



## The Tradition of Patriarchy in Short Story “*The Young Wife*” Through Radical Feminist Perspective

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### Abstract

The research at hand employs a Radical feminist perspective and examines the text of the short story from an aspect of feminist perspective. Despite existing studies that highlighted the suppression of women in society, there appears to be a lack of inquiry into the tradition through which the suppression is initiated in society. Thus, this research aims to unveil the tradition as a tool used by men to suppress women into the defined social roles. The research examines the text of the short story *The Young Wife* by Zeb-un-Nissa Hamidullah, as this short story is taken from her collection, *The Young Wife and Other Stories*. Moreover, the study throws light on the tradition of patriarchal culture, deprivation of freedom of expression, and restricted social roles of women as discussed in the short story. The employed perspective of radical feminism is taken from Mary Daly’s work *Gyn/Ecology*, which works as a research model. This qualitative research is meant to highlight gender biased practices, garbed in the guise of culture, which run through generations and are ironically propagated by the women themselves. The sources used in conducting this research are primary as well as secondary sources. The findings revealed that women are silenced in a male-dominated society as the defined social roles restrict women in the tradition of patriarchy.

**Keywords:** Male supremacy, Woman Subjugation, Patriarchal Tradition, No-Sayer, Restricted Social Roles, Yes-Sayer

### Introduction

Patriarchy is a deeply entrenched system of social organization in which men are authoritative and hold primary power while dominating in roles of political leadership, moral authority, and control over property and social privilege. Such of social system, often masked as tradition and culture, builds and reinforces restrictive gender roles that undermine women’s autonomy and agency (Walby, 1990). Radical Feminist theorists state that patriarchy operates at both structural and ideological levels and thereby manifests most potently within personal relationships and the family unit (Firestone, 1970; Millet, 1977). The male-dominated society has undermined women in redefining their selves. Women are considered to be inferior and of no worth in the social setting of men today. Though, some women, in quite a less ratio, might take a stand against patriarchy yet such women are gagged by the standing patriarchy where they have instilled their roots in almost every institution including the authoritatively parenting and husband-wife relationship where the flight, that a woman think of, to redefine her values amidst male supremacy is denied and strongly opposed through these

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institutions. Men have set up a way to outsmart women to being inferior and have dominated their selves over women.

Literature, particularly by postcolonial female writers, serves as a powerful medium to interrogate and expose the subtleties of this patriarchal tradition. Zeb-Un-Nissa Hamidullah's short story *The Young Wife* portrays the institutionalization of patriarchal power and the internalized subjugation of women.

This study aims to examine *the Young Wife* through the lens of radical feminism, which highlights the patriarchal mechanisms, confining women to socially constructed and restrictive roles. The story centers on Aliya, a young woman raised in a household where her father exercises total dominance over her mother. The silence and helplessness of the mother become the inheritance of the daughter, who initially attempts to assert control in her marriage but eventually conforms to the submissive role prescribed to her by societal norms. The character arc of Aliya underscores what Simone de Beauvoir (1949) identified as the process of women being turned into "the Other" and is conditioned not only to accept male dominance but to internalize it as natural. The thematic focus of the story aligns with radical feminist critiques that locate the roots of women's oppression in patriarchal family structures and their cultural reinforcement (Tong, 2009).

Zeb-Un-Nissa Hamidullah was a pioneering Muslim woman writer and journalist who contributed significantly to South Asian literature and feminist discourse. She was the first Muslim woman to write for a newspaper in pre-partition India and later continued her journalistic work in Pakistan, contributing to *Dawn* (Mirza, 2007). Her literary works frequently depict the status of women in a male-dominated society, and *The Young Wife* stands out for its depiction of gendered power relations within domestic life. Hamidullah's narrative approach in this story aligns with what Showalter (1985) calls "gyno-criticism", which is a method of examining female literary voices to uncover the social forces that shape women's experiences and suppress their voices.

The primary concern of this study revolves around the tradition of patriarchy and its ideological transformation of women from resisters, 'No-sayers' into conformists, 'Yes-sayers'. This shift reflects how cultural norms with the passage of time are internalized over generations and thereby, rob women of their agency and voice to compel them and perpetuate their own subjugation. Radical feminist theorists contend that such transformation is not merely the result of personal choice but of a system designed to socialize women into acceptance of male authority (Daly, 1973; Johnson, 2005).

The research addressed a textual and thematic analysis grounded in radical feminist theory. In this context, radical feminism, unlike liberal feminism, focuses on the root causes of oppression and views patriarchy as a system that must be fundamentally dismantled, rather than reformed (Tong, 2009). In *The Young Wife*, the tools of patriarchal control such as emotional manipulation, cultural conditioning and the silencing of dissent are laid bare. Aliya's ultimate resignation to the role of a "traditional submissive Punjabi wife" (Rahman, 2010, p. 61) symbolizes the successful reproduction of patriarchal ideology, despite her initial resistance.

Moreover, the family in the story functions as what Althusser (1971) identifies as an “ideological state apparatus,” shaping individuals to conform to dominant social ideologies. In this case, Aliya’s transformation is not simply a personal defeat but a demonstration of how cultural values normalize submission and erase female dissent. Even love, which might be expected to empower, becomes a site of confusion and mistrust for Aliya, whose perceptions of intimacy are tainted by her father’s dominance over her mother.

To sum up, *The Young Wife* is not merely a story about one woman’s struggle within marriage, as it is a literary representation of the broader tradition of patriarchy that continues to shape gender roles in South Asian societies. This study, therefore, positions the text as a critical site for analyzing how literature can expose the mechanisms of female subjugation and how radical feminism can be applied to decode these mechanisms. Through this lens, the story becomes a testament to the enduring influence of tradition in constructing gendered identities and sustaining patriarchal dominance.

The tradition of norms and values over the course of centuries may transform a ‘No-Sayers’ into a ‘Yes-Sayers’. Despite excessive studies on women's suppression, there is limited research on the tradition as a tool used to show patriarchal dominance that turns women into accepting the social norms. Existing studies highlight women's subjugation, yet the tradition carried by women herself is not revealed and elucidated till the date. Thus, this study analyzes the short story *The Young Wife* through a Radical feminist perspective and inquires whether ‘No-Sayers’ are influenced by the social norms changing a woman into ‘Yes-Sayers’ and henceforth paving the way to Patriarchal dominancy.

### **Research Objectives**

- 1 To highlight the restricted social roles given to women by men.
- 2 To reveal male supremacy and deprivation of freedom of speech and expressions of women.

### **Research Questions**

- 1 What gender notions are embedded in the text of the short story *The Young Wife*?
- 2 What are the means through which women are silenced into subjugation?

### **Significance of the study**

This qualitative form of research pin points the mechanism through which women are suppressed in the male dominated society. This work can benefit masses by enlightening them about the roots of Patriarchal mindset that oppresses women. The relativity of this data and the theory can undoubtedly be seen in many rural areas of Pakistan. It is noteworthy to mention that though the story is written in 1958, it still holds true in the rural areas of our contemporary society. Since Zeb-un- Nissa Hameedullah is a Pakistani and hence her short story put forth a culturally reliable and authentic data.

### **Delimitation**

Radical Feminist theory is a vast and comprehensive doctrine through which the women’s sufferings are highlighted. This study focuses on a few aspects of the Radical Feminist theory which cannot describe and explain the

comprehensive dogmas of the theory entirely. Since the genre of the data being the short story, hence it offers a microcosm or a small world and cannot encompass the theory holistically. Moreover, the short story *The Young Wife* only depicts women subjugation in the rural areas of one specific province, as Tariq Raman puts it “Punjabi” in his work a history of *Pakistani literature in English* (Rahman, 61), and may not represent the entire country. The tenets of the Radical Feminism including restricted social roles, deprivation of freedom of speech and the mechanism of male supremacy through which women are kept suppressed have been analyzed.

### **Literature Review**

This chapter presents a review of scholarly literature relevant to the themes of patriarchy, gender roles and radical feminist critique in literature. The aim of this chapter is to situate Zeb-Un-Nissa Hamidullah’s *The Young Wife* (1958) within the wider body of feminist literary criticism that explores the socio-cultural construction of gender and power relations in the man’s dominant patriarchal societies.

#### **1. Gender Subalternity in South Asian Postcolonial Fiction**

Recent studies have delved into the representation of women’s silence and resistance in South Asian literature. These works often highlight the complex interplay between patriarchy and postcolonial contexts. For instance, Ashraf and Khan (2024) analyze five South Asian novels, revealing how female characters are portrayed as subalterns being voiceless and marginalized due to patriarchal oppression and colonial legacies. Utilizing Spivak’s subaltern theory, they demonstrate how these women navigate societal constraints, often internalizing their subjugation (Ashraf & Khan, 2024)

#### **2. Subalternity and Marginalization in “All My Rage”**

The novel *All My Rage* has been examined for its depiction of women’s subalternity and marginalization. The protagonist’s experiences shed light on the pervasive nature of patriarchal structures. Hussain and Hashmi (2023) employ a postcolonial feminist lens to explore the character Noor’s struggles against physical and mental oppression. Their study underscores the systemic barriers women face, emphasizing the need to amplify marginalized voices in literature (Hussain & Hashmi, 2023).

#### **3. Patriarchal Oppression in “Skyfall”**

Literary analyses have focused on how female characters resist patriarchal norms. *Skyfall* serves as a pertinent example, illustrating the challenges women encounter in asserting their agency. Shaikh and Hashmi (2023) investigate the subjugation of female characters in *Skyfall*, highlighting their efforts to challenge societal norms. Through Spivak’s theoretical framework, they reveal the complexities of women’s resistance within patriarchal societies (Shaikh & Hashmi, 2023).

#### **4. Subalternity of Indian Widows in “Water”**

The plight of widows in Indian society has been a subject of literary scrutiny. *Water* portrays the systemic marginalization faced by widowed women. Khan and Shah (2024) analyze *Water* through the lens of subalternity, demonstrating how widows are rendered voiceless and excluded from mainstream society due to patriarchal customs. Their study calls for increased awareness and advocacy for these marginalized groups (Khan & Shah, 2024).

## 5. Feminist Themes in “Heart Lamp”

Contemporary literature continues to explore women's experiences within patriarchal societies. *Heart Lamp* (2025) offers a collection of stories that delve into these themes. Mushtaq's *Heart Lamp*, translated by Bhashi, presents narratives that vividly depict women's struggles against societal norms in southern India. The collection has been lauded for its authentic portrayal of daily life and feminist themes (Mushtaq, 2025).

## 6. Feminist Narratives in “Dream Count”

Modern novels often intertwine personal and political struggles faced by women. *Dream Count* exemplifies this trend, addressing various challenges women encounter. Adichie's *Dream Count* delves into the lives of four African women, exploring issues such as sexual assault, societal pressures, and motherhood. The novel emphasizes the importance of feminist narratives in highlighting women's resilience and agency (Adichie, 2025).

## 7. Women's Resistance in Afghanistan

The suppression of women's voices in Afghanistan has garnered international attention. Literature and media have documented their resistance against oppressive regimes. Jalliet (2024) discusses how Afghan women have turned to literature and media to assert their presence and resist Taliban-imposed restrictions. Initiatives like Radio Begum provide platforms for women to express themselves, challenging societal norms (Jalliet, 2024).

## Research Methodology

This study employs a qualitative research methodology while using textual analysis within the framework of radical feminist literary criticism. The purpose of the study is to investigate the mechanisms through which patriarchal traditions are perpetuated in the short story of Zeb-Un-Nissa Hamidullah, *The Young Wife* (1958), and the mechanisms that contribute to the silencing and subjugation of women. Given the nature of the research problem and objectives, qualitative methods are most appropriate as they allow for a deep interpretive analysis of gender ideologies embedded in literary texts (Creswell, 2014).

### 1. Research Design

This research is designed as a descriptive-analytical study based on a feminist interpretation of the selected literary text. The approach aligns with the radical feminist tradition, which seeks to uncover the roots of women's oppression in patriarchal structures, especially within familial, cultural, and social institutions (Tong, 2009; Firestone, 1970). Through a critical reading of the story, this study identifies specific instances where gender roles are reinforced and how female characters are denied agency and voice.

### 2. Theoretical Framework

This paper examines radical feminism to analyze the short story *The Young Wife* by Pakistani author Zeb-un-Nissa Hameedullah from her collection of short stories, *The Young Wife and Other Stories* (1958). The research is carried out using a radical perspective of Feminism through the work of Mary Daly; *GYN/ECOLOGY* (1978) as a model. The work unveils male dominance, constricted social roles, and the tradition through which the system of patriarchy is maintained. The qualitative, closed textual analysis is carried out for the analysis of the text. The study concludes that women are undermined

through the tradition of patriarchy as women itself agree to the settled norms in a society.

### **3. Points from Mary Daly's work *Gyn / Ecology***

Male supremacy can be observed in every part of the world, which has always derailed the position of women in various walks of life. Mary Daly puts it in her work *Gyn/Ecology* "Patriarchy appears to be 'everywhere'. Even outer space and the future have been colonized" (Daly, 1978, p. 7). Women have been subjugated by men in inculcating the perception of being 'oppressed' into their minds.

Women's suppression by men leads to the control of the minds of these oppressed women so that they cannot go beyond the circle drawn by men for them. Mary Daly has stated in *Gyn/Ecology*, "Nor does this colonization simply exist outside women's minds, securely fastened into institutions we can physically leave behind. Rather, it is also internalized, festering inside women's heads, even feminist heads" (Daly, 1978, p.7).

Men try to be more strengthened in considering women as others and will not let them find their true reality. Daly, in her writings, put this phenomenon of men as "The march of mechanical masculinity progress is toward the elimination of female Self-centering reality (Daly, 1978, p. 39). Men weave the cage to keep her away from the reality of their true selves.

Women are forced made blind by men through their wicked power to veil falsely created norms and values in the maintenance of patriarchy. They suppress women in defining societal roles for them. As in *GEN/ECOLOGY*, Daly says, "Clearly, the basic paradigm and expression of the rigid societal structure and role definitions by which males attempt to cover their basic sense of emptiness is military" (Daly, 1978, p. 226).

Any move towards self-reality will make men feel insecure as their power is to be challenged if women seek their real selves and being. Mary Daly writes in *Gyn/Ecology* that woman is blindfolded by men's deception in drawing circles imposed upon them. Men hold the central power, which has restrained women from seeking their true being (Daly, 1978, p. 221). Mary Daly calls out to this patriarchal system as a "State of War" as "*Gyn/Ecology* is the re-claiming of life-loving female energy. This claiming of gynergy requires knowing/naming the fact that the state of patriarchy is the State of War, in which periods of recuperation from and preparation for battle are euphemistically called "peace" (Daly, 1978, p. 223).

Mary Daly encourages women to find their true selves, which has been exploited at large by male male-dominated society. She insists that women deny access of men to their selves, which will ultimately make them find their exact real self. A woman needs to deny a man's reach out to her, which can be manipulated by him as power (Daly, 1978, p. 225). Male-dominated society has ruthlessly maintained its authority and rulings in a society by zipping up the mouths of women, making them fearful. Thus, women are controlled this way by men. From *Gyn/Ecology's* writings as "Women are silenced/split by the embedding of fears. These contrived and injected fears function in a manner analogous to electrodes implanted in the brain of a victim 'patient' who can be managed by remote control" (Daly, 1978, p. 18). Women cannot go beyond the boundaries that have been shaped by a male-dominated society.

Witnessing their mother's submissiveness to the brutality of patriarchy, daughters try to ease their mothers from the set values and norms by male supremacy. Mary Daly expresses this in *GYN/ECOLOGY* as "Blinded and dis-spirited by these mind bindings, daughters feel rage at their mothers' powerlessness against the patriarchal rules. Yet the pull toward the mother is always there; the daughter seeks her everywhere" (Daly, 1978, p. 217).

### **Data Analysis**

The paper focuses on the short story *The Young Wife* (1958) by Zeb-un-Nissa Hamidullah from her collection *The Young Wife and Other Stories* (1958) and will thoroughly analyze the text. The analysis is qualitative and is therefore based on the textual analysis of the text under the lens of Mary Daly's work, *Gyn/ Ecology* (1978).

#### **1. Gyn/ Ecology and radical feminist views along the text Observed**

At the beginning of the short story, the woman can be seen indoors. It is very common in today's social setting that women, since their childhood are imposed upon roles which are forcibly inserted into their minds. At the beginning of the text, such instances describe women to be working with zeal yet being ignored for performing just household tasks. In the start of short story, Aliya bears witness to her mother as "... for monotonous tasks she fulfilled so ungrudgingly day after day, the children she produced year after year ...the way she served year after year without receiving or expecting to receive, the slightest smile of gratitude" (Hamidullah, 1958, p.10).

A woman working in the house, non-stop, around the clock, from cooking the meal to sewing clothes, is not paid, as men consider it an unpaid job, perceived by them as an obligation. Mrs. Hameedullah has shown the true picture of men who control the organization of society in making laws and rules, favoring and easing men, and categorizing men and women. Mary Daly believes that these rules are empty boxes in which knowledge is stored, restored, and used for men's benefit (*Gyn/Ecology*, 1978, p.3). Aliya's father is the real face of male supremacy. In the text, the father of Aliya enters home after returning from a visit to the city and unveils the essence of male authority as:

"Aliya's father entered the clean, freshly plastered hut with firm, determined steps. Here was a man sure of himself and certain of his position of perfect authority in his household" (Hamidullah, 1958, p. 11).

Moreover, Aliya's father is also portrayed in the short story to be the one holding economic power. The common perception in society is that because men are physically stronger than women, therefore, they should have power in hand, not only in the house will they be considered as boss but also the ones having economic affairs under their control. Women's role in the household chores is seen with less dignity when in comparison with the men's role as the breadwinner of the house, because the roles of men are intentionally woven with the generation of funds in a society where money is power.

Male-dominant social structure instigates the suppression of women by inculcating fear in their minds, making them bow down to the maleness of men. Their actions subdue women to blindly worship men and obey them without any reasoning. The 'chip of fear' is well-fixed into the minds of women by men in assuring them that men are always superior to them and women an

inferior beings. It is observed in the character of Mohammad Din, who represents the patriarchal planning of making women fearful of men. In the text, it is seen as "The wife was still conscious only of the maleness of the man, and years of submissiveness had made her meek and subservient to her husband's slightest whim". (Hamidullah, 1958, p. 11)

Mary Daly in her work *Gyn/Ecology*, is of the view that Women are dispirited by men as they are deprived of their freedom of speech and expressions. They are gagged to remain voiceless. By such means, men overrule women as they are dealt with in such a manner that fear is hammered with in their minds. Their expression of strength and courage is weakened and broken down. In the short story, it is visualized through the words by Mrs. Hameedullah from the scene at lunch when Aliya's mother asks question from her husband, Mohammad Din as she can be noticed, feeling nervous "At last a mother's anxiety overcame her fear of her husband's annoyance and hastily, as if she must complete the sentence before her courage failed her, Aliya's mother questioned, "And how are Alla Ditta and his wife? And did you have time to visit Zarina, and ..." (Hamidullah, 1958, p. 12). Aliya's mother had not completed the question when Mohammad Din, with a harsh reply, stops her in the middle of the question, "Cannot a man ease his hunger in peace? Must you be forever cackling and questioning? Learn patience, woman." (Hamidullah, 1958, p. 12)

As the story unfolds, Mrs. Hameedullah points out that Aliya expresses her aggression toward her father's ruthless behavior with her mother, as her mother shows no reaction to Mohammad Din's harsh manners. Aliya is boldly outacted as she leaves the meal table. As "she thought angrily as she rose from the meal" (Hamidullah, 1958, p. 12), Mrs. Hameedullah, through the character of Mohammad Din, shows how the perturbed face of male supremacy feels threatened by the slightest opposition. To Aliya's silent protest at her father's unjust supremacy, Muhammad Din speaks in a low voice to himself nervously: "She must learn, this girl of mine, she must learn what behavior to expect from her husband, for she is too sensitive, too full of dream". (Hamidullah, 1958, p. 13)

In the short story, the husband-wife relationship is shown as the pivotal control panel for the setup of social norms and values of male supremacy. After Aliya is married, she senses that she will be bound to her husband as the authority and power are with her husband. "She was married now, she reflected, and all her beauty, her youth and her dreams were in the hands of this stranger to do with as he willed" (Hamidullah, 1958, p. 18).

If men exercise their power, they do so because they have an easy reach out to women, as they allow men to implement their rulings therefore resulting in patriarchy. If these rulings are denied by women, keeping men to their limits, there could be no such elaborate machinery for the patriarchal powers to run themselves. Women may find their true selves in doing so as they will cut the roots through which men have built up their system. The character of Aliya shows the denial of access to men. By doing so, she accepts herself and refuses men's command and is more concerned about her freedom, as stated in the short story when Aliya speaks to herself, "no man shall rule me and do with me as he will" (Hamidullah, 1958, p. 19). Aliya was not like her mother and her other sisters, as it is clearly shown in the short story when she reveals that "I am not like my mother and sisters" (Hamidullah, 1958, p. 19). She confines her

husband's access and goes to her mother's place... Being a proactive critic of patriarchal tyranny, she rejects her husband's affiliation with her despite him being a gentle and kind lover. She claims to be more authoritative than her husband as the following lines from the short story witness her control over her husband "it was as if he could make no decision, come to no plan of action unless she desired, it was as if he had given his soul into her charge, and she exulted" (Hamidullah, 1958, p. 19).

Aliya's mother instills those patriarchal norms and traditions as a normal way of living. In one of the instances in the short story when Aliya is getting married and she seems to be upset and worried, her mother tells her "What is wrong with you child? Are you not a woman, and what is woman for but to wed and bring forth children so that the family may continue?" (Hamidullah, 1958, p. 16).

## **2. Mothers endorsing the tradition as Yes-Sayers**

At the end, when Aliya had moved out of her husband's place, she finally got some time to discover her new self. Even though she always considered herself a staunch supporter of female emancipation from the unjust patriarchal shackles, she realizes that she didn't possess the strength to grapple with this ongoing abuse. The irony arises when she realizes that the seeds of subjugation had long been sown in her by her mother. Women, hence, become tools of Patriarchy to normalize the patriarchal hold. As her mother bedims all her dreams of breaking free, she agrees to all the rules implemented by men. It is through Aliya's character that the patriarchal power illustrates the mechanism through which women are made submissive to male male-dominated society. In the last part of the story when Aliya's husband arrives at Aliya's home to take her back to his own home, Aliya's father reinforces the patriarchal slogan by saying, "We men must never allow women to get the upper hand, they should never be allowed to guess how much we love them" (Hamidullah, 1958, p. 27).

Aliya's mother was tamed, and her spirit had been made to resign before Patriarchy. She withdrew Aliya from her 'Protest' against the standing patriarchal undisciplined rules. It is hence the victim herself who is the biggest perpetrator of an injustice, who thus becomes the ideal propagandist tool. Aliya asks her mother whether her father had been a good husband or a bad one. To this, she replies, "I love your father and my greatest joy is to be submissive to him and grant his least desire" (Hamidullah, 1958, p. 24). It is her mother who carries a patriarchal mindset in compelling Aliya to do things the way her mother wants Aliya to do. Had it not been for her mother's silent and constant hammering, Aliya could not have been derailed by any men, as she was the No-Sayer to the system of patriarchy. Aliya got used to the traditional patriarchy as it was normalized by her mother to her, as she was influenced by her mother:

"She realized that there was nothing undignified, nothing smacking of subjugation or slavery in the relationship between her father and her mother; it was just the result of centuries of tradition and customs." (Hameedullah 1958, P25)

## Discussion And Findings

This study set out to investigate the tradition of patriarchy as portrayed in Zeb-un-Nissa Hamidullah's short story *The Young Wife* by using the lens of radical feminist theory. Drawing upon both textual analysis and a theoretical framework rooted in radical feminism, the research has explored the mechanisms through which patriarchal norms are sustained and internalized within familial and societal structures. The study focused particularly on the ways male dominance restricts women's social roles and suppresses their freedom of expression, as represented by the characters and their interactions in the story

### 1. Discussion

This study unveils male supremacy and the adaptation it follows to hold their power and keep women oppressed. It reveals patriarchal grip and curtain off the mechanism through which the power of men in a society is maintained. Aliya becomes a staunch character at the beginning of the short story *The Young Wife* as she rebels against the standing patriarchy by turning to be a No-Sayer to it and dispels the men-measured norms and rules. She turns out to be a self-determined character; however, she is besieged by the cage of the tradition of patriarchy and is therefore convinced by her mother, who acknowledges manly assigned roles and their tradition, and carries patriarchal makeup in her head as she has been the victim of it. Aliya is thus bowed into a Yes-Sayer at the end of the short story as she accepts the self-weaved custom and tradition of men and agrees to continue with the flow of male-fashioned rules.

### 2. Findings

This research also verifies gender notions and the dispossession of women from the freedom of speech and expression. It is seen from the analyzed data that women are quietened by the despotism of patriarchal hold. Throughout the story, it has been observed that women are kept inside the walls. A SPACE is indicative of either freedom or subjugation and dependency. Women are not given the outer space, as it is evident from the analyzed data, which depicts their dependency and subservience to men. This study also found that men have distinct social roles on the basis of gender. These roles have been associated with men to women. It has been found that women are only seen to be doing the house chores, getting married, and giving birth to children, while men are seen to be strong and tough, having businesses and jobs. The analyzed data witnesses that the power and authority are centered within men in the unjust system of patriarchy, and women thus become the victims of this patriarchal tyranny.

### 3. Recommendations and Suggestions

Several recommendations can be made to challenge patriarchal norms embedded in literature and society. Educational institutions, for instance, should integrate feminist literary criticism, especially radical feminist perspectives, into literature curricula to foster critical engagement with texts like *The Young Wife*. Teachers and students should be encouraged to analyze literary works through gender-sensitive lenses to expose underlying power dynamics. Additionally, by promoting the voices of South Asian women writers and encouraging intergenerational dialogue can help dismantle inherited gender roles. Policymakers and NGOs should support gender equality

programs in education and media, while future research should explore feminist themes in South Asian literature using both radical and intersectional frameworks. Lastly, literary workshops and seminars focused on gender, identity, and power can serve as platforms for awareness and social transformation.

### Conclusion

To sum up, the research has proved from the analyzed data that women have been under the influence of patriarchal power, which is so factual in today's social setting. Moreover, the patriarchal tradition intensifies the sufferings of women and also men, as Aliya's husband, being a male member of society, suffers due to the untoward behavior of her father, which made her feel hatred to her husband.

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