Chapter III

3. The Pakistani Bride: Situating Subaltern Consciousness through Resistance

Bapsi Sidhwa wrote *The Pakistani Bride* based on an actual story that she had heard about a Punjabi girl. The girl was married to a Himalayan tribal man. However, the girl found it very difficult to live with the tribal man. She escaped from her husband and wandered in the Himalayan Mountains for about fourteen days. Later her husband found her, cut off her head, and threw away her body into a river.

The creativity of Bapsi Sidhwa compelled her to give a new shape to her novel and the story of Zaitoon becomes the story of a subaltern girl trying to find out or shape her feminine subjectivity through resistance and open rebellious ways against the tribal ways of prescriptions and punishments. As usual, Partition becomes the background of this novel also. The Partition riots caused separation for millions of families from their ancestral homes from both sides of the boundaries. Separation and re-union with alien faces were the order of those mad days of Partition.

*The Pakistani Bride* follows this general characteristic of the days to focus on the formation of a feminine subjectivity, which tries to formulate its discursive strategies through subordination and rebellion. The novel begins with an account of the marriage of Qasim with a girl who is twice old as he is. Qasim is only ten at the time of his marriage. It is an apt thing for the writer to begin with a description of the marriage since marriage is one of the central issues of the novel. The novel questions the subtleties of marriage life and its ways of subjugation.

The narration of the novel moves swiftly to show the growing intimacy between Qasim and Afshan. Afshan was given to Qasim as an exchange of the debt money that her
father had borrowed from Qasim’s father. The patriarchal ways of treating women in place of commodities gets a threefold manifestation here as exemplified in the following manner. Debt leads to the exchange of woman as a commodity in the institution of marriage. The threefold manifestation of power is formed with money, marriage and commerce. There is interdependence among these manifestations and the element of this commercial relationship is easily transferable. The one to one correspondence among these elements becomes complex and they are structurally constituted as accepted terms of patriarchal society.

After some initial humiliation, both Qasim and Afshan live together for some years until Afshan and the children die. Qasim, frustrated by his lot, moves over to the Punjabi plains. He works there as a watchman in a bank until Partition. When the country is split into two separate countries, Qasim decides to move over to Lahore. He boards a train to Lahore and a group of marauding Sikhs attacks the train. Qasim somehow manages to escape and finds an orphaned girl child whose parents have been killed in the attack. Since the girl is too young to be left alone, Qasim decides to keep the child with him. He thinks that the child resembles his dead child Zaitoon. After some time, he safely reaches Lahore with the child whom he names as Zaitoon.

In Lahore, Qasim brings up the child with the help of Nikka and Miriam. After some years, he feels that Zaitoon is the only comfort in his life. Zaitoon, too, now has grown up and Qasim thinks that he should make arrangements for the marriage of Zaitoon. He thinks that Zaitoon is to be married to a tribal man. Nikka and Miriam initially are hesitant about the marriage. They are afraid of marrying Zaitoon to a tribal man whose tribal ways may not be acceptable to Zaitoon.
Bapsi Sidhwa, then, introduces another bride Carol, an American woman, married to a Pakistani man, Farukh. Carol finds that her married life with Farukh is unsatisfactory. She feels that her life revolves around the circle of uncertainty and this uncertainty leads her to find out an outlet with Mushtaq, the Major. When Qasim takes Zaitoon to his tribal settlement known as the Kohistani mountain, he meets the Major and Carol and stays with them in the camp. This brief meeting with the Major helps Zaitoon later when she escapes from her husband Sakhi.

Then Qasim, after reaching the tribal village, stays there for a week, until his daughter gets married to Sakhi. Initially, Zaitoon is very romantic about her marriage life. However, the tribal ways of her husband and the unsophisticated living condition of the mountain makes Zaitoon run away from there. The strict disciplinary code of the tribal ways is far beyond the simple ways of Zaitoon who has been brought up in the city culture of Lahore.

On the other hand, the relationship between Carol and Mushtaq becomes worst because of Carol’s demand that Mushtaq should marry her. Carol says that she will get a divorce from her husband. However, Mushtaq refuses this idea saying that their marriage will lead to so many problems since he, too, has a family. He explains the rationale behind this refusal and Carol accepts his argument.

Carol returns to her husband with a sense of humiliation. When she is there with Farukh, she hints at the suggestion that she would like to go back to America. Farukh asks her to be restraint in her hasty decision. The comparison between Carol and Zaitoon as wounded brides makes the novel a complex one in the study of the institution of marriage.
When Zaitoon escapes from her husband’s place, she wanders in the wilderness of the forest for about ten days. Some unknown tribal men rape her. Sakhi and the men folk of his clan search for Zaitoon. For them it is an insult to the honour of Sakhi. The tribal code of values compels Sakhi that murder is the only punishment for such a violation of the code of conduct for a woman. However, Zaitoon manages to reach out to the camp where Mushtaq helps her to escape from the mountain. He sends Zaitoon with Carol to America. When Sakhi comes to the camp and asks for his wife, Mushtaq convinces him that Zaitoon is dead. Sakhi tells the other tribal men that Zaitoon is dead and they return to the mountain with a sense of humiliation.

The story of Zaitoon is the story of a victim of the Partition riots and how Partition has led her to the mysterious ways of life. This is the story of a gendered subaltern who tries to constitute her female subjectivity through violations. This is also a story showing how the adivasi politics with its own subaltern consciousness becomes the background of this constitution of female subjectivity.

Recovering subaltern consciousness is the productive project of Subaltern Studies. The subaltern scholars try to explore subaltern consciousness with their theoretical representations in mini narratives against grand narratives. They also investigate and discover subaltern consciousness with a positive mode. They also think, in the interventionist historical context, that it is possible to disclose subaltern consciousness. According to them, the presence of solidarity with any one of the groups is the strongest evidence for the presence of subaltern consciousness.

According to Gayatri Spivak, consciousness does not merely refer to the ordinary sense of knowing things, but the term consciousness refers to a historicized and politicized
awareness to one’s own condition. She writes about this kind of consciousness in, “Subaltern Studies: Deconstructing Historiography” in Subaltern Studies IV, “For consciousness here is not consciousness in general, but a historical political species thereof, subaltern consciousness” (338).

To give it a deconstructive mode of criticizing, subaltern consciousness, in one sense, is a negative consciousness since it is constituted against the elements of its oppositional values. It is constituted in the presence of elite consciousness and in the same way, the constitution of a gendered subaltern takes place in the presence of a patriarchal system.

The Pakistani Bride presents innumerous patriarchal codes in order to form a feminine subjectivity. As an orphaned girl child, Zaitoon passes through a historical stage, which shattered the consciousness of many. In her case, Partition of India sets the historical stage of her individual life. In the master narrative of Partition, the lives of millions of people are unwritten and erased as erasable marks of trivial masses. However, in the novel, the life of Zaitoon is recorded as a mini narrative.

When Qasim adopts Zaitoon, she falsely recognizes Qasim as her ‘Abba’. The moment of negative consciousness begins for Zaitoon and it continues throughout her life. When Qasim is alone in the darkness trying to find out the way to escape from the Partition carnage, a little hand holds him. It is the hand of a little child. The child might have lost its parents. The very look of the child gives Qasim a sense of hope amid the vast destruction of life.

Bapsi Sidhwa describes the first meeting between Qasim and Zaitoon thus, ‘Clinging to his legs, she sobbed, ‘Abba, Abba, my Abba! For a moment, Qasim lost his
wits. The child was the size of his own little Zaitoon, lost so long ago. Her sobs sounded an eerie, forlorn echo from his past. Then, brutally untangling her stubborn grasp, he plunged ahead” (TPB 29).

It is the image of her father, not her mother, which drives Munni - Zaitoon’s former name – towards Qasim. One can argue that it is the fractured self of Zaitoon during that moment of desolation, which drives her to handover herself into the hands of a stranger who will be her adopted father in future. Zaitoon finds the presence of other self in Qasim. In a general sense, one can argue that self is constructed only when there is a presence of other.

The presence of other is felt in the various simultaneous existences of strands such as politics, ideology, economics, sexuality and language. There is a discontinuous network among these strands. The consciousness of Zaitoon is formed among these various strands and there is an interplay among these strands to produce the subject-effect and Zaitoon becomes an operating subject.

_The Pakistani Bride_ is full of such discontinuous network of strands. The strands are identified as tribal value system, patriarchal hegemony and feminine sexuality with its body politics. From the beginning of the novel, one gets the discontinuous presence of these strands. However, all these strands are central to the ideology of sexuality, which is all-pervasive in the novel. The very title of the novel _The Pakistani Bride_ tries to locate the problem of sexuality as a problem of territoriality and gender. The words ‘Pakistani’ and ‘Bride’ indicate the politics of space and gender.

The metaphoric division of sexuality is a central point of focus in the construction of subaltern consciousness when the subaltern is a female identity. Of course, in the
woman’s case, sex is related to selfhood or consciousness. The notion of sexuality leads to the exchange of woman as a commodity passed on from father to husband. When Afshan is married to Qasim as a commodity in exchange of the debt, she has to accept her condition without raising her voice. The value system in the social semiosis is a strong element, which compels the feminine subject to accept its lot. The feminine subject becomes a crucial instrument and symbolic object of exchange. Woman is assumed as an object of sex, she is a separate species, and the male subaltern makes use of this assumption in the colonial background.

According to Gayatri Spivak, the instrumentality of woman is specified by two areas. One is the notion of territoriality and the other one is the notion of the communal mode of power. She writes, “I have left till last the two broad areas where the instrumentality of woman seems most striking: notions of territoriality and of the communal mode of power” (SS IV 358).

Since the fiction of Bapsi Sidhwa has the theme of Partition as a connecting agent, it has the notion of territoriality. It should be borne in mind that Subaltern Studies is about space and power. The works of Sidhwa have these two notions as implicit and explicit statements. *The Pakistani Bride* also has these notions as theoretical statements of its structure. To deal with the first notion and to point out the places where the notion of territoriality is present, let us look at the usual motif of journey commonly present in the works of Sidhwa. Qasim, after the death of his wife and children, leaves for the central part of the Punjabi plains.

The Kohistani Mountains, the natural abode of his clansmen, becomes a symbol of desolation and disappointment for him. He is not able to bear the weight of loneliness.
Here the notion of territoriality becomes a symbol of death. But even in the Punjabi plains only a few years of peaceful life is allowed to him. Then, the biggest and the most complex problem of territoriality starts in the name of Partition.

The Partition involves another major issue of territoriality in which the subjects of the Indian subcontinent are divided along communal lines and the issue of territoriality involves the constitution of communal subjectivity within the allotted boundaries. Crossing the boundaries and confining oneself in the alien boundary become a territorial problem for the subaltern people during the moments of crisis such as Partition.

This kind of territorial problem occurs to Qasim when he leaves for Lahore by a train. The train journey gives him a chance to witness the mass exodus of people especially Muslims to Pakistan. The train, which is a common symbol in the Partition novels, becomes a symbol of mediator connecting the boundaries of the two newly carved nations. Qasim, with the adopted child Zaitoon, settles in Lahore.

He has the satisfaction that he is now in his own country and with his own religious people. Of course, the Kohistani blood still makes him feel that he does not belong to Lahore. He still feels that he is a tribe living in the plains. His longing for his own mountainous place is an implicit notion of the territorial consciousness, which he carries within him. After some years, Qasim takes Zaitoon to his Kohistani Mountain.

The journey that he undertakes along with Zaitoon is the primordial journey undertaken by the ancient consciousness of the tribal men into the dark recesses of their mysterious mountain ranges. Here, the notion of territoriality is one of desire and not of desistance. However, the territorial space of the Kohistani Mountain becomes a complex and difficult one for Zaitoon.
The tribal value system with its patriarchal institution of marriage and the value attached to the honour of tribal men all become negative territorial notions for Zaitoon. The negative territorial notions settle in her because she feels that she belongs to a different territorial place called Lahore. Here, the intersection of Lahore as a developed territory and the Kohistani Mountain as the primordial place becomes vivid. As a result, Zaitoon becomes a victim of the territorial politics. It is the territorial politics with its notion of kinship, which has made Zaitoon a victim of territorial politics. She is exchanged as a commodity. The primordial ties of kinship and community has made it a possible event. Unable to bear the brutal ways of marriage in the tribal community, Zaitoon runs away from her husband’s place. Then, the next phase of the motif of journey continues.

Zaitoon’s journey into the deep mountain, into the military camp, into Lahore and finally into America is a violation of the patrilineal system existing in the tribal community. Zaitoon takes another level of an abstract journey - a journey into a dream world. She longs to forget herself in the dreamy world where her hardship may end up with some sort of determination. Bapsi Sidhwa describes the journey of Zaitoon in a poetical language in which the journey itself becomes a metaphor, “She (Zaitoon) floated through scenes of her past. They had a charming immediacy. Reminiscences melted into hallucination, and the delirium receded. Every now and then, she would re-enter the present to know: ‘I must find the bridge – I must get out of here…’” (TPB 232).

The second notion behind the instrumentality of woman is the notion of communal power. The communal mode of power and the concept of woman are inter-related. The communal power structure is closely related to the concepts of kin and clan. Zaitoon is a
victim of this communal power of kinship relationship within a closely-knit clan. Within this system, sexual difference is communally maintained and ideologically sustained.

If one looks at Sakhi’s relationship with his mother and his wife, one may understand that within the Kohistani community, communal mode of power is deeply rooted and the daily course of life is marked by the execution of this mode of power. In this system, women are mere targets and mute bearers of the weight of the tribal clan’s patriarchal system.

When Sakhi looks at Zaitoon for the first time with Qasim and another military man, he becomes angry that his future wife comes closely with a stranger. The very sight of Zaitoon coming very close to another man is not an acceptable behaviour to Sakhi. His tribal value system does not allow him to take this incident casually. When he looks at the figures, “his heart started to beat fast. He was immediately filled with resentment at the young jawan’s presence. Not only was the old tribal accepting a ride from the hated soldiers, but he was allowing the young jawan to walk with the girl - his girl!” (TPB 147).

This is the first sign of communal mode of power exercised upon the female subjectivity of Zaitoon. When Zaitoon realizes the difficulty of living in the tribal land, she expresses her desire to go with Qasim to the plains and she is not willing to marry Sakhi. However, she even openly says to Qasim that the jawan who accompanied them to the land likes her and she is ready to marry him.

To Qasim, this open announcement of marriage from his daughter is a violation of the tribal communal code. How can a girl openly express her desire to marry a stranger? The choice of selection is denied to women. Qasim is firm in his decision and moreover
he has given his promise and the promise depends upon his honour. In the tribal 
community, any break of the promise amounts to a severe punishment.

The figure of cohesive unity of the class depends upon the executive ways of mode 
of power and women are the mediators as well as the targets of this communal mode of 
power. The subaltern consciousness of female subjectivity cannot remain as a fixed 
element and women have to travel from one place to another place either as a signifier or 
as a recipient of the communal power.

Spivak writes, “My point is, of course, that through all of these heterogeneous 
examples of territoriality and the communal mode of power, the figure of the woman, 
moving from clan to clan, and family to family as daughter/sister and wife/mother, 
syntaxes patriarchal continuity even as she is herself drained of proper identity” (SS IV 
362).

Zaitoon, as a representative of instrumentality, looses her meaning in the process of 
the communal mode of power. However, she refuses to accept this kind of communal 
power and decides to run away from her marital family. The natal family, in her case 
Qasim’s place, is not a safe place for her. She cannot return to Qasim because Qasim, too, 
has the same familial and communal mode of power in him. He represents the tribal 
values and strongly believes that they should be followed.

Though Qasim has lived apart from his community for a long period, he has to 
employ the deployment of alliance by strictly following the social norms. Along with the 
deployment of alliance, goes the deployment of sexuality. The deployment of alliance and 
the deployment of sexuality are the social apparatuses through which the society controls 
its citizens. In all social transactions, sexuality is deployed in all forms of alliance.
Marriage transaction, kinship transactions and transactions of possessions are all done with an amount of sexuality. All these forms of transactions are theorized and manipulated according to the individual needs of a particular clan or community.

When the forms of transactions are theorized, power centralities are created and social authorities emerge. The social authorities try to exert the control of sexuality through the systems of panchayats, prescriptions and punishments in turn, and then the system of alliance controls all forms of transactions.

*The Pakistani Bride* presents the control of sexuality through panchayats, prescriptions and punishments. Though there is no direct reference to a panchayat (a group of elderly and respectable people of a community), the novel suggests that there is a group of people who are ready to lead the community at the time of crisis. When Zaitoon makes her escape from the clan, the elderly people of the community, especially the male members, immediately form themselves a group. They join the search operation for Zaitoon.

The Kohistani community, as a tribal clan, has a strong code of prescriptions. It has created some implicit prescriptions and it insists on the members that they should strictly follow the prescriptions. However, most of these implicit prescriptions are directed toward the female members alone. For, the women members are to be protected in order to continue the purity of the clan. The sexuality of women is to be controlled and the women members are to be made aware of the dangerous consequences of illicit relationship. The tribal clan carefully maintains the gap between licit and illicit relationship.

The Kohistani clan has made the mechanics of discipline and punishment as presuppositions of the community. It expects every member of the community to follow
them. Sakhi, in his depressed mood, talks to his mother as if she were his slave and not his mother. He directs his anger towards the entire womenfolk of his community.

Sakhi’s rage is the rage of the entire community on the subjectivity of feminine sensibility. The novel also presents certain subtle moments where the strangers are not allowed to enter into. When Qasim is staying with Zaitoon in the camp, Ashiq enquires about Zaitoon. Immediately, Qasim becomes angry and he shouts at Ashiq, “Hold your tongue!’ Qasim retaliated furiously. ‘And get away from the girl! Haven’t you any decency, sitting so close to her?’” (TPB 152).

Qasim thinks that the prestige of his clan is based upon the level of purity maintained by the members. Even slight touches and glances may become polluting agents leading to the final polluting act of sexual transgression. Ranajit Guha in his article, “Chandra’s Death”, in Subaltern Studies V, talks about the close proximity between purity and sexuality of woman. He argues:

Since the prestige of a caste was higher or lower according to the degree of its purity - and the physical constitution of women as well as their cultural construction as objects of male lust made them in men’s eyes, potentially the more polluting of the two sexes - a maiden’s virginity, a widow’s chastity and a wife’s sexual fidelity to her husband were all highly valorized by a samaj (152).

Any violation of the norms will make the close relatives of the woman unable to perform the responsibilities of the clan as male members and the purity of the race is polluted forever. Another major threat to the community is in the area of the exchange of
women through marriage. Through these sanctified exchanges, the sustainability and reproduction of the purity of the race are curtailed.

The kinship solidarity is expressed through the lexicon of kinship terms and their reciprocal terms. Zaitoon’s relationship with the Kohistani people can be matched with kinship terms and with the help of these kinship terms, one can understand what kind of relationship Zaitoon has in her married life. One can also know how she transgresses these relationships to find out her subaltern consciousness. The following table is based upon the model of Guha provided in “Chandra’s Death”. The table illustrates the kinship terms of Zaitoon and their respective reciprocal terms.

Table 1

<table>
<thead>
<tr>
<th>Relative's Name</th>
<th>Ego's Term For Her Kin</th>
<th>Reciprocal Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qasim</td>
<td>Father</td>
<td>Daughter</td>
</tr>
<tr>
<td>Misri Khan</td>
<td>Father - in - law</td>
<td>Daughter - in-law</td>
</tr>
<tr>
<td>Sakhi</td>
<td>Husband</td>
<td>Wife</td>
</tr>
<tr>
<td>Yunus</td>
<td>Brother-in-law</td>
<td>Sister-in-law</td>
</tr>
</tbody>
</table>

The solidarity among the relatives and the resistance of the Ego (Zaitoon) designate the politics of patriarchy in the rural mountains. The aim of the solidarity is to punish the person who has brought shame upon the clan by her act of transgression and the guilty should be punished. The transgressors should get penalties prescribed by the clan. According to the prescriptions of the Kohistani community, Zaitoon is to be killed.
It is a customary thing among the tribal group that the male member, usually who is very close to the transgressor, reports the crime committed by the female transgressor. A witness gives his or her approval statement for the accusation. Other male members of the clan validate the statement of the witness. The authority of the male-dominated clan announces the death sentence. Some times, the death sentence may not be openly announced, at that time every member of the clan has the feeling that death is the final judgement. Sakhi, when he hears about the fleeing of Zaitoon, announces that death awaits her for the sin of transgression.

The very act of Zaitoon running away from her husband’s home amounts to a severe punishment, though she has not violated the sexual prescriptions. However, when she is wandering in the mountain, two tribal men of some other clan rape her. This forced rape spoils her physical purity. Though she has escaped from the drudgery of her marriage life, she has fallen into the hands of the tribal men who make her a sexual transgressor. However, she escapes from them alive but physically molested.

Zaitoon’s escape presents her silence in two other ways, which are peculiar to the gendered subaltern. They are subterfuge and secrecy. Guha explains the rationale behind these two acts thus, “There, in the unredeemed obscurity of a still active feudal culture, female sexuality was so relentlessly and comprehensively subjected to surveillance that the only relief a woman could have from the combined rigour of a loveless marriage and domestic drudgery lay in subterfuge and secrecy” (SS V 155).

Subterfuge – the act of escaping - and secrecy are the two ways by which Zaitoon shows her act of resistance. It is not only the physical subterfuge but also the psychological subterfuge that makes her a subaltern resistant. She goes into a world of
dream as an act of escape into her individualised world. However, even in her dreams, she meets Sakhi, “In a recurring daydream she kept coming unexpectedly upon Sakhi...

She spies him high on the crest of a ridge ahead of her. Climbing a rock, she moves into the range of his vision” (TPB 209).

Secrecy is the way by which Zaitoon expresses her silent rebellion against the tribal ways. Her act of subterfuge slides into secrecy. The ten days of wanderings is the final act of secrecy and her future life becomes a permanent secrecy to both Qasim and Sakhi. Subterfuge and secrecy are the two genres through which the narration of resistance is written in the novel. However, these two ways of resistance leads her to the social opprobrium. However, she does not care about this social opprobrium. She moves into a world where life appears with positive elements.

The issue of subterfuge and secrecy leads to the problem of questioning Sakhi’s role as a husband. His role of husband slides into a custodian of authority. As a custodian of authority, he stands for all male members of the semi-feudal society of the Kohistani clan. There is no evidence of a husband’s sentimentality in Sakhi in his sharing of the sexual pleasure with Zaitoon.

The very first nuptial mating between Sakhi and Zaitoon is a message to Zaitoon that her days with her husband will not be smooth. Bapsi Sidhwa describes the first meeting thus, “Fiercely kicking out, Zaitoon leapt over the charpoy. She screamed. She backed towards the straw and mud-plastered wall, and screamed. Leaning against it, covering her chest and crotch with her hands, she screamed” (TPB 160).

It is the same male authority, which molests her fine physical balance, announces the death sentence. Fearing the death sentence, Zaitoon becomes a female outcaste. She
wanders in an area of liminality. According to Ranajit Guha, the area of liminality is not governed by the will of male members. It is an area, which appears to the woman outcaste as fraught with uncertainty and danger. Women have their own peculiar idiomatic expression incomprehensible to men and the strange rituals conducted by women appear to resist male reasoning in the area of liminality. Zaitoon’s escape gives her the possibility of creating her own area of liminality.

Zaitoon moves into this area of liminality. It leads her to the contradictory principle of empathy against the solidarity of the male kinship principle. If the solidarity is the result of male dominance, empathy is the outcome of the understanding of women. Mushtaq is the immediate agent of this kind of empathy in Zaitoon’s case. Mushtaq takes a risk to save her from Sakhi. He stealthily carries Zaitoon covered by a blanket. Even when Sakhi notices him, he acts as a brave soldier and recovers Zaitoon from the death sentence. Moreover, he convinces Sakhi that he cannot execute the death sentence to an already dead person. By this statement, he makes Sakhi a victim of an eternal humiliation.

_The Pakistani Bride_ presents a binary oppositional pair of kinship solidity and alternative solidarity. Kinship solidity insists that the male and the female members should maintain their fundamental relationship. They should remain cohesive and there should be no antagonistic relationship. If there appears antagonism, it will affect the reproductive system in the community. When Zaitoon experiences antagonism from Sakhi, she feels that there is no other way except her going away from her husband.

The body politics present in the novel culminates in the contrastive idea of Zaitoon’s female body posed against the land, which is unfamiliar and hostile to her. The female body is equated with the land. The penetration into the land is equated with the
penetration into the female body. The violent rape to which Zaitoon is exposed symbolically expresses the equation. The physical violence of Zaitoon becomes a kind of punishment from the kinship solidarity, which is an expression of male dominance.

Zaitoon is a victim of coercion and she is not able to look into the mutual consent among the members of the clan. As a result, an abstract masculinity enters into her subjective position, which she tries to retrieve in the succeeding days by her undaunted spirit to follow the dark ways of the mountain. Disappointment and disillusionment lead Zaitoon to take recourse to alternative solidarity. Alternative solidarity is the solidarity of women in a patriarchal society. It is formed out of the bad faith about the male members.

Women are aware of the limitations of kinship solidarity and they know that it remains neutral and indifferent to gender issues. In order to come into alternative solidarity, one has to be aware of the dominant system. Though open revolt is not possible for female victims, they stealthily enter into alternative solidarity the moment they become aware of the victimizing system. Their entrance into the alternative solidarity contains elements of resistance.

Zaitoon finds her alternative solidarity in the character of Carol. Carol, too, finds her marital relationship with Farukh as shallow and meaningless. As an American girl and wife of a Pakistani soldier, her life is not as hard as that of Zaitoon. However, Farukh becomes a cause for Carol’s disappointment. Carol has married Farukh after some initial protests from her parents. Her parents apprehended that Farukh would convert her into Islam. However, Farukh does not impose any of his religious sentiments on Carol. Since, Carol herself is an agnostic, religion does not become the cause for the rupture between
them. Neither the communal sentiment nor the clan sentimentality becomes the reason for the rift between them except the patriarchal value system.

Carol feels that Farukh has the same old patriarchal concerns of a husband towards his wife. The patriarchal values compel the husband to protect the purity of the wife. Even the very touch of other men is considered a breach of marital relationship. Farukh reprimands Carol for her free movement with others and whenever she talks with others, she has the habit of touching them. In this way, Farukh resembles Sakhi who frowns upon Zaitoon.

Farukh is obsessed with the idea that the body of women should be protected from all kinds of sexual pollution. He thinks that even small liberal touches will lead to sexual transgression. He is afraid of others who will take away his wife from him. The conversation that he has with Carol exemplifies his attitude. He says, “I’m so ashamed of you! Displaying your honky-tonk pedigree! You laugh too loudly. You touch men…” (TPB 108).

This attitude of a male towards maintaining female purity arises out of sexual violence, which manifests itself in various forms. Here sexual violence indicates the process of discipline as a mode to regulate female body into subordination. The regulation of female body with the sanctification of marriage contract is exemplified in the novel as an implicit way of subordination. Carol tries to come out of this kind of subordination with Farukh thinking that she can come out of it by going to Mushtaq.

However, Mushtaq, too, has the same notions about marriage. He does not want to come away from those notions. He thinks that his familial background should not be disturbed. Familial concerns compel him to reject Carol. The familial concerns include the
status of women in families and the phases they pass through in their life. They pass through three stages namely maidenhood, coverture and widowhood. At every stage, they are confined to an inferior position.

Of these three phases, coverture – the condition of a married woman, as legally under the protection of her husband – is the worst phase. It is the period in which the subjectivity of a female is relegated to marginality and the subjectivity is erased as if it were a non-entity. Carol passes through this stage of coverture and tries to go out of this condition but what she chooses between Farukh and Mushtaq is changing one type of coverture into the other. Carol is not aware that she is sliding from one condition of coverture into the other when she decides to go with Mushtaq.

The complete escape from the period of coverture is not possible for Carol as Mushtaq advises her to return to her husband. Though she decides to go back to her country, it is not an open rebellion or retrieving the consciousness of her historical moment as it is in the case of Zaitoon. Zaitoon’s escape from the period of coverture is possible because she is aware of the crisis of her life. Zaitoon’s efforts stand as a testimony to her stubborn nature and she succeeds in her attempt to come out of the period of coverture. It is at this moment that she retrieves her subaltern consciousness through protests.

Zaitoon’s retrieval of subaltern consciousness leads to the analysis of the relationship between caste and subaltern consciousness. Though Zaitoon is not born into a Kohistani community, she is compelled to undergo the communal consciousness because a Kohistani tribal man has adopted her. In her case, caste consciousness becomes a doubly
constituted one. This constituted caste consciousness is the cause for all the trouble that Zaitoon undergoes.

Religious practices and beliefs of subordinate caste groups are based on the contradictory principle of the elite religion. In the novel, the Kohistani tribal caste consciousness is shown as a contradictory principle to the elite ways of dominant groups – the practices and beliefs of the people who live in the plains. Though both of them belong to the same religion - the Islam – it is the geographical deviance and the cultural alienation that distinguish these two groups of people to lead two different types of life.

The specific cultural context of the Kohistani people gives them their subaltern condition and the tribal consciousness is the central element in their constitution. This tribal consciousness is a combination of both religious and caste consciousness. The people of Kohistani Mountain are engaged in their practical activity and they are not aware of any theoretical knowledge about subaltern consciousness. However, it is implicit in their ‘common sense’.

In Subaltern Studies, the term ‘common sense’ has great significance and it is to be understood as Antonio Gramsci has explained it. Antonio Gramsci in the third part of his book Selections from the Prison Notebook, especially in the part titled as “The Philosophy of Praxis” explains common sense as a documentation of historical effectiveness.

Gramsci writes, “Every philosophical current leaves behind a sedimentation of ‘common sense’: this is the documentation of its historical effectiveness. Common sense is not something rigid and immobile, but it is continually transforming itself, enriching itself with scientific ideas and with philosophical opinions which have entered ordinary life” (326).
This common sense is again a combination of fragmentary and contradictory elements of implicit and explicit consciousness. Implicit consciousness lies in the activities of common person and which connects him with other fellow men in the actual world. Explicit consciousness is inherited from the past and the common person, without the application of a critical mind, observes it. Moreover, it has a superficial existence and only a verbal level understanding. This implicit and explicit consciousness is a reflection of the contradiction between the opposing social groups.

Since Zaitoon, Qasim, Sakhi, Misri Khan, Yunus Khan and other tribal people are subaltern elements in the novel, they become examples of both implicit and explicit consciousness. Zaitoon, with her resistance as an elementary aspect of insurgency, possesses implicit consciousness. She is compelled to form and transform not only her individual life, but also the life of people around her. It is a strange thing that Carol, a well-educated and civilized woman, gets inspiration from Zaitoon. With Zaitoon, implicit consciousness is made as a tool to bring historical effectiveness. On the other hand, Qasim, Sakhi and others have explicit consciousness. It exists superficially and they have inherited this notion from the past, from their ancestors without discrimination.

This situation is definitely a crisis – the crisis between two classes. Zaitoon belongs to one group of subaltern class - as a gendered subaltern she encounters her clash with other male subalterns. Zaitoon is an autonomous element as she opposes precisely at the moment of crisis. The rupture of the community is seen in her opposed faith.

Since subaltern consciousness is systematically derived from caste consciousness and in turn, caste consciousness is traced back to religious consciousness. Religious consciousness exists with multi-dimensional origins and religion should be viewed from
two different standpoints. For the dominant groups, religion offers ideological justification for the existing social divisions and it teaches them that the social divisions are necessary. For the subalterns, religion enters into their common sense and they find it as an apt way to enter into the cultural code of the existing social norms.

The religiosity of the subaltern masses is combined with caste consciousness. It is the task of the subaltern critic to find out the implicit and explicit consciousness, which is strewn over the pages of a tribal history. Zaitoon, as the central character of the novel, expresses the implicit consciousness through subaltern negation. Subaltern negation is the refusal of the elite domination in all its manifestations. Even a minor protest is treated as a subaltern negation. What is considered a crime by the elite ideology is considered a communitarian action for the subaltern.

The aim of the study of the novel is to find out the ways and means of how subaltern consciousness is retrieved through subaltern negation. Zaitoon’s subaltern negation is done within her gendered space with the ideological considerations of her body. The implicit consciousness of Zaitoon is linked with the movement of her body and her body is subjected to various ideological representations.

Zaitoon undergoes various kinds of journey from the moment of Partition until her escape from the Kohistani Mountain. Her body becomes a constituted reality with caste consciousness. It becomes a site of caste appropriation from the moment Qasim adopts her. However, caste is attached to the body and not to the soul. Notions of pollutions and purity are taught to her as she grows up into a woman. When Zaitoon attains the age of menstruation, the concept of purity and pollution is indoctrinated into her. The nurse who first teaches her how to place the cotton gives her a sense of direction to keep herself
clean, “Nurse took her aside. She placed a wad of cotton between her legs and tied it in place with a strip of cloth. She told Zaitoon to wash her shalwar and go home” (TPB 55).

When Zaitoon tells about the bleeding to Miriam, she also teaches her the ways of cleaning and instructions about her behaviour, “She (Miriam) gave her strips of cloth, frayed with washing, and taught her the discipline of washing them for re-use. ‘You are now a woman. Don’t play with boys - and don’t allow any man to touch you. This is why I wear a burkha…’” (TPB 55).

From this moment onwards, Zaitoon becomes aware of her body and most of the things that she learns about are ideas attached to her body. She learns that the body has certain mysteries in it, which should not be exposed and secrecy should be maintained and her hidden nature should be exposed only to that man who has the matrimonial sanctity.

The song of the woman in Hira Mandi – a brothel in Lahore - has relevance here. The woman sings about the necessity of concealing the body of a woman in order to keep the secrets a hidden reality. The song also suggests the body politics behind the purdah system. The purdah system is poetically and metaphorically expressed through a female voice, which has been suppressed through ages by so many social and political systems.

Shahnaz – the Hira Mandi woman sings:

Oh, let me stay in purdah - don’t lift my veil.

If my purdah is removed…my mystery is betrayed.

Allah…forbid! Allah…forbid!

My veil has ten thousand eyes.

Yet you cannot see into mine.

But if you raise my veil even a bit -
Beware! You’ll burn.

So…let me stay in purdah - don’t lift my veil.

    Allah - meri Toba! Allah - meri Toba!

Oh God - who can have made me? -

Whoever it is - even he does not know me…

Man worships me - Angels have bowed their heads…

If my purdah is removed - my mystery is betrayed.

    Allah forbid - Allaah - forbid!

    Allah forbid - Allaaah - forbid! (TPB 73).

This is the universal song of all women compelled to wear the purdah either physically or metaphorically. Zaitoon, too, wears this kind of veil covering her feminine subjectivity and suppressing her female charm. Of course, the practice of the Kohistani people does not impose purdah system on their womenfolk. However, Zaitoon wears a symbolic purdah over her feminine soul. The more she wears it, the more she becomes aware of her body.

Zaitoon becomes an example of implicit consciousness and she herself is an implicit element. This implicit element is to be identified in the immediate reality of diverse and particular forms of religion. Moreover, the implicit element protests against the existing dominant social structure. According to Ranajit Guha, the implicit element has three important characteristics in it. Firstly, it tends to apply a principle of casuality, which relies on direct sensual perception. There is an amount of experimentation, from the direct observation of reality through empirical knowledge. Secondly, it reveals its closeness to
materialistic conception even in the midst of many beliefs and superstitions. Thirdly, it reveals itself at moments of submission and moments of historical initiatives.

Zaitoon passes through these three characteristics of implicit element and her experience begins with the sensual perception of the Kohistani Mountain. When she first hears about the tribes, she has certain unreal notions about the place and the people. She even dreams about them. However, it is an ironical twist when she realizes that she is a victim of injustice and evil in the name of tribal honour. Her empirical knowledge becomes a revelation. The dream now is turned into a nightmare. The tribal ways are entirely different from her life.

During the second phase of implicit element, Zaitoon gets a different perception about the beliefs and superstitions of the Kohistani people. She thinks that Sakhi and the tribal people have betrayed her. It is at this stage she realizes that she is on a hostile land and the land, with all its mysteries and strange beliefs and customs, is her enemy. She realizes, “that the land she stood on was her enemy: a hostile inscrutable maze” (TPB 197).

The third characteristic of implicit element finds Zaitoon in her historical initiative, after some initial submission to the will of her father. The historical initiative here is the escape from the tribal ways and the physical hardships that she undertakes. She tries to prove to the world that she is still alive to her feminine sensibility and to the subaltern subjectivity. While passing through the mountain, she is very tired and a vulture hovers around her head with the hope that she will die very soon. However, Zaitoon shouts at the bird, “You want to eat me? You want to eat me? cried Zaitoon. ‘I’m alive… look, I’m alive!” (TPB 208).
This stubbornness is the historical initiative in Zaitoon. The sense of being alive is the driving force behind her subaltern consciousness. It is a moment of transformation from being a mere object into a historical being; into a protagonist. Antonio Gramsci writes, “Because, basically, if yesterday the subaltern element was a thing, today it is no longer a thing but an historical person, a protagonist; if yesterday it was not responsible, because “resisting” a will external to itself, now it feels itself to be responsible because it is no longer resisting but an agent, necessarily active and taking the initiative” (337).

The moment of historical initiative negates power system and the negation of power brings in the concept of dominance and subordination. In the pre-colonial capitalist India, power expressed itself in various ways and it stood for the social inequalities. The inequalities were present everywhere - between the rulers and the ruled; between classes; between genders; and between individuals. However, all these unequal relationships were derived from two important general relationships between Dominance (D) and Subordination (S). These two terms are inter-dependent and one cannot exist without the other. The conceptualization of the historical aspect of power is made possible only with these two concepts and the relationship between them.

Ranajit Guha in his essay “Dominance without Hegemony and its Historiography” in Subaltern Studies VI explains the general configuration of power thus.

Table 2

<table>
<thead>
<tr>
<th>Dominance</th>
<th>Subordination</th>
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<tbody>
<tr>
<td>Coercion</td>
<td>Collaboration</td>
</tr>
<tr>
<td>Persuasion</td>
<td>Resistance</td>
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</tbody>
</table>
According to Ranajit Guha, Power gets its substance from Dominance and Subordination. However, these two terms are, in turn, are determined and constituted by a pair of interacting elements. Dominance (D) is constituted by Coercion (C) and Persuasion (P); and Subordination (S) is constituted by Collaboration (C*) and Resistance (R). However, the relationship among these interacting elements is not the same as that of between Dominance and Subordination.

All these interacting elements imply each other. The relationship between Dominance and Subordination is logically formed and the implication applies to all cases. In that sense, they are universal. However, the other dyads do not have the same logical and universal implication. They have contingent relationship between them; they are specific and particular and they work under only some given conditions.

In *The Pakistani Bride*, the relationship between Dominance and Subordination is shown as a universal one. In addition, power is exercised through all types of relationships. Let us explain the relationship in the novel by elaborating the basic diagram of Ranajit Guha.

**Table 3**

**General Configuration of Power in *The Pakistani Bride***

<table>
<thead>
<tr>
<th>Dominance</th>
<th>Subordination</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sakhi (communal/patriarchal honour)</td>
<td>Zaitoon (subordination at the initial stage)</td>
</tr>
<tr>
<td>Coercion (tribal belief and restrain through tribal belief and custom)</td>
<td>Collaboration (with Carol and Mushtaq)</td>
</tr>
<tr>
<td>Persuasion (through advice, threatening and punishment)</td>
<td>Resistance (shown as individual will)</td>
</tr>
</tbody>
</table>
In the novel, power is executed through dominance. Besides familial dominance, there are many levels of dominance prevalent. Sakhi stands for both patriarchal and communal dominance. He acts both as a husband and as a member of his community. He thinks that the honour of his family and his community should be upheld and there should be no humiliation to his familial pride and communal pride. Honour is one ideological force, which drives the members of the Pathan community to uphold it at any cost.

Within the dominance of Sakhi, the communal belief, custom and tradition act as coercion. He tries to restrain the free movements of Zaitoon with the coercive power. Persuasion is the other interacting element in dominance. Here, persuasion is done through advice, threatening and finally through an attempt to murder Zaitoon. Death is not only a form of punishment but also a form of persuasion. There is a strong and concrete relationship between the interacting elements of dominance.

On the other hand, Zaitoon’s subordination becomes one of the characteristics of subaltern consciousness. For, subordination is also considered a quality of the subaltern people. Zaitoon’s subordination, too, has the two interactive elements in it. The first interactive element, collaboration is done through a parallel structuring of Carol’s story. Zaitoon receives an ideological companionship in the characters of Carol and Mushtaq, who help her in the resistance. It is not the mere act of helping which makes them the collaborators of Zaitoon, but also the plight of Zaitoon and Carol also becomes a cause for collaboration. Resistance is the other interactive element in the subordination of Zaitoon. It is the will of the individual, which transforms the moment of subordination into a moment of resistance.
The universality of dominance and subordination is indicated in the novel with concrete modalities of historical and social formations. These modalities definitely get power and the authority of the dominant self is exercised through the obtained power. Since the novel is peopled with individual characters, it is also possible to identify the contingent aspects of interactive elements. These interactive elements are possible because of the existence of individual characters. As it has been already pointed out, they are specific and particular.

The contingency of these interactive elements should be identified as a special place where human passion takes a strong role and where it becomes a mediatory between the concept of power and history. However, human passion, as it is understood by Hegel, is a determinate aspect of socially significant human activity. When this kind of human passion becomes a mediatory, it transforms the concept of power into a history of dominance and subordination.

In *The Pakistani Bride*, the concept of power is transformed into the history of dominance and subordination with body politic. Apart from the appropriation of body through caste consciousness, which has been already pointed out, the character of Zaitoon gets a multi-dimensional body politic. Her body becomes a space for the game of body politic. The polemic concerned with the body of Zaitoon includes various moments like self-awareness of body; threatening of body; misuse of body and self-infliction of pain to body.

The moment of self-awareness of Zaitoon’s body becomes a moment of ‘jouissance’ where her body gets significance. Zaitoon slides her body from a position of ‘what is this?’ to a position of ‘what does it mean?’ According to Gayatri Spivak, the moment of
jouissance is the moment of signification - a moment of meaning. In her article, “A Literary Representation of the Subaltern”, Spivak speaks about jouissance thus, “But we can propose that, because ‘jouissance’ is where an unexchangeable excess is tamed into exchange, where ‘what is this’ slides into ‘what is this worth’ slides into ‘what does this mean?’ it (rather than castration) is where signification emerges” (120).

Zaitoon goes into such a moment of signification in her earlier maidenhood days, when she was in her father’s house. However, the description of this moment comes in the novel, only after Zaitoon’s marriage with Sakhi. After the brutal treatment of her husband’s sexual harassment, Zaitoon thinks of her first knowledge about her feminine spots when she was in the bathroom. The moment became a moment of revelation. Her body becomes an instrument of knowledge.

Bapsi Sidhwa describes the scene thus:

She was walled in by mountains of brick held precariously by gobs of caked mud. Water drained two storeys down the open cement channels into a gutter along the base. No one could see her. She crooked her slight neck and looked at herself. Her eyes and fingers probed the enchanting novelty. The softness was delicious to the touch of her childish, inquisitive fingers… this way and that … pummelling and distorting (TPB 232).

Another incident indicates that Zaitoon’s body is threatened with sexual harassment. Apart from the Partition violence, in which female bodies were turned into ideological targets, the novel captures the moment of rape as a mode of violence. Zaitoon is raped while trying to escape from the mountain. In a feminist discourse, the act of rape gets significance. Nivedita Menon in her article “Embodying the Self: Feminism, Sexual
Violence and the Law” talks about how rape is constituted in feminist discourses. She refers to three positions of rape as, “a) Rape is violence, not sex. b) Rape is violence, but a unique form of violence because of its sexual character. C) Rape is violence and violence precisely is sex” (71).

Zaitoon’s subordination becomes a reality with the sexual experiences that she gets from both her husband and the rapists. Rape is not an act of sex but an act of power and domination because rape takes sex out of the act. All the above-mentioned positions of rape are indicated in the novel.

Another incident in the novel, too, has the significance of sexual violence done unto a mad woman. The incident is described in the same chapter where Zaitoon recalls her first experience of looking at her own body in her secluded bathroom. In fact, Zaitoon recalls this incident prior to the recollection of her first experience of her body. When Nikka and Miriam take her to Lawrence Garden in Lahore, they meet a mad woman. The mad woman rushes towards them and snatches away a packet of salted grams from Zaitoon. She also behaves as if she were a ten-year old girl. Then the woman falls at the feet of Nikka handing over the packet of salt gram. Then they move away from the place.

When Zaitoon recalls this incident, she feels that she, too, wanders wild like the mad woman. Her comparison suddenly reveals to her that the mad woman might have been raped. She was abandoned and helpless and compelled to live on with the care of her rapists. The unknown woman becomes a collaborator in the interactive element of collaboration.

Zaitoon, Carol and the mad woman are all collaborators in the interactive element in the constitution of dominance and subordination. However, they differ from each other
because of the organic structure of dominance and subordination, which differs from one society to another. Zaitoon, Carol and the mad woman are related to different organic composition of power. The organic composition of power differs from event to event and results in a variety of experience.

The relationship between event and experience depends upon the mutual distribution of the constitutional elements of dominance and subordination. This mutual distribution of the universal and the contingent provides the characteristic features of power relations in societies. Zaitoon resists; Carol withdraws; and the mad woman yields to the power relations because of the difference in the distribution of the constituted elements.

Another point to be noted down is the reciprocal influence of the interactive elements on the central elements of dominance and subordination. The character of dominance and subordination is modified by the weightage of coercion and persuasion on dominance and collaboration and resistance on subordination. The implication behind the above sentence is that coercion, persuasion, collaboration and resistance can make changes in the power relations of dominance and subordination. The dominance of Sakhi is modified by the coercive and persuasive elements of his tribal community. Zaitoon’s subordination is modified by the collaborative and resistive approach of her individual will. As a result, the relationship between dominance and subordination is also modified. Sakhi’s position is questioned and Zaitoon gets relief from the custodial nature of the tribal community because of the changed relationship between dominance and subordination.
Ranajit Guha, while talking about the paradoxes of power, refers to four pairs of idioms related to the interactive elements. While dominance and subordination have coercion and persuasion, collaboration and resistance as their interactive elements respectively, these interactive elements, too, have their constituent elements. Coercion has order and danda; persuasion has improvement and dharma; collaboration has obedience and bhakti; and resistance has rightful dissent and dharmic protest as their constitutive elements. Coercion is not possible without the implementation of order. Order is an idealized form to which every member of a society should have an allegiance.

The members of a society, however small the society is, should oblige order. Order is here not used in the sense of command but it refers to a structural formation of the tradition of a society with its codes of conduct. The order should be equally distributed, if it is not equally distributed, disorder arises out of a break of tradition and it naturally leads to the imposition of dhanda (Punishment). There is a close proximity between prescription and punishment; they imply each other. Various institutions of the society like family, education and other customs of the society represent the idiom of order.

However, the idiom of order cannot function by itself. It has to interact with another idiom of coercion; it is the idiom of dhanda, which is central to the native concept of dominance. To explain these two idioms of order and dhanda, with reference to the novel, one has to go to the Pathan community with its rituals and romances with the beliefs and customs. The strict code of conduct is hinted at the beginning of the novel, where the marriage between Qasim and Afshan takes place. The marriage between Qasim and Afshan and the marriage between Sakhi and Zaitoon express the idiom of order.
The strange quality of the idiom of order is that it is an invention of the patriarchal society. Most of the codes of conduct are directed towards the female members of the society. When Qasim flees to Lahore, he meets Nikka on his way. When Nikka innocently asks about Qasim’s wife, he becomes furious. His tribal practice does not allow him to talk about his wife with a stranger. It is a taboo to talk about one’s wife with a stranger. This is the type of order maintained in the Pathan community.

When this order is violated, the idiom of dhanda intervenes. Death is the punishment for such a violation. For the Pathan community people, murder is not a legal crime but a sanctified punishment prescribed by the communal traits. They do not hesitate to kill the people who violate the norms. Clashes among the other tribal communities, or sometimes, even among themselves, have led to several killings, but they are the killings accepted by the clan.

The idiom of dhanda is an indigenous form of forcing fear in the minds of the members of the society. In the Indian concept of dhanda, it is personified as the king, the male and the ruler. The king had the right to punish the offenders as far as the affairs of the State are concerned; the male has the right to punish the offenders as far as the affairs of the family are concerned. As a male member of the society and as the husband of Zaitoon, Sakhi thinks that he has every right to punish Zaitoon.

In a similar way, the concept of persuasion includes the two idioms of improvement and dharma. The idiom of improvement tries to persuade by pointing out the benefits of dominance. Persuasion is the soft face of domination. The idiom of improvement lists out the past benefits and the future improvements. It has a cardinal feature in it in the
formative years of dominance. Sakhi tries to talk to Zaitoon through the idiom of improvement in the formative days of their marriage life.

The idiom of improvement is translated into the idiom of dharma (moral duty). The acceptance of the subaltern element for the injunction of dominance can be done only with the transformation into the concept of dharma. Order and persuasion can be imposed upon the members of the society only in the name of dharma or moral duty. The idiom of dharma is an archetypal dominance of indigenous politics. Zaitoon gets this kind of archetypal dominance in the name of moral duty from the tribal community.

In Zaitoon’s case, the idiom of dharma is not given to her directly. However, she is indirectly made to undergo a strict performance of all the household works. As a female subject, it is her moral duty to perform the household duties without any protest. After the brutal attacks of Sakhi both on Hamida – Sakhi’s mother – and Zaitoon, she learns many things about the tribal community from Hamida. She works all day. She learns to chaff; to knead; to wash and to tend the animals. She collects animal droppings and puts them into neat discs for fuel purposes. Then she directs the flow of irrigation water and becomes familiar with the place when she searches for the firewood.

The collaborative nature of submission invokes the images of obedience and bhakti. Obedience, duty and devotion all coincide with social and moral aspects of a society. Obedience is the continuity of moral duty and bhakti is the result of obedience to the elite authority. Deviation from obedience results in a tragic decline of the order of the society. Discipline in social life implies discipline in private life. The distant between the dominant and the dominated is maintained with the help of such disciplinary phrases, which are inducted into the consciousness of the subaltern.
In the discourse of dominance and subordination, certain terms are identified and the discourse continues to valorize those terms. Zaitoon’s position as a gendered subaltern is instigated with the terms obedience and faithfulness. However, Zaitoon’s self-awareness makes it possible for her to go away from these instigations of subordination. Her sense of obedience and devotion are reduced to nothing because of the opposite pulls of subordination and self-determinism. As a further step, there is a reflective action, which is turned into service done unto one’s own self.

Of course, Zaitoon helps herself. This aspect of Zaitoon may be described as a demonstrative aspect. She wants to demonstrate that she is capable of proving her self-determinism during the moments of crisis. However, in this demonstrative aspect there are, at the initial stages, some tentative and difficult steps. However, these two negative aspects are turned into positive aspects and Zaitoon identifies her subaltern consciousness through total resistance.

The sense of duty is an obligation for any member of any social order. Whether it is the State or the family, it inevitably demands the sense of right. For, the sense of duty goes along with the sense of right. As Guha notes in his article, “Dominance without Hegemony and Historiography”, “The notion of duty as a correlate of right derives from a code that does not recognize the relation between the ruler and the ruled as one between the master and servant - that is, a code according to which all who owe allegiance to the State are equal in the eye of law” (256).

The imperative of this argument raises the question, "Does Zaitoon have a sense of right?” In other words, “Does the Pathan community provide her a chance to feel the sense of right?” Zaitoon stays in her marital family only for a few days. However, within
this minimum period of staying, she does not receive any sense of right as she copiously receives the sense of duty. The idiom of obedience continues to impress her at various levels but the more the idiom of obedience is implied, the more she gets one form of sense of right – the right to rebel. As a result, Zaitoon rebels against the system.

The next element in collaboration is the idiom of bhakti that has a connotation of religiosity in it. Since the element of religion is brought into the idiomatic expression, it is natural to bring in the images of deity and devotee. Since the idiom of bhakti disseminates itself into various institutions of society other than religion, the same amount of devotion is expected from the lower level members of these institutions. In the institution of marriage and family, the male part is equated with deity and the female part is equated with devotee. In this kind of relationship, subordination is presupposed in the devotee. An element of willing servitude is attached to the part of the devotee.

In the institution of marriage, the relationship between husband and wife as a deity and a devotee respectively has an erotic sense. It denotes the sexual dominance of the deity over the devotee. Moreover, sexual connotation in the relationship of deity and devotee is primordial, too. In the words of Guha, “It is a relationship of love that is an authentic instance of the primacy assumed by the male in the sexual politics of a patriarchal society” (SS VI 258).

The concept of bhakti also brings in the concept of the passivity of the female subordination and it does not prescribe the sexual passion and subjectivity. They are thought of as sexual instruments of male dominant.

Zaitoon is an idiomatic expression of devotion at the initial stages of her marriage life. However, she is not able to get her legal and sanctioned portion of sexual allowance.
Indeed, what she gets from her husband is a brutal way of quenching her sexual instinct. Rather, she experiences a complete and perfect sexual experience only in her dreams. The novelist describes Zaitoon’s emptiness of sexual experience as “In dreams Zaitoon had accepted her lover’s hands on her breasts not a preliminary caress but as the final surrender to carnal intimacy. Brought up in a sexual vacuum she did not think of sex as good or bad - it merely did not exist” (TPB 162).

In fact, Sakhi becomes almost a teacher teaching the intricacies of sexual act. However, the role of the teacher one who knows many things about sex, places him on a higher position both physically and metaphorically. The sexual instrumentality of Zaitoon is transformed and spiritualized into an ideal love where she is expected to transcend her body, which is the centre of her being. This transcendental eroticism is taught to her to teach her that her body is an object to satisfy the sexual desire of the body of the male dominant. Zaitoon feels the pain of the act thus:

Her body, after all, had not been prepared for the pain. His action was shockingly strange and her abandon in their preceding intimacies suddenly seemed to her indecent. ‘What are you doing?’ she gasped. ‘Stop it!’ Her body twisted and convulsed. Hardly feeling her hands pushing at his chest Sakhi pressed harder and Zaitoon screamed (TPB 163).

Thus, the idiom of bhakti makes Zaitoon a subaltern devotee. She is refereed to as an inferior element in the power structure. The idioms of obedience and bhakti are constituted in Zaitoon with the help of tradition and culture. In the power structure of domination and subordination, resistance comes as the last element because beyond
resistance, the power of dominance and subordination cannot function and there is no operation of dominance and subordination.

Further, when the power structure of domination and subordination is repeated in any historical situation, resistance works along with collaboration either as an openly reacted element or as a zero sign. With this condition, resistance tries to overshadow collaboration or the power structure of dominance and subordination. It also tries to destroy submission. The destruction of submission indicates the end of one struggle and another struggle may be in the line.

However, resistance, too, as other elements, has two of its expressive idioms. They are the idioms of rightful dissent and dharmic protest. Any formal ideological institution allows some sort of legal and constitutional limits for the subordinate people. Those who are in subordinate position can move freely within this legally sanctioned area in order to raise their protection or their voice of dissent.

However, the dominant people very often misrepresent and misuse the allowance of such dissent to make the inferior elements feel their condition of subalternity. The rightful dissent is given to the subordinate only to ascertain the rights of the dominant. On the surface level, it may allow the subordinate to move within a prescribed limit, but the very limitation is the indication of the continuation of the dominance.

Along with the idiom of rightful dissent goes the idiom of dharmic protest. The term dharmic can be translated into English as obligatory. However, one cannot measure the idiom of dharmic protest. The immeasurability of this idiom makes it an elusive element and it moves through various territories at various levels. It lies in all kinds of subaltern masses and in one way, it can be related to the communal and religious aspects
of the subaltern. Every form of natural protest takes back its origin to the religiosity of the masses, though they are not aware of the origin.

Zaitoon’s resistance has both these two idioms of rightful dissent and dharmic protest. However, these two ways of resistance do not happen to her simultaneously. They happen to her in a hierarchical order. One precedes the other as her life is divided into two separable halves before and after her marriage. The hallucination with which she starts her marital life is shattered as soon as she enters into the territoriality of her subordination.

Even before the marriage takes place, the rightful dissent gets into Zaitoon’s life. When she expresses her desire to go along with Qasim to the plains, it gets its expressive nature. Qasim and Zaitoon are alone in the hut. The eerie atmosphere of the Kohistani Mountain frightens Zaitoon. She awakens to the wail of a jackal. She tells Qasim that he should take her to the plains when he leaves the place.

She also tells him that the living condition of the people is very obnoxious to her. Zaitoon says, ‘‘Abba!’ she begged in a fierce whisper, ‘take me back. I’ll look after you always. How will you manage without me – and the food? If I must marry, marry me to someone from the plains. That jawan at the camp, Abba, I think he likes me. I will die rather than I live here’’ (TPB 157).

This speech of Zaitoon is perhaps the longest one before her marriage. She expresses her dissent to the marriage and this speech of dissent is accepted, if not sanctioned, with the spirit of rightful dissent by Qasim because Zaitoon is still in her pre-marital stage. As a father, Qasim has every right to show his superiority over Zaitoon. He can allow only this much of freedom of expression and not more than this.
After hearing Zaitoon for the first time as a daughter of disobedience, Qasim becomes furious. He frowns at her, “I’ve given my word. Your marriage is to be a week from today. Tomorrow your betrothed goes to invite guests from the neighbouring villages. I’ve given my word. On it depends my honour. It is dearer to me than life. If you besmirch it, I will kill you with my bare hands” (TPB 158).

The idiom of rightful dissent lies between these two speeches of Zaitoon and Qasim. It is short lived and Zaitoon’s resistance gets its first sign of appearance of dissentious voice that she raises when she is alone with Qasim. However, as a gendered subaltern, she cannot speak it openly. In the Spivakan sense, her speech is not at all heard. The negative aspect of her muffled speech gets a positive element in the idiom of dharmic protest, which she shows after her marriage.

What Zaitoon is not able to do with her father, as the filial attachment is too strong, she is able to do it with Sakhi, as her marital bondage is too brutal and insensitive. The idiom of dharmic protest is noticed as an interactive element of resistance, when Zaitoon decides to run away from her husband’s place. When she aimlessly wanders in the forest, Sakhi finds fault with her. He even tries to beat her in public. Out of frustration and fear, Zaitoon unknowingly unties the knot of the waistcloth of Sakhi when she fumbles down on him. Sakhi takes it as a great humiliation a woman can inflict on a man. He quickly secures the cord of shalwar and aims a quick kick between Zaitoon’s legs. He kicks her repeatedly. The moment of resolution comes after this moment to Zaitoon. Zaitoon’s dharmic protest appears as a strong determination. Bapsi Sidhwa describes the moment of determinism thus, “That night Zaitoon resolved to run away. Her sleepless eyes bright
with shock, her body racked by pain, she knew that in flight lay her only hope of survival” (TPB 186).

Guha writes, “What made this idiom of R also so difficult to comprehend and control was its plasticity and volatility” (SS VI 269). Plasticity and volatility are the two characteristics of the idiom of dharmic protest. They are present in the resistance of Zaitoon. Plasticity - the ability to be flexible in order to survive - is the basic instinct in any protesting element. However, what happens in the process of plasticity is that is taken as an advantageous position by the dominant people thinking that the subaltern elements are too weak to protest.

Zaitoon’s initial stage of plasticity allows Sakhi to take advantage of her subordinate condition. However, when Zaitoon shows her volatility - the ability to show protest in a quick manner - it appears in a fleeting moment. It quickly appears and disappears. In the case of Zaitoon, volatility is not only a process of a case of quick flight as the literal meaning of the word implies. In the last cited quotation from the novel, Zaitoon’s running away from the place is referred to as a “flight”. The notion of flight is a premonition in her consciousness.

It is clear from the above discussion that the relationship between dominance and subordination is constituted by their respective elements. The idioms derive their source from two different paradigms of power structure. The male/patriarchal paradigm is on one side and the female/matriarchal paradigm is on the other side.

The power relation between the patriarchal and the matriarchal is constituted as representative elements of dominance and subordination. The paradigms can further be
divided into relational matrices as order, improvement, obedience, and rightful dissent forming one group and danda, dharma, bhakti, dharmic protest forming the other group. The groups can be made into two balanced equations like,

\[
\text{Dominance} = \text{Order, Improvement, Obedience, Rightful Dissent}
\]

\[
\text{Subordination} = \text{Danda, Dharma, Bhakti, Dharmic Protest}
\]

The formula \( P = D/S \) indicates that all these relational terms are positioned as binary oppositions in the deconstructive mode and it also indicates that these are positioned as hierarchical terms such as Order X Danda; Improvement X Dharma; Obedience X Bhakti; Rightful Dissent X Dharmic Protest. The following table based on Guha’s tabling of paradigmatic derivations of power structure illustrates the power structure constitution of *The Pakistani Bride*.

**Table 4 A Paradigmatic Derivation of *The Pakistani Bride***

<table>
<thead>
<tr>
<th>Constituent Elements</th>
<th>Patriarchal Sakhi</th>
<th>Matriarchal Zaitoon</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Order</td>
<td>Danda</td>
</tr>
<tr>
<td>P</td>
<td>Improvement</td>
<td>Dharma</td>
</tr>
<tr>
<td>C*</td>
<td>Obedience</td>
<td>Bhakti</td>
</tr>
<tr>
<td>R</td>
<td>Rightful Dissent</td>
<td>Dharmic Protest</td>
</tr>
</tbody>
</table>
One should not be carried away by the clear and distinct separation of these matrices between two different paradigms that they occur in the same way as they are represented in the table. There are overlaps and there are misrepresentations. These idioms change according to the specificity of the occasions. The above paradigmatic derivation of matrices shows us that the elements in the first column are traditional and culturally derived from the past and the first three elements in the second column are imposed on the subaltern subject to nullify the consciousness of the subaltern. However, the last one expresses the determined will of the subaltern subject to retrieve its consciousness.

The retrieval of subaltern consciousness is to prove the subaltern as a historical being. Various elements are identified as significant characteristics of the subaltern and the opposing agents of elite politics. As Veena Das writes in her article “Subaltern as Perspective”, “In this context the contributions to Subaltern Studies make an important point in establishing the centrality of the historical moment of rebellion in understanding the subalterns as subjects of their own histories” (312). The moment in which the subaltern subject identifies her significance and in which she realizes the importance of resistance, is known as the historical moment of defiance.

Zaïtoon in The Pakistani Bride receives precisely certain historical moment in which she questions the representational order and brings in the new order out of the conflict. The questioning mode also becomes a moment of interrogation. The inevitable question in this situation is, “How is the moment of rebellion constituted?” When the object is to identify the modes of the constitution of rebellious moments, it is directed towards identifying the element of contract that is formed between the dominant and the subaltern
subject. The word ‘contract’, as Veena Das has explained it, is used in the semiotic sense of the inter-subjective space between two characters in a narrative.

When we see Zaitoon and Sakhi as characters of conflict, we see them that they are engaged in a struggle. The process of identifying such moments of struggle is a challenge to the dominant perception. The concept of subalternity is a relative term. The Pathan community as a tribal community is a subaltern community when it is related to a civilized community living in a sophisticated place. However, when a microscopic approach is thrown over this community, it, too, has its own moments of domination over its female subjects. Zaitoon receives only this relational domination and she openly defies it.

Zaitoon does not remain as a passive subject rather she constructs her moments of rebellion carefully. Subaltern Studies also identifies such rebellious moments as moments of submission or mild ways of opposition. Zaitoon simply runs away from her matrilineal position, which compels her to be an obedient wife. To give a structuralistic twist to the changing position of Zaitoon’s subjectivity, one can say that she has changed her position from object level to subject level. Instead of remaining an object of power, she has made herself a subject of power.

Another noticeable point in the transformation of subjectivity is the speech of the subaltern and its ways of appropriation. The agents of dominance appropriate the speech of the subaltern when the subaltern remains an object of power. The subaltern cannot openly express her desire. She does not know that her speech is appropriated and she speaks the language of the domination. It is only when the subaltern moves away from the
object position and retrieves the subject position and it is relieved of the language of command.

Carol - Zaitoon’s distorted image in the novel - recollects the plight of women throughout the world as, “Women the world over, through the ages, asked to be murdered, raped, exploited, enslaved, to get importunately impregnated, beaten up, bullied and disinherited. It was an immutable law of nature” (TPB 226).

Though Zaitoon does not speak this kind of language openly, her act of defiance is characterized by the internal monologue she might have had in her mind. The patriarchal system is a reductive discourse, which reduces all kinds of rebellious acts into crimes. Sakhi pronounces death punishment to Zaitoon fearing the social opprobrium for allowing his wife to run away and thereby bringing dishounour to his tribal community. When Veena Das examines the contribution of Subaltern Studies, she consolidates Ranajit Guha’s remarkable analysis of male domination by saying that, “Guha’s analysis of dominance here is remarkable – the lover who takes the body of his beloved in passion, yet becomes the pronouncer of law when there is a risk of social opprobrium” (323).

Sakhi shows these two types of contradictory selves – the lover of the body of Zaitoon and the pronouncer of law of his tribal community. The oppressive nature of the patriarchal system allows the sexual desire of male to be transformed into a law of dominance. Zaitoon becomes a victim to the transformative nature of the patriarchal system but as a gendered subaltern, she transcends this repressive system and makes herself a historical being.
Zaitoon’s process of situating the subaltern consciousness starts from the moment of the Partition riots. She becomes an orphan because of the riots. Partition thus becomes a historical moment directing and subverting the course of an individual into unknown and mysterious places. As a Partition novel, *The Pakistani Bride* becomes a novel of subaltern gender.

In it, the formation of a new nation is ideologically linked to the formation of a female consciousness after the forcible possession and mutilation. The ideological construction of nation building process brings an element of destruction into the life of a female subject is portrayed in the novel. As a second novel of the Partition trilogy, it becomes a portrayal of the second phase of the change of power of the structure during the Independence.

*The Pakistani Bride* leads to the questions of the fundamental issues related to the historiography of Partition and the various dimensions of Partition related to the viewpoints of marginalized positions of individuals and nationalities. The marginal positions become the focused points and the relationship between the margin and the centre becomes the point of concentration for the new ways of historiography.

History, if it is a process of change, should take into account all the possible elements of historical process. The change in the historical process of the other face of the historiography of Partition is to be studied and where *The Pakistani Bride* gets its path of deviation therein lies the story of another woman whose life is linked to the historiography of Partition portrayed in Sidhwa’s next novel, *Ice-Candy-Man*. 
The transition from *The Pakistani Bride* to *Ice-Candy-Man* is a transition of an ideological condition. What Zaitoon receives as an individual is magnified in the plight of Ayah in the next novel. Moreover, Bapsi Sidhwa’s treatment of Partition gets a magnified ideological background where the individuals, the religious groups and the nationalities receive their own subjective positions. The concept of nation building process is a focused area in the next novel.

*Ice-Candy-Man* concentrates on the relationship between female subjectivity and the process of nation building. The Parsi milieu is presented a minority community through which the author presents the theme of Partition. Bapsi Sidhwa has given a chance to rethink about the process of nationalism and the process of nation building.