



Impact of Patriarchy on Female Agency: A Feminist Analysis of The Wedding of Sundri and The Daughters of Aai

¹Fozia Chandio -Email- fozia.chandio@usindh.edu.pk

²Dr. Waseem Hassan Malik -Email- Waseem.malik@usindh.edu.pk

¹Ph.D. Scholar, Institute of English Language and Literature, University of Sindh

²Assistant Professor, Institute of English Language and Literature, University of Sindh

Article Details:

Received on 22 June 2025

Accepted on 13 July 2025

Published on 16 July 2025

Corresponding Authors*:

Abstract

In a patriarchal society, women often live a bitter, subjugated, and victimized life. They have to struggle a lot to prove their worth and value to the men dominating them in all aspects of their lives. This research paper, based on two contemporary short stories, *The Daughters of Aai* (2007) by Fehmida Riaz and *The Wedding of Sundri* (2007) by Bina Shah, analyzes the troubled and marginalized lives of female characters in a patriarchal society in Pakistan. *The Daughters of Aai* revolving around an old woman Aai and her daughters is a story about traditions that explores women's struggle in the midst of controlling male counterparts in the male dominated society. *The Wedding of Sundri* is a story of a girl named Sundri who is killed on her wedding night for not proving to be a virgin. Both the short stories exhibit women's limited agency under the impact of patriarchal designed societies. The paper explores how deeply rooted structures in the Pakistani society strengthen patriarchy and limits and devalues women's agency. Using the theory of Radical Feminism by Kate Millett (1970), this paper explores that gender roles are socially constructed and assigned to women in the societies run by men. It also highlights that men play power politics to control family dynamics and sexual relationships of women within a patriarchal setup. Hence, women's agency plays a vital role in countering the societal injustice and masculine oppression, but it has always faced bitter experiences that have decreased its powers and strength to be exercised, as discussed in this study.

Key words: Women's Agency, Patriarchy, Daughters of Aai, Wedding of Sundri, Feminism, Millett



Introduction

Women hold a key role in structuring and shaping their own lives. In the realm of literature, women characters have often taken the center stage. However, their identities and roles continue to change over different eras of literary underpinnings. In the medieval period and the Elizabethan age, for the major part women were given lower status than men (Lucas & Ordeniza, 2023). They are often presented in a negative light, confined to the four walls of their homes. The women characters in Chaucer's *The Canterbury Tales* and Spenser's *The Faerie Queene* represent the weaker and dependent life of women. Similarly, the Victorian era shows women characters as miserable and downtrodden beings, suffering at the hands of male characters (Lucas & Ordeniza, 2023). Both Dickens and Hardy's women reflect the hard lives of women yearning for male help and support. In contrast, the modern and postmodern literature sheds light on the issues faced by women characters like marital rape, domestic violence, and illiteracy (Syed, 2019) to represent them as powerful figures fighting for their rights.

Women are born and bred in a patriarchal era and a male-dominant society that do not allow them to lead their lives according to their desires (Nash, 2009). Patriarchy is known as the world's primitive system that not only ignores women completely, but also promotes masculine superiority (Lerner, 1986). Facio (2013) defines patriarchy as an age-old social organization in which complete authority is exercised by the male head or male members of the family, forcing women to live under the dominion of their male counterparts. It is because of the patriarchal systems and norms that women face a lot of difficulties in establishing their daily lives and careers. For centuries, the female gender was subjugated and suppressed to the core by the patriarchal norms of society. However, since the advent of feminist movement, women have stepped forward to raise voice against the long-accepted injustice and oppression. Particularly, during the second wave of feminism, women theorists and activists like Kate Millett, Julia Kristeva, Maggie Humm, and Simone de Beauvoir's works brought awareness regarding women independence, freedom, autonomy, and justice (Syed, 2019). All these women theorists focused on female liberation and female emancipation by opining against gender inequality and gender discrimination. In this regard, De Beauvoir's *The Second Sex* (1949), Millett's *Sexual Politics* (1970), and Humm's *A Readers' Guide to Contemporary Feminist Criticism* (2015) play a key role in understanding the difficulties and troubles women face in a male-dominated world. As a result of feminist activism, the term women's agency began to make rounds in literary circles, allowing the female gender to live their lives on their own terms. Donald et al. (2017) define women's agency as women's capacity to make their own decisions in life and act on them without the fear of male oppression. Women's agency is considered vital to achieve gender equality and female empowerment.

The present research has explored two short stories to understand the repercussions of patriarchy and the role of women's agency in achieving gender equality and social justice. *The Wedding of Sundri* by Bina Shah highlights the marriage of a young girl without her formal consent, Sundri and her tragic murder after being declared as Kari for not proving to be virgin (the tradition known as honor killing). On the other hand, Riaz's *The Daughters of Aai* reflects on the plight of a young handicapped and sexually abused girl, Fatima by specifically focusing on the struggles of poor village women to protect her by declaring her as a holy woman. In the light of Kate Millet's theory of Radical Feminism, both short stories are analyzed to understand how patriarchy controls the social life of



women, how masculine power structures develop enforced sexual relationships, and how female gender roles are socially constructed and labelled by the male dominant societies.

Research Questions

This research is based on two questions:

- How do the patriarchal structures influence social roles of women protagonists in the selected narratives?
- How do power and authority exercised by masculine gender affect family dynamics and sexual relationships in the light of Millet's theory?

Theoretical Framework

Kate Millet's theory of radical feminism forms the basis of this study. Millet is a renowned American feminist, author, and artist whose contributions to the women's liberation movements paved the way for her success in literary circles (Britannica, 2025). She is the author of *Sexual Politics* (1970) that explores the role of power dynamics and patriarchal structures in shaping gender roles and sexual relations (Britannica, 2025). Millet's theory of Radical Feminism highlights several important aspects including:

- **Social Gender Construction:** Millet argues that gender roles and gender dynamics are socially constructed by masculine society. They do not exist naturally or innately within a culture.
- **Patriarchy:** Millet asserts that the society is inherently patriarchal where men always dominate and control the lives of female gender.
- **Power Dynamics and Sexual Relationships:** Millet views power politics played by men as a significant factor in shaping the sexual relations and familial roles of women.
- **Challenging Male Dominance:** Millet vividly challenges masculine authority and male autonomy by raising conscious awareness among women about their rights, status, and needs (Millet, 1970).

Millet is regarded as one of the pioneers of second wave feminism, raising her voice against female suppression and subjugation by men. Her work advocates women rights and female liberation in both social and literary circles. This study analyzes two contemporary short narratives in the light of Millet's theory to demonstrate the role played by patriarchy, power politics, and sexual dynamics in the lives of women characters. Millet's feminist theory not only assists in understanding the suffering, plight, and the pain of marginalized female characters, but it also advocates the significance of women in the lives of men, particularly focusing on their gender roles, their familial lives, and their sexual relations.

Literature Review

Female gender performs many roles in her life. Sometimes she runs her family like a brave matriarch, while at other times, she acts as a weak soul in need of support. It is the reason that women are portrayed in both positive and negative light in literature through the ages. Since earlier societies and cultures were formed on patriarchal norms and customs, the literature of medieval era often represented women as submissive beings or unfaithful tricksters (Nain, 2022). For instance, the character of the Wife of Bath in *The Canterbury Tales* (1387-1400) by Chaucer highlights social scrutiny and victimization of a woman who fails to fulfill the expected marital role in a patriarchal society. Similarly, in the ballad *Fair Annie* (13th century), the female protagonist is forced to marry a man she despises to gain acceptance by her patriarchal culture.



Although the term patriarchy gained popularity in the 19th and 20th centuries after the advent of feminism, its roots can be traced back to the times of Aristotle. The Greek philosopher labeled men as active beings and called women as passive mutilated males, inferior in intellect and abilities (Guy-Evans, 2024). Later, Freud declared that a normal human is born male and he always remains superior to females in terms of anatomy and intelligence (Freud, 1977).

Pease (2019) provides a framework based on five pillars to understand patriarchy. His five pillars include individual patriarchy that refers to men's internalized identification with their masculinity, relational patriarchy that includes men's abusive relationships with women, social and collective cultural patriarchy which deals with men's masculinized peer-group dynamics, structural patriarchy that refers to institutionalized patriarchal power relations, and ideological patriarchy that focuses on hegemonic ideologies and power politics played by men. According to Pease (2019), women are always suppressed, controlled, dominated, victimized, and ostracized by the male members within a patriarchal culture and society.

The hopeless condition of women witnesses a better change after the beginning of the feminist movement in late 19th and early 20th centuries. Feminism is based on the ideology of giving equal rights to men and women in the spheres of politics, career choices, decision-making, and having children (Mohajan, 2022). The feminist movement runs on a belief that women must be allowed complete freedom to lead their personal, academic, social, religious, and political lives according to their desires (Hundleby, 2012). Since its advent, feminism has passed through four different waves, transforming the lives of females in every walk of life. The first wave of feminism begins in the late 19th century which primarily focuses on women's suffrage rights (Rampton, 2015). The second wave of feminism spans from 1960 to 1980. It fights for the egalitarian rights of women (Hundleby, 2012). The third wave of feminism extends from 1990s to 2000s, focusing on individual rights of women (Jain, 2020). The fourth wave of feminism developed in 2012. It uses social media platforms like YouTube, Twitter, Skype, and Facebook to work towards women empowerment and female emancipation (Munro, 2013). These four waves of feminism have played a key role in providing women equality, justice, and freedom in all spheres of life.

One of the most notable movements that emerged due to feminism is known as radical feminism. Radical feminism was founded in 1960s during the second wave of feminism by the female activists who participated in civil rights and anti-war campaigns in New York and Europe (Vukoičić, 2017). This movement asserts that patriarchy is the root cause of gender discrimination and female oppression. Radical feminism is based on two main principles: the recognition of women's status and value and the realization that women are violently oppressed by males in patriarchal societies (Rowland & Klein, 2013). The key advocates of radical feminism are Kate Millett (1934-2017), and Germane Greer (1939-present), an Australian writer and intellectual. These feminists work for women rights by raising voices against women exploitation in patriarchal and sexist regimes.

Feminism and its movements have transformed the field of literature to a great extent. The women authors took the center stage and penned down fiction based on resilient and headstrong female protagonists. In this regard, the works of Jane Austen and Bronte sisters are regarded as some of the best instances of promoting feminism and advocating women's agency. Austen's famous novel *Pride and Prejudice* (1813) revolves around a quick-witted, confident, and independent female character, Elizabeth, who



believes in women's rights and gender equality in marital life of a girl (Schiff, 2015). Likewise, Bronte's *Jane Eyre* (1847) represents a strong and rebellious female character with no obligations to male characters, believing in true love and equality (Halirova, 2016). Similarly, Woolf's novel *Mrs. Dalloway* (1925) raises voice against the repression, loneliness, and subjugation of her female protagonist, Clarissa, highlighting the importance of women independence (Schiff, 2015). Another novel *Oranges are not the only Fruit* (1985) by a feminist author Jeanette Winterson sheds light on the significance of sexual freedom, self-awareness, and finding one's own space for a young girl, Jeanette (Halirova, 2016). The fiction written after the rise of feminism not only digresses from advocating patriarchy and presenting women characters as weaker and dependent, but also highlights the importance of women's agency, giving value to women's choices and decisions in their personal, professional, sexual, and social lives.

Although many authors and researchers have worked in the domains of patriarchy and feminism, there seems to be a very limited research in the sphere of women's agency, their role, and their relationships in patriarchal culture and male-dominated power hegemony. This paper is written with a purpose to bridge the gap between the studies conducted on gender roles and familial dynamics in the societies based on patriarchal norms by analyzing contemporary fiction in the light of a modern feminist theory by Millett. On the whole this research paper explores how social structures that have been existing for a very long time and difficult to change social design undeniably impact the agency of women and ultimately reduce the strength that lie in women's autonomy, in these societies.

Analysis and Discussion

In a society run by men, gender roles, social duties, and sexual relationships often develop in a way that harm the female gender's freedom and sovereignty. Millett asserts that societal pressure plays a great role in constructing familial relationships and running power dynamics (Millett, 1970). For this reason, women become victims of sexual exploitation and social oppression. This research paper analyzes gender roles and familial dynamics in two contemporary short fictions.

The Daughters of Aai

A mentally challenged girl Fatima becomes the victim of rape and sexual molestation in Riaz's narrative. She is born in a typical patriarchal village where "*in the months between sowing and harvesting, all the hard labour was done by women*" (Riaz, 2007, p. 33). The gender roles, as described by Millett, are socially assigned to women in this story. Women, including the protagonists Fatima and Aai, have to bear the brunt of getting pregnant and raising children to get societal acceptance. The role of Aai is to take care of her seven children along with performing all the troublesome duties in the village. Her husband, born and raised in a patriarchal culture, "*was a drug addict and did very little*" (Riaz, 2007, p. 32-33) to help Aai. Millett argues that the social structure of a male-dominated society is built in a way that it never appreciates women for their physical beauty and hard work. In Riaz's narrative, Aai is described as a 35 or 40 year old woman who is "*slim and tall*" with "*smooth fair face*" (Riaz, 2007, p. 32). However, this physical blessing does not help the poor woman in any way because of her inferior and weaker feminine role, given to her by the patriarchal society. It is the reason that all her life is spent lamenting and getting worried about her mentally challenged eldest daughter. In contrast, the male members of this village are seen "*relaxing on their cots*" (Riaz, 2007, p. 33) all day long. The submissive



character of Aai confirms Millett's assertion that women are born with a weak nature and their socially constructed gender role plays a vital role in snatching their happiness, peace, and prosperity in a patriarchal setup.

Besides Aai, her mentally unstable daughter Fatima is portrayed as an equally helpless girl needing attention and protection from the cruel male-dominated society. Her gender role is also assigned to her by her patriarchal culture, where she acts like an insane girl. Instead of men, the village women feel responsible to take care of this mentally retarded being because men "*would laugh their obscene laughter, point to her and look at other women meaningfully*" (Riaz, 2007, p. 33). This oppressive nature and behavior of men is pointed out by Millett who asserts that women are reduced to the status of playful objects, satisfying the ego and lust of men (Millett, 1970), like Fatima is analyzed in the story. Riaz highlights the repercussions of being born within a patriarchal culture. Her character Fatima is sexually exploited by men, who raped a mentally handicapped girl and made her pregnant. It shows that men, the dominant and forceful creatures, never take into account the condition of women and try to abuse them physically and sexually to satiate their carnal desires. On the contrary, women can only sympathize with the victim like the village women did in Fatima's case. They "*were caressing Fatima's bruises, rubbing hot mustard oil and turmeric on her swollen limbs, and weeping, weeping quietly*" (Riaz, 2007, p. 34). Fatima's sexual subjugation and village women's helpless cries shed light on the fact that gender discrimination and social injustice reduce the value of women to repressive beings, sexually exploited by their patriarchal societies.

Millett believes in socially constructed and assigned gender roles prescribed by powerful men. They raise their voice against such gender discrimination and show the strength of women's agency that leads towards the betterment of females. After describing the plight of village women, particularly the suppression and helplessness of Aai and Fatima, the author shows the role of women's decisions in changing the life of Fatima for good. "*The village women prayed*" (Riaz, 2007, p. 35) for Fatima's safety because they believe that God Almighty "*forget(s) to make*" (Riaz, 2007, p. 35) the men who "*look at her with compassion, would lovingly feed her, give her clay toys to play with, would hold her hand, cross the red grove, bring her safely home, and leave*" (Riaz, 2007, p. 35). For this reason, the village women decided on their own to make Fatima a holy woman after hiding her pregnancy and giving her son away to a rich needy woman, Mumtaz Begum. The village women used their minds and skills to find a permanent solution for Fatima by building "*a seat of bricks and cement for her to sit on by the village well under an old banyan tree*" (Riaz, 2007, p. 37). They declared that Fatima is "*possessed by a Djinn and was a Holy Woman*" (Riaz, 2007, p. 37). It is the women's agency and role that Millett has supported and described in her theoretical framework. Millett (1970) claims that women have to work and decide for themselves to lead a better life, devoid of men's domination and oppression.

The story reflects how systematic patriarchy works to deny women's autonomy and suppress women's agency. The women characters in Riaz's story demonstrate the victimization and helplessness of the female gender in a patriarchal society. However, it highlights the role of women's agency in bringing a positive change in women's lives. Both Riaz and Millett bring to light the fact that although gender roles are socially assigned to women by patriarchal men using unjust power and authority. It is in the hands of women to transform their lives by using their strength and decision-making ability through cooperation and unity. Ultimately, *Daughters of Aai* offers a poignant exploration of how



internalized patriarchy not only governs women's external realities but also infiltrates their inner worlds, limiting their ability to envision a life beyond submission.

The Wedding of Sundri

Revolving around the practice of *Karo-Kari* in Sindh, Shah's story sheds light on Millett's claims regarding the power politics played by men in patriarchal societies to control their families. The family of Mohammad Karim is run by him and his son, whereas his wife Sebhagi and daughter Sundri are bound to comply with all the rules made by men of the house. From preparing the breakfast and serving the men to marrying at an early age, the women in Karim's family reflect the customs of living in a patriarchal setup, "*Usually, Sundri was up with her mother at dawn, to help serve breakfast or do any of a hundred chores that awaited her*" (Shah, 2007, p. 135). Girls are expected to follow rigid gender roles, marry early, and never challenge male authority. Sundri's life and her role as a female adheres to Millett's belief that gender roles are socially constructed and assigned to women within societies dominated by men (Millett, 1970). It then becomes the first and foremost responsibility of women to live up to the standards created by men. Besides living a confined life within their homes, women are forced to marry as soon as they come of age or even in their childhood to ease the burden of their parents in a patriarchal society, "*Sundri had been betrothed to him (Ghulam Farid) when she was seven years old...It was decided that she would marry Ghulam Farid when she came of age...She was all of twelve years; Ghulam Farid was twenty-three*" (Shah, 2007, p. 135). Sundri's early marriage was decided by her father to which she and her mother can never object. It shows that familial relationships and family dynamics are made in such a way that they always favor men of the house. Millett (1970) is of the opinion that men try to control the women of their families by dominating them in all the matters of their house, from house-hold work to getting married and bearing children diminishing women's agency. This according to Millett ultimately maintains the patriarchal set up in a society.

Moreover, power politics is played by men in many patriarchal societies to subjugate women of their families in the name of honor or fame. Sundri's life illustrates that her father and brother are the ones to decide about her fate and future before her marriage because "*...it was not unusual in their village for girls to get married as soon as they reach adolescence. They didn't go to school, nor did they receive any training for any job...*" (Shah, 2007, p. 138). After marriage, Sundri's life is controlled by her in-laws and husband who brutally murder her after declaring her Kari (not virgin) to keep their honor intact: "*She (Sundri)...she was killed. She was declared a kari. They killed her*" (Shah, 2007, p. 150). This incident demonstrates Millett's assertion that patriarchal societies are inherently run through unjust power and domination to suppress all the female members of a family. This way, these societies declare certain anti women or anti human rights practices not based on religion or humanitarian standard but based on the male centered temperament. Like the practice of declaring anyone 'kari' is not rooted in religion but generated out of patriarchy to satisfy male ego of so called honor.

Although the character of Sundri depicts the traditional gender roles and societal pressures faced by women in patriarchal families, her mother Sebhagi's character gives a glimpse of the women's agency and female freedom bestowed upon women. Sebhagi's husband Mohammad Karim has given her wife certain luxuries and pleasures to lead her life as an equal partner, "*He allowed her freedoms that had been unheard of in the village. She could eat at the same time as her husband and sons, she could walk to the nearby*



houses and spend mornings with the women there...she could watch anything she wanted on the old television set... (Shah, 2007, p. 139). These liberties given to Sebhagi illustrate that women are allowed to decide for themselves to a certain extent in some patriarchal cultures. It is the freedom and emancipation of women that Millett has worked for. She highlights that women can lead a better life if they are given choices and freedom to live respectfully and comfortably within their families (Millett, 1970). In spite of all this, Sebhagi is not allowed to exercise her power to interfere the decision of males of the family about her daughter's early marriage. In case of decision making in the home, she is kept far away from using her agency.

Through Sundri's muted voice and passive endurance, the story underscores how patriarchy not only dictates a woman's public life but deeply conditions her private self, making resistance difficult and costly. Shah's work thus offers a compelling critique of how deeply embedded patriarchal structures deform female identity and restrict their right to autonomy. Shah's female characters are subjugated and suppressed due to power politics played by men in a patriarchal culture. The helpless, downtrodden, and victimized characters of Sundri and Sebhagi prove that gender discrimination, injustice, and violence against women are the norms of society based on patriarchy. And this is how patriarchy impacts on the agency of women in these societies.

Conclusion

Women in patriarchal societies are socially bound to play any active role. However, women often face multiple challenges and hatred by their societies controlled and dominated by men. The selected short fictions *The Daughters of Aai* and *The Wedding of Sundri* shed light on the troubled lives of women in patriarchal cultures. The stories depict how the subjugated female characters like Fatima, Aai, Sundri, and Sebhagi are overpowered by men through socially constructed gender roles and power domination.

In *Daughters of Aai*, the deeply rooted structures of patriarchy in the society declares women's life limiting them to the silence. Women's identities are shaped in that structured and designed patriarchy and reinforced by their male counterparts time by time. This way, women's autonomy is made blurred in the patriarchal societies. The figure of Aai embodies both the resilience and resignation of women who have endured generational subjugation, while her daughters represent a spectrum of resistance and submission shaped by their unique encounters with patriarchal forces. Female agency is constantly negotiated within boundaries set by male authority figures—be it fathers, brothers, or husbands—revealing how deeply entrenched structures of power dictate a woman's choices, voice, and self-worth. The text critiques this systemic inequality by showing how even moments of rebellion are often met with backlash, shame, or guilt, reflecting the enduring psychological control patriarchy exerts over women's consciousness.

In Bina Shah's *Wedding of Sundri*, the pervasive reach of patriarchy is revealed through the constrained lives and limited choices of women, especially within the institution of marriage. The titular character, Sundri, becomes a symbolic representation of the countless women who are socialized to accept submission as virtue and obedience as destiny. Her wedding is not a celebration of personal desire but a transaction rooted in tradition, family honor, and male control. Shah subtly critiques how marriage becomes a tool for patriarchal reinforcement, where women are expected to sacrifice their individuality for familial and societal expectations. Female agency is either silenced or



redirected into acceptable forms of compliance, leaving women like Sundri emotionally stifled and psychologically fragmented.

Amidst this tumult, a few instances of women's agency depicted by the authors give a ray of hope to the women living in patriarchal atmospheres. This research paper concludes that the selected authors Riaz and Shah and the theorist Millett show that women are controlled by men and they need to focus on their betterment to lead a better life.

Amidst this tumult, a few instances of women's agency depicted by the authors give a ray of hope to the women living in patriarchal set up. This paper concludes that the selected authors Riaz and Shah show that women are controlled by men and they need to focus on their agency and empowerment to lead better lives.

References

- Britannica (2025, September 3). Kate Millett: American feminist, author, and artist. *Britannica.com*, <https://www.britannica.com/biography/Kate-Millett>.
- Donald, A. A., Koolwal, G. B., Annan, J. R., Falb, K. & Goldstein, M. P. *Measuring women's agency (English)*. Policy Research working paper| no. WPS 8148 Washington, D.C.: World Bank Group. <http://documents.worldbank.org/curated/en/333481500385677886>.
- Facio, A. (2013, October 4). What is patriarchy? *Learn-whr.org*, <https://www.learnwhr.org/wp-content/uploads/D-Facio-What-is-Patriarchy.pdf>.
- Freud, S. (1977). *Freud on Sexuality*. Penguin Books International: United States.
- Guy-Evans, O. (2024, February 13). Patriarchal society according to feminism. *SimplePsychology.org*, <https://www.simplypsychology.org/patriarchal-society-feminism-definition.html>.
- Halirova, M. (2016). *The Development of feminism in English Literature of the 19th and 20th centuries* [Bachelor Thesis, Palacký University]. https://theses.cz/id/cjtolv/thesis_final.pdf.
- Hundleby, C. (2012). Feminist Empiricism. In S. N. Hesse-Biber (Ed.), *Handbook of Feminist Research (2nd Ed)*, pp. 28-45, Thousand Oaks, CA: Sage Publications Ltd.
- Jain, S. (2020). *The rising fourth wave: Feminist activism and digital platforms in India*. ORF Issue Brief No. 384, Observer Research Foundation.
- Lerner, G. (1989). *The Creation of Patriarchy*. Oxford University Press: New York.
- Lucas, J. M. & Ordeniza, S. (2023). Representation of women in literature through different era. *Technoarete Transactions on Language and Linguistics*, 2(1), 6-10. <https://technoaretepublication.org/language-and-linguistics/article/representation-women.pdf>.
- Millett, K. (1970). *Sexual Politics*. Doubleday: United States of America.
- Mohajan, H. K. (2022). An overview on the feminism and its categories. *Research and Advances in Education*, 1(3), 11-26. https://mpira.ub.uni-muenchen.de/114625/1/MPRA_paper_114625.pdf.
- Munro, E. (2013). Feminism: A fourth wave? *Political Insight*, 4(2), 22-25.
- Nain, S. (2022). The representation of women in mediaeval literature. *Journal of Interdisciplinary and Multidisciplinary Research*, 17(10), 92-107. https://www.livejimrjournal.in/uploads/JIMR8Oct22_DrSN.pdf.
- Nash, C. J. (2009). Patriarchy. *Gender Studies*, 3(8), 1-13. Doi: 10.1016/b978-0-08-102295-5.10206-9.



- Pease, B. (2019). *Facing Patriarchy: From a Violent Gender Order to a Culture of Peace*. Routledge: London.
- Rampton, M. (2015). *Four Waves of Feminism*. Pacific University: Oregon.
- Riaz, F. (2007). *The Daughters of Aai*. Oxford Printing Press: London.
- Rowland, R., & Klein, R. (2013). Radical Feminism: Critique and Construct. In S. Gunew (Ed.), *Feminist Knowledge: Critique and Construct*, Routledge: London.
- Schiff, J. (2015). Rewriting Woolf's Mrs. Dalloway. *Critique: Studies in Contemporary Fiction*, 7(2), 1-12.
<http://www.tandfonline.com/doi/abs/10.1080/00111619.2004.11644152>.
- Shah, B. (2007). *The Wedding of Sundri in Neither Night nor Day*. Harper Collins: India.
- Syed, K. (2019). Second wave of feminism. *Journal of Emerging Technologies and Innovative Research*, 6(5), 106-109. <https://www.jetir.org/papers/JETIR1905B16.pdf>.
- Vukoičić, J. (2017). Radical Feminism as a discourse in the theory of conflict. *СОЦИОЛОШКИ ДИСКУРС*, 3(5), 33-49. <https://doi.org/10.7251/socen1305033v>.