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Honour, Patriarchy and Violence: A Liberal Feminist Analysis of No Honour by Awais Khan



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Abstract

The paper gives a critical analysis of the relationship between patriarchal violence, and honour-based violence, in modern South Asian literature, with particular focus on *No Honour*. The paper uses the combination of liberal feminist analysis and the theory of violence and peace by Johan Galtung to explore the different forms of violence that women face in a patriarchal society. The paper studies the lives of the two female characters, Abida and Shabnam and how they are both victims of and resist the cultural norms of the patriarchal and honour-based societies that limit their self-determination. The study uses the concept drawn by Galtung to reveal the connection of direct violence, structural violence, and cultural violence. The analysis focuses on how *No Honour* exposes patriarchal norms and offers women's resistance as a means to gain self-sufficiency. This study adds to feminist literary scholarship by demonstrating the capacity of literature to challenge gender inequalities and bring about change.

Keywords: Honour, Patriarchy, Structural Violence, Liberal Feminism, Galtung's Theory of Violence, Women Empowerment.

Introduction

Male-controlled systems underneath which women live are indirectly oppressive through social, cultural and legal structures that limit their agency and preserve gender discrimination. These structures are rooted both in the public and in the private sphere, which often limits the role of women as dutiful, submissive and domestic (Khurshid, Tabassum, & Zulfiqar, 2024). Honour-based violence is one of the most treacherous forms of gendered violence, where the value of a woman is attached to the honour of her family and community. This patriarchal culture is diffused across the institution of patriarchy, which, in most instances, results in pathetic consequences to women who are perceived to have failed these honour codes such as physical torture, ostracism and even murder (Ali & Batool, 2015).

No Honour by Awais Khan, is a vulgar account of the intellectual and emotional harm women have to endure in such a climate. *No Honour* centers on two female characters, Abida and Shabnam, whose lives are marred by the oppressive structures of patriarchy and honour. *No Honour*, through their narratives, illustrates the destructive consequences of a patriarchal society in which women are continuously limited in their autonomy by prescribed gender roles and expectations from families and the wider community (Khan, 2021). This paper aims to critically analyse *No Honour* using liberal feminist theory, which calls for equal rights and opportunities for women, and the overthrow of patriarchal systems that undermine women's rights and opportunities (Tong, 2014).

There are three types of violence according to Galtung (1969), namely; direct violence (physical violence), structural violence (social and institutional inequalities), and cultural violence (excuse of oppression through the culture). The overlapping of these three forms of violence is also important in perpetuating gender inequality in that they physically, politically and ideologically dominate women. Using Galtung's approach, this study will examine how the systemic violence experienced by Abida

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and Shabnam is depicted in *No Honour*, showcasing how these women experience and resist the multiple forms of violence in their society.

The contribution of the study is that in a literary analysis both the liberal feminist theory and the theory of violence of Galtung are brought together. Although the role of literature in reflecting and challenging gendered violence has been the on-going focus of the feminist literary theory (Tong, 2014), the current research will specifically apply the framework of Galtung in understanding how direct, structural and cultural violence are interrelated in the lives of women in *No Honour*. Through the novel, the study demonstrates how these three forms of violence work together to maintain gender inequity and limit the power of women. Additionally, the research examines how Abida and Shabnam challenge these structures of oppression, thus shedding light on the possibility for resistance and empowerment within patriarchy.

Research Objective

To critically analyze the connection of patriarchal norms and honour-based violence in shaping protagonist's struggle to reclaim her agency in the text.

Research Questions

How does *No Honour* explore the connections of patriarchal norms and honour-based violence, and how do these structures restrict the autonomy of the female characters?

How does *No Honour* portray the psychological effects of honour-based violence on the female characters, in terms of their identity and agency?

In what ways do the female characters in *No Honour* challenge patriarchal and honour-based systems, and what are the forms of empowerment and autonomy they attain in their resistance?

Literature Review

Gendered violence, in particular honour, patriarchy and structural violence, has been extensively discussed in feminist literature. In many patriarchal cultures, the female body and agency are often considered as contained spaces, governed by norms related to family honour. Awais Khan's novel *No Honour* examines these dynamics by depicting the impact of honour-based violence on women, the loss of their agency and the patriarchal environment in which they live. This literature review examines seminal works discussing honour-based violence, patriarchy and gendered oppression, with a focus on South Asia, and how these works explore these themes through the framework of liberal feminism and Galtung's theory of violence.

Honour-based violence is violence perpetrated against people, usually women, who are believed to have contravened the rules of family honour. It is a concept common in many South Asian cultures, where women are often seen as the guardians of family honour and are thus victim to violence to "defend" that honour. As Khan (2021) illustrates in *No Honour*, this violence manifests as physical, psychological and social exclusion, and is institutionalized through patriarchal systems. Patriarchy, a system that favors men, creates power relations in which women's agency is controlled by men. In *No Honour*, the women characters, Abida and Shabnam, are subjected to these dynamics in their lives, as their actions are constrained by patriarchal honour, which limits their autonomy and agency (Rind & Larik, 2016).

Studies like Khurshid et al. (2024) have explored the connection between patriarchy and honour-based violence, noting that patriarchal beliefs shape the normal behaviour

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of women and seek to control those who fail to adhere to these norms. This is reflected in Khan's portrayal of Abida and Shabnam, whose actions are constantly surveilled and scrutinized by their male family members, mirroring the societal pressures on women to adhere to patriarchal norms. Likewise, Ali and Batool (2015) suggest that honour-based violence in South Asian societies is entrenched in ideas of honour, which equate a woman's worth with her family's honour and justify the use of violence to control women.

This liberal feminist approach that places a high level of emphasis to gender equality, individual liberty and autonomy, can be used to understand the female characters in *No Honour*. This school of thought aims at eliminating legal and social institutions that inhibit empowerment of women. Liberal feminists argue that women as independent persons would have the freedom to make choices about their own lives, including their marriages, employment and jobs without their intrusion by patriarchy (Tong, 2014). The struggle of women with autonomy by the female characters of *No Honour* is an illustration of this liberal feminist spirit. The efforts of Abida and Shabnam to voice/speak out against their rights and push back against patriarchy represent the larger feminist movement of promoting gender equality in a patriarchal society.

The theme of women in *No Honour* trying to make peace with the restrictions they are forced by their family and the society in general brought the theme of liberal feminism in the play to which the entire society is meant to emulate and imitate in their own ways. Tong (2014) reports that liberal feminists envision the state, law and culture as a system that has to be changed so as to restore equality to women. It is a critical point in *No Honour* as the law and the culture support the culture of patriarchy and, consequently, the culture of oppression and violence of women. Even though limited, the ways, in which Abida tries to oppose such systems, are the example of empowerment in the patriarchal society. Johan Galtung's theory of violence and peace provides a holistic approach to understanding the different forms of violence that combine to create oppression in patriarchal systems. Galtung (1969) defines three forms of violence: direct violence, structural violence, and cultural violence. Direct violence is physical assault; structural violence is social structures that reproduce inequality and cultural violence is ideologies that legitimize violence. These three types of violence complement each other to uphold patriarchal systems of power and restrict women's agency.

Galtung's analysis offers a framework for understanding how the characters of Abida and Shabnam are affected by these forms of violence in the novel, *No Honour*. Direct violence is shown through the physical assaults and violence they experience from male family members, and structural violence is evident in the legal and social institutions that do not guard women's rights or offer means of resistance (Khurshid et al., 2024). Cultural violence, through the norms that legitimize male control of women, is rife throughout the novel as characters come to internalize the notion that their value is based on their adherence to cultural norms of female behaviour.

The theory of Galtung (1990) is applicable to the case of honour-based violence as it enables a deeper analysis of how violence is not only direct but also structural and cultural. The violence that happened to Abida and Shabnam is not unique; it is symptomatic of a broader social and cultural trend of women being oppressed and controlled by various means of violence that are culturally and legally sanctioned and justified. This mixture of direct, structural and cultural violence in *No Honour* is a

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reflection of the struggles of gender oppression and struggles that women go through in their quest to free themselves of such systems.

No Honour also explores the psychological effects of gendered violence. Beyond the physical violence suffered by Abida and Shabnam, the women also suffer from emotional and psychological trauma due to the violence and oppression. This trauma is compounded by the pressure to conform to honour and gender norms. Scholarship on trauma and gendered violence emphasizes the ways in which women who experience honour-based violence feel shame, guilt and fear as their behaviour are under the constant gaze of society (Haralu, 2021).

In her study of trauma fiction, Rind and Larik (2016) explore how literature depicts the psychological consequences of gendered violence, including feelings of emotional frustration and hopelessness among female characters. Likewise, *No Honour* depicts how Abida and Shabnam's self-esteem is eroded by the violence they experience, resulting in a sense of loneliness and despair. The emotional consequences of these experiences are further complicated by the cultural violence that prescribes women's behaviour and roles in society. As the characters try to regain their autonomy, they are caught in a cycle of emotional and psychological suffering, caught in a patriarchal system.

Despite the level of oppression that they are subjected to, Abida and Shabnam do display various forms of resistance in *No Honour*. Their efforts to assert their autonomy - through acts of rebellion, pursuing education and challenging patriarchal authority - mirror the theme of women's empowerment in patriarchal societies. Feminist researchers like Mahmood et al. (2021) have highlighted the significance of female agency and resistance in challenging patriarchal systems, noting that even subversive acts of resistance can lead to change.

In *No Honour*, resistance to the violence the women experience is introduced as a struggle against not only the physical violence they have to deal with but also the cultural and systemic pressures to restrict their potential and power. There are limits to their resistance, but it is an important step towards asserting their autonomy and challenging the patriarchal structures that prevent their freedom and autonomy. As feminist scholars have stressed, the journey towards empowerment can be arduous, but it is through acts of resistance that women can begin to undo the systems of oppression that limit them (Kayani & Farooqi, 2017).

Theoretical Frameworks

The two theoretical frameworks used to guide this research are complementing each other in analyzing of the forms of violence in the novels and the ways in which the female characters challenge the patriarchal oppression.

Liberal Feminism

With a foundational framework in terms of the systemic barriers that women are subjected to in patriarchal societies, liberal feminism, which advocates the rights of women to equality and personal autonomy. This point of view states that every human being, irrespective of gender should have equal opportunities and freedom to make decisions concerning their own lives without the social, legal, and cultural constraints (Tong, 2014). The life of Abida and Shabnam in *No Honour* is conditioned by strict rules of patriarchal norms, according to which they have to live and to fulfill their roles in society and in their family. Such norms frequently inhibit their opportunities,

autonomy and personal freedom as their actions are constantly checked and regulated by the needs of family honour. Liberal feminism offers a perspective through which one can explore how these women are denied agency and self-determination as their worth continues to be tied to their compliance with societal expectations of femininity and honour.

Using liberal feminism, this paper discusses the efforts of the female protagonists in the text, to achieve independence in an environment that could not give them the freedom to make independent decisions. The study is concerned with how these characters seek to rebel against the patriarchal systems which restrict their lives and also how they attempt to reclaim their agency and personal freedom, even where they are faced by overwhelming odds of societal and familial pressures.

Galtung's Theory of Violence

Johan Galtung's concept of violence provides a holistic view of the various forms of violence in society. Galtung (1969) identifies three types of violence: direct violence, structural violence and cultural violence. Each of these types of violence serves to maintain oppression, especially of marginalized groups such as women in patriarchal societies.

Direct Violence is physical harm or injury to individuals. In *No Honour*, direct violence manifests as physical abuse of the female characters by their male relatives. The violence is used to uphold family honour and highlights how patriarchy condones violence against women.

Structural Violence refers to the ways in which the systems create inequities and limit the power of certain groups. The law, culture and society in the novel perpetuate inequality by the marginalization of women and their access to resources, rights and protection. The structural violence is seen in the lack of justice and support afforded to Abida and Shabnam based on the cultural norms of their society.

Cultural Violence is the ideologies, beliefs, and values that legitimize and justify oppression. In *No Honour*, cultural violence is reflected in the norms of family honour and women's behaviour. These cultural norms are employed to justify violence and subordination of women. Honour becomes a means of control, guiding women's lives and behaviour, and justifying violence to maintain patriarchal expectations.

Using Galtung's theory, this research explores the role of these three types of violence in the lives of Abida and Shabnam. This theory helps to understand how patriarchal structures not only cause physical harm to women, but also control and oppress them institutionally and culturally. This theoretical framework enables a sophisticated examination of how honour-based violence is not just an isolated problem but one that is supported by other forms of violence in the society.

Research Methodology

The present research employs a qualitative research design, which is the in-depth systematic study of *No Honour* by Awais Khan. It analyzes how the novelist has portrayed the issues of patriarchal violence and honour-based violence as it relates to liberal feminism and the theory of violence developed by Johan Galtung. The methodology of the research is based on a textual analysis approach. The qualitative method is adequate to understand the complex nature of gender oppression and violence in the novel. The study analyzes themes and characterization to explore the portrayal of the patriarchal orders in the novel.

Discussion and Analysis

In *No Honour*, Awaiz Khan utilizes the lives of the two main female characters of the story, Abida and Shabnam to present the concept of patriarchal violence, honour and oppression of women. The story shows that patriarchal ideals and honour killings interconnect to influence the lives of the women in the story and limit their agency. These themes are discussed in an explicit manner by employing liberal feminism and the theory of violence. The study highlights the role patriarchal systems that are subjugating women and how these women find many ways to resist.

Patriarchal social structures place greater importance on men compared to women regulating traditional gender roles which is a challenging aspect in the text, as it restricts women to a passive and subservient role within the family and the society. This is not merely physical but more so structural and cultural form of violence. Based on close readings of the text, this study explores how *No Honour* reflects and embodies different forms of violence. It also discusses the way these oppressive forces are defeated by protagonist and challenging the authority of patriarchy.

One of the most evident, immediate and visible types of oppression women experience in *No Honour* is direct violence. Physical abuse as depicted by the novel is not a one-off case but rather a continuation of a much bigger patriarchal system that is directed towards subduing women, and exposing them to violence and coercion. The necessity to make her submit to the postulates of patriarchy could explain the use of violent physical abuse of one of the main characters, Abida, by society. The act of violence against Abida is not only an internal family matter, but also a reflection to how in a systematic way the bodies of women are controlled by the patriarchs.

“It was when they snatched the baby from her that she realized how serious the situation had become. She watched her twin brother, Aslam, wrap her daughter – his niece – in a filthy rag. Tears burst from her eyes as she lay helpless on the floor” (Khan, 2021, p. 1).

This incident does not depict honour-based violence as an incidence that occurs in rare or spontaneous instances but an institutionalized structure of patriarchal dominance. Taking the baby is an emotional attack and a definite example of direct violence in the terms of Johan Galtung since it entails an open and premeditated act of harm. Nevertheless, the violence of this point is not limited to the physical act itself but acts on a psychological plane because it both destroys the mother child relationship and affirming male dominance over the body and reproductive functions of women.

The scenery is cruel, and it reveals a strict hierarchy of power where women are denied the right to make choices, which are systematically drowned in patriarchal rules. Shabnam is not helpless because of her inability to resist but because in this structural helplessness women have been socialized to take aggression as a necessary aspect of their social life. The episode therefore becomes a meeting point of both direct and cultural violence, the legitimation of physical violence by the culture of honour, purity and moral discipline. Through this, the introductory scene provides the groundwork to the perception of violence in *No Honour* as a long-term and a socially accepted form of violence instead of a single expression of violence.

From the liberal feministic point of view, this situation is a precursor of serious regulations of personal liberty, bodily integrity and maternal rights of which is central in feminist insistent of gender equality. The liberal feminism focuses on ensuring that women have complete control over their bodies, reproductive abilities and roles in the

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family. In *No Honour*, maternity is not considered as belonging to Shabnam, rather it is subject to control and influence of agents with the patriarchal system, who treat her as a real person with no human dignity. Biological ties on her part with her child are disregarded by a man-made ideology of honour that takes the communal reputation more seriously than female independence.

"I would have liked to read, Abida mused. When I see Yousaf and Abbas reading their schoolbooks, I wish I could do the same." (Khan, 2021, p.25)

This is bright illustration of structural deprivation. Her only desire brings to light a far broader social reality; girls are not encouraged or facilitated to continue on with their education, and having little chance and grounds of dependence on their guardians, who are men, have little prospects and possibilities. Girls are deprived of the access to empowerment and social mobility and education not through direct violence, but through the regulations of social culture, economic interests, and institutional omissions. This can be described as a good example of structural violence in the terms of Galtung as it denies Abida a life-enhancing resource that would put her out of oppression. The effect of illiteracy is not an accident but rather a social construction of the patriarchal system that was determined to make sure that women stay ignorant, weak and obedient. Absence of education results in marginalization because women cannot be able to articulate their rights, tactic institutions as well as combat injustices.

These exclusions have been greatly criticized by liberal feminism that have argued that education is the foundation upon which the gender equality can be guaranteed. Without literacy and education, women cannot participate in any economic, civic and political activities. Abida is confessing something unspoken, and it is not just that about the personal loss but also about the collective one; her speech is reminiscent of millions of girls, to the destiny of which the world has not predetermined the desires, but the frameworks. The novel thus brings to attention how a limitation on women education is not just a cultural gift but also an institutionalized gendered violence of silencing agency and setting up an obstacle towards liberation.

"She didn't know what she was agreeing to. It wasn't until the thought was being split in two that she screamed, but there was no one to hear her." (Khan, 2021, p.3)

This episode has a significant difference: Shabnam is not criticized because she has committed an offence, just because she is a woman whose body is viewed as the carrier of male and communal honour. The community runs the moral outrage at the victim instead of the sexual assaulter. This reversal of the justice system shows the essence of cultural violence in which the patriarchal principles are that the man is not held accountable and the woman is. In turn, the victimhood is thus inversely shifted off the shoulders of the perpetrator, with the survivor being the dishonor source.

In the context of liberal feminism, sexual violence is at the center of revealing the disciplines of hierarchical domination of women by patriarchal structures. The feminist theorists believe that rape does not occur as a result of sexual desire but as a form of power that deprives women of their body autonomy, security, and dignity. The rape of Shabnam is not then depicted as an individual tragedy but a structural expression of structural oppression; it is a social construction of the normalization of sexual violence and the suppression of the trauma of women.

"A man can be whatever they want. That's how it has always been." (Khan, 2021, p. 11),

is an indication of a very strong ideological stand that justifies extreme retaliation

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instead of reproving cruelty. The voice here is not the voice of question; this voice is rather a voice of approval of killing as a right of restoring honour. Such kind of shared moral validation coincides with the idea of cultural violence, where the symbolic and ideological systems make violence as acceptable, as necessary and even commendable in a certain cultural context (Galtung, 1969). The declaration serves as a social statement which re-defines violence against women not as a crime, but a moral duty which should be carried out to save social cohesion.

According to liberal feminist view, this acceptance is indicative of the extent of patriarchal socialization when gender stratifications are ingrained to the extent that the suffering of women is accepted and encouraged by the society. The ethical responsibility is subordinated to collective decision-making, proving the submissiveness of the individual conscience to the patriarchal decision. The infanticide portrayed in the novel therefore indicates a common consciousness which has been influenced by misogynistic culture and the tacit principle according to which female bodies can be sacrificed in order to save male honour. Violence is not merely exercised but socialized so that honour killings will not continue in the shadow, but rather it is through the legitimization of the social structure. This desensitization to violence has also been revealed in the scene when children are involved as they become excited and not frightened.

“Do it, the pir urged. And just like that, he applied more pressure on her neck until her head vanished into the murky brown water. No bubbles rose to the surface. Abida was as limp as a fish.” (Khan, 2021, p. 65).

In this case, the religious power transforms personal aggression into a holy act. Galtung defines religion as one of the strongest tools of cultural violence which can turn into the defiance into moral responsibility. The pir in this case does not only justify violence but he directly instigates it by giving spiritual justification to brutality. According to the liberal feminist standpoint, this distortion of the religious discourse is a strategic manipulation of the spiritual values with a particular purpose to strengthen male dominance and silence women. The approval of the pir turns the masculine aggressiveness to divine order, and leaves women without places to rebel and places to appeal to. Religion, therefore, serves a role of an institutional process by which patriarchal powers are maintained and safeguarded. The cultural violence is deeply rooted and made more difficult to fight because the honour-based violence has been given a sacred authority.

“In her pillowcase was the knife Nigaar had given her. Her fingers clasped it. Not yet, the voice told her. Yet she didn’t let go” (Khan, 2021, p. 230).

The knife serves as an effective metaphor of suppressed protest and readiness. It is a symbol of how Abida internalizes her self-determination and how she is ready to fight back any physical and symbolic oppression. Liberal feminist-wise, repossessing bodily autonomy is a basic claim of rights to the individual self, especially in a situation where women have traditionally lacked the option. The knife is a combination of literal self-protection and metaphorical empowerment that represents a point of no turnaround where fear and dependency start to crack. According to the definition of Galtung, this is the first step to a break of direct violence because the victimhood becomes conscious agency.

The moment when Abida reflects,

She wondered if she would be able to trust someone as blindly as she had trusted Kalim (Khan, 2021, p. 268),

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is the advent of reflection upon the psychology, and of self-reflection. In addition to physical and relational emancipation, *No Honour* also indicates that the internalized patriarchal assumptions have to be abandoned in order to be truly free. Liberal feminism determines cognitive emancipation (the capacity to notice, challenge, and oppose subordination imposed) as the main concern of absolute involvement of women in the society. This psychological awakening, as explained by Galtung, is part of the culture of violence break down since it questions ideologies that justify oppression. This query of Abida serves to corroborate the claim of the novel that emancipation is multi-dimensional, that emancipation involves physical, emotional, relational and cognitive change.

“Abbu, I... I killed him. I really did. She burst into tears” (Khan, 2021, p. 251)

Abida ‘s declaration following the killing is a great claim of agency. This is a symbol of physical self-preservation and emotional re-appropriation. Self-defense is a literal and symbolic rejection of the domination of patriarchy. By making a claim to moral autonomy, the victim can become an agent who is able to end the process of reproducing violence in the terms of Galtung. Liberal feminist analysis underlines self-defense as the needed survival technique that reinstates the power of women to control their bodies, feelings, and moral decisions. This event, in turn, is the climax of the main theme of the novel: only the desire and the action would help to be free of the oppression as well as the statement of our moral and physical freedom over the systemic restraints.

Conclusion

No Honour by Awais Khan is an insightful study of the interaction between the patriarchy, honour-based violence and the oppressive nature of the system itself towards women in a patriarchal society. The novel, through the lives of the female characters, Abida and Shabnam, creates a deplorable image of all the various forms of violence, direct, structural and cultural, women experience, as they bargain their ways in a patriarchal world. They are not only isolated instances of violence but they are inbuilt within the social, legal, and cultural realms that form their lives.

This analysis based on the liberal feminist theory and the theory of violence formulated by Johan Galtung has shown how *No Honour* not only criticizes the repressive structures that regulate the lives of women in society but also shows how they fight back and strive to recover their independence. The Galtung framework which classifies violence as direct, structural and cultural violence has enabled a subtle consideration of how these types of violence intersect to continue to perpetuate gender inequality. Direct violence is used against Abida and Shabnam as they are physically abused, whereas structural violence is inbuilt in the social, legal, and family systems, which restrict their agency. The concept of cultural violence that is supported by the ideology of patriarchy determines how these women perceive themselves and their role in society and further oppress them towards male dominance and societal norms.

The novel shows the power of the female characters and their aim to have independence despite the overwhelming powers of violence and oppression. The way Abida and Shabnam fight against the patriarchal system although in many cases it is limited by their conditions is a sign of a wider feminist movement of self-defense and non-subjugation. Their rebellion, both implicit and explicit is a fight against the patriarchal systems that aim to restrict and shape their existence. The fact that Abida does not want to marry and Shabnam wants to find life outside of the control of the family can be viewed as another demonstration of the thirst to gain independence and re-establish the personal agency as

the central principles of the liberal feminist ideology.

No Honour, with its representation of the struggles that the female protagonists face, contests the widespread conventions of patriarchal violence, and demands that society should be changed. The story emphasizes the value of literature as a means of social critique, presenting a compelling depiction of how women defy, endure, and occasionally triumph over the very systems that subjugate them. The novel, although it depicts the bleak circumstances of patriarchal violence, offers at least a ray of hope in that, even in the frames of the patriarchal society, women are able to find their means of asserting their independence and fighting against the system that oppresses them.

This study will add to the feminist literature by offering a detailed discussion of *No Honour* in terms of liberal feminism and the theory of violence by Galtung. The paper highlights the importance of literature in the process of reflecting and criticizing the norms in society, as well as the agency and resilience of women who oppose the norms. Moreover, it also provides some useful perspectives on how the feminist literary interpretation, along with sociological concepts of violence, can help to better comprehend gendered oppression and opposition.

No Honour is both a critical analysis of how patriarchal systems are reinforced through violence and inequality, as well as an example of how resistance and empowerment can take place. The depiction of the journey of Abida and Shabnam in the novel highlights the current fight against gender inequality and the need to defy the systems that attempt to dominate and suppress women. This study, by illuminating the multi-faceted relationships between honour, patriarchy, and violence, reiterates the usefulness of the feminist analysis in comprehending and responding to the problem of gender-based violence in contemporary society.

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