



VICTIMS OF HONOUR KILLING IN BAPSI SIDHWA'S *THE PAKISTANI BRIDE* AND JAMIL AHMED'S *THE WANDERING FALCON*

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Abstract: *Bapsi Sidhwa and Jamil Ahmed are renowned Pakistani novelists who tried to highlight the social, economic and gender issues in their writings. Honour killing is a stigma on the face of Pakistani tribal culture in particular where men and women both are slaughtered at the name of family Honour. 'Honour', an undefined notion in a patriarchal society like Pakistan, is used as a tool to justify the crime of murder. Violence in the name of Honour is not a new phenomenon. Historically, it has been justified in the name of culture but the scope of this tradition has broadened with time and there is an enormous increase in the number of its victims. Honour killing is not legally sanctioned but the judiciary; the administration and the society often condone it one way or the other. In the tribal areas of Pakistan where such murder is not considered a crime, Honour killing is a punishment for those who contravene against the traditional Honour code.*

Keywords: *Honour killing, patriarchal, victims, murder and punishment.*

Introduction

The act of Honour killing (HK) is not kept to Pakistani society but rather its pervasiveness is apparent over the world. It holds a long history and connections to the rise of patriarchal social structures crosswise over Europe and Asia in which the Honour of family and group came to be bound with the sexuality of women. The control over wellsprings of generation, for example, area, animals and wellsprings of multiplication as women, was central to the survival of tribal and agrarian social orders (Ali p.15). In Pakistan, certain social gatherings see HK, a customary advocated hone that involves diverse shapes with respect to specific background of four provinces. The present research critically assesses the components of Honour and disgrace in the books *The Pakistani Bride* by Bapsi Sidhwa and *The Wandering Falcon* by Jamil Ahmad. In Pakistan, Honour is a multi-dimensional term that incorporates familial admiration (izzat) and social glory, (ghairat). Honour can be portrayed as a connection between a man's own particular sentiments of self-esteem and of the family "Honour gathering" to which he has a place. Since Honour presented socially, it is transient and can be lost. Losing Honour welcomes criticism and disrespect and subjects the family to "disgrace".

Honour can be lost, in any case, as well as recaptured by giving revenge from the hostile. An extensive variety of acts are viewed as disHonourable, yet none more than those that trade off female celibacy. Infidelity, sentiment and being a tease bargain female purity and welcomes disgrace on the wrongdoer and his/her family. According to social orders, female virtue speaks to the family's "traditional value". To secure it, the woman who breaks this traditional value must be murdered as opposed to separated conveyed, a demonstration which in itself is viewed as despicable. Murdering her uproots the hostile anger, recovers family respect and restores its eminence. The murder or killing is in this manner, an unfortunate chore and utilized instrumentally to "restore respect" and "uproot disgrace".

Theoretical Framework

This research will utilize the theory of disgrace, sham and Honour killing along with Postcolonial feminism to assess how the feelings of disgrace, sham, Honour and blame are connected on the women of the tribal society. Honour Killing is defined as a homicide and murder that is resolved to spare the Honour of one's family. Homicide of a woman is to spare an Honour of family and evacuate disgrace that is brought by another individual from

family (Shaheed, 1998). Post-colonial feminist scholars, for example, Chandra Mohanty and Gayatri Spivak have given helpful bits of knowledge in regards to the status of Third World Women. In this way, I will utilize their bits of knowledge along with sociological starting points of disgrace hypothesis to analyze how social developments of disgrace influence the lives of tribal women of Pakistan.

Analysis

I dissect Honour and grace factors in the connection of two novels; *The Pakistani Bride* (TPB) (1983) by Bapsi Sidhwa and *The Wandering Falcon* (TWF) (2011) by Jamil Ahmad by applying the theory of women's liberation and will attempt to answer these research questions. In which ways the idea of Honour and Shame are connected with women in the books? What's more, how do male and female characters react to the idea of Honour and disgrace? Furthermore, discover that how these apparent and honed ideas of Honour and disgrace affected the lives of men and women in the picked books. Sidhwa and Ahmad depicted the patriarchal and tribal social practices, standards and conventions in their work. They watched that woman is just an image of Honour or disgrace for a family, particularly in tribal ranges. It is a thing and treated like creatures. She has no rights, emotions and the right to speak freely. She needs to obey generally will be executed as Zaitoon (TPB) and Tor's mom (TWF). Both were the playthings in the hands of their men. Their family heads are their distinctions and can choose their destiny.

The Pakistani Bride is a sensible novel. In this novel, Bapsi paints or reflects a genuine picture of the tribal society and their treatment of women for the sake of Shame and Honour. It describes the survival battle of Zaitoon, the protagonist of the novel. She needs flexibility from the coldblooded Pakistani tribal society where she has been hitched. This novel highlights the genuine picture of female that how the character of Zaitoon is obviously connected with tribal convention, for example, Honour and Shame. In this novel, female figures are

powerlessly caught inside of the hands of male and compelled to obey them. We do not see any atonement feeling for what he has finished with Zaitoon because of which she could not get by in this tribal set up rather he is more worried about that alleged "Honour" and embarrassment which he may need to confront because of this episode. At first, Saki carries on typical towards Zaitoon yet soon he is incited by his brother Younus to control "His woman" and these words were sufficient to arouse Sakhi who later on leaves no chance to demonstrate his "masculinity". At the point when Zaitoon fled from that pitiless society, that is the matter of disgrace for tribal society. One all the more thing that when Zaitoon declined to wed with Sakhi, her father to Zaitoon;

"I have given my statement. On it, depends my Honour. It is dearer to me than life. In the event that you besmirch it, I will slaughter you with my exposed hands" (TPB, 158).

We can see that how the capable social structure and tribal traditions focused on the female sexuality, confine women are hard to challenge these traditions, and customs of the tribal society since it is a matter of Honour and Shame for tribal men.

The Wandering Falcon is a novel composed by Jamil Ahmad. In this novel Jamil artistically depicted the customs that have gone on for a considerable length of time, both fierce and excellent, make an unbending structure for life in the wild, shocking spot where Iran, Pakistan, and Afghanistan meet the Federally Administered Tribal Lands (FATA). It is an impressive world and the general population who live there are continually subjected to extremes both of topography and of society. *The Wandering Falcon* starts with a youthful couple, exiles from their tribe, who has set out to the center of no place to get away from the savage disciplines allotted upon the individuals who transgress the limits of marriage and family. Their child, Tor Baz, slid from boss and criminals, turns into "*The Wandering Falcon*," a character who goes all through the tribes, over the mountains and the fields, in the towns and tents that

include the homes of the tribal individuals. The media today talk about this incomprehensibly remote area, a geopolitical hotbed of intrigues, automaton assaults, and strife now, told in the rich, sensational tones of an expert storyteller, this shocking, compelled by a sense of duty society is uncovered from the inside. Jamil Ahmad has composed a remarkable representation of a universe of custom and sympathy, of adoration and mercilessness, of hardship and survival, a spot delicate, obscure, and unforgiving.

Jamil Ahmad is a Pakistani civil servant, holding senior posts in the tribal areas up and down the outskirt with Afghanistan. "The tribal territories" is one of those expressions we rehash all the time in news shows. Occasionally we call them "uneven tribal ranges" or "rebellious tribal zones," where activists are associated with avoiding the overhead cameras of American automatons. Jamil Ahmad, nevertheless, depicts the tribal territories in a way that would be hard to aggregate up in a stock expression.

Jamil Ahmad started composing his book in the 1970s, yet no publisher ready to publish it. Still his wife had confidence in it, and kept placing it before editors, writers, anyone who may take a hobby. He made a few updates in it, as well. Decades later, it finally got the interest of a publisher and placed in Pakistani bookshops to gigantic approval at that time in spring. Ahmad utilizes his book to clarify the way of life of various tribal gatherings along the fringe. He starts by taking after the way of a stranded boy who moves the distance from west to east along that brutal and precluding land. This boy is the drifter "*The Wandering Falcon*" becomes the title of the novel.

While pervasive all through South and Southwest Asia, Amnesty International saw in 2004 and 2010 that Honour killing were most across the board in Pakistan, where the idea of woman as object/merchandise was profoundly established in its tribal society. Like animals, women have a vulvar or woman cost. Among Punjabis, then, women are seen

as typifying the Honour of men, to whom they have a place. As the sole defender of the female, the man must not lose his ghairat (Honour): generally, his izzat, remaining in the public arena, gets to be decreased. A woman taking part in zina (sexual relations) is marked as Kari, which implies dark. The best way to wash down a man's Honour is to actually murder for the sake of Honour (ghairatmand). In this way, a man who neglects to do as such is beghairat (disrespectful): offensive or socially inept. The group of the perished woman is additionally explicitly illegal to grieve her. In correlation, a man who has occupied with sexual relations outside of marriage is marked karo, which means dark. Nonetheless, dissimilar to the female Kari, he increases social standing since he has figured out how to enthrall her.

Another resultant of 'disgrace and respect' philosophy for women is the demonstration of constrained marriage. Both the books under this study, *The Pakistani Bride* and *The Wandering Falcon* delineate the use of such unlawful act. Aside from these two authors, other Pakistani writers have additionally talked about the mediocre position of women in our public and the abominations confronted by women for the sake of Honour or Izzat. Bapsi Sidhwa has investigated the same sort of women sufferings in her novel *Ice Candy Man*, her woman's rights cannot be concentrated totally without considering the women characters of her novel *Ice Candy Man*. At last, Ayah has recovered her Honour by taking a choice to particular from the Ice-sweet man. Being a woman, she has the will to abandon him and about-face to Amritsar.

The Holy Woman depends on Zari Bano, the twenty-seven years of age Zari Bano, a college graduate and a dynamic women's activist is sincerely compelled to wed the Holy Quran by her dad and turn into a Holy Woman. This mistreatment is brought about to secure the area and area Honour. Later on, she was compelled to wed her brother by marriage, after the demise of her sister Ruby. She is the image of Honour for the family and she is dealt

with like a property, just like the predominant society in tribal zones of Pakistan. Uzma Mazhar (2003) in 'The Friday Times of Pakistan' (Pakistani week after week daily paper) reports:

Many people in Sindh had hitched their little girls to the Quran. The function occurred after the young woman of the family was requested that wash up, after which a Quran was put before her as the men society apologized to her for the custom which would sentence the young woman never to get hitched however to peruse the Quran consistently. In Sindh, Shabbir Shah's sister, ex-pastor Murad Shah's sister and two little girls, three little girls of Mir Awwal Shah of Mattiari, girls and sisters of Sardar Dadan and Nur Khan of the Lund tribe. Nieces of Sardar Ghulam of Maher tribe, and the little girls of the Pir of Bharchundi Sharif, were all hitched to the Quran to keep their offer of the area going to them and accordingly maintain a strategic distance from redistribution of area. (Mazhar, 2003).

The treatment of history in *The Pakistani Bride* has been conspicuously managed by the author, as novel's plot is developed in the foundation of India's incredible chronicled partition; it is the story of a female youngster, Munni, whose folks Sikander and Zohra are killed amid the resistance of parcel in 1947. Later on, both settle in the clamoring city of Lahore, and the childhood of a youngster conceived in plain Indian city; a tribesman, whose roots lie in the removed Karakoram slopes of Pakistan, makes Jullundur. Interfusion of the twosome, which have their own different and assorted social history, is entirely fascinating and deserving of consideration in the account. In Lahore, Qasim meets Nikka pehelwan who turns into his companion cum-business accomplice; his wife Miriam takes care of Zaitoon like her own little girl. At the point when Zaitoon gets to be youthful, Qasim, in an attack of rustic wistfulness, chooses to wed her to his very own man tribe. After coming to Kohistan and going over with her spouse Sakhi, Zaitoon understands that she will never fit into this male-commanded tribal society; through Zaitoon's experience, Sidhwa

tosses light upon the historical backdrop of sexual orientation segregation winning in the bumpy area of Pakistan.

"Marriage oppresses and subjugates female and it drives her to "heedless days inconclusively rehashed, life that disappears delicately toward death without scrutinizing its motivation" (The Pakistani Bride, p. 500).

The writer on various levels has entirely viably treated the issue of the combination of various societies and experience of the general population (particularly husbands and wives). Conjugal experience of the American young woman Carol with Pakistani Engineer Farukh and in addition her additional conjugal ties with Major Mushtaq, a companion of her spouse, is depicted with incredible discernment in the novel. At the point when the unforgiving and ruthless treatment surpasses the cutoff of a spouse's understanding, she figures out how to escape away; however, she realizes that discipline by the tribal code for such a demonstration is passing, yet finally, Zaitoon survives. Another spouse Carol, having found the locale unfit to possess, likewise chooses to go off. Along with the Pakistani characters, the writer has demonstrated Carol, an American young woman married to a Pakistani engineer, as a further knowledge into the Eastern (particularly Pakistani) experience of a Western individual; through Carol's experience, author tries to make her peruses familiarize with the brutality of the snow-clad area, Kohistan. It is separated from being actually excellent; this district has a background marked by male commanded social-framework that regards woman as an item. Through the depiction of troubles in life of different female characters, issues like the slope society versus plain-culture, sexuality versus celibacy, satisfaction versus distress, sentiment (of Zaitoon before marriage) versus lament (after marriage), and flexibility of psyche versus shackles of patriarchy find sufficient space in the novel.

The part of women is inspected from numerous edges, clearing out peruse to build up their

own particular decisions as opposed to spoon bolstering or requesting a specific perspective. Sidhwa strolls between the Pakistani and Western universes, throwing light on a regularly misjudged and dismissed area, uncovering the human point of view there. *The Pakistani Bride* permits the peruser to have a more full comprehension of the general population living in Pakistan and a feeling of some history of this district presently highlighted on the world stage.

Like Bapsi Sidhwa, Mahesh Dattani, in his play *Tara*, has raised the issue of sexual orientation imbalance; the folks and granddad give better treatment to the kid, Chandan, in contrast with the young woman, Tara, who is most certainly not given the open doors as given to her sibling, and in the end she squanders away and kicks the bucket. In Shashi Deshpande's books, brutality against women, whether physical, mental or enthusiastic, has additionally been an issue that crosses all fringes and restores the brains of all classes of women. Comparably, Zaitoon is the casualty of physical and

lewd behavior that starts just after the main day of her marriage, and Carol is misused sexually as sincerely by Major Mushtaq. In *The Pakistani Bride*, women's liberation and its campaign against a male-overwhelmed society have uncommon significance in the Pakistani connection.

Conclusion

This study concludes that Honour killing and family respect (shame) are the prominent themes in *The Pakistani Bride* and *The Wandering Falcon*; however, the novels keep an extremely questionable conviction of feminism. Woman as a daughter, wife and mother struggle all her life to accomplish admiration and quietness, yet in every one of these positions, she is subjected to persecution and misuse. Woman cannot question the male power. However, both authors express their sympathies for the troublesome existences of women, it is apparent that the critical part of women in the upkeep and proliferation of this public is difficult to change. However, by giving them moral support and proper voice, a radical change in behavior and society can be seen.

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