

Women's Care Centered Moral Reasoning in Sidhwa's *The Pakistani Bride*



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Abstract: *This paper explores care centered moral reasoning of the female characters of The Pakistani Bride (1990), a novel by a Pakistani novelist Bapsi Sidhwa. It explains the nature of bond between Carol and Zaitoon and presents the rationale for Carol's daring act of saving Zaitoon from the fury of angry tribal men who wanted to kill Zaitoon in the name of honor. It relies on the theoretical concepts of care ethics presented by a feminist psychologist Carol Gilligan in her work, In a Different Voice: Psychological Theory and Women's Development (1982). It shows how moral paradigm of the women is built on the principle of care and sense of connection and network. It has a focus on the distinct pattern of female decision making when a moral question is faced. The researcher employs textual analysis to highlight the characters' moral reasoning and its significance as a valid form of moral consciousness.*

Keywords: Moral Reasoning, Care, Connection, Network, Decision Making.

1. Introduction

Bapsi Sidhwa's novel, *The Pakistani Bride* (1990) converges cultural phenomenon of wedding, historical event of partition and the conflict of urban social norms and the tribal customs of the mountainous region. Though patriarchy has its strong hold in both the cultural spheres, the plight of women is more miserable in the kohistani or hilly area because of their vulnerability in the primitive living style. The novel exposes several shades of marriage in the Pakistani society such as child marriage, mismatch marriage, patriarchal ego and marriage, tribal customs and marriage, domestic violence, jealousy and infidelity, economic pressures on family bonds, and superstitions attached with infertility and barrenness. One of these marriages is experienced by Zaitoon, a fostered daughter of Qasim, a tribesman, who found her during the communal riots of partition of India in 1947. Zaitoon's struggle to escape

from this marriage enraging her husband and his tribe, is the central event of the novel. Zaitoon is secretly rescued by Carol, an American lady married to Pakistan.

This study traces the answer of the question how Zaitoon and Carol come close though they have very brief interaction, hardly a meeting and why Carol endangers her own life in rescuing the life of Zaitoon and bringing her away from the influence of tribal men. It investigates the moral reasoning of both the characters and some minor female characters who look very caring and considerate. This study finds the peculiarities of the women's moral sensibilities and the different shades of care ethics. Since the writer and the narrator of the novel, *The Pakistani Bride*, are also women, they seem to think and act differently as compared with their male counterparts.

1.1 Significance of the Study

This paper will be an addition in the existing reception of *The Pakistani Bride* and will contribute to understand the bond of female characters. This bond is very crucial in the plot of this novel. It will enlighten the readers about the thinking pattern and moral reasoning of the women. It will unfold the cause of Carol's joining a heroic deed of Zaitoon's struggle for survival. This study will help to understand how the women think and act especially in the hostile circumstances.

1.2 Statement of the Problem

This study contends that women respond to others' suffering in a more caring and considerate way. They value the consequences of their actions and show heroic spirit in their support for others.

1.3 Objectives of the Research

This study aims:

To explain the women's role as caretaker, nurturer and helpmate in Bapsi Sidhwa's novel, *The Pakistani Bride*.

To provide rationale of Carl's care for Zaitoon and her help in Zaitoon's struggle for life.

1.4 Research Questions

This paper addresses the following research questions:

1. How do the women act as caretaker, nurturer and helpmate in Bapsi Sidhwa's *The Pakistani Bride*?
2. Why does Carol show care for Zaitoon and save her life in *The Pakistani Bride*?

2. Research Methodology and Theoretical Framework

This analytical study analyzes the text of *The Pakistani Bride* using the theoretical framework of Carol Gilligan's care ethics taken from her seminal text, *In a Different Voice: Psychological Theory and Women's Development* (1982). Gilligan (b. 1936) believes that the moral voices are masculine and feminine because of their difference but not of any deficiency. She claims that both the moral visions should be given the

equal weightage because they refer to two equally significant moral voices. She claims that the moral voice is connected with the person and it is reflected in the way someone talks, their language choice and their connections with the world around. She shows through her empirical study that the women and men respond differently to the moral choices. She claims that "women not only define themselves in a context of human relationship but also judge themselves in terms of their ability to care" (17). The primacy of human relationship and care in women's approach distinguishes them from men who prioritize things in order of their significance. The female emphasis on inclusion is distinguished by masculine approach of judging the right and wrong in the abstract terms and hierarchical order. According to her, "Women's place in man's life cycle has been that of nurturer, caretaker, and helpmate, the weaver of those networks of relationships on which she in turn relies" (17). Ironically, this care which men have received from women, is devalued by men in their theories and economic arrangements. The women's role of 'nurturer, caretaker, and helpmate' is undermined in the theories of moral reasoning.

Through examples Gilligan validates her ideas that men set hierarchical orders to resolve conflicts while the women establish inclusive networks of relationships. If one gender focuses on what comes on merit, the other heeds to who deserves attention. Furthermore, she draws a contrast in their perception of self. For a man, a self is "defined through separation" whereas for a woman a self is "delineated through connection" (35). This difference of perception imagines self in two different terms, in one case it is "measured against an abstract ideal of perfection" but in other it is "assessed through particular activities of care" (35). Women's moral reasoning stems from an idea of self that includes others because of her emphasis on care while in case of men, self and other are two binaries.

Gilligan thinks that aggression and violence dominate in men's fantasies and they are responsive to the dangers of violence. To men, aggression spoils the human relationships.

While aggression, the women perceive, is the effect of the broken human connection which could be saved by the activities of care. It means, “If aggression is tied, as women perceive, to the fracture of human connection, then the activities of care, as their fantasies suggest, are the activities that make the social world safe, by avoiding isolation and preventing aggression rather than by seeking rules to limit its extent” (43). Men have a focus on preventing, curtailing and limiting the aggression but the women take it a sign of failure of relationship. Consequently, men and women have different outlook towards the issue of violence and aggression. Men are inclined to the status quo whereas the women prefer to confront the situation. Relationships appear unstable and problematic when they are imagined in hierarchical order and they provide an order of inequality. The women’s emphasis on the relationships seen in the image of web and interconnection evokes the feelings of equality.

The men and the women respond to morality differently. For men, it is an obligation and mean of self-protective from others’ interference. They conceive obligation in negative terms and follow it as a necessity. For women, morality starts from self-critical stage and it is not perceived in negative terms of obligation. The care principle is reflective and inclusive. The men prefer autonomy and independence while the women seek interdependence and more durable happiness.

Gilligan notes through the women’s experiences how they their knowledge of human relationship affect the possibilities of their love and work. They think and act differently and show a different path of moral development. In her own words, “Since the reality of connection is experienced by women as given rather than as freely contracted, they arrive at an understanding of life that reflects the limits of autonomy and control. As a result, women’s development delineates the path not only to a less violent life but also to a maturity realized through interdependence and taking care” (172).

3. Literature Review

Bapsi Sidhwa’s novel, *The Pakistani Bride*, has

almost four decades of critical reception but its relevance to the wedding scene of Pakistan is still fresh. The more and more critical insights are attracted by its text and diverse dimensions of cultural oppression against the young girl’s will in a patriarchal society have been explored. Overwhelmingly, this novel has been studied by the critics who raise voice against the cultural oppression and female subjectivity. The feminists are seen in the forefront of this criticism. A strong wave of feminist researchers can be observed in the literature review of this novel.

Recently a joint article of Amna Safdar, Safdar Abbas and Nida ul Zafar, entitled “Tracing the Voices of the Oppressed: A Reading of Bapsi Sidhwa’s Novel *The Pakistani Bride*” (2022) has examined the motif of feminism in *The Pakistani Bride* using Fairclough’s 3-Dimensional Model to analyze the text and challenge the naturalization of gender roles in a patriarchal society like Pakistan. Their study dives deeper to analyze the conditions of the oppressed and subjugated women. They discuss the cultural practices that cause women’s marginalization and patriarchal hegemony. They exhibit through their discourse generated over the content of the novel that Fairclough’s 3Dimensional Model helps to understand how the ideological and persuasive language is used in the normalization of the sexist roles in a society. Their article contends that gender is not a natural phenomenon it is ideology of patriarchy, cultural norms and persuasive strategies of the immediate language which enforce the conventional roles in a society and make women subject to these discriminatory conventions. The CDA based on Fairclough’s model has also been employed in another article. Shah Faisal Ullah et al (2021) have written an article, “Power and Gender Issues in Sidhwa’s *The Pakistani Bride*: Critical Discourse Analysis” to show how power abuses the powerless and vulnerable people or marginalized communities. They have extended CDA to Feminist Critical Discourse Analysis (FCDA) and use Lazar and Karamrae’s approach of FCDA to address the questions how gender question is discursively raised in this

novel and how gender inequality hinder the social advancement of women. They have selected certain excerpts from the novel and these excerpts are related with gender conflict. The article generates a critical discourse analysis around the premises and language of these excerpts.

In another study, the two intellectuals Sadia Nazeer and Munazza Yaqoob (2021) have employed the close textual reading method to explain the body politics in Pakistani context. Their article, "Representation of Gendered Female Body in Sidhwa's *The Pakistani Bride*", contextualizes the construction of gender and locates its female antagonism in the military dictatorship of General Zia-ul-Haq (1977-88) and his Islamization that made women more vulnerable to violence, social discrimination and patriarchal norms. The researchers use the theoretical concepts of 'Gendered Trouble', 'Gender and Power' and 'Bargaining with Patriarchy' to defend their premises that female body is politicized in the society to uphold the primitive values of culture and religion which are used as forces of regression. The gender discrimination is deep rooted in the psyche of Pakistani people and they normalize this discrimination by creating or manipulating the apology of religion and culture. In this anti-woman world, it is woman who fights for her survival through her will and she questions the pseudo values of tribal culture as markers of intellectual and cultural backwardness. Zaitoon symbolizes a heroic struggle against the patriarchal attempt of making her ashamed of her body. Somehow in the similar vein of body politics, the article of Shamsa Malik and Nadia Anwar (2020), "Female Corporeality and the Sublimation of Pain: A Study of *The Pakistani Bride* by Bapsi Sidhwa," renders a fresh insight to the novel and explores the crisis of female corporeality in hegemonic patriarchy. They show how the pain experienced by a woman is sublimated into psychological empowerment. Since the women especially in the culturally or economically backward areas of Pakistan have their little say in public affairs and hardly express their feelings and desires, they are prone to oppression. Similarly, the female characters

of *The Pakistani Bride* (1990) who are dependent on men for their socioeconomic needs, experience corporeal pain but this pain transforms into a psycho-emotional space of exercising their own choice and decisions. This article analyses the novel using feminist literary standpoints of the African American theorist bell hooks (2004) in the Postcolonial feminist context, and reflects over and refers to the Foucauldian concept of "Panopticism" and "Docile Body". Rudra Shivangi's study has a close affinity with that of Shamsa Malik and Nadia Anwar. Shivangi's article, "Corporeal and Gendered Existence: A Critical Analysis of *The Pakistani Bride*" presents a premise that the female body is objectified and used as a revenge taking tool in the Pakistani society. The social and communal feuds use women for their enmity or reconciliation after a long antagonism. She quotes in addition to Bapsi Sidhwa those poets and novelists who have voiced against the plight of women in Pakistani society such as Kishwar Naheed. She shows how the Pakistani Urdu and English authors project the othering of woman in Pakistani society. She mourns over the loss of individualism, sheer dependence of women on men, and denial to their worth and respect in society for male chauvinism. She claims that men are treated as individuals in this society but women are perceived as material objects and they have to bear the strangers' looks while walking in the public. Their mobility is questioned and restricted through cultural norms. Shaista Maseeh (2017) traces common ache of all women through the protagonist's misery and reads *The Pakistani Bride* with the lens of feminism especially of Luce Irigaray's views. The study of Movva et al (2023), "Transcending Patriarchal and Cultural Construct in Bapsi Sidhwa's *The Pakistani Bride*", is also a critique of patriarchy which shows how patriarchal norms construct gender roles and turn the institution of marriage into an abuse. It asserts the double colonization of a woman who is a victim of patriarchal culture as well as political power play such as colonization and partition of India. It traces the effects of patriarchy on the longings, emotions, and aspirations of women who struggle to survive in this antagonistic world.

Another study of female commodification is carried by Umber Adil, Syeda Samina Tahira and Saira Akhter (2021); they claim in their article, "Gender and Sexuality in Bapsi Sidhwa's *The Pakistani Bride: An Analytical Study*" that several cultural and economic reasons target the female body for commodification. The women who belong to three different strata of society, urban, tribal and the foreign women living in Pakistan, are affected by this commodification. The cultural segregation of men and women causes gender stereotypes in a society and women are turned into an object of sex or the means of reproduction. Their roles are more gender specific rather than their individual talents and skills. The authors use the cultural feminist ideas presented by Charlotte Perkins Gilman to expose how women suffered from the pangs of being treated as second class citizens in a male dominated society. Likewise, Katherine Charsley (2006) in her article, "Risk and Ritual: The Protection of British Pakistani Women in Transnational Marriage" argues for the potential threats to the British Pakistani women who are forced to marry the Pakistani nationals and who experience the challenges of adaptation, difference of two cultures i.e. British and Pakistani. She exemplifies her ideas with the case of Carol who fell in love with a Pakistani man, Farukh, without imagining the implications of her decision. Here she faces the cultural oppression as well as distrust of her husband and she wishes to teach her husband a lesson but she finds no option. Ultimately she indulges into moral corruption for the sake of her liberation and counter the accusation of her husband. According to her, the risk is a central explanatory factor in realizing the effects of transnational marriages especially the marriages of British women with the Pakistani men. She substantiates her arguments by identifying the differences in legal procedures, geographical conditions, cultural norms, family structures and pressures to the individual choice.

Moinoidin Farhan et al (2022) have studied this novel employing the existentialist feminist theory and Edward Said's ideas of self/other in their article, "From 'Other' to 'Self': A Pakistani Female's Existential Quest in Bapsi

Sidhwa's *The Pakistani Bride*." They trace the existentialist patterns of feminism in Bapsi Sidhwa's novel *The Pakistani Bride*. Their claim is that the women become women because of their cultural pressure because socially constructed gender roles deprive them of autonomy and push them to objectification of their bodies. The men are least victims of the cultural traditions and political events like partition or independence while the women are reduced to mere victims of injustice, social abuse, and domestic violence in the tribal areas of Pakistan as well as during the riots before the savage hysteria of mob. They claim that female characters of the novel do not exist as 'Self' rather they experience Othering for acting upon the masculine will. This study investigates a female quest for self, beginning from stage of othering.

A key aspect of this novel is honor killing and some researchers have explored different layers of honor killing and its impact in the lives of women in a patriarchal society. Muhammad Imran and Ammarah Gul (2017) in their article, "Victims of Honor Killing in Bapsi Sidhwa's *The Pakistani Bride* and Jamil Ahmed's *The Wandering Falcon*" explore the burning question of honor killing and its sensitivity in the tribal areas and feudal system of Pakistan. They claim that 'honor' is a lame justification of murder in Pakistan. Though honor killing is a crime, there is sympathy for this murder in society which creates 'soft corner' for the killers in the quarters of law administration and judicial system. The great beneficiary of this cultural leniency is a tribal society where honor killing is committed against those who violate the traditional honor code. It is a paradox that the parents especially fathers who bring up their daughters with love become accomplice in their murder when they exercise their will. Both the novelists Jamil Ahmed and Bapsi Sidhwa question this paradox and ask for resistance against honor killing. The researchers suggest that the moral support of the victim and radical change in the public outlook for honor killing crime can create a hope for betterment in future. Nasreen Banu M Jamadar (2013) also discusses the honor killing of woman in her article. She

shows the challenges and hardships of women and the protagonist Zaitoon who appears as a pictogram of self-fortitude and moves against all odds. Her heroic struggle to live with uprightness makes her an envoy of resistance against pseudo honor code of a tribal society.

The subject of cultural differences, feelings of belonging to a culture and crisis in case of dislocation of the person has been addressed in the study of Krishna Diyaa (2013). His article, "The Pakistani Bride: Crossing the Unbridgeable Abyss" studies the interrelationship of location and emotions and shows how someone's feelings of belonging are shattered when they experience dislocation from familiar place and customs to unfamiliar ones. They engage themselves in the process of remaking of their identities. In this process of dislocation of culture and feelings, women suffer more if their journey is from somehow tolerant society to the rigid and hostile patriarchal set up which imposes certain anti-woman customs and traditions and treats woman as property. They are exploited in multiple ways. This article identifies the shortcomings of this novel such as incomplete picture of the Pakistani society, lacking the realist punch of Bapsi Sidhwa and crude stereotype of Kohistani men.

Surbhi Malhotra (2019) also explores the sexist politics of violence in patriarchy in her article "Tracing the Forms of Violence against Gender in Patriarchal Society: A Study of Bapsi Sidhwa's *The Pakistani Bride*." She shows how the female bodies are repressed and tyrannized in a male dominated society and how feminism and the novelist aspire the readers to smash the stillness and status quo regarding the repression of women in Pakistan. She identifies those norms which presume that the female body is something to be concealed and this tendency of concealing the body gives way to bearing mistreatment and injustice. It is centre of the masculine gaze and the focal point of patriarchal conventions. This novel instills a consciousness of revolt against this tyranny and oppression where a weak girl Zaitoon provokes the fury of tribal men by escaping their oppression for her own survival.

Hilal Ahmad Dar's paper (2017), "Treatment of

Women in *The Pakistani Bride* by Bapsi Sidhwa" discusses the story of three brides, Zaitoon, Carol and Afshan. Zaitoon's marriage with Sakhi, a tribal man fails when Zaitoon realizes that she cannot adapt to this environment of violence and abuse while Carol who travels from the USA to Pakistan for the sake of her love Farukh, is frustrated with the jealousy of her husband and subordination and oppression. She stands against this masculine insecurity and distrust. They struggle for their survival whereas the third bride, Afshan who was forced to marry Qasim, a 10 years old boy, leads a depressed life and dies during the epidemic of smallpox. Dar exposes the treatment of these women and the narrator's persuasion for these characters to rebel against the oppressions of patriarchy.

Fauzia Khan's article (2017), "Man Woman Relationship: Crises of Moral Values A Study of Bapsi Sidhwa's *The Pakistani Bride*" also explores the subjugation of women in South Asia with exclusive example of Pakistani tribal society. It shows that since ages, women have been target of torture, murder and subjugation. Although the setting of this novel presents the society of 1940s and late 1950s, yet the issue of cultural oppression is still relevant and seems contemporary. It raises a question why women are denied of their right of self-respect. Khan discusses the events of the novels to substantiate the crises of moral values observed in matrimonial relationship.

3.1 Research Gap

The studies discussed above show that Sidhwa's novel, *The Pakistani Bride* has been studied mostly in the feminist context. They trace the impact of patriarchy in the life of a woman and argue for the cultural insensitivity on honor killing. The critics who generate critical discourse analysis or feminist critical discourse analysis, also reflect feminist concerns in their analysis. The studies which refer to the existentialist or postcolonial theories, also make an interface with feminist notions of maltreatment of woman, objectification and her alienation due to her otherness in a male chauvinist society. A significant research is on sublimation of pain experienced due to female corporeality and it suggests the potential of

subjugated woman to get emotional empowerment. In the context of these studies, the present study is proposed which traces the moral dimension of the women's actions.

4. Discussion and Analysis

This study explores the care centred moral paradigm of women and relates it with the choices and actions of the female characters of *The Pakistani Bride*. The major and minor female characters of this novel register a protest against patriarchy and its cruel aspect which is domestic violence. The conduct of women is clearly distinguished from that of men who are more reckless, impulsive and materialist. The women show care and compassion and they are seen in search of a world where they may enjoy social equality, protection and growth.

4.1 Women as Caretaker, Nurturer and Helpmate

In this novel the women are living in hostile circumstances. The socio-political events and social norms curtain their freedom, growth and rise in society but their presence can be felt through their caring roles. They are not vindictive or reactionary. They try to add something positive even in their adverse conditions. The primacy of human relationship and care in the approaches of Carol, Zaitoon, Miriam, Hamida and Afshan distinguishes them from their male counterparts who prioritize things in order of their social significance. Qasim values to his words, Mushtaq to the public image of his friendship with Farukh, and Sakhi and his tribesmen to masculine ego and tribal honor. The difference in their moral vision lead them to respond differently to their moral choices.

4.1.1 Zaitoon: From Obedient Daughter to Rebellious Wife

Both Zaitoon and Carol, the two major female characters, judge themselves in terms of their ability to care. Zaitoon, the fostered daughter of Qasim, takes care of her father. Her real parents were killed during the riots of partition and she lacks a natural family. She is brought up in a makeshift where Qasim plays the role of her father and she serves him. She manages the

home in her early teens following the guidance and training of Miriam. She has no idea of tribal culture except that Qasim is a tribesman. Her possible marriage with a tribesman is a surprise for her but she does not make any revolt. She wants to obey her father. Though Miriam makes a protest against this marriage, she does not take any position. She concedes to go with her and even in the last moments Miriam tries to dissuade Zaitoon and pleads, "You are ours. We'll marry you to a decent Punjabi who will understand your ways. Tell your father you don't want to marry a tribal. We'll help you" (82). When Zaitoon is not influenced by Miriam's arguments, Miriam blesses her with prayers.

Zaitoon, even in the harsh tribal life, shows her compassion for Hamida and other women though her dreams to be a good housewife is shattered after being married to a violent man. She belong to the lower strata of Lahore where girls' lives revolve around marriage. Out of her care she conceded to her father's command but gradually she is disillusioned. The very first glimpse of Dubair disappoints Zaitoon as the area is much more backward than she imagined it. Soon Zaitoon realizes the truth of Miriam's words and even before they reach village, she tells her father after their meeting with Carol, Major and others that "Abba, I am not of the hills. I am not of your tribe. I am not even yours" (128). Her first interaction with Sakhi's family frightens her to the core and the narrator captures her crystalized fear, "With the shared instinct of the damned, she senses the savagery of the people she had just met. She knew poverty and the harshness of their fight for survival made them the way they were, and her mind revolted at the certainty that to share their lives she would have to become like them"(142). Her cultural alienation is translated into her pleadings and sobbing to go back. After showing contempt for the ignoble living and eating manners of these tribal villagers, she musters up her courage and requests her father, "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 live here" (143).

Zaitoon after being beaten harshly in an attempt to save her mother-in-law from the fierce blows of her husband is disillusioned of all her romantic fancies about marriage. The narrator records, "She no longer thought of marriage with any sense of romance. She now lived only to placate him, keeping her head averted unless it was to listen to a command. Then her eyes were anxious and obsequious like those of Hamida" (159). Afterwards, the most crucial event takes place that makes her fearless and she makes a resolve to run away. It is the moment when Zaitoon just smiles to see a military jeep and she has to bear a murderous assault of her husband who hits hard on her spine with a stone. Both of them indulge in a fight and Zaitoon inflicts him a viler insult. The following morning she runs away and takes a dangerous route to reach the camp. Her helpless mother-in-law lets it happen and that is only what she can offer to the victim of this tyrannical patriarchy. Zaitoon's nine days long journey through a treacherous path of boulders, rocky stones, steep bluff, river, wild animals and extreme weather and darkness becomes an epic struggle for the survival. She bears thirst, hunger, wounds and pain, even she is pushed so near to death when Major Mushtaq captures her and brings her concealing in a blanket to his station quarter and then transports her with Farukh and Carol.

4.1.2 Carol's Challenge of Adjustment in a Different Culture

Carol who belongs to the USA is a woman of better sensibility of care. She is conscious of the implications of her decision to marry a Pakistani man, Farukh. Once there was a time when she used to work in a store and she met Farukh there. Both of them fell in love, married and she came Lahore to live with her in-laws. The cultural pressure penetrates her material bond and both husband and wife feel this estrangement. She realizes hypocrisy and jealousy of her husband who restricts her mobility and looks mad, sadistic and possessive to her. Carol feels that she has lost something really important which she gained while living in America. About her living in Lahore, she feels, "She hated what it had done to her. It had corroded her innocence, stripped her, layer by layer, of the civilized

American niceties. She was frightened to see a part of herself change into a hideously vulgar person" (100). She is left in the lurch whether to go back to California or adapt herself to the cultural traditions and norms of Lahore. The suspicion of her husband breaks her heart and she decides to come out of this trial. She reacts, "God, I'll show Farukh. I'll give him something to be jealous about!" (100).

A crucial coincidence in her life renders a chance to spend some time with her husband's friend Major Mushtaq who is serving in the tribal areas on a road construction project. Her short stay there makes her in contact with Zaitoon. In the same region, where a wilderness is the rule there is a safe haven of Mushtaq's residence. Carol uses this man and his safe haven for her secret revenge against her husband though it torments her as the narrator remarks, "Was her romantic afternoon interlude with the Major only an ugly act of revenge?" (114). The clash of Carol's and Farukh's feelings can be observed when Carol asks Zaitoon about her marriage and Farukh tries to correct her by reprimanding, "You ought to know better than ask such delicate questions, dear" (121) and he asserts the superiority of his culture, "Our women, particularly the young girls, are modest, you know." (121). This cultural exclusion offends Carol whose face burns red and tearfully she responds, "Really! One would imagine they achieved one of the highest birth rates in the world by immaculate conception!" (121). She gets infatuated by Major Mushtaq whose advances she welcomes and then asks him to marry her and cries to him, "please get me away from him (Farukh) or I'll die" (163). Her urge for her free flight seems embodied in the liberation of Zaitoon.

4.1.3 Miriam as Mother Figure

Miriam, the wife of Nikka Pehelwan, is an issueless woman but she acts like a mother of Zaitoon. She is illiterate and has migrated with her husband from a village of Amritsar to Lahore at the time of partition. She does not know much and is conventional in her thinking. She is not against minor marriage and believes that 'a girls is never too young to marry' (45). It is Miriam who plays the role of mother in Zaitoon's life

and Zaitoon learns cooking, sewing and other skills of managing a home from her. She takes care of her and guides her about her puberty. She is against Zaitoon's marriage with a tribesman. She gets anxious about the difference of two cultures: the culture of Lahore and that of a tribal area or Kohistan. She makes the harshest exchange with Qasim first time in her life because she cannot tolerate this cruelty against a young girl that she is pushed to a tribal life where beating the woman and constant humiliation are quite common. She stands against this deal of Qasim with his tribal men. She is perplexed how a girl brought up in Lahore can live happily in the mountains. She calls these hilly tribal men, ". . . savages. Brutish, uncouth and ignorant!" (83). She asserts that Zaitoon "will be miserable among them" (83). When she can do nothing for Zaitoon, she blesses her and hopes against hope.

4.1.4 Afshan as Patient Wife

Afshan's matrimonial life reflects that she cares for her family. She suppresses her carnal desires and resists the temptation to a better family life. Her story shows that a victim of tribal revenge, Afshan, is forced to marry a 10 years old, Qasim. She has to sacrifice her matrimonial cravings on one side and marry a minor in consequence of a bad feeling of Qasim's father for Afshan's father, Resham Khan. Her marriage proves a trial in many ways including mismatch, minor marriage, sexual temptation in the world around, and threats to family honor. After six years of marriage she bears the first baby and then there are rapid births of six children. Her lifespan proves too short and she dies during an epidemic of smallpox. Her story is just a story of sacrifice that saves neither family nor her but at least she strives for goodness but natural calamity and economic backwardness of the region destroy her efforts.

4.1.5 Hamida as Silent Supporter of Zaitoon

Sakhi's mother Hamida, victim of patriarchy and poverty, stands for the bleak end of a woman in a tribal areas. She has lost her three sons and looks old at the age of forty. She could not stand erect because of her arthritis and hard labor. She has become devoid of her feelings and seems alienated with her own self. She bears violent

torture of her husband even her son Sakhi. She has learnt through her experience that a woman should not bear domestic violence and should stand up against this cruelty. While having a gossip with Zaitoon, Hamida "talked of her youth, of the price her vivacious beauty had fetched on marriage" (158). She least expresses what she has borne and what she feels. Her contempt to the idea of honor of tribal men is reported by the narrator, "Honour! she thought bitterly. Everything for honour --- and another life lost! Her loved ones dead and now the girl was beginning to hold so dear sacrificed. She knew the infallibility of the mountain huntsmen" (174). She offers a slight support when Zaitoon leaves her husband's home and she gives Zaitoon her blanket. Both the women share a bond, the past of Hamida and future of Zaitoon converge at one point that Zaitoon will lead a life like that of Hamida if she stays there. These women cannot articulate well but they share a bond of care.

4.2 Carol's Support for Zaitoon

Carol embodies care ethics of a woman whose vision is inclusive and who realizes why human relations are fractured. She believes in inclusive networks of relationships and Zaitoon becomes part of this network. When Carol meets Zaitoon first time, she comes to know about Zaitoon's possible fate in the tribal land, the narrator records her feeling, "Carol felt herself submerged in the helpless drift of Zaitoon's life. Free will! she thought contemptuously, recalling heated discussion with her friends on campus. This girl had no more control over her destiny than a caged animal . . . perhaps, neither had she . . ." (124). She makes up her mind to help her and save her in this anti-woman world. After a few days, she is disillusioned with the love of Mushtaq. She is crushed with a new realization and she tells major curtly, "That's really what's behind all the gallant and protective behavior I've loved so much here, isn't it? I felt very special, and all the time I didn't matter to you any more than that girl does as an individual to those tribals, not any more than a bitch in heat. You make me sick. All of you" (206-207). She also realizes that the girl who was forced to run away exercised her *khudi* (freewill) and if she

comes through Carol, she will help her. She shares with her husband the essence of her living in Pakistan, "I think I'm beginning to realise something . . . Your civilization is too ancient . . . too different . . . and it has always that can hurt me . . . really hurt me. . . I'm going home" (212). While leaving for first Lahore and finally for her home in San Jose, Carol is determined to save the life of Zaitoon from murderous killers.

4.2.1 The Shared Feelings of Carol and Zaitoon

Carol is the rescuer of Zaitoon. A woman realizes the pain of other woman and her ability to care comes into focus. Her care and compassion earn her a heroic status. Carol feels that apparently Zaitoon is different from her but both of them are victim of male chauvinism and the wrong obsession of men who target women. She tells Mushtaq about Zaitoon, "Her life is so different from mine, and yet I feel a real bond, an understanding on some deep level. She was so self-conscious with us, I wonder what she dreams about . . ." (164). The dream of Zaitoon's liberation from the controlling structure of tribal area seems an obligation to Carol. She makes up her mind to help her because she thinks that it is the sole purpose of her stay in this region. She convinces Major Mushtaq for it. Mushtaq likes her but he is hypocrite and cannot declare publicly that he has deceived his friend Farukh and is ready to marry his friend's ex-wife. However, he gets ready to support Carol's plan and he brings Zaitoon to his residence and then Carol and Farukh take her away from the influence of the tribesmen.

4.2.2 Women Victims of Honor Killing: Clash of Masculine and Feminine Morality

Men who set hierarchical order to resolve conflicts seem indifferent to the implications of their decisions such as the men's active participation in riots of partition that resulted in massacre, carnage, rape and mass hysteria. Zaitoon is one of the survivors of these riots in the novel which is pushed to another murderous tradition of honor killing. The male chauvinistic feeling that seizes Sakhi, his brother Yunus Khan their father Misri Khan, Qasim Khan and

other men of the tribal region is of moral decline seen through honor killing, proprietor ownership of woman, and insensitivity to the pain of woman. These men seem mindless monsters and slave to the patriarchy which has killed their kindhearted feelings. Sakhi conceals the secret that how his wife humiliated him a day before her escape because she makes him helpless. He burns with anger and madness of his defeat and public humiliation when he thinks of her escape. These men live in a culture where "women get killed for one reason or other . . . imagined insults, family honour, infidelity . . ." (206). Apparently these men are brave and reckless, but when they face the military men especially major they have only collective force which they trust in, individually they are very weak. When they meet the army men individually, they are quite conscious of the military power and weapons, they follow the direction set by the Major or any other influential men. In other words, the tribal men exhibit their virulent power to the weaker ones that are women and children in their culture. They are indifferent to the killing and pain of women and the women are main target of their much acclaimed value of honor.

Major Mushtaq and Farukh share a moral paradigm of logical hierarchy which make them hypocrite and insensitive to the pure feelings of love. Farukh expects from Carol to change herself and devalues of her sacrifice and her efforts to live in a culture different from the world of her origin. He tries to make her submissive and mocks of her American culture which she left for him. He suspects her character and hurts her feelings. The hurt woman tries to come out of this bond and meets another man, Mushtaq, who expresses his love for her. When she asks him to marry her, he declines it and claims that he cannot deceive his friend which he has already done through an illicit affair with Carol.

5. Conclusion

It is inferred from the analysis of *The Pakistani Bride* that the women and men have different moral voices. The women's moral voice stems from their care and it inclusive, well-connected, considerate and compassionate. In novel, this

morality of care realized through Carol gives birth to the bond of sisterhood and Carol perceives it her expression of will to liberate Zaitoon from the cruel shackles of violence and possible murder. The care vision which is blossomed through the choice and action of Carol has its shades in the lives of Zaitoon, Miriam, Hamida and Afshan too. On the other hand, the men prioritize their moral obligations and they are least self-critical. They are more apologist to social obligations and in the primitive settings like tribal areas they become insensitive to the pain and suffering of women. Sakhi and other tribal men inflict violence and torture upon women and even kill them just to guard their social image. In urban settings they become hypocrite like Farukh and Mushtaq, stubborn like Nikka Pehlewan, and foolish slave of their traditions like Qasim. Carol Gilligan seems justified in this distinction of masculine and feminine response to morality.

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