

A Feminist Bapsi Sidhwa Movement in Important Novelslike the Pakistani Bride

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Abstract

Second Bapsi Sidhwa novel The Pakistani Bride portrays traumatic experiences in the masculine dominant culture of the orphaned girl Zaitoon prior to marriage and the aftermath. The novel also depicts females in a patriarchal society's multiple issues. Various females such like Zaitoon, Carol and Saki's mom, Hamida, have described these issues. Also essential in the novel is the subject of the false ideology of matrimony. The novel also demonstrates that females are always seen as artifacts that fulfill men's sexual desire in married life. In brief, Sidhwa is seeking to present in this masculine culture the miserable situation of females.

Introduction

The Pakistani Bride is a touchingly heart-writing novel that describes a girl named Zaitoon in Kohistan, Pakistan, as a painful experience before and after marriage. The story of the roman is based on Zaitoon, a girl raised by Qasim who is an orphan. The novel begins when dividing riots and Zaitoon's parents are killed by the mob in these revolts. After her parents ' assassination, Zaitoon was taken over by Qasime, who like her own daughter, brought Zaitoon up. She must later marry a tribal guy who is ruining her marriage life. As Suman Dhull says, "The Bride meets with women's oppression in the patriarchal Pakistan culture, Bapsi Sidhwa's novel, which tells of how the fantasy of her guardian father's memories of the lost mountain heaven entranced Zaitoon, a Punjabi kid orphaned by partitioning. Eventually married with a tribal guy in Pakistan's Northwestern areas, Zaitoon quickly discovered that truth was tough and her romance dreams wrong (Dhull, 21).

Oppression of women in liberal tribal society

In the liberal tribal society, the novel connects thematically with either the oppression of females in the emotional and sexual sense. In the novel there are three main females who represent various elements of the issues experienced by females in a patriarchal world: the mother of Zaitoon, Carol and Saki, the mom hamida.

The symbols of the traumatic lives of oppressed females are these various kinds of issues. Women's lives get much worse when their families are analphabetic and live in tribal society.

The story of the book is based upon a real tale of an orphaned girl, told to Sidhwa after she and her household went to the most remote area of the Karakoram Mountain. As for the history of the book. At that time, Colonel, technicians and physicians related to Sidhwa the horrific tale about a girl who had been taken by an elderly tribe to marry her to his nephew from plains around the Indus. Her life was made hell a month after her marriage, and she could not support and survive. She had been heavily struck by her husband under the slightest pretext to demonstrate her humility. The marriage became hell as a consequence. Finally, the scenario became too difficult for her to remain under one roof with her husband. She chose to run away to avoid her husband's brutal wedding practice and insupportable hardship. She remained fifteen days in the Karakoram, the toughest hills in the world, where no trees and habitat existed. After she left her house, her husband and his entire clan were pursued and hunted. She was finally caught near the rope bridge and she was thrown into the Indus river by her husband. Sidhwa was fascinated by this tale of the orphan girl, who wrote *The Pakistani Bride*. She accepts "The tale of the girls haunted me; it showed how many females in Pakistan, as well as Indian subcontinent, are unhappy. It was said as an obsession "in Chaudhary 67. It is called obsession. She describes that also"... I thought I had her tale to tell. I didn't write previously. The girl's tale and the tribal tale I had to write in this lovely part of the globe hidden away. Without knowing it I began to write a brief tale about this girl; it grew into a lengthy tale. It was a daring "(Ali 88). He was an obsession.

The story of The Pakistani Bride

The history of the novel isn't entirely based on the tale that the girl told Sidhwa in the distant mountain of Karakoram by physicians and technicians. The thrust of the novel is based on the girl's tale, but its conclusion is totally different. The Pakistani Bride Sidhwa made certain modifications and modifications in his fictionalized and amended novel to draw up the story of the novel in order to allow the insides of the story to fit into the trap. There are a few reasons for changing the tale that became apparent during the history trip. Zaitoon, an orphaned kid of Punjabi who is victims of the sanguine riots between India and Pakistan, is the heroines of the romance. In the disturbance, a Khistani named Qasim considers her weeping out to her parents, when her relatives are butchered and killed. Qasim hesitates to get her first. At first. But looking at them, she feels like Zaitoon's own daughter, who passes after the birth of several years.

As an adoptive girl in Qila Gujjar Singh, Lahore, Zaitoon spends her childhood. Her marriage to the son of Qasim's ancient tribal boy, Misri Khan, who exists in Kohistan, Pakistan, is fixed at the age of sixteen. But the marriage life is not productive after you get married. It is anticipated to result in the barbaric and inhuman traditions of the tribal society. But the barbaric societies of the tribal society that have no place for females are hard for her to address. She realizes she meets both a family and a community that is totally different from her earlier life. The fruit of marriage she does not appreciate. Her life in marriage is hell. The contentment of

Zaitoon's marriage is low. From the very start of her marriage, marriage is not possible. The next day after marriage, torture against Zaitoon starts. Her brutal husband, Saki, is beating Zaitoon. Zaitoon is heavily beaten two months after her wedding for going up toward her husband's instructions to the river. Her sufferings are not limited solely to her husband's abuse, but she has great problems living in Kohistan.

Zaitoon has been vividly described with his appalling experience in approaching the military camp. The first night knowledge of her freedom flight is awful. She doesn't even think she should face grim and awful circumstances. She is very tired in the forest because of her lengthy journey. She examines in the evening that hills and trees become forms of fantasy. She thinks she's crossing the darkness in which the army camp has no way. Alternatively, she is overcome by the opinions of fear and bravery, and sometimes she screams at times of fear. She is not losing a sense of bravery in the awful scenario. She goes on without a correct direction in the second day and also passes in the forest the second night. She is not familiar with the forest trails, but she tries to discover a way to reach the military camp. In the next two days Zaitoon keeps climbing hills where the air gets more rare and quickly breathes. She drinks water and washes its warm face in the streams. At night, the air is gently hot and cold. In the evening. She begins to shudder and her teeth chat before her sleep has become drowned by a cold numbness. Finally, because of excessive weariness and walking, she goes to sleep.

Female Characters of Novel

Every section of the novel has three main characters which represent a woman's sensitivity. Zaitoon, Carol and Saki's mom are the female characters. It's the novel's soles. They depict the problems of girls, daughters, wives and mothers at every stage of women. A girl who must follow the request of her dad and her husband has an issue with Zaitoon. The mom of Saki demonstrates the difficulties of a tribal lady who must live a tragic life. Carol, an American lady who meets a Pakistani engineer, demonstrates that females have to endure whether they are trained or not, underneath the rule of their husbands. She had two brides, Carol and Zaitoon, but they both were of the same destiny, like Sofia Dildar Alvi regarding Sidhwa. Both are being taken advantage of by males. The story of both females highlights the key problem of the novel, the position and management of females in Pakistani society. Zaitoon "reveals a mystery, providing a telepathic peephole concluded which Carol has a glimpse of her situation and the fateful situation of girls like her." Carol is not one of the novel's key characters, but she is a major contributor to the problem of women's lives. The personalities of all three females are distinct in nature. In essence, Carol is characterized by Zaitoon. Carol is a typical American middleclass girl who lives in Pakistan so far as her history is concerned. After studying for a while at Berkeley, she goes to a cosmetic stores to know more about life. She meets and fell in love with Farukh, a Pakistani engineering major. In the novel, Farukh's post on the Kohistani Hills is accompanied when we first see her. With almost foolish envy and suspicion Farukh degenerated the bond which starts with what Carol believes Farukh's delightful and gallant neediness towards her. In Pakistani society, Carol was not very well able to deal with the repressed homosexuality of men and women. Farukh and the other men she meets are continually

misunderstood in her westernized welfare habits. Farukh is jealous because of her occidental manner of life. Attracted to Major Mustaq is Carol. In the mountains. When Farukh is out, she diligently plunges into an affair, but her marriage is still small.

When Zaitoon and Qasim attend Kohistan, Carol meets Zaitoon by the Mayor's interview. In all aspects of the personality, both female protagonists are distinct, but they present the same issues as experiences of women. Carol is an open-minded girl who wishes to live a free life with all limits and limits. Instead, Zaitoon is a submissive female with no authority to some extent fight male. Zaitoon looks at Carol with friendliness when Carol arrives. Carol knows that both of them play in the hands of males who are carried in marriage by people. They are just toys in the hand of males who play with. Both females must comply without opposition to their husbands' commands. S.D. S.D. "The family women have an unfixed, unbounded, vague set of rules which they must observe, and they always change. The generators of these laws are men, whether they be husbands, fathers or siblings "(Alvi 89). She realizes that in her regards to Mustaq when Mustaq agreed to marry her and Zaitoon's relationship. As Carol puts it: Women from all over the globe, over the centuries, have been called upon to be killed, raped, abused, enslaved, inseminated, beaten, bullied and excommunicated. It was an unchanging nature law. What was the tribal girl doing to earn such incongruous punishment? Was it the incorrect guy that she fell in love? Or was she just the vendetta victim? (sidwa, 226).

She discovers that the tribe has fled Zaitoon and Saki but also his tribal men are hunted to her. She needs to assist her. She wants to assist her. She understands that Mushtaq and Farukh would treat her in all likelihood.

The tales about Zaitoon and Carol illustrate the central problem of women's long-term manipulation and control over male dominated and conservative societies. Various other Pictures of abuse, oppression and subjugation of females reinforcing the image of the oppression of females, as a result of the advancement of the book. The villagers of tribal society regard females as a valuable commodity used for the transportation of marriage from one person to the other. Men have a patriarchal opinion that females are different from men. Men were always superior to females. A Russian genius, Anton Nemilov, tells us the position of women in society. "To date, not only the less advanced but also the highly trained individuals have been so deeply rooted in the notion of inequality around men and women." (qtd. in Dhul21)

The Theme of Marriage

In the novel, the subject of marriage is an important area, and females do not play a part in marriage. Sidhwa destructs the long term idea of marriage,

Emphasizing the spiritual perspective of marriage. Marriage is thought to mean coming together from two sole. Marriage in heaven is supposed to be decided. They're both produced for one another. However, Sidhwa criticizes this false ideology of marriage in the wedding between Qasim and Afshan, Zaitoon and Saki. Marriage isn't about the two souls, but it's about boys and girls' economic status. Her critical comments about

marriage are not publicly stated, but her attitude to marriage will become clear through novel events as the novel advances. Marriage is component of a social and cultural framework that is favored by males for females. It is not a connection of two individuals, but of females trading in females. That is to say, it is a way to control females in order to meet men's requirements and manipulate them. The statement from Imran Ahmad is:

"Marriage is a corporate transaction rather than a mutual comprehension relationship.

Sidhwa questions that the organization of marriage, by presentation of three married couples: Maitoon and Sakhi; Afshan & Wasim and Carol and Farukh, is manipulated and exploited to offer legal penalties for appropriating and revoking the private liberty and body of women "(Ahmad 1).

Women are considered and regarded in the trade of wedding as commodities or traded stuff. They became decorative ornament and pet for their husbands before the wedding they were dolls in their father's family after marriage. In masculine dominated culture, women have no identification and liberty. Your spouse tames them like livestock and subdues them.

The main and critical image is clear in the situation of Afshan, Qasim's wife and Zaitoon. Afghan marriage is a exchange and an arrangement that does not involve marriage between two individuals who in Hell decide their destiny and their future. They are considered not as equal partners in marriage but like others who are less and less than men and derogatory items. A important symbol of the poor standard and status of females in marriage has been the marriage between Qasim and Afsthan. Mishri Khan's dad understands "how generous that was the offer. Every girl-and he ensured it was fit-to-fit-would be worth the loan "(Sidhwa 8). Afshan is provided as a substitute for cash in return for Qasim's dad. Afshan, the girl who is Qasim's wife, is 15, 5 years old, but has no option but to acknowledge her as her spouse. A second instance of one of the significant elements of patriarchal culture in which females are treated as commodities or as stuff that can be transported and replaced by cash is Qasim's father's choice to give the girl to Qasim. They are like products for trading and exchanging. Once married, her spouse becomes part of her husband's estate, which her husband must safeguard and control; if not, someone else will bother her. In conclusion, they can't but acknowledge the decision of their father's spouse.

Afshan were only 15 years old once the marriage was organized, and Qasim was just 10. The destiny of women can not be readily said in the heavens but in patriarchal society is decided by males. Men are the female master that decides the women's fate. Women play a doll and an inactive personality in culture. in culture. When a woman is born, it's all decided beforehand

what she must and mustn't do. Man decides what kind of life she needs to live. The cultural system of marriage transports them. "Woman has been shown to be an area conquered by males," Imam Ahmad says. The partnership is a colonizer form in which the colonizer seeks to own and apply his authority to use and abuse the occupied land, as if by imperial aggression "(Ahmad 2).

Zaitoon's central position was the most influential and significant personality. She's the soul of the book that twists and writes the entire tale of the book. Her violent experience of Zaitoon's married life is the rest of the tale of the novel. Through the lives of Zaitoon this distressing picture of females is vividly described. She is from Qasim's next generation, raised in Lahore and even a little trained. The worst stage of her life starts when she has to acknowledge Saki's offer to marry her dad. When her marriage is scheduled and administered, her marriage has never been consulted. She asks her dad to not marry her into his tribe. She is endangered by father's death. Her life became miserable once she was married to Saki. She is regularly abused and attacked for the least reason. She is suspected.

The wedding story of Zaitoon with Afshan happened the same. Qasim is not her dad but Qasim meets her incidentally during the Indian and Pakistani division riots. He assumes Zaitoon's accountability. When she grows up, Qasim remedies the tribal community's marriage to his distant buddy. Women have no right and no liberty to demonstrate their readiness in the marriage in this tribal community of Kohistan. You are not anticipated to choose choose your own husbands. Such a will runs counter to society's codes and standards. This stern and obsolete ideology is apparent when Zaitoon informs Qasim that she does not want to marry a tribal guy whom she knows.

That's no way to say with your dad, Hush, Zaitoon. Apparently, it isn't. A good girl doesn't say to her dad to whom he ought to marry her. I've provided my word. It's a week from now your wedding.... I gave my word. I gave my word. It's my honor that varies. It's more cherished for me than life. I'm going to murder you by my bare group (Sidhwa 58) if you besmirch it.

This brief dialog among Zaitoon and her dad shows how the rules and behavior of a single person are determined by social codes and by the framework. In the patriarchal society, these social codes are in favor of males rather than females. The responsibility of women is to comply with these laws and regulations and to follow them. The full code of honor of the tribe is, without any doubt, based on concepts of superiority and male ownership over females.

Women were always regarded as objects to fulfill men's sexual appetite in marriage life. Except to sleep with the males on the bed you have no other function. For instance, Saki and Zaitoon's conjugal connection demonstrates that their connection is grounded on sexual desire too. Zaitoon is only a basis of physical enjoyment for Saki. It is not a human person who actually, in politics and in culture, wishes also respect and dignity. Again Zaitoon develops an instrument of sexual enjoyment when she is captured in the jungle and assaulted by two strangers on the bank of the river. The sensible way the meetings are handled and the mental and physical situation of Zaitoon is presented shows the distress of the author at the barbarous acts females face. Zaitoon's picture casts light on the hidden side of society, where people violently rave females when they find females by themselves.

The objective of Sidhwa in the novel is not to put an end to representing and treating females in a community dominated by males. It is not merely to show the derogatory and painful condition of females but also to remove the social and economic obstacles and limitations in the growth of females and nations that are essential to Sidhwa's work. She tries to create a community that is equally equal between males and females. Equal privileges and opportunities should exist between males and women. The position of both in culture should be the same.

Conclusion

Finally, the novel seeks to reflect society and demonstrates how stiff and insignificant its social code is now an obstacle and specific restriction for females. The writer celebrates her femininity by making females unrepresented since years, and the Pakistani Bride appears to be feminine without becoming anti-male. The novel can be regarded as contrary to men but contrary to social codes that generate obstacles in the lives of women. The new attempt to demonstrate how society exploits females for a long time. In all spheres of life they are overlooked.

Reference

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