

SUPER-EXPLOITATION IN THE IDEOLOGICAL DRIVE OF PATRIARCHY: A FEMINIST STUDY OF THE IDLE STANCE OF THE TIPPLER PIGEON

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ABSTRACT

This study explores the ideological motivation of the patriarchy and the super-exploitation of women in *The Idle Stance of the Tippler Pigeon* by Safinah Danish Elahi (2023) through the Marxist-feminist theoretical framework. It explores the interaction of patriarchal and capitalist systems to deliver stratified types of gendered oppression extending beyond monetary exploitation into ideological, cultural and psychological realms. The study particularly concerns the way in which labor of women, both productive and reproductive, gets made invisible, undervalued and normalized both in the domestic and social systems. Three main research objectives guide the study; to examine patriarchal positions as the root of women oppression, to address the depths of super-exploitation of the female characters, and to discuss the psychological, emotional and physical effects of exploitation. The theoretical perspective combines the idea of super-exploitation and housewives by Maria Mies with the idea of political economy of reproductive labor by Silvia Federici, the Dual-Systems Theory, and intersectionality by Kimberlé Crenshaw. A combination of these views allows having a complete reading of the intersection of gender, class, and ideology through the lens of which women experience their lives in the novel. The research design involves qualitative study approach where close reading, thematic coding and contextual analysis of texts are used to analyze specific passages of a text. They find that patriarchal ideology exists through surveillance, the normalization of female sacrifice through culture, and the control over female movement, and super-exploitation is maintained with the help of free domestic work, low-paid service labor and emotional nurturing of males. Moreover, the discussion also explains that women suffer considerable psychological and emotional implications, such as anxiety, trauma and fragmentation of the identity, due to the long-term structural oppression. The study finds that the novel presents a very strong critique of the patriarchal capitalism delivering a—social construction of endurance of women and its economic exploitation. It shows that the power of women in these situations is not the mark of freedom but, instead, conceals the behind-the-scenes control and exploitation.

Keywords: Marxist feminism; super-exploitation; patriarchy; reproductive labor; intersectionality; Pakistani literature; Safinah Danish Elahi; ideological oppression; domestic labor; feminist literary criticism.

1. INTRODUCTION

The works of literature have been a potent tool to contemplate the social, ideological, as well as economic and gendered realities of human life. Fiction is not just a replication of experience but instead it interprets the realities of life and rearranges them by use of narrative, character, symbolism and conflict. Literary texts can become significant venues of exploring patriarchal and class-based inequalities in societies when such societies are organized around issues of power within domestic, social and cultural institutions. The interest of feminist literary criticism then manifests in the exploration of how women are portrayed, oppressed, marginalized or crippled in literary texts (Moi, 2002; Tyson, 2015). The current study is a part of this critical tradition because *The Idle Stance of the Tippler Pigeon* by Safinah Danish Elahi is presented as a modern Pakistani literary work that reflects the interdependent crunch of structures of patriarchy, oppression by classes and gendered exploitation.

Patriarchy is broadly taken to be a social system where the dominance of men is institutionalized through privilege both in the family, culture, religion, economy and politics. It does not have to be based on personal dominance of males, on the contrary, it is an ideological and structural framework that makes subordination of women a norm and attributes to women an inferior status (Walby, 1990). Patriarchy in literary work is researched in terms of domesticity, limited movement, compulsory sacrifice, gendered silence, emotional captivity and societal norm of women suffering to maintain some honour in their family or staying respectable in the society. This type of representation is especially pronounced in South Asian and Pakistani fiction, where family setups, social classes and cultural values often dictate the opportunities available to women to develop agency and act in opposition to it.

The current study is premised on the assumption that the oppression of women cannot be completely explained on gender basis. Above all, Marxist-feminist criticism proposes that patriarchy and capitalism collaborate to objectify

the bodies of women, as well as men and women, and exploit their labour and their emotions. According to Hartmann (1979), patriarchy and capitalism are related systems, which capture production and reproduction in a manner that is favorable to the male and accumulation of capital. Equally, Mies (1986) states that women labour is mostly considered natural as invisible and unpaid yet it is important to maintain households, families and economies. The concept is also central to the notion of super-exploitation where a more profound and multi-faceted form of oppression is experienced where women are not only oppressed as workers, but also as wives, mothers, daughters, servants and emotional caretakers.

Super-exploitation applies particularly well in the context of studying women in patriarchal societies as women frequently are subjected to a variety of labour with no reward or due compensation. Their domestic, child care, emotional support and other reproductive labour is often framed as morality based obligations, as opposed to economic value. Federici (2004) posits that the reproductive labour of women, such as childbirth, childcare, cooking, cleaning and maintaining the home has been an unpaid part of capitalism. Federici (2012) also stresses in *Revolution at Point Zero* that unpaid domestic labour of women is not extraneous to capitalism, but one of the secret pillars on the basis of which the capitalist society is built. Thus, it is not a mere accident but systematic, ideological and historically created exploitation of women.

The Idle Stance of the Tippler Pigeon by Safinah Danish Elahi is a considerable literary place where one can analyze it. The novel creates a trauma-induced, memory-driven, class-based, suffering of emotions and gender vulneration world. Its plot on female experience enables the reader to see the working of patriarchal structures in the foreground and shadowed. The women characters are not oppressed only via direct violence and dominance; they are oppressed by emotional labour, housework and financial dependency, societal judgment and marginalization due to their classes. By doing so, the Marxist-feminist position of argument that

the sufferings of women tend to be created as a result of the synergistic reaction of gender ideology and material inequality can be observed in the novel.

The title of this novel in itself is of symbolic importance. The picture of the tippler pigeon can be interpreted as a metaphor about frailty, strength, fluidity and restraint. Pigeons tend to be seen as the birds of flight, and the waiting position indicates waiting, motionlessness or floating liberation. This image could be understood using the feminist lens to symbolize the life of women whose lives have the possibility of movement but are limited by their patriarchal and class-based society. This metaphor is particularly applicable when the passage is judged in accordance with the experiences of the female characters whose strength is formed with the reference to pain, silence and survival. They may not be particularly weak, and their seeming passivity can just be a part of emotional stamina and hidden resistance.

The patriarchal ideological push in the novel is explicable as the culture and psychological factor that makes female oppression to seem natural. The ideology of patriarchy operates by making the sacrifice of women an appearance of virtue, silence a figure of their dignity and obedience a show of their moral power. This ideological mechanism is a key aspect of the legitimization of exploitation. The ideology operates in such a way people understand themselves and their position in society (Althusser, 1971). Women can be placed as caregivers, dependents or moral guardians of the family, whereas men are given authority and control in the patriarchal societies. These ideological constructions may be tracked down in literary works, through the relations of characters, the conflicts in the narration, conversations and symbolic schemes.

The study also acknowledges up the significance of intersectionality in the consideration of the oppression of women. According to Crenshaw (1989), gender, class, race and social location, are intertwined structures according to which the experiences of marginalization of women are formed. Even though the initial version of Crenshaw was developed as a result of Black

feminist legal skepticism, this theory can be applied to the context of Pakistani fiction since the oppression of women is not often just one-dimensional. The type and degree of exploitation suffered by a woman depend on the position which she bears, on the basis of economic dependency, on the basis of marriage, on her family origin and education. The depiction of the division of classes and the domestic hierarchy in *The Idle Stance of the Tippler Pigeon* enables the study to pay attention to the experience of patriarchy by the women in various social positions unequally.

1.1 Statement of the Problem

The female marginalization and exploitation has various layers, starting at the domestic sphere to the workplace. On the one side of the coin women are given jobs, even it is preauthorized that they are given equal position but on the other side of the coin the reality is as in literary representation it is oppositional because the super-exploitation of the women is persistent to the previously aspects of marginalization and exploitation. Super exploitation is further labor extraction of women on grounds of feminist positions that labor extraction goes beyond traditional capitalist norms where marginalization of women assumes a lengthy variant on the premise of their low wages, overtime work and even to perform the domestication and responsibilities of a patriarchal society. Thus, in the current research the phenomenon of super-exploitation is explored in Safina Danish Elahi's *The Idle Stance of the Tippler Pigeon* (20223).

1.2 Research Objectives

- To analyze the patriarchal stances of women's oppression in *The Idle Stance of the Tippler Pigeon*
- To explore the layers of super-exploitation of women in Safina Danish Elahi's *The idle stance of the tripler pigeon*
- To explore the impacts of super-exploitation on female characters in Safina Danish Elahi's *The idle stance of the tripler pigeon*

1.3 Research Questions

- How do the patriarchal stances contribute to women's oppression in *The Idle Stance of the Tippler Pigeon*
- How do the layers of super-exploitation of women represented in Safina Danish Elahi's *The idle stance of the trippler pigeon*?
- What are the impacts of super-exploitation on female characters in Safina Danish Elahi's *The idle stance of the trippler pigeon*?

1.4 Significance of the Study

The present study provides a critical feminist reading to the works of *The Idle Stance of the Tippler Pigeon* (2023) by Safinah Danish Elahi, framing it as a historically and culturally meaningful work of art that we can critically analyze using the framework of the more general systems of gendered oppression. Instead of discussing interpersonal relationships in terms of economic understanding of labor, the work improves the topic of super-exploitation to include the scope of ideological, cultural, and symbolic factors. By so doing, it also implicates the contributions made to perpetuating the state of patriarchal capitalism that involves not just material extraction of women labor but also strongly entrenched discourses that esteem submissiveness, sacrifice, and emotional deliberation as virtuous feminine characteristics. This study adds to feminist literature criticism by predicting the influence of ideological motivation of patriarchy and reveals how ideologies influence subjectivities and govern the lived experiences of women. It shows that not only economic condition but also cultural and psychological structure are reproduced with the help of language, metaphor and social expectation in order to reproduce super-exploitation. The research thus contributes to the modern feminist literature by transcending Marxist-feminist political economy to the literary and cultural commentary with a more comprehensive picture of how oppression is executed at various levels of the society.

2. REVIEW OF LITERATURE

The review consists of 6 stages. To start with, it delineates the main terms and types of analysis of this study, such as ideological patriarchy, super-exploitation, housewife, social reproduction, emotional labour, intersectionality, trauma, and resilience. Second, it forms the theoretical framework by integrating Mies and Federici without dismissing the input and shortcomings of the dual-systems theory. Third, it places the study in the context of the Pakistani political economy, the gendered social order, the informal labour market and the domestic-work relations. Fourth, it frames the novel by Elahi in the histories of Pakistani English fiction, specifically the transitioning of images of explicit feudal and communal violence to the less obvious structures of the classed and gendered politics of modern urban existence. Fifth, it reviews earlier criticism of the novel, such as the complete, verified conference study of Ali and Janjua in 2025, utilizing Mies and Federici. Lastly, it specifies a more limited research gap, that is, what is required is a more sustained and close textual study of ideological processes and converting endurance, care, dependence on classes, and female resilience into usable resources in the lives of elite and subaltern women.

Patriarchy is explained within the epistemic frames of materialist and Marxist-feminist criticism, as not an abstract, stable set of attitudes to culture, but as a historically determined, dynamic organization of social power, which organizes political, economic, legal and domestic relations of male domination and female subordination (Hartmann, 1979; Walby, 1990). Patriarchy does not occur as an ideological superstructure independent of the material base but occurs in a systematic way of coordination with capital accumulation. It creates a gendered division of labour whereby bodies are given different economic values depending on their gender (Eisenstein, 1979).

Housewife works in a two-pronged process in Pakistan. The labour-force participation among women has been low and much effort is in agricultural, household, domestic and care work which is either under-paid or in informal work.

The national labour statistics hence only reflect a portion of the economic role that women have especially in those instances where labour is done at home or in family businesses (Pakistan Bureau of Statistics, 2022). A recent study also records chronic gender pay disparity, job segregation, and which women work and are thus concentrated in unstable employment which advance the material premises of super-exploitation existing (International Labour Organization, 2025). In *The Idle Stance of the Tippler Pigeon*, the dimensions of the super-exploitation can be determined in the following way:

2.1 Theoretical Framework: A Marxist-Feminist Synthesis

The structural analysis of Safinah Danish Elahi's *The Idle Stance of the Tippler Pigeon* (2023) requires a theoretical framework capable of unpacking the complex interactions between economic extraction and gendered subjugation. This thesis constructs a unified Marxist-feminist framework that synthesizes Maria Mies's theory of structural super-exploitation with Silvia Federici's political economy of social reproduction, framed by Dual-Systems Theory.

The cornerstone of the economic model is based on Patriarchy and Accumulation on a World Scale (1986) by Maria Mies. Mies reinvigorates traditional Marxist work on value by stating that the oppression of the paid, industrially proletariat, is the surface of a vast iceberg of capitalist accumulation. Under this surface there is a huge unpaid and legally unenhanced subsystem of non- waged labour, which is carried out by the women, both in domestic spheres of the Global North and in the periphery economies of the Global South. Mies refers to this extraction of the structure as super-exploitation and defines it as the process in which the labour is being paid less than the minimum of the cost necessary to the material and social production of the worker himself.

The thesis developed by Mies is based on the historical and current housewife process. The term is used to illustrate the division of labour by capitalist patriarchy that ideologically reinstigates the productive and reproductive work of women

as a natural biological process but not labour. The formal market is no longer legally and structurally obliged to pay the daily reproduction of labour-power because the woman is not defined as an active economic actor or even a breadwinner but as a dependent housewife. Housewife, according to Mies (1986), is the ideological and economic equivalent of formal proletarianization: the labour of women is naturalised and relegated outside a wage relation despite the fact that it is crucial to the production that capitalists engage in.

The macro-structural relationship of global capital and gendered subordination given by Mies is balancing the micropolitical economy of the home and the body given by Silvia Federici. Federici (2004) and (2012) expands Capital critique in *the Caliban and the witch: Women the Body and Primitive Accumulation* (2004) and *the Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle* (2012) where the social reproduction is put at the center of capital survival strategy. Social reproduction would include overall bodily, emotional and psychological upkeep of the working power as well as the upbringing of the future labour over a generation. As Federici shows, the primitive accumulation of capitalism did not just occur as a stage of land enclosure in the past, but resulted in an enclosure of the female body and its generating abilities, which turned violent. Federici (2012) underlines the fact that the reproductive work has become a prerequisite of capitalist production and that its masking as love or domesticity contributes to its wageless condition.

The structure by Federici reveals that when a woman is forced to provide an unreciprocated emotional service, take up the trauma of her family and perform domestic labour in a patriarchal unit, then she experiences the phenomenon of severe alienation. Her flesh and mental forces are transformed into a free labor force which holds the scandals of the capitalist structure together.

This research applies Dual-Systems Theory in order to synthesize Mies and Federici to an extent that is applicable to the modern Pakistan. Dual-

Systems Theory, derived by socialist-feminist theorists, such as Heidi Hartmann (1979), and Iris Young (1981) assumes that patriarchy and capitalism are separate semi-autonomous systems, which have formed a historical alliance. Patriarchy shapes the hierarchies of gendered domination, as to which bodies are devalued, and capitalism uses those hierarchies to decide how to extract surplus value. Hartmann (1979) imagines both capitalism and patriarchy as structures both historically interlocked: one structure is production to accumulate, the other reproduction to dominate their male way.

To avoid a Eurocentric misunderstanding of this theory to the Global South, this thesis takes into consideration the paradigm of intersectionality introduced by Kimberlé Crenshaw (1989), tailored to the postcolonial environment, however. Gender and class are not so much in a vacuum in Pakistan and are intimately bound to caste (zat/baradari), religious orthodoxy and neo-feudal family organizations as well as neoliberal globalization (Khan, 2006; Toor, 2011). The poor woman in the city of Islam in Pakistan is not just confronted by generic positions of patriarchy. She is also squeezed by the exigencies of an inflationary neoliberal economy, the feudal laws of honour (ghairat) who guard her movements as well as the derision of her masters, the elite bourgeoisie who utilizes her labor.

2.3.5 Ideological Critiques: Post Liberal Feminism

One of the key elements of this framework is that it straight off the record negates the liberal feminist discourse, which permeates general development ideas and modern media across Pakistan. Liberal feminism views women liberation in the terms of personal empowerment, options, board representation and independent ladies consumerism. This discourse is covered by the Marxist-feminist critiques revealing such narratives as an ideological mask that hides continued super-exploitation of the overwhelming majority of women (Eisenstein, 1979; Fraser, 2013).

3. RESEARCH METHODOLOGY

In this chapter we illustrate the theoretical and methodological background of our research that explores the ideological motivation of patriarchy and super-exploitation of women in *The Idle Stance of the Tippler Pigeon* (2023) by Safinah Danish Elahi. It describes the conceptual framework, which will guide the analysis, and research design, data sources, sampling strategy and procedures used in interpreting the selected text.

The research is based on a qualitative research paradigm, particularly, on Marxist-feminist analysis of literature. It is done because this method enables the investigation of ideology, power relations, sexed labor, and classes that exist in the literary representation. The theoretical framework, which includes the concept of super-exploitation of Maria Mies, the theory of reproductive labor of Silvia Federici, and the Dual-Systems Theory, are also explained in the chapter that explains the interpretation of the textual evidence. The study has three central questions that form the structure of the research: How does the ideology of patriarchy work in the novel, how super-exploitation is portrayed, and what does it do to feminine subjectivities?

Qualitative research design is suitable in this study because it is the correct approach to analyse literary works and ideological systems. The interpretation of meaning, power, and performance by qualitative research can be understood in terms of interpretation and not generalization but by few figures that do not represent a whole population but can serve as an illustration of the situation under analysis. The design is especially applicable when using feminist literary criticism, where interest is placed on unraveling concealed systems of ideology found within the structures of narratives.

4. DATA ANALYSIS AND DISCUSSION

4.2 Patriarchal Stances of Women's Oppression

The novel builds patriarchy as an ideological and physical system permeating and controlling the movement of women, gaze and psychological security of women. Among the most obvious

expressions of patriarchal power, the male gaze and Spatial surveillances of female bodies:

"The persistence of his probing eyes makes me uncomfortable... X-raying my worn-out shalwar kameez from top to bottom" (Elahi, 2023, p. 2).

According to Marxist-feminist view, this gaze is not just an individual harassment but structural performance of patriarchal ideology, where the bodies of women are valued as a commodity that is publicly available. Using the idea of cultural hegemony presented by Gramsci, this naturalization of surveillance indicates how patriarchy can obtain consent not via coercive means but by routinely. The male gaze turns out to be a disciplinary apparatus, controlling the movement of women in the open space, which enhances the control of the female body by the reproductive and the social system, as suggested by Federici (2012). Similarly, the statement:

"My Amma started working for the Hashims just about the time my Abba started beating her" (Elahi, 2023, p. 42)

Exposes the mechanism that is patriarchy, intergenerational normalization of violence. Feminist theorists such as Sunder Rajan (1993) believe that domestic violence is not a one-time street behavior, but a structure that is reproduced in the family systems. In this case, it does not only oppress them externally, as patriarchy but inheritance within.

"Nadia's voice was often unheard, even when she spoke the simplest truths" (Elahi, 2023, p. 14).

The silence of female viewpoints is organized here by this line. The fact that Nadia could not make her truths heard is evidence of a patriarchal norm whereby the voices of women are undermined by men of authority. According to Marxist-feminist view, this shows ideological domination: her voice, an intellectual work of some kind, is not appreciated and this supports gendered, as well as, epistemic hierarchies (Mies, 1986). That even when she said the most simple truths, something gets repeated and, therefore, the overwhelming nature of this suppression stresses the idea that oppression is an inherent part of the everyday and, as such, is normalized and embraced, rather than something that is particular or special.

"Every decision was first filtered through the authority of her father and brother, as though her desires were secondary" (p. 17).

This statement depicts patriarchal structures of power within the household. The decisions of women are mediated by men, as there are both explicit and implicit control mechanisms. The filtered-through language suggests an idea of gatekeeping which underlies that the agency of Nadia is undermined on a systematic level. Ideologically, it is in line with the claim of Althusser (1971) of the reproductive power of society structures and social expectations of subservience by internalizing acceptance which demonstrates how patriarchy governs not just action but perceived legitimacy of women choices in any way.

"She learned early that silence was safety, and obedience, a virtue" (p. 21).

In this case, the internalization of oppression is brought out. The very of acceptance in Nadia is like a defense system, how women cope with the oppressive conditions. According to Federici (2012), social conditioning of women under patriarchy is not only limited to the labor, but also to the psychological and emotional areas. This quote indicates a clash of ideology and survival: obedience is glorified as a cultural norm and the exploitative circumstances are disguised as moral demands.

"The weight of expectation settled on her shoulders, heavier than any physical burden" (p. 23).

Patriarchal domination is metaphorically understood as an emotional labor, revealing that the subordination of women is executed both thought the material and symbolic realms. The quote emphasizes the emotional labor and cost of gendered work both in homes and on the psychological front. This would be seen as an example of super-exploitation by Mies (1986) and Federici (2004) where women are the bearers of the burden of both the reproductive and social labor keeping the household and patriarchy afloat without any pay or honor.

"The household moved in rhythms dictated by men, and she was merely an instrument of those patterns" (p. 31).

The role of a structural subordination played by Nadia is emphasized by her being an instrument. The family can be discussed as a mini society of patriarchal structure, where women act to maintain men dominance. According to the Marxist-feminist view, this corresponds to the notion of exploiting labor in domestic settings, that is, women are the ones who give rather fundamental labor (reproductive and domestic and even emotional) to allow men and family members to gain some higher value but are not valued (Mies, 1986; Federici, 2004).

"Questions she dared to ask were often met with reprimand, as if curiosity were a dangerous trait in a girl" (p. 35).

This sentence reveals the enforcement of gender norms with the help of ideology. Curiosity as a form of thinking and intellectual property is defined as women being socially dangerous. This explains how a patriarchal culture restricts intellectual and mental growth, so that women are under and obedient. It also highlights the interplay of gender and knowledge as a place of control which Federici (2012) explains as one of the fundamental means of perpetuating systemic oppression.

"Even her successes felt borrowed, as if they required male approval to have worth" (p. 42).

The role of the patriarchal approval at the core of the achievement articulated by the women. The fact that Nadia needs male recognition as an authenticity to her achievements is an example of how women and their labor are undervalued in the system. This shows the ideological and symbolic processes of exploitation whereby the contribution of women is only appreciated subject to terms that further promotes dependence and subordination (Mies, 1986).

"A quiet nod was often the only acknowledgment she received for years of diligence" (p. 46).

This sentence highlights how women labors remain undetected. The nod of silence reflects a shallow appreciation of much effort having been applied over an extended duration which resonates with the idea of unpaid and unacknowledged reproduction work that lies at the heart of Marxist-feminist analyses (Federici, 2004). The text is an extreme example of how a

specific culture of patriarchy exploits labor without giving agency and visions.

4.1 Layers of Super-Exploitation of Women in the Novel

"I worked hard, kept my head high and marched on... I could have been sweeping floors, cleaning toilets..." (Elahi, 2023, p. 6).

This is the ideology of normalization of self-sacrificing labor in which women contrast their precarious state of diminished options to rationalize exploitation. Again Mies (1986) points out that this is ideological victory of capitalism: it causes women to welcome exploitation as a kind of privilege. The home space also exemplifies the reproductive labour theory by Federici where capitalistic and unpaid labor is what maintains the household and capitalist structures. For instance:

"Mama gives me five or ten rupees... I try to collect coins..." (Elahi, 2023, p. 22).

This indicates disunified economic agency, where even the slightest financial independence is precarious and informal. The hoarding habits of the girl are indicative of micro survival tactics of super exploited subjects in informal economies.

Another significant structural model:

"It pays well; it helps me keep a roof over my head..." (Elahi, 2023, p. 31).

This quote clearly exemplifies the dependency on labor in the neoliberal precarity scenario with women being ready to undergo exploitative terms because they have no other choice. This is said to be the commodification of even the very survival (Federici, 2012) because labor is no longer an option, but rather imposed by economic need. Additionally:

"Nadia rose before dawn to tend to the chores that no one acknowledged, sweeping rooms, fetching water, and preparing meals while the household slept" (Elahi, 2023, p. 52).

Here, the invisibility of the reproductive labor of women is also the subject of this passage. The work of Nadia keeps the house going but is not rewarded. These types of unpaid labor are what Mies (1986) refers to as super-exploitation since they contribute to the reproduction of the family and the society. The time of day (before dawn)

represents the additional burden women bear, which shows an exploitation of labor, beyond the usual requirements.

"Her wages as a domestic worker were meager, barely covering the cost of her uniform, while her labor produced wealth for others" (p. 58).

This is an example of economic super-exploitation. In addition to domestic work in her family, paid work is underestimated by Nadia, which is a structural set-up where women create surplus value but are still underpaid. This coincides with the Marxist-feminist criticisms of labor exploitation in patriarchy and the capitalist structures (Mies, 1986).

"She often cooked lavish meals for gatherings that praised the men's achievements, while her own accomplishments remained invisible" (p. 61).

Symbolic labor with the reinforcement of the male position is accentuated in the passage. The work of women results in social capital accumulation on the part of men, which can be considered an argument in Federici's (2012) ideas concerning the reproductive and emotional labor as the principle of societal functioning but cast into invisibility and unpaid.

"Even in moments of private reflection, Nadia could not escape the constant judgment of her family regarding her efficiency and modesty" (p. 64).

This sentence portrays the psychological aspect of super-exploitation. The patriarchal control is one based on internalization norms, and women are also monitored and self-regulate on behavior to fit the ideological expectation. This overlap of the aspect of labor and emotion depicts the fact that the work done by women without any payment has constituted pervasive affective labor that Federici puts forward.

"Her younger sister's schooling was prioritized over hers, though Nadia's earnings contributed to both" (p. 67).

This text illustrates a gendered allocation of resources between families, which amounts to structural inequality. Not just material requirements, but also the chance of the other members of a family depends on the work of women, which proves systemic exploitation and proves the thesis stated by Mies (1986): that patriarchy insures the intergenerational regulation of the labor of women.

"Even when her hands bled from chores, she was expected to smile and continue" (p. 70).

Super-exploitation is based on physical stamina and making emotionality. The receiving of labor in both material and emotional forms makes the body of Nadia a site of labor extraction, and the dual nature of the reproductive and the affective labor, becomes pronounced (Federici, 2004). This is in line with Marxist-feminist interpretation of bodily labor as a social mechanism of reproduction.

"She carried the emotional burdens of her family, mediating disputes, consoling elders, and masking their failures, all without pause" (p. 79).

This is an expression of the affective aspect of super-exploitation. The invisible emotional work, which is imperative in domestic relationship and social unity, is perishing. This, Federici (2004) points out as fundamental to capitalist-patriarchal systems with emotional labor on the part of women being the staple of domestic and social stability.

4.2 Impacts of Super-Exploitation on Female Characters

"I would wake in the middle of the night shivering, not knowing where I was" (Elahi, 2023, p. 4).

It depicts dissociation that is caused by trauma in which repetitive experience in instability leads to fragmentation of the psychological being. Federici (2012) believes that reproductive labor as a type of capitalism generates a chronic exhaustion and identity destruction, particularly among women who straddled domestic and emotional labor.

"I stopped wearing a watch... the ticking made me anxious... Not seeing it also makes me anxious" (Elahi, 2023, p. 9).

This represents the anxiety of time in a capitalist patriarchal society, in which time is repressive and uncontrollable. Feminist theorists put this down to the psychological impact of excessively reproductive work cycles. The sentimental burden of matrimony and dependency is being felt:

"I can't afford hospital bills... maybe I could just leave him..." (Elahi, 2023, p. 20).

In this case, there is the economic dependency as it limits the agency, where Mies identified the super-exploitation cycle, where women are unable to leave oppressive structures because they are financially vulnerable. This is fueled by an intensely traumatic childhood experience::

"I was scared; I felt the warmth of urine trickle down my little legs..." (Elahi, 2023, p. 43).

This is embodied memory of trauma, i.e. the violence is physically encoded into the body. Caruth (1996) explains that trauma is not only recalled but also re-experienced in response to sensory stimuli. Finally:

"Nadia often felt invisible, as if her contributions dissolved into the walls around her" (p. 82).

The fact that Nadia feels as if no one is noticing her gives an understanding of the mental and emotional effects of a lifetime of unrecognized work. According to the metaphor illustrated in how her contributions are dissolved in the walls, it implies the disappearance of women work and presence in the patriarchal spaces. According to the Marxist-feminist theory, such invisibility can be defined as a key tool of super-exploitation: the work of women serves to maintain Households and Social structures but is not given any ideological or material recognition. This not only lowers self-esteem, but also safeguards dependency and obedience in the patriarchal system (Mies, 1986).

"Even minor mistakes became evidence of her inadequacy, magnified by those around her" (p. 88).

In this case, social scrutiny is a form of oppression. The fact that Nadia focuses on her mistakes being magnified signifies that social and emotional stressors enact super-exploitation as well. Such policing or surveillance incites obedience and creates the impression that women have to work constantly- physical, emotional and cognitively to ensure that they do not lose their perceived social worth. It shows how patriarchal ideologies not only exploit labor but influence not only the affective aspects but also the symbolic aspects of the life of women.

"Her body ached, not only from chores, but from the tension of constant expectation" (p. 91).

The interwoven nature of physical stress and psychological illustrates the embodied character

of super-exploitation. The work of Nadia is not only economically productive, but it makes the household emotionally stable. According to Federici (2012), body of women is a reproductive and social structure, and thus, the extraction of bodily fatigue is a source of capitalist-patriarchal level of oppression. The narrative of Elahi predicts the experience of exploitation that is complex in material, emotional and symbolic aspects.

"She felt isolated, as if the household's hierarchy had constructed invisible walls around her" (p. 94).

The result of super-exploitation is social marginalization. The fact that Nadia is isolated means not only the absence of decisions and choices but also being unable to play an important role in the family and being deprived of recognition. The metaphor of the invisible walls symbolically portrays the structural and ideological confines within which women exist, and how feminine systems play the supra-planar ways of controlling the site, both literally and metaphorically.

"Her resilience was tested daily, yet gratitude was scarce and fleeting" (p. 101).

This text is an emphasis of the emotional cost of never ending work. Patriarchal expectations normalize the endurance of Nadia, who is not even recognized, which makes feelings of stress worse. According to Federici (2004), such an undervalued and critical aspect of super-exploitation is the affective labor, i.e. the regulation of relations, the maintenance of harmony and of morale. The lack of thanksgiving is a way of strengthening structural inequality and disheartening opposition.

"Moments of joy were overshadowed by the lingering weight of duty and obligation" (p. 104).

Even in the case of personal fulfillment, there is the monthly alleviation of work and the need of responsibility. The patriarchal ideology tells how women should first do their duty and then be selfish, which is an example of the complete effect of super-exploitation. Equivalent to the physical work, emotional suppression makes a cumulative stress, which impacts the well-being of the women, demonstrating how the oppression process in the novel is holistic.

5. CONCLUSION

The former research question explored the patriarchal positions where the oppression of women is manufactured and naturalized in the novel. The analysis discovered that both patriarchy prevails within the public and private space. Women are unwillingly looked at, sexualized, feared, and deprived of movements in the open places. The fact that Nadia realises that she is the victim of the intrusive gaze of the guard shows that the male gaze is not merely an awkward personal experience. It serves as a form of a check into line by means of which women are constantly reminded that their bodies are always under observation, who may be judged, and who are vulnerable.

The phrasing of a description of the gaze of the guard, explaining the sense that the clothes of Nadia are being raped, or figuratively torn to pieces, reflects the psychological violence of sexual policing. The gaze invades her right to privacy and dignity as a body even though these specific times do not involve physical contact. This makes basic travel within the city to be emotionally draining. The novel thus reveals how exclusion of women in the realm of the public is not necessarily by prohibition. It may also take place because of harassment, fear, discomfort and internalization of danger.

The Patriarchal oppression also finds its reflection in marriage and in the household. In her marriage to Mubashir, there is an unequal relationship set up where she bears financial, domestic, and emotional weight as her husband is still influenced by addiction and irresponsibility. Her explanation that she needs to go home since her husband is not well, depicts how taking care of others is seen as her duty without question, despite being employed in a paid job as well. Marriage is not a type of relationship of equal support; it is a frame whereby the woman is supposed to support the domestic and the grown man in that household. Another way in which patriarchy and class intersect is revealed through the role of Nano. In as much as she is physically present at the home her presence is not perceived as an equal partner in the family life. She brings in water and obeys

orders, she puts her head down and exits the room without being spoken to. The fact that she is not allowed to eat with the family implies that house helps are supposed to maintain family comfort without enjoying the same share of social dignity that the family humanities. Patriarchy thus organizes not only the relations between men and women, but also the relations between women who are in the various classes.

Another significant patriarchal attitude is domestic violence. The fact that Nadia mother was hired by the Hashim family about the same period when her husband started to beat her ties economic vulnerability to gendered violence. The paid work does not necessarily liberate the woman out of the patriarchy. Rather, she might have to go into another subordinate family as she carries on being abused at home. The novel, therefore, dispels oversimplified notions of employment as the sole means of liberating women.

The fact that Nadia has paid for work provides her with some form of independence does not prevent her exploitation. She relies on her salary to keep a roof and live a shaky marriage. As a result, she is unable to quit a work environment that is unsafe or one that does not make her feel comfortable easily. Fear of unemployment makes her be in a one-sided relationship with employers and any other man of power. This shows us that work can result into a bit of independence, yet it also brings another dependency in its wake. Freedom that is demonstrated through earning of wages is still limited unless the worker has saved money, protection of the society, safe housing and alternative jobs.

Super-exploitation of domestic workers is also shown in the novel. Nano does physically tough work but is unable to be seen in a social way. Her work contributes to the comfort and status of the family, but she is deprived of full appreciation and inclusion. This is in line with the notion of housewife by Mies, where the domestic and care work is defined as natural female activity and not work which requires proper economic and social appreciation. The domestic worker service is thus a necessity and is undermined at the same time.

This research finds that The Idle Stance of the Tippler Pigeon introduces the issue of women oppression as the result of an interrelated patriarchal and capitalistic system. There is some kind of patriarchy that controls the body of women, their movement, sexuality, family roles, and emotional behavior, and economic inequality takes values of paid and unpaid, domestic, and emotional services. Such systems are supported by the cultural demands which glorify female sacrifice, nurturing, patience and endurance as being natural.

The novel reveals the hypocrisy of the seeming female independence and structural vulnerability that remain. Since she works, makes money, lives independently, Nadia is still bound by unsafe streets and neighborhoods, employment insecurity, marital duty, emotional trauma, and financial insecurity. The work of Nano maintains a privileged home, yet her being as a human being is clouded by social stratification. Collectively, these experiences reveal that involvement in paid work does not necessarily result in liberation in the absence of alteration of patriarchal and class systems.

The review also finds that super-exploitation has an impact on the entire individual. It steals the time of women and their earnings as well as eroding their emotional stability, physical health, self-esteem, and free will. The results of exposure to unequal power relations over time are anxiety, fear, disorientation, physical pain, humiliation, and trauma. However, the awareness and persistence of the women, their employment and challenging of the oppressing relationships depicts that they still have modes of agency.

The best critical weapon of the novel is most vivid since it does not provide endurance as a power without strings. The female characters resemble tippler pigeons in the sense that they show amazing degree of stamina when restricted to a small scope. This strength allows them to survive but does not make structures which utilize them acceptable. Revealing the secret of labor behind a home set up, the fear behind the prosaic movement and a trauma behind the outward force Ellahi in her novel makes the

readers rethink how societies that are patriarchal thrive on such sustained suffering of women.

In the end, this study determines that liberation of women does not solely depend on personal power or even participation in the economy. It needs the patriarchal, cultural, and economic systems, which rely on unpaid care, underpaid labor, emotional sacrifice, and silence of women, to be changed. The Idle Stance of the Tippler Pigeon thus becomes a significant literary commentary upon a social order that applauds women due to their survivability of circumstances that never ought to have been instituted or upon them the first place.

REFERENCES

Note: The source thesis does not include a References/Bibliography section; it ends immediately after the conclusion. All in-text citations appearing in the extracted passages above (e.g., Mies, 1986; Federici, 2004, 2012; Hartmann, 1979; Crenshaw, 1989; Elahi, 2023) have been preserved exactly as they appear in the original document, but no corresponding reference list exists in the source to extract.

