnational flow of cultural ideals.

This study fits into the expanding body of research on the politicisation of reading, especially as it relates to LGBTQ+ literature. Young adult fiction, according to Bittner and Ingleton (2023), is crucial in influencing how young people view themselves and other people, and its control frequently exposes the power struggles involved in establishing moral and cultural validity. *Scattered Showers*' ban in Malaysia shows a fear of the book's ideological potential rather than its explicitness, which is minimal at best.

This research uses CDA to analyse the discursive constructions of *Scattered Showers* in order to expose how language in state and media discourse creates LGBTQ+ depiction as morally and culturally undesirable. The study also looks at how the textual components of Rowell's stories offer linguistic and affective alternatives to the norm, so quietly challenging dominant heteronormative ideas.

Research Questions

1. How do Malaysian institutional and media discourses frame *Scattered Showers* as a threat to moral and cultural values?
2. In what ways do the narratives in *Scattered Showers* employ language to normalise emotional intimacy and queer subjectivity?

There are two reasons why this study is significant. First, it contributes to critical conversations on literary censorship by focussing on both author and reader discourse in addition to institutional acts. Second, it highlights how young people's writing can subvert dominant views in a subtle way, particularly in situations where open opposition would be risky from a political or social standpoint. By analysing the language strategies employed to problematise *Scattered Showers* and illustrating how it challenges restrictive beliefs, this essay aims to illuminate the socio-discursive dynamics of censorship, resistance, and narrative power.

2. Literature Review

Instead of being merely a content restriction tool, *Scattered Showers*' Malaysian prohibition may be seen as a discursive activity that reveals larger ideological issues concerning youth, gender, and morality. This review looks at four related streams of scholarship that are relevant to this investigation: (1) the function of moral control and censorship in literary discourse; (2) how LGBTQ+ people are portrayed in young adult literature; (3) the application of Critical Discourse Analysis (CDA) as a tool for ideological critique; and (4) how state-media relations contribute to the construction of cultural threat narratives. These perspectives provide the theoretical framework for examining how *Scattered Showers* is presented as deviant and how its narrative subverts that framing.

2.1 Censorship and Literary Morality

Book banning is a long-standing method of state involvement in the cultural sphere that is commonly employed to control conversations on gender, sexuality, race, and religion. Modern Malaysia frequently uses public morality and social cohesiveness as justifications for censorship, especially in light of the nation's multiethnic and religiously varied population (Abdullah & Othman, 2022). Research indicates that rather than textual explicitness, literary censorship in Southeast Asia is primarily concerned with perceived ideological subversion (Lim, 2021). Not because of their language or content, books are often prohibited for their capacity to offer alternate worldviews.

The book's thematic inclusivity—more especially, its portrayal of LGBT affection and non-normative subjectivities—rather than any explicit content is the basis for the government's objection to *Scattered Showers*. As Leung (2022) notes,

literature that normalises queerness, even in subtle ways, is often seen as a challenge to heteronormative moral norms. Thus, banning becomes an instrument for cultural control as well as discursive erasure.

2.2 LGBTQ+ Representation in Young Adult Fiction

In recent years, young adult (YA) literature has emerged as a powerful tool for LGBT kids, in particular, to explore their identities. Contemporary authors are increasingly focussing on narratives that depict LGBTQ+ people with emotional complexity, romantic autonomy, and everyday normalcy (Crawford-Garrett et al., 2023). This shift reflects a broader societal movement in favour of literary prominence and inclusivity.

However, Blackburn and Smith (2020) point out that such portrayal often becomes politically fraught when state ideology reject non-heterosexual identities. In many countries, including Malaysia, LGBTQ+ identities are pathologised or criminalised, making inclusive literature a controversial topic. Narratives that present queerness as tragic or abnormal are subverted by stories that allow queer characters space to feel, love, and belong, such as *If the Fates Allow* or Rowell's *Snow for Christmas*.

Importantly, this body of work also challenges what DePalma and Atkinson (2021) call the "invisibility of everyday queerness"—a condition where only traumatic or spectacular queer experiences are acknowledged. By focussing on tender emotions, family disputes, and seasonal traditions, *Scattered Showers* offers a subtle, humanising view of LGBTQ+ lives. However, this normalisation is exactly what makes the text controversial in highly regulated moral situations.

2.3 Critical Discourse Analysis and Ideological Control

Critical discourse analysis, or CDA, offers an essential theoretical and practical framework for understanding how language mediates power. Fairclough (2021) argues that speech is crucial to maintaining hegemony because it reproduces ideologies in ways that appear logical or natural. Therefore, the goal of CDA is to uncover the underlying social structures, value systems, and assumptions that exist inside language.

In censorship and media framing studies, CDA has been widely utilised to study how texts, regulations, and public declarations establish legitimacy and illegitimacy (van Dijk, 2021). For instance, Mahmood and Tan (2022) looked at how banned books were presented in Malaysian news sources and found a pattern of associating LGBTQ+ topics with external influences and social degradation. These structures serve to delegitimise LGBT narratives and centre national identity around a heterosexual, religious standard.

This study builds on earlier work in this field by using CDA to institutional discourse as well as the language used in *Scattered Showers* itself. In doing so, it seeks to identify the ways in which Rowell's character development, narrative style, and emotional tone work against the discourses that want to silence them.

2.4 State-Media Narratives and Cultural Threats

In authoritarian and semi-authoritarian regimes, media discourse often reflects or exaggerates governmental ideas, especially in relation to cultural policy. According to Latiff and Khairuddin (2023), Malaysian media typically reinforces state narratives, particularly when it comes to matters of religion, sexuality, and young culture. The words "Western influence," "moral corruption," and "cultural erosion" are commonly used to characterise prohibited publications.

Rather than developing independently, these narratives are a component of a larger ideological nation-building endeavour. Discourses that emphasise tradition, communalism, and conformity have a big impact on Malaysian identity politics, claim Goh and Ibrahim (2020). Rather than being a question of personal taste or creative preference, LGBTQ+ representation is viewed in this context as an assault on national values.

Knowledge of this context is necessary to comprehend the dual character of the discourse surrounding *Scattered Showers*: the institutional language framing it as detrimental and the narrative language that gently proclaims queer presence. The current study contributes to this field by examining both sides of this discursive conflict and highlighting the tension between control and resistance.

2.5 Research Gap

While existing work has examined censorship, LGBTQ+ representation in YA fiction, and the ideological roles of media, few studies have precisely applied Critical Discourse Analysis to both the text of a banned book and the institutional discourse around it. The majority of Malaysian CDA research has focused on political rhetoric, religious discourse, or textbook content, with little attention paid to contemporary fiction and literary suppression (Mohd et al., 2021; Mahmood & Tan, 2022).

Additionally, while scholars have addressed the suppression of overtly political or sexual content, books like *Scattered Showers* that are emotionally sensitive, subtly stylistic, and accepting of various views have not received nearly as much attention. This work fills this knowledge vacuum and contributes to our understanding of cultural censorship, discourse, and resistance by investigating how soft representation becomes radical in specific discursive circumstances.

3. Methodology

This study employs a qualitative research design grounded in Critical Discourse Analysis (CDA) to investigate the ideological and discursive construction of *Scattered Showers* by Rainbow Rowell in the context of its censorship in Malaysia. The methodology is tailored to answer the following research questions:

1. How do Malaysian institutional and media discourses frame *Scattered Showers* as a threat to moral and cultural values?
2. In what ways do the narratives in *Scattered Showers* employ language to normalise emotional intimacy and queer subjectivity?

CDA is well-suited for this type of inquiry as it seeks to uncover how language both reflects and reproduces social power, identity, and control (Fairclough, 2021; van Dijk, 2021). This approach allows for a dual-level investigation: first, examining external discourses (e.g., media coverage and official statements surrounding the ban), and second, analysing internal textual discourse within the stories of *Scattered Showers*.

3.1 Research Design

The interpretivist research examines how language is employed to produce ideological meanings pertaining to literature, morality, and identity. The choice of CDA as a methodology is guided by Fairclough's (1995, 2021) three-dimensional model, which conceptualises discourse analysis across three interconnected levels:

- Textual analysis examines a text's linguistic features and organisation.
- Discursive practice examines the production, distribution, and consumption of texts.
- Social practice is the interpretation of discourses in relation to broader social and ideological frameworks.

The study uses this paradigm to analyse the narrative content of *Scattered Showers* and its banning discourse, offering a comprehensive knowledge of the ways in which ideological disputes are communicated through language.

3.2 Data Collection

The study relies on two primary data sets:

1. Institutional and media discourse surrounding the ban (external discourse).
2. Selected short stories from *Scattered Showers* (internal textual discourse).

a) External Discourse Sources

A purposive sampling method was used to collect publicly available discourse related to the banning of *Scattered Showers* in Malaysia. The sources include:

- Official statements from Malaysia's Ministry of Home Affairs (MOHA), published in news portals and government circulars in December 2024 and January 2025.
- News articles from credible Malaysian and international outlets (e.g., Malay Mail, The Star, Free Malaysia Today, The Guardian) that report on or respond to the ban.
- Reader responses collected from social media platforms (Twitter/X, Facebook) and Goodreads, focusing on Malaysian and Southeast Asian users.

Documents were selected based on their relevance, recency, and explicit mention of *Scattered Showers*. A total of 15 items were collected, comprising four official announcements, six news articles, and five reader-response texts.

b) Internal Textual Sources

From the nine stories in *Scattered Showers*, three stories were selected based on their representation of queer intimacy and emotional diversity:

1. If the Fates Allow – portrays a Thanksgiving romance between two characters during the COVID-19 pandemic.
2. Snow for Christmas – follows Simon Snow and Baz, a queer couple celebrating the holidays together.
3. In Waiting – features a metafictional character left behind by her author, reflecting on emotional longing and selfhood.

These stories were selected using criterion sampling, ensuring they directly engage with themes of intimacy, marginality, and emotional normalisation. They are analysed to uncover how Rowell's narrative strategies challenge heteronormative discourses through subtle yet potent affective language.

3.3 Data Analysis

The data analysis followed Fairclough's three-level model, applied separately to the two datasets and then integrated for cross-analysis. The steps are as follows:

a) Textual Analysis

For both external and internal texts, the study conducted a close reading focusing on:

- Lexical choices (e.g., morality, danger, family, affection)

- Modality and hedging (e.g., should, must, may, perhaps)
- Transitivity (who acts and who is acted upon)
- Nominalisation and passivisation (e.g., "the book was found to be inappropriate")
- Evaluative language (adjectives, adverbs, stance markers)

In the official statements and news reports, attention was paid to how *Scattered Showers* was described—what metaphors or labels were used (e.g., "immoral," "against cultural norms") and what values were foregrounded. In contrast, the analysis of Rowell's fiction focused on how the text normalises emotional and queer subjectivities, such as through warm tone, routine domesticity, or symbolic references (e.g., food, seasons, music).

b) Discursive Practice Analysis

This level explored the production and circulation of the texts:

- How were official statements disseminated and received by different audiences?
- How did media outlets amplify or critique the government's decision?
- How did readers in Malaysia respond to the ban?

Analysing reader responses on Goodreads and Twitter provided insight into competing discourses: some endorsed the ban as "protective of moral values," while others framed it as "authoritarian" or "unnecessary." This discursive contestation reflects what van Dijk (2019) describes as the "negotiation of ideological meaning in the public sphere."

c) Social Practice Analysis

Finally, the analysis examined how both data sets relate to macro-level ideologies, such as:

- Heteronormativity and moral regulation in Malaysia.
- Youth agency and identity exploration in YA literature.
- Global vs. local values in the context of cultural policy.

This layer contextualised the findings within Malaysia's broader legal, cultural, and educational systems, drawing on secondary literature and sociocultural studies (Latiff & Khairuddin, 2023; Mohd et al., 2021).

3.4 Trustworthiness and Reflexivity

To ensure reliability, every source was checked for consistency and validity. Verified accounts or recurrent themes among users were utilised to choose social media posts, and news pieces were triangulated from government publications. Despite being interpretive, the approach is backed up by linguistic evidence and theoretical consistency.

The researcher maintains reflexivity and acknowledges their position as an external observer throughout the analysis. Instead of being presented as absolute truths, interpretations are given as situated readings of the data within a CDA framework.

3.5 Ethical Considerations

All of the data utilised were publicly available at the time of collection. No sensitive information or private correspondence was accessed. societal media usernames are anonymised, and every precaution was taken to avoid identifying that could lead to personal harm or societal outrage.

4. Findings & Discussions

This section presents the main findings from the analysis of external institutional/media discourse and internal literary narratives from *Scattered Showers*, as guided by Fairclough's (2021) three-tier model of Critical Discourse Analysis (CDA). It answers the two central research questions: (1) How do Malaysian institutional and media discourses frame *Scattered Showers* as a threat to moral and cultural values? and (2) In what ways do the narratives in *Scattered Showers* employ language to normalise emotional intimacy and queer subjectivity?

4.1 Framing *Scattered Showers* as a Threat: Discourses of Danger, Deviance, and Western Infiltration

4.1.1 Lexical Patterns and Evaluative Stance

According to official declarations issued by Malaysia's Ministry of Home Affairs (MOHA), *Scattered Showers* is "not in line with the moral values of Malaysian society" and "likely to influence youth towards deviant ideologies." These descriptions clearly aim to evoke moral fear and emotional aversion through their linguistic choices. Frequently used terms in government and media reportage include "foreign agenda," "deviant," and "harmful." This lexical framing aligns with van Dijk's (2021) theory of ideological macro-strategies, which categorises certain texts as ideological threats and maintains that language serves as a weapon of power rather than merely a neutral description.

The government's discourse employs passivisation (e.g., "the book was found to be in violation") and nominalisation (e.g., "the promotion of immoral values") to hide the agentive function of state censorship and portray the book as actively detrimental. These syntactic choices deny the state immediate accountability while heightening the text's apparent danger.

4.1.2 Moral Gatekeeping and Youth Protection

A popular argument of the restriction in public comments and media stories is the alleged need to "protect the minds of young readers". It suggests that harmful ideologies have the potential to influence and be impacted by young people. This paternalistic portrayal of the state as a moral guardian is a prevalent trope in censorship regimes in Southeast Asia (Mohd et al., 2021). But this also reflects underlying worries about identity formation and adolescent autonomy, particularly when non-traditional binary frameworks for selfhood are widely presented in globalised media.

The fear around gay YA literature, according to Bittner and Ingleton (2023), often arises from what it symbolically affirms rather than what it conveys directly: the inclusion of marginal voices in everyday situations and the embrace of emotional variety. By describing *Scattered Showers* as subversive, Malaysian institutional discourse inadvertently acknowledges the cultural power of literature to reinterpret norms.

4.1.2 Western Influence as Cultural Threat

LGBTQ+ issues are often associated with "Western influence," creating a contrast between authentic local culture and imported ideological pollution. Phrases like "against Eastern traditions," "foreign moral values," and "influenced by liberal Western ideologies" appear in all six of the news stories that are being examined. According to Goh and Ibrahim (2020), such framing is a manifestation of "discursive nationalism," where identity is purified through exclusionary language and queerness is utilised as a sign of external threat.

In addition to maintaining heteronormativity, the strategy of "othering" LGBTQ+ themes as alien reinforces state legitimacy by presenting itself as the protector of national identity. This patriotic framing is comparable to other bans on queer-themed content in Malaysia, where media portrayals of books, movies, or even rainbow-themed branding are linked to the loss of cultural authenticity (Latiff & Khairuddin, 2023).

4.1.3 Reader Responses: Negotiating Ideological Boundaries

A discursive battlefield is revealed by reader reactions on sites like Goodreads and Twitter. Some Malaysian readers oppose the ban, portraying it as authoritarian and regressive, while others share the government's concerns (for example, "this book promotes lifestyle we do not support"). The stories are "tender, not explicit," and "if love and inclusion are threats, then we're censoring compassion," according to a number of Goodreads reviewers who challenge the state's justification.

A counter-discourse that supports CDA's concern for the diversity of meaning-making is reflected in these responses. Fairclough (2021) asserts that when marginalised readings become accepted in public spaces, resistance manifests. In this instance, the book's subtle power has been highlighted by the very act of banning it, expanding its readership and redefining it as a representation of emotional fortitude.

4.2 Narrative Strategies in *Scattered Showers*: Quiet Subversions and Affective Normalisation

4.2.1 Intimacy Without Spectacle: "If the Fates Allow"

This short story is about a romance between two people who are dealing with the emotional consequences from the COVID-19 pandemic. Instead of focussing on the couple's queerness, the movie follows their relationship as it grows via everyday activities like making Thanksgiving dinner, sharing food, and watching old TV shows.

Rowell chooses emotional interiority over spectacular revelation in his writing, which is calm and reflective. Lexical phrases like "safe," "quiet," "kindness," and "stillness" highlight emotional stability over turmoil. Without having to defend their identities, the characters are free to exist and fall in love within the narrative.

As DePalma and Atkinson (2021) describe "everyday queerness," this tactic is a perfect illustration of how normalising queer existence involves both visibility and dullness. In a context where queerness is often pathologised or criminalised, such narrative normalisation gains ideological power. Instead of framing gay affection as political rebellion, it reframes it as a universal human feeling.

4.2.2 Domesticity and Seasonal Symbolism: "Snow for Christmas"

In *Snow for Christmas*, Simon and Baz, a queer couple who first appeared together in Rowell's *Carry On* series, bake together, trade gifts, and consider how their relationship has changed over the years. The narrative reinforces a feeling of cosiness, belonging, and familial resonance through the use of seasonal imagery, such as snow, warmth, and lights.

Recurring metaphors of warmth and light (e.g., "the fireplace cast a soft orange on Baz's cheek"; "Simon smelt cinnamon and safety") place queerness within recognisable cultural clichés of celebration and home. This is important in Malaysia, where being queer is frequently discursively linked to disorder, deviance, or disturbance. Rowell displaces these

associations and establishes a discursive space where intimacy and affect are paramount by integrating queer subjectivity into scenes of celebration and care.

4.2.3 Selfhood and Emotional Longing: "In Waiting"

This metafictional novella examines the inner monologue of a fictional character who is waiting to be recalled or written into existence by her author. Although the novel isn't overtly LGBT, its themes of emotional desertion, self-construction, and desire are comparable to the psychological labour needed to develop a queer identity in non-affirming environments.

Here, philosophical and reflective language is employed. Modal verbs like might, could, and perhaps suggest a liminal region where certainty is delayed, much how disadvantaged identities sometimes exist on the outskirts of society. By drawing readers into the protagonist's reflective world, first-person storytelling heightens intimacy.

By highlighting the inner life of a structurally peripheral character, "In Waiting" subtly subverts heteronormative literary conventions and reflects the marginalisation of queerness in Malaysian public discourse. By using poetic reflection rather than protest to portray this character's emotionality as a place of human worth, Rowell equates affect with legitimacy.

5. Conclusion

This study set out to investigate the ideological dimensions of literary censorship by examining how Rainbow Rowell's *Scattered Showers* was discursively framed by Malaysian institutional and media narratives, and how the text itself resists dominant heteronormative ideologies through its narrative strategies. Using Fairclough's three-dimensional model of Critical Discourse Analysis (CDA), the research addressed two key questions: (1) How do Malaysian institutional and media discourses frame *Scattered Showers* as a threat to moral and cultural values? and (2) In what ways do the narratives in *Scattered Showers* employ language to normalise emotional intimacy and queer subjectivity?

The prohibition of *Scattered Showers* reveals the ideological issues surrounding LGBTQ+ representation in Malaysian society. The text is framed as a moral and cultural danger by institutional and media discourses through the use of heteronormative, nationalistic, and protective frames. However, a new discourse emerges from textual analysis: Rowell's novels subtly question these dominant ideas by highlighting narrative tenderness, affective normalcy, and emotional depth.

Instead of crushing dissent, the study finds that censorship often reveals the power of what it seeks to suppress. *Scattered Showers* employs themes of love, longing, and inclusion—discourses powerful enough to justify a ban in civilisations that fear difference, despite the fact that it doesn't explicitly call for revolt.

Based on the findings, the book was consistently presented as a vehicle of "foreign influence" and "moral corruption" in Malaysian official and media discourses, with alarmist phrases such as "immoral," "deviant," and "harmful to youth." This framing reflects broader ideological concerns about cultural sovereignty, youth identity, and the maintenance of heteronormative norms. Rather than merely restricting access to content, the discussion surrounding the ban seeks to define what forms of love, passion, and subjectivity are culturally acceptable.

In contrast, Rowell's stories operate within a register of muted normalisation and delicately conveyed emotions. Through stories like *If the Fates Permit*, *Snow for Christmas*, and *In Waiting*, the text highlights queer affection as a shared emotional experience rather than as a spectacle. These stories emphasise closeness, sensitivity, and longing via everyday pursuits like cooking, decorating, and self-reflection. Such representational choices subvert dominant narratives through affective presence rather than conflict by presenting LGBT subjectivity as emotionally complex and ordinary human.

This discrepancy highlights a discursive conflict between ideological repression and narrative resistance. While institutional actors portray queerness as a symbolic danger to national ideals, Rowell's work offers alternative emotional grammars focused on caring, domesticity, and reflection, challenging these dichotomies. The analysis thus affirms the importance of considering not just what is prohibited but also why and how: *Scattered Showers*' restriction is not explicit, but rather reflects its ideological ability to redefine social values.

Ultimately, this work contributes to critical discourse on literary censorship, the politics of affect, and juvenile literature. It suggests that censorship is not only a legal act but also a discursive one that seeks to define and control the boundaries of belonging. It also demonstrates how literature, especially young adult fiction, may serve as a forum for ideological debate by converting sentimental stories into tools that are covertly resistance-focused.

Future research could build on this analysis by examining how readers in banned environments reinterpret or disseminate repressed literature using digital platforms or alternative literacies. As restrictions become increasingly widespread over the world, it is essential for literary studies and the advancement of inclusive cultural policy to comprehend the affective and discursive elements of literature.

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