

Gender Dynamics: A Feminist Analysis of Lillias Hamilton's Novel, *A Vizier's Daughter: A Tale of the Hazara War*



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Abstract: *This research applies feminist theory to examine ethnicity and gender dynamics, emphasizing its resemblance to broader societal issues in Lillias Hamilton's *A Vizier's Daughter: A Tale of the Hazara War*. How gender roles and ethnicity are represented in the work to know its participation in discourse about equality and social justice is the main investigation of this study. The research provides a detailed examination of the novel's language, narrative structure and thematic perspectives by using qualitative approach. This thesis uses Catherine Belsey's Textual Analysis Technique and is influenced by Kimberle Crenshaw's Intersectionality. The research focuses on the ways in which Gul Begum among other characters, due to her gender and ethnic background faces oppression and inequality. It highlights the ways in which these literary interpretations encourage structural problems because of one's ethnic background including injustice, gender inequality and limited financial opportunities. The results indicate Lillias Hamilton's novel analyzes patriarchal society and conventional gender roles, showing its dominance and restrictions on women's lives. The analysis shows the novel's analytical perspective on ethnicity and gender, and the complexity and depth of these topics regarding its specific culture. Suggestions for advancing gender balance include feminist theory implementation into curriculum, literary work's related researches, and encouraging regulations that addresses structural discrimination in literature. This research expands the discussion on gender studies by presenting how literature may examine, question, and shed light on dominant social ideas. This study offers meaningful perspectives for educators, scholars, and politicians on ethnicity and gender dynamics in Hamilton's text and its consequences for gender equality.*

Keywords: Intersectionality, Ethnicity, Gender inequality, Lillias Hamilton, *A Vizier's Daughter*, Kimberle Crenshaw, Feminist analysis, Patriarchal society, Inequality, subjugation of women, justice, fairness and social convention

Introduction

Background of the Study

Gender and Gender Dynamics

The social, political, economic, and cultural opportunities and aspects that come with being a man or a woman are referred to as gender. What it means to be a woman or a man is defined socially different in different cultures and evolves over time. Gender is a social portrayal of specific roles and traits that are associated to distinct groups of individuals, regarding sex and sexuality (Gender Concepts and Definitions, 2020).

Gender dynamics pertain to the relationships

and interactions that occur between individuals based on a person's gender. These interactions are influenced by societal perception of gender and power structures. These conceptions can either reinforce or challenge cultural standards and impact interpersonal relations by adhering to gendered patterns. For instance, a gender dynamic may be present when a man and a woman behave confidently, but the woman is perceived as less likeable. Another instance could be when a man is criticized for taking on the role of a homemaker, but not a woman. Organizations are designed to be rational, focusing on task completion and goal achievement. However, gender dynamics can distort people's views of women's skills and

behavior, making it harder for women to achieve equal pay and authority. This pattern has been the focus of most research. Men also face limited emotional permissions and financial pressure due to masculinity, limiting their humanity and life opportunities (Blankenship, 2023).

In addition to the paid workforce, individuals also engage in unpaid care and household labor. Most of the cooking, cleaning, sewing, and child care is done by women. This labor is frequently linked to a cultural description of women as kind, selfless, hardworking, and determined; in other words, good fathers and mothers are expected to make decisions, provide for their families, and represent the family in public. Women have fewer resources than men and are less likely to be in the public sphere. In practically every region of the world, men are more likely to work for a living. Although it has gradually increased, women's global participation in ecommerce remains slightly lower than men's. Women's involvement rates are roughly half of men's across much of South Asia and Latin America, and they are a quarter of men's in several Arab states (Connell, 2009).

Consequently, the majority of women worldwide, particularly those who have children, rely on men for financial support. Women who are dependent on men are seen by some men as belonging to them or under their control. Domestic violence frequently involves dependent women being assaulted when they refuse to comply with their boyfriend's or husband's requests. The women are put in a difficult situation, which is well-known to domestic violence services. They have two options: either stay and put themselves and their kids at the risk of more violence, or leave and lose their house, their job, and their social standing. Some husbands are so furious that they will hunt down and murder their wives and even their children if they leave (Connell, 2009).

Brief History of Gender

Meyerowitz's (2008), explores the emergence and development of "Gender" as a critical analytical tool in historical scholarship. She draws attention to Joan Scott's (1986) seminal work, *Gender: A Useful Category of Historical Analysis*, which established gender as a key concept in the study of historical dynamics. Originally grounded in language, the idea of gender was reframed in feminist theory and the social sciences to study identities, power dynamics, and cultural practices. Meyerowitz explores the evolution of gender analysis to encompass multiple identities and intersections with race, class, and sexuality. The paper indicates how Gender Studies is an interdisciplinary field and is improved by the contributions of literary criticism, anthropology and sociology. Meyerowitz highlights how these ideas have allowed historians to explore the complexities of identity formation and social interactions in greater detail. She also recounts disputes surrounding its application, including criticisms of previous frameworks that primarily focused on women's subjugation. Finally, the paper gives a thorough analysis of how gender has revolutionized historical research, highlighting its importance in understanding both contemporary and historical human experiences.

Major issue in literature is gender inequality. Women have faced injustice or discrimination in literature and have been marginalized in both writing and portrayal, throughout the history. Men have historically dominated literature, as evidenced by the fact that women's works were rarely or never published. Because of this, women have published less frequently, furthering their marginalization and contributing to the underrepresentation of their perspectives and experiences. Writings by women were frequently viewed as inferior to works of high literature written by males and as being of inferior quality. As seen by the writings of Jane Austen, the Bronte sisters, George Eliot, and

J.K. Rowling, women have long written behind pseudonyms because writing under their names was often seen as inferior in patriarchal nations (Agarwal, 2020).

Plot Summary of the Novel

English-language novel, *A Vizier's Daughter: A Tale of the Hazara War* was written by English physician Lillias Hamilton (1900), at the time of the Victorian era (1837–1901). The Hazara people's struggles are at the heart of the story, which takes place in Afghanistan. The protagonist Gul Begum presents a dismal image of Hazaras. The author portrays Sultan Muhammad Khan, the father of renowned poet Faiz Ahmad Faiz, as a conceited royal favorite who subsequently changes into a tormented officer in the palace of Amir Abdur Rehman. The work depicts a number of the theoretical tenets and characteristics of late Victorian literature. As the most popular genre of English literature in the early Victorian era, the *novel* was centered on themes of virtue and immorality. Fatalism is an ominous perspective on the limitations of humanity. It is a pessimistic assessment of humanity's incapacity to adapt to shifting cultures, as illustrated by Lillias Hamilton in *A Vizier's Daughter: A Tale of the Hazara War*. The book's primary focus is on the challenges and hardships faced by Afghans, as recounted by Abdur Rehman, the "Iron Ameer". Gul Begum, the book's protagonist, has some power over the awful events that render her a young lady sold into slavery in Kabul after being a Vizier's noble daughter. It also has a true quality in that it shows how incapable humanity is of overcoming great challenges.

Problem Statement

This study contends that the lived experiences of the female characters in the chosen novel are significantly impacted by gender dynamics and ethnicity. It seeks to illuminate the nuanced layers of gendered oppression that Gul Begum, the protagonist of Lillias Hamilton's novel, experiences. The investigation of the novel's portrayal of the intricate issues that women

face in many cultural situations is the main goal of the study. By extensively investigating the experiences, interactions, and roles of the characters, this research also aims to illustrate how ethnic inequalities perpetuate the oppression of women. The goal of the study is to pinpoint the key instances where women's lives are restricted by ethnicity and gender dynamics. The study aims to examine the impact of these dynamics on women's agency, self-expression, and societal roles. By analyzing the power structures and cultural norms that shape women's experiences, the research intends to uncover the systemic barriers that reinforce their subjugation. Ultimately, this study aims to contribute to a deeper understanding of the intersectional struggles faced by women in *A Vizier's Daughter*, highlighting both their resilience and the continued relevance of gender and ethnic inequality in contemporary literature.

Research Objectives

The main objectives of the research proposal are mentioned below:

- 1) To explore gender dynamics and ethnicity through the character of Gul Begum in Lillias Hamilton's *A Vizier's Daughter*.
- 2) To assess the significance of understanding gender dynamics and ethnicity as portrayed in the selected novel.

Research Questions

This research tries to answer the research questions which were deemed necessary for adequately exploring the topic. These questions are given below:

- 1) What aspects of gender dynamics and ethnicity are reflected in the character of Protagonist in the selected novel?
- 2) Why is it important to understand gender dynamics and ethnicity in the selected novel?

Research Methodology

This chapter applies a qualitative analysis to explore the relationship between ethnicity and gender dynamics in Lillias Hamilton's book *A Vizier's Daughter: A Tale of the Hazara War*. The Textual Analysis Model by Catherine Belsey (2013), in *Textual Analysis as a Research Method*, is used to reduce preconceived beliefs and reveal nuanced meanings. The approach aims to convey broader societal concerns and is grounded in a feminist theory, such as Kimberle Crenshaw's *Intersectionality*. By using a qualitative approach, the characters, narrative structures and themes are examined, with a focus on gender performativity, ethnicity and the social construction of gender roles. Data collection includes using feminist principles, annotating and locating significant texts, and conducting a thorough literary study. Examples of ethical considerations include the responsible presentation of gender issues and cultural sensitivity. In spite of its shortcomings, this research method adds to the larger conversations on gender equality and social justice in literature by providing a comprehensive structure for understanding the ethnicity and complex gender relationships in Lillias Hamilton's book.

Analysis and Discussions

The aspects of gender dynamics in the selected novel through the character of Gul Begum are:

Gender Dynamics Aspects

This section deals with the aspects of gender dynamics in Lillias Hamilton's *A Vizier's Daughter* through the character of Gul Begum (the protagonist).

Cultural Expectations

The messages we internalize about what is and is not acceptable in the light of cultural norms and behavior standards established by our social systems are known as cultural expectations (Wilson, n.d.).

Our family, neighborhood, friends, workplace, and even affinity groups are examples of social groups. Each of these groups has a set of rules that specify how members must act in order to maintain harmony. Rules, customs, and behaviors are frequently intentional means of conveying each group's cultural norms, or ways of doing things. In other cases, they are deduced through language (what we say and don't say), nonverbal cues, and behavioral patterns that, depending on the circumstances, may or may not make sense to an outside observer. Members of the group are then forced to decipher these cues and draw conclusions about the norms and expectations of the group. Cultural expectations are the result of how we understand the signals from our social institutions. And this is a crucial aspect since we utilize this knowledge as a guide when making decisions, even though our interpretation may or may not be accurate or pertinent to our circumstances (Wilson, n.d.).

Such a crowd of girls, and every one of them hideous. But they were quite unconscious of that, and probably there was not one among them who considered herself anything below the average in the scale of beauty. Nor were they, according to the accepted standard of their tribe, for they were Hazaras (p.5).

It links to cultural expectations by showing how cultural identity and beauty standards interact to shape how Hazara women are perceived. The females complied with the "accepted standard of their tribe," according to the passage, implying that beauty is a social construct that differs from society to society. The narrator's biased viewpoint, which could be impacted by cultural or ethnic biases, is seen in the description of the Hazara females as "hideous". This supports the notion that physical characteristics can cause some groups to be marginalized due to cultural expectations. This can imply that their appearance is accepted and even appreciated in their community.

She had fair, smooth skin and a bright

complexion, large intelligent eyes, a nose instead of a knob in the Centre of her face , a well-shaped head placed on a well-shaped neck, long, well-shaped feet and hands, and a step as elastic as a deer's, carriage erect and dignified. This was Gul Begum, the pride and beauty of her tribe, her father's hope and joy, the object of many an ill-natured remark from the less well-favored of her sex. Alas! That it should be so (p.8).

This reference explains the idea of cultural expectations in relation to beauty. According to the description, Gul Begum is an exceptional figure who goes above and beyond the norm for beauty in her community. She stands out as an idealized representation of femininity due to the celebration of her physical characteristics, which include her light skin, towering stature, and elegant manner. The focus on her appearance illustrates how women's physical attractiveness is frequently highly valued by society and linked to their status and value. Because of her attractiveness, Gul Begum is "the pride and beauty of her tribe," highlighting the pressure society places on women (gender) to live up to or represent these standards.

It was nothing of a journey on which Gul Begum set out that bright spring morning, and she needed no horse to take her the nineteen short miles that lay between her village and Mohamed Jan's, but custom demanded that she should ride. She was a bride on her way to her affianced husband's house. (p.54)

The cultural expectations placed on women, particularly in the context of marriage, are demonstrated by this reference. The necessity of following conventional expectations is highlighted by the fact that "custom demanded" that Gul Begum ride, even though she could have walked the short distance to her future husband's home. This is indicative of a culture in which appearances and ceremony are frequently valued more highly than functionality, especially when it comes to a woman's job.

Gender Roles

Gender roles are based on the different expectations that individuals, groups, and societies have of individuals based on their sex and based on each society's values and beliefs about gender. Gender roles, which provide people with clues about what behavior is deemed suitable for which sex, are the result of interactions between people and their surroundings. The roles that men and women are supposed to play according to their sex are known as gender roles. According to the traditional definition of the feminine gender role, women should work full-time from home rather than obtaining jobs outside the home in order to support their families or act in ways that are caring. In contrast, men are expected to be the heads of their households by providing for their families financially and making significant decisions for them, according to traditional beliefs of gender roles.(Blackstone, 2003).

"Yes, I noticed," the girl said, "but it's not a woman's coat. It would have looked ridiculous on one of us" (p.29). This reference shows a scene in which Gul Begum's father gives his brother's coat to his wife, demonstrating how gender roles are reflected by highlighting societal perceptions of clothing and the association of certain items with masculinity or femininity in a Hazara community. It also demonstrates how gender expectations influence judgments about appearance and propriety, as the girl's comment that "it's not a woman's coat" reflects the strict gender norms dictating what is appropriate for men and women to wear. Clothing becomes a marker of identity, reinforcing traditional gender divisions, and the statement that the coat looks "ridiculous on one of us" implies that deviating from expected gender norms invites ridicule or disapproval.

Traditional Gender Roles. Do men and women's close relationships improve or deteriorate when they carry out the traditional culturally defined masculine and feminine

gender roles in their personal behavior? Both kinds of consequences are present at the time of shifting gender role expectations, as discussed in this article. Enacting traditional gender roles when men and women first meet can help their relationship by encouraging attraction and making it easier for both parties to see the other as a possible partner (William Ickes, 1993). In summary, the ranking domain is seen to reflect the "masculine principle", whereas the community or Unking domain is thought to capture the "feminine principle." Qualities like nurturing, caring, loving, committing oneself to others, empathy, gentleness, kindness, etc. are all included in the linking domain.

Traditional gender roles may have a generally positive impact on adult heterosexual relationships during their earliest stage, which is when the couple's members are initially attracted to one another, according to an evolutionary explanation of them (Kenrick & Keefe, 1992; Kenrick, Sadalla, Groth, & Trost, 1990). Men should be drawn to women who seem stereotypically feminine (possible nurturing of children) while women should be drawn to men who seem stereotypically masculine i.e., aggressive, dominant, affluent, and high in status (William Ickes, 1993).

What are you all doing here making such a noise?" she asked. "Ah, Dilbhar, you here?" she broke off, suddenly frowning, go to your work, bad girl. Are the pots and pans all cleaned, the meat washed, the rice ready, that you sit idling here? (p.8)

This remark by Gul Begam emphasizes the demands that a conventional patriarchal culture places on women (gender), especially with regard to behavior and domestic duties. The lines highlight how women, particularly young girls, are expected by society to put household duties ahead of their free time or interests. Dilbhar receives criticism for "idling" while she should be cleaning, cooking, and taking care of the housework. This is in line with the conventional gender role of

women as domestic workers and caregivers, where their major worth is derived from their involvement in household chores. The criticism Dilbhar receives serves to further the idea that women should spend their time and energy taking care of the home rather than relaxing or interacting with others.

I am glad I am tall; my father says I should have been a boy. Why was I not a boy? Ah, if I were only a man I would not stay here in these mountains, at least not altogether. I would travel. (p.14)

By juxtaposing the Gul Begum's goals with the limitations imposed by her gender identity, these lyrics allude to the limitations of gender roles. In addition to criticizing the social systems that uphold these inequalities, it demonstrates her desire for the freedom and possibilities that have historically been afforded to men. The statement "I should have been a boy" captures the desire for a boy in society as well as the idea that some qualities, like ambition or height, are more appropriate for men. This demonstrates how self-perception is influenced by gender roles. It implies that women's independence is limited. The speaker implies that social standards restrict women to the home and demonstrates how gender roles are influenced by both cultural and societal norms by linking mobility and exploration—activities that she is denied—with masculinity. Gender roles are shown as obstacles to individual autonomy and self-actualization, illustrating how cultural norms limit women's goals while giving males more chances.

I don't lay down strict rules; you do as you choose, of course, but if your plan gives you extra work, don't blame me. Gul Begum can make the leggings. The new shirts and trousers ought to be ready in the store; if they are not, arrange as best you can, but see that they are ready at daybreak the day after to-morrow. (p.25)

According to this reference, household tasks like arranging clothes and making leggings are

typically categorized as "women's work" in patriarchal cultures. This illustrates how various home responsibilities were determined by gender roles. The speaker maintains ultimate power by establishing expectations while claiming to provide freedom in decision-making "you do as you choose". This dynamic is reminiscent of past gender power arrangements, in which women were supposed to do domestic duties under restrictions imposed by men even including Gul Begum. Additionally, it displays gender hierarchy. Although there is some degree of choice in the text, the directive tone suggests accountability, implying that even in the context of flexibility; women were still held accountable for making sure tasks were finished, upholding the patriarchal system.

Gul Begum's Agency and Autonomy

The concept of autonomy is both a status and a capacity. The notion that people have the right to exercise self-determining control over their own life is referred to as a status concept (Mackenzie, 2017).

In the applied linguistics literature autonomy is also seen as a capacity for active, independent learning. Little (1991), for example, sees autonomy as a "capacity--for detachment, critical reflection, decision making and independent action". Holec (1985), also sees autonomy as a capacity; and he writes of "autonomization" as "a matter of acquiring those capacities which are necessary to carry out a self-directed learning programme" (p. 180). Autonomous learners have a capacity for critical reflection and decision making, as well as the skills necessary to carry out a self-directed learning programme, i.e. the ability to define objectives, define contents and so on (Little and Holec, 1995).

"If I were a partridge," she kept thinking, "I would spread my wings and fly far, far away, beyond all harm, off to the wild hills where there is no one to entrap and to destroy. I would not linger round these frequented paths. (p.55)

The phrase "If I were a partridge..." reflects the

concept of autonomy and independence. The partridge stands for liberty and self-determination in contrast to Gul Begum's constrained existence, which is defined by societal and cultural conventions. Her desire to fly "far, far away" is a manifestation of her desire to escape the limitations imposed upon her because of her gender. "Beyond all harm" conveys a desire for freedom and protection, free of constraints by the destruction brought about by patriarchal and brutal society in which she lives. The idea that "no one to entrap and destroy" exists demonstrates how aware she is of the oppressions and threats that deprive her of her freedom. This shows how she fights the challenges that stand in her way of achieving independence. Her wish to avoid "frequented paths" reflects a desire to live freely, outside of social norms, and to refuse conventional expectations and responsibilities. Even though Gul Begum cannot physically leave her predicament, her ability to see herself as a partridge is a psychological act of rebellion. The "wild hills" represent a natural area where independence could be attained. This suggests that true freedom exists outside of social restraints, in contrast to the restrictive world she lives in. The gendered aspect of her captivity is emphasized by the metaphor. Gul Begum's independence as a woman is constrained by societal and family norms. Her wish to "spread her wings" emphasizes her silent resistance and reveals a yearning to get beyond these limitations.

Active vs. Passive Role. The statement relates to the incident in which Gul Begum was in Muhammad Jan's home and was viewed as a burden because she was behaving passively and not doing any chores. Muhammad Jan says, "I am kept here to look after an idle woman who cannot even answer civilly when she is spoken to civilly" (p.57).

The depiction of the Gul Begum as "idle" and her incapacity to "answer civilly" reveals a cultural expectation that women should be obedient, receptive, and appreciative in their interactions, that is why this passage pertains

to the issue of feminine passivity. Since her silence or inactivity is harshly criticized, her perceived failure to live up to these standards perpetuates the stereotype of feminine passivity. Additionally, the phrase "kept here" suggests that the lady is in a state of enforced dependency, where other people control or dictate her behavior. Because these positions deprives women of agency and autonomy and confines them to ornamental or caregiving duties, this dependency can result in passivity.

Decision-Making Power. In the lines that follows, Gul Begum's decision demonstrate her lack of independence at crucial moments when her father was ready to send her to Muhammad Jan's house to secure her, and she accepted that as, "The girl wept softly and whispered, "Father, I will obey you." "I'll do everything I can to ease your mind" (p.52).

Here, Gul Begum's declaration, "Father, I will obey you," highlights her limited ability to make choices, particularly at critical points in her life. The expression "weeping quietly" conveys her internal conflict and implies that her obedience is not her own choice but rather the product of social pressure. Her personal preferences and agency are not given sufficient space by her father's power. This emphasizes the hierarchical family system in which men frequently have the final power in decisions, especially those pertaining to the lives and destinies of women. Gul Begum's tears show emotional suffering and reluctance even as she declares her readiness to submit. This dichotomy—outward compliance and internal conflict—highlights her lack of actual decision-making authority and highlights the contradiction between her own goals and the demands made of her. Because of this cultural conditioning, she is positioned as a passive participant rather than an active agent, undervaluing her contribution to important decision-making processes.

Intersection of Gender and Power Dynamics

At the scene, when Muhammad Jan was solely interested in exacting revenge on Gul Begum,

"Mohamed Jan was clearly keeping a close eye on everything that affected the girl he claimed as his wife, and his only goal could be retribution." Now, he could ask for nothing more from her" (p.176).

The control, possessiveness, and entitlement that males exercise over women—often through marriage and other similar relationships—are depicted in these lines, which connect to the issue of gender and power dynamics. The expression "the girl he claimed as his wife" illustrates a gendered power dynamic in patriarchal societies where Gul Begum is seen as object of control or as property. Mohamed Jan's desire for vengeance serves as a reminder of how violence or the prospect of violence frequently serves to maintain power relations. His goal—vengeance—indicates that the girl's independence or behavior has called into question his authority, prompting him to use retaliatory tactics to establish his supremacy.

Influence in a Patriarchal System. Gul Begum manages male-dominated power structures, such as her father (the Vizier) in her life. The girl sobbed softly as she responded, "Father, I will obey you." "I'll do everything I can to calm your anxiety. However, oh! Getting along with these strangers is really difficult" (p.52).

These sentences reveal her obedience to her father's power, highlighting the issue of influence in a patriarchal system. This demonstrates how women are socialized to value male authority figures' wishes and orders over their own autonomy. In addition to demonstrating her restricted autonomy, Gul Begum's silent sobs and admission of her emotional suffering "it is very hard to go among these strangers" highlight the sacrifices expected of women in patriarchal systems, particularly for her father's mental health. Despite following her father's instructions, Gul Begum's subtly conveyed grief and difficulties suggests a kind of passive resistance. Because the patriarchal system, through her father, controls these choices, she has little influence

over where she travels or what situations she encounters.

Role in Political and Familial Dynamics. This refers to the time when Ferad Shah threatened to prepare their country for war unless Gul Begum's hand was obtained. The brother of the Vizier is asking him to give her to Ferad Shah as,

“Look here, brother,” the little chief said firmly. “Listen to me, I have a proposal to make. This colonel is a great man, and powerful I’d give Gul Begum to him in marriage if I were you. Make legal marriage the condition, of course,” he added. This marriage might save our whole village from much trouble and molestation. It’s a good idea, and will at any rate gain time (p.45).

This reference illustrates the problem of women's roles in political and household dynamics by showing how women are frequently used as instruments to manage political power and maintain stability within their families or communities. In order to preserve the community and prevent unrest, it is suggested that Gul Begum be married off to a powerful colonel. This demonstrates how, in patriarchal civilizations, women are frequently employed as diplomatic tools, and their worth is based on the connections they may create through marriage—which is not advised for her personal gain but rather as a way to settle a political conflict. Women are positioned as sacrificed individuals whose lives can be utilized to maintain political or social stability when it is implied that this marriage “might save our whole village from much trouble and molestation.” Women's personal liberties are subordinated to the requirements of the family or community under this patriarchal mindset.

Objectification and Commodification

Muhammad Jan's desire to get rid of Gul Begum is referenced in these lines, “You have been here three whole months,” he said to Gul Begum one day. “Does your father think that a rifle and three sheep are to pay me for that? (p. 57)

Payment for Gul Begum's attendance in this context is closely related to the idea of women being objectified and made into commodities. By comparing Gul Begum's value to material items—a weapon and sheep—the speaker minimizes her to a transactional entity. This demonstrates how, in some historical or cultural contexts, women were viewed as objects of exchange in social, familial, or commercial interactions rather than as sentient beings. The monetization of relationships is also evident in the statement, since Gul Begum's presence is presented as a “debt” or “service” that needs payment. The patriarchal belief that women's lives and accomplishments are only quantifiable in financial or economic terms is highlighted by this dynamic, which also lessens any emotional or psychological value she may have.

Patriarchal Control and Agency

Gul Begum wanted to leave Muhammad Jan's house after being mistreated there and go to her father's house. She wanted to let her father know about this by writing him a letter asking him to come and look at my situation here;

I write to let you know that I can no longer remain under the roof which you provided to shelter me. I feel as if I must leave or die. No one here has a kind word for me, my father, but I have borne that. (p.58)

The gender dynamics framework's topic of patriarchal control is reflected in the citation. It depicts a daughter's clash with a patriarchal figure's expectations and control. Gul Begum expresses her reliance on her father for both social and physical protection by using the phrase “no longer remain under the roof.” This dependence limits the autonomy of daughters by reinforcing the patriarchal dynamic in which dads have authority and control over their lives. Furthermore, the daughter's statement, “I feel as if I must leave or die,” shows a moment of agency, a realization of her own desire for autonomy and survival. This agency, however, is in conflict with her duty to her father, illustrating the difficulty women

encounter in escaping patriarchal norms.

Social Pressure

A person is never abandoned by society as Gul Begum was urged to send her to her husband's house by society after she came home, and she was subjected to pressure and questioning, "These are not the times to keep unmarried girls at home," the other went on pertinaciously. "She's named on Mohamed Jan, let her go to him in marriage I say" (p.65).

This text demonstrates how women are assigned distinct duties and responsibilities by society, especially when it comes to marriage. According to the statement, women are frequently under social pressure to get married regardless of their personal preferences or autonomy. Unmarried girls should not be allowed at home in many patriarchal civilizations since it is believed that women's main responsibility is to marry and live up to social and familial expectations. Any departure from the socially enforced notion that marriage is a woman's destiny is viewed as inappropriate. When a woman is told to marry and give up her autonomy to her husband, she is reduced to a person who must fulfill social and familial responsibilities.

Matriarchal Authority

The mother in this scenario assumes the role of a powerful character in the family system. When she is presenting Gul Begum's idea to someone, she asserts her authority by saying,

If you had given Gul Begum in marriage as I wanted you to do," the girl's mother said testily, "we should not be in this trouble now. She is of an age to be married. If you don't like this colonel for a husband for her, give her to someone else, and send a message saying she is married. She would have a husband whose business it would be to protect her (p.46).

This paragraph demonstrates how a mother plays a significant role in the family unit. Despite living in a patriarchal culture, the mother maintains her authority when it comes to marriage and family decision-making. The

mother's conviction that Gul Begum ought to have been married shows that she actively participated in choosing her daughter's path in life. This reference demonstrates that moms can have a substantial impact, especially in areas that are typically associated with women, like marriage, even though fathers typically have the last say in patriarchal institutions. Her confidence and power in handling these situations are highlighted by her aggressive vocabulary and "testy" tone. Within the confines of patriarchal conventions, the mother believed that marriage is the best way to protect Gul Begum and to relieve the family of their familial and societal duties. She exploits her knowledge of social norms and the dangers of leaving Gul Begum single to put pressure on her husband and other male authority figures, as her reasoning makes clear. She presents herself as the person in charge of her daughter's future. The mother argues that although males may have more social power, women are frequently in charge of family and home affairs, especially when it comes to daughters. This relationship demonstrates the intricate interaction between matriarchal and patriarchal factors in determining gender roles.

Power and Opposition

"That is not a house to send Gul Begum to," she said. "Those people are not of our class at all. They have made their money by trading, and don't know how to live" (p.49). Power and opposition are demonstrated by this reference because it draws attention to the social and hierarchical differences between various classes and how these differences fuel the disparity in power between men and women in patriarchal countries. The statement demonstrates the significance of socioeconomic status in defining women's roles and value, especially in marriage. It also draws attention to the ways that people from higher socioeconomic classes perceive those from lower-class or underprivileged households as inferior or "different" as it is the case with Gul Begum here. One instance of the class-based power dynamics that oppress

women is the refusal to marry a lower-class family.

Manipulation and Dependency

The line, “I have run away – protect me” (p.63), This statement shows Gul Begum’s dependency on her mother for protection. Her plea for protection highlights how women in patriarchal societies are often placed in situations where they are manipulated into feeling powerless or reliant on others for their safety and well-being. It also underscores her lack of autonomy and her dependency on familial support to escape an oppressive situation.

Patriarchal Authority

In the citation that follows, Muhammad Jan demonstrates his control over Gul Begum's life because of her gender. When he wanted to have her at whatever cost since he was annoyed with her, he said, “I will tear her to pieces, limb from limb, when I have got her. And the getting of her will not be so hard” (p.178).

The statement relates to patriarchal power because it emphasizes how Gul Begum is subjected to harsh and coercive control in patriarchal systems. By employing fear and violence as methods of control, the speaker's threat highlights the tremendous extent to which patriarchal authority will go in order to enforce conformity. The woman is portrayed as someone who must either surrender or suffer cruel repercussions, implying that she lacks agency. The patriarchal idea that women's decisions and preferences are inferior to those of males is strengthened by this. The speaker's faith in accomplishing his objective illustrates how patriarchal structures allow powerful men to act without consequence.

Silencing of Female Voice and Agency. The authority of a man to silence a female character is mentioned below as;

You cannot write, this is all make believe, but I will have it read to me, and then I shall know how to act. Come, follow me, and at a respectful distance, mind. The days of your

pride are over. You have now to learn submission (p.59).

Women's voices and agency are silenced, and their capacity to express themselves in writing is disregarded, symbolically stifling their creative and intellectual agency. Her voice becomes a metaphor for what she writes here. Additionally, the phrase of learning submission emphasizes how a patriarchal power dynamic is enforced, depriving the woman of her autonomy and teaching her to comply without question. Her ability is silenced by the demand for surrender. Her voice and agency are marginalized, and she is reduced to a subordinate role, as seen by the command that creates a tangible and symbolic division between the woman and the authority figure. The way patriarchal regimes routinely stifle female agency is demonstrated by the rejection of her work, the requirement of obedience, and the limitation of her independence.

Marriage

“My wedding? Ah, I see it is you who want to get rid of me, so that is all you care about me, is it?” she said pouting” (p.39). This reference relates to the marriage issue because it illustrates how marriage is frequently utilized as a means of controlling women's lives and choices, hence upholding patriarchal systems that put men's needs before of women's independence. It demonstrates how marriage-related expectations frequently dictate or dominate women's life. Male dominance frequently motivate marriage, social standing, and familial obligations rather than personal preference in many male dominated cultures. Women are often viewed as things to be married off for other’s benefits, especially men, instead of being married off for their own preferences or reasons.

“Of course he would have to give her to a husband some day; that was unavoidable. It was one of the customs of his nation, a custom that could not be broken under any circumstances”(p.26). This

passage demonstrates how marriage is frequently seen as a mean of patriarchal control and social duty rather than a decision based on personal freedom. Women's lives are dictated by expectations and conventional roles are also reflected in this text is the inflexible gender dynamics. It presents marriage as a socially enforced must rather than a personal decision. Male dominance is reinforced when women are frequently viewed as items to be passed from their family to their husband. The assurance that "he would have to give her to a husband" emphasizes how women are viewed as assets to be inherited for the sake of social conventions or family honor.

Male Dominance and Control

The term "male dominance and control" describes a social structure or system where men dominate women and other genders and frequently set social standards, values, and behaviors. This control limits women's autonomy and perpetuates inequality in a number of areas, including the home, politics, economics, and culture. (Sylvia Walby, 1990)

"Mohamed Jan! Ah, that is the one name on earth that makes me tremble, Agha" (p.213). This reference demonstrates how patriarchal power systems and the figure of Mohamed Jan elicit fear and subjugation in Gul Begum. The mention of Mohamed Jan arouses intense terror since it shows how powerful and in control he is over Gul Begum and how she must continue to be obedient to his wishes. In such a society, his name bears the weight of power and intimidation, signifying his dominance over women. The physical response "tremble" illustrates how women are emotionally and psychologically oppressed by male authority. It illustrates how women can get paralyzed by their fear of men, which strengthens the patriarchal system and their helplessness.

Women as Victims of Male Authority

"Gul Begum, Gul Begum." An exceeding bitter cry rent the air. "He has killed you," (p.217). In patriarchal societies, women

frequently experience violence and oppression at the hands of men who dominate and control them. The use of "killed" signifies both metaphorical and literal forms of violence—emotional or psychological subjugation as well as physical violence. The phrase "He has killed you" reflects the destructive power exerted by male authority figures, such as Mohamed Jan, and also indicates a stripping away of Gul Begum's autonomy and agency. Women like Gul Begum are frequently victims of such violence, whether through direct acts of aggression or the more general suppression under male authority.

Conclusion

This chapter summarizes the study by examining the degree to which the research questions and goals were satisfied and seen fulfilled. It focuses on the analysis of ethnicity and gender dynamics in Lillias Hamilton's *A Vizier Daughter*. This study examined how gender dynamics and ethnicity are seen in individuals from different families, marriages, and cultures through a feminist lens, as well as their wider implications for advancing social justice and equality. Kimberle Crenshaw's *Intersectionality: Essential Writings* was a significant source of inspiration. By identifying the complex ways in which gender roles are created, opposed, and maintained in the narratives, the study achieved its goals effectively. Characters like Gul Begum, Ferad Shah, Muhammad Jan, and Ferad Shah's wife are portrayed in a way that shows structural disparities like unequal power structure, bias and limited financial opportunities which confine their opportunities and influence their lives.

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