



Literature

Elixir Literature 64 (2013) 19185-19189

Elixir
ISSN: 2229-712X

The Pakistani Bride: Crossing the Unbridgeable Abyss

Krishna Daiya

Humanities Department, Government Engineering College, Rajkot.

ARTICLE INFO

Article history:

Received: 29 September 2013;

Received in revised form:

28 October 2013;

Accepted: 6 November 2013;

ABSTRACT

The dislocation of people from familiar place and customs leads to the shattering of their feelings of belongingness and identity. Women suffer more as the patriarchal set up not only ignores their sufferings due to the dislocation but also has customs and traditions that treat woman as property and exploit, suppress and marginalize them.

© 2013 Elixir All rights reserved

Keywords

Cultural Differences,
Cruel Treatment to Woman,
Woman as Property,
Active Assertion of Woman,
Feminist Historiography,
Partition.

Introduction

The status of the Parsee community in Indian society is determined to a large extent by its economic interests and activities. Despite their infinitely smaller number, the Parsees made a mark upon the economic development of India.

Narendra Kumar

Parsis are a people who were persecuted in their homeland in Persia. They took refuge in India to save their religion. They have not only maintained their own distinct identity, but also contributed to the economy, polity and civic society. They have a knack for mobilizing human resources. This has enabled them to make remarkable progress in industries, commerce and banking.

In India, the foundation of industrialization was laid by a Parsi, J. N. Tata. The first and only Field Marshall in Indian History is a Parsi, Sam Manekshaw. The first chairman of India Atomic Energy Commission was a Parsi, Dr. Homi Bhabha. The first flag of freedom was designed and flown in Paris by a Parsi lady, Madame Cama. The Parsis have also made a notable contribution to the struggle for independence. They have also occupied top positions in the government. This is why Mahatma Gandhi announced:

In numbers Parsis are beneath contempt, but in contribution, beyond compare.

Parsis have left no field of creative work untouched. It is beyond doubt that they have contributed a lot to Indian English literature. The firmament of Indian English Writing is studded with stars in the form of Parsi writers like Rohinton Mistry, Bapsi Sidhwa, Farrukh Dhondy, Boman Desai, Firdaus Kanga, Dina Mehta, Perin Bharucha, Nergis Dalal, Meher Pestonjee, Ardashir Vakil, Farishta Murzban Dinshaw, Gieve Patel, Keki N. Daruwalla and many others.

Bapsi Sidhwa's voice is very prominent in Pakistani Writing. She is Pakistan's best known and the most successful English novelist. She has published four novels:

- *The Crow Eaters*

- *The Pakistani Bride*
- *The Candy Man*
- *An American Brat*

Sidhwa's works focus on various aspects of Parsi life and community. The multiplicity of themes in her novels makes it difficult to categorise her fiction. She has delved deep into Parsi ethos and explored this minority community fully. She is not only a trendsetter for other Parsi novelists but also one of the finest Asian writers of English fiction.

Sidhwa has chosen the English language for her works though she knows other languages. It is because she finds herself very comfortable with this language. As regards her themes, they are varied and many. The themes of partition, expatriate experiences, the Parsi milieu, social idiosyncrasies of this community, marriage, feminism and patterns of migration are all incorporated in her works.

Her first three novels are set in Pakistan. In these novels, there is a very strong sense of place and community. In her most recent novel, however, the locale of her work shifts to various cities across America. *An American Brat* heralds a new direction in her fiction. Here, she explores the Parsi / Pakistani diaspora.

The novels of Sidhwa show an influence of her reading of Charles Dickens, Tolstoy, and V. S. Naipaul among others. As a lonely and ailing child, Sidhwa could not go to school. An Anglo-Indian lady teacher was employed to teach her at home. Sidhwa had not much to do except reading. She says:

From the age of about eleven to eighteen, I read non-stop because I did not go to school. I had nothing else to do, no other form of entertainment to fill my life with and a big slack was taken up by reading. This did turn me, I now realize, into a writer. I must have read *The Pickwick Papers* at least four times during that period... a lot of Tolstoy has influenced my work... And Naipaul was very good to begin with.

Bapsi Sidhwa has won many prestigious awards including the "Lila Wallace — Readers' Digest Writers' Award" for 1993, the Liberaturepreis from Germany and the "Sitara-i-Imtiaz" Award of Pakistan.

Her novels share one-thing in common. Anita Desai describes it as, "a passion for history and truth telling". They exhibit her desire to understand Pakistan. And for this, Bapsi Sidhwa appears to suggest that it is necessary to interpret the events that led to its emergence in 1947. This in turn leads to exploration of the terrible events of Partition of the Indian sub-continent and the subsequent birth of Pakistan as a nation.

The Parsi community figures prominently in most of her novels. *The Crow Eaters*, however, completely focuses on the different aspects of this community. It also reflects her extraordinary sense of humor. The action of the novel begins at the turn of the century and continues to the eve of Independence and Partition. Historically, *The Bride* begins where *The Crow Eaters* ends. It revolves around the life of Zaitoon, a young Punjabi girl whose parents are slaughtered in the riots that took place during, partition. Sidhwa's passion for history and truth-telling are apparent in both these novels; one pre-Independence, the other post-Independence. Her third novel, *Ice- Candy Man*, recreates Lahore before our minds' eye during the tumultuous months of Partition.

Bapsi Sidhwa's *The Pakistani Bride* is based on a real incident. Sidhwa came to know about this incident when she and her husband Noshir had visited a remote army camp in the Karakoram mountains. It was about a fine young Punjabi girl who had run away from her tribal husband. The husband could not bear the incident of losing his wife, which he considered equal to losing his honour. When he found her among the mountains, he killed her on the spot. Sidhwa comments,

The girl's story haunted me: it reflected the hapless condition of many women not only in Pakistan but in the Indian subcontinent. Telling it became an obsession.

In the novel, this Punjabi girl becomes Zaitoon. She is the protagonist in the novel. This orphan child loses her parents in the riots that took place during partition. She is adopted by Qasim, who has left his home town to make a home in Lahore. Though Qasim makes a fortune here, he becomes nostalgic about his native in the mountains.

Zaitoon is now 16 years old. She has been brought up very well. She learns dancing and becomes a well-bred, cultured girl. Qasim decides to marry her off in the mountains. He promises her in marriage to a map of his tribe. The differences between Zaitoon and the tribal man are very much evident. Seeing this, Qasim's friend Nikka and his wife Miriam request him to change his mind. But Qasim decides to stick to his commitment. Miriam tries to dissuade Zaitoon from marrying Sakhi, the son of Qasim's cousin. The cultural differences between the tribal people and those living in Lahore are obviously vast, Zaitoon, however, follows Qasim's wish.

Sidhwa then narrates the barbaric behaviour of Sakhi towards Zaitoon. This becomes evident on the very first night of their marriage. Sakhi's attitude towards his wife is described. He thinks of her as his own property meant to be owned and used according to his wishes:

Sakhi surveyed his diffident bride with mounting excitement. Here was a woman all his own, he thought with proprietorial lust and pride, a woman

with strangely thick lashes and large black eyes... (159)

Zaitoon feels highly uncomfortable to adjust with her tribal husband. She also has to suffer his hatred on account of the feeling of enmity arising out of the difference in tribe. She is terrified as she is humiliated and treated like an animal.

In addition to this, Zaitoon's sufferings are heightened due to her husband's jealousy. Her waving at the army persons becomes a reason for her husband's suspicion. He suspects her integrity though she is pure. He becomes wild at her:

'You whore', he hissed. His fury was so intense.

She thought he would kill her. He cleared his throat and spat full in her face. 'You dirty, black little bitch', waving at those pigs... (185)

Sakhi beats her often without no fault of her own. Her hopes are shattered. Her existence is totally devoid of happiness. She has to constantly face Sakhi's tyrannies and atrocities. Her "mother-in-law is very kind and loving but she too is beaten by her cruel son. Zaitoon is in a continuous attempt to escape Sakhi's brutality. Her condition is very pitiable:

She also grew immune to the tyrannical, animal-trainer treatment meted out by Sakhi. In his presence she drifted into a stupor, until nothing really hurt her. He beat her on the slightest pretext. 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. (174)

Zaitoon presses her grief in her heart and drags on her life. At night, sometimes she, surrenders to him with an unreasoning passion. Sakhi feels amazed at this. But on the whole, he is delighted.

Zaitoon tries to carry on her life. But one day she is beaten mercilessly by Sakhi. She is hit with stones. Sakhi also kicks her. Pain runs through her body and shock grips. She is now convinced that she has to run away if she wants to survive:

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. (186)

Ultimately, Zaitoon runs away from home. She wanders among the mountain paths. Human habitation is also very less in this area. As soon as Sakhi realizes that she has run away, he along with his brother Yunus Khan starts his search for her. Misri Khan too accompanies them. They enquire for her everywhere including Major Shaib's camp. But they are finally disappointed. Fortunately, Zaitoon escapes successfully and survives, but her husband Sakhi is compelled to believe that she is dead for maintaining his honour.

In addition to this main plot, Sidhwa has woven a sub-plot around this story. This sub plot pertains to Major Sahib and his camp. The Major has an affair with Carol. Carol is an American Woman who is not at all happy with her Indian husband Farrukh. Farrukh miserably fails in fulfilling any of her expectations, hopes or aspirations. This consequently leads to her affair with the Major. On account of her foreign breeding, she does not consider this affair to be something immoral.

Carol at last is so disgusted with her husband that she fails to part with him. She also proposes the Major to get married to her. But Major is a married man. For him, carrying on an affair is a different thing and responsibility of his family is altogether

different. Thus, he refuses to get married to her. Carol's marriage is however an utter failure.

Though the main plot and the subplot, Sidhwa tries to unfold a number of issues. Among them the most prominent one is the role of cultural differences in the success or failure of marriages. A marriage in which there is a fusion of two totally different cultures is quite difficult. The two inter-cultural marriages depicted are between - i) the white American Carol and the Pakistani Muslim Farrukh, and ii) the girl from the plains, Zaitoon and the tribal from the hills, Sakhi. Both Carol and Zaitoon are victimised and their marriage is the cause of immense agony and unhappiness to them. The novelist indicates that marriage outside one's culture can prove to be self-damaging.

The treatment meted out to women, especially the Pakistani women, is another major theme of the novel. Sidhwa takes a particular interest in the condition of women positioned at different levels in class structure. The novel highlights the practices of the Pakistani patriarchal society where women become victims of the age-old patriarchal culture. They are treated in a barbaric manner.

Women are marginalized to such an extent that they have no voice in decisions that decide their fate. Qasim is married to Afshan just because her father is unable to repay the loan taken from Qasim's father. Thus, Afshan is "sold" into marriage to compensate for her father's failure to come up with the money. Afshan has no right to say anything in this matter. This incident reveals the status of woman as nothing more than a bargaining commodity that is used for such 'transactions'. Zaitoon's marriage too is decided by Qasim who wishes to give her away to his own tribe. Even the vast cultural differences between Zaitoon and Sakhi are overlooked.

In the household, the rules for women are made and also moulded aiming to prevent them from resisting. Women are not considered as independent personalities but the honour or status of men is attached to their existence. Men have an obsession to exercise complete control over women. Woman has to constantly adjust herself in family as well as society according to the position of her husband. This is seen in the attitude of Mariam, Nikka's wife:

Mariam, reflecting her husband's rising status and respectability, took to observing strict purdah. She seldom ventured out without her veil. (51)

Bapsi Sidhwa raises a question regarding the plight of women:

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'. (226)

Through this picture of Carol analyzing the condition Zaitoon, Sidhwa brings into focus a wife's social status in Pakistan. Zaitoon's romanticism regarding her dream prince and the picture of mountains with its handsome people is broken to pieces as she experiences the hostile realities of life. She comes to understand these cruel suspicious men bred and brought up with the misconceived sense of honour manhood. Indira Bhatt comments:

She crosses unbridgeable abyss and steps into a land of freedom and independence. Zaitoon's odyssey from the plains to the Snow Mountains and back to the plains is symbolic of the inner journey of the young woman from the fantasy

world of love, romance and heroes to the harsh and hostile realities of life, where man is the hunter and exploiter, cruel and inhuman treating woman and animal alike.

The novel however depicts woman's journey from passivity to active assertion as Zaitoon frees herself of the shackles by running away from home. She crosses the unbridgeable abyss and steps into a land of freedom and independence. It is a story of the struggle and courage of women. Indira Bhatt further notes:

The novel presents the collapse of negativity into the positivity that the two women characters (Carol and Zaitoon) displace. In a broader sense the initial thrill is followed by a seizure of panic at the realities of life and the women rebel and try to break off the shackles of another culture and attain freedom, their own individual self.

Zaitoon's triumph and courage can be appreciated when she is compared with other female characters. Afshan, who is married to Qasim, does not raise her voice. Miriam is always in Pardah. Sakhi's mother Hamida silently suffers the beatings and insults. Carol too lacks the dignity of Zaitoon. Makrand Paranjape comments upon Zaitoon:

Zaitoon is a symbol not only of women fighting oppression in Pakistan but of the human spirit struggling against all physical odds to survive and maintain integrity. Zaitoon represents 'Khudi' or the mental and spiritual strength of human kind, indefatigable, indomitable, and irrepressible. She represents the triumph of mind over matter, of spirit over flesh. It is only such strength, the book tells us that can withstand destiny, which can overcome every conceivable type of oppression. Even God is compelled to seek human consent by such strength of spirit. After all, those who are weak, dispossessed, powerless and suppressed-what other strength do they have to struggle, to fight, not to give in against overwhelming odds, even to win, - except the will, the spirit, the resolve to fight?

Though Sidhwa has beautifully concentrated upon the treatment of women in the novel, she has no aim to focus upon feminist writing. In an interview, Bapsi Sidhwa insisted that she was not writing overfly feminist literature" in *The Bride*. She also added that she wanted the ideas to be embedded in the novel itself and that she has little use for "didactic fiction".

Sidhwa's novels, however, remind us of the concept of 'feminist historiography'. This concept is best explained by Kumkum Sangari and Suresh Vaid's Introduction to *Recasting Women*:

Historiography may be feminist without being, exclusively, women's history. Such historiography acknowledges that each aspect of reality is gendered, and thus involved in questioning all that we think we know, in a sustained examination of analytical and epistemological apparatus, and in dismantling of the ideological presuppositions of so called gender-neutral methodologies. A feminist historiography rethinks historiography as a whole and discards the idea of women as something to be framed by a context in order to be able to think of gender difference as both structuring and structured by the wide set of social relations.

The writer has described in detail the honour system of the tribals. This is also directly connected to gender inequality. Makrand Paranjape comments on this:

It would seem that the entire code of honour of the tribe rests on the notions of sexual superiority and possessiveness.

A leitmotif observed in the novels of Bapsi Sidhwa is the theme of Partition. *The Crow Eaters* draws to a close with the horrors of partition. The horrors are the starting point of *The Bride*.

Alongwith the depiction of the age old tribal customs and traditions, Sidhwa's portrayal of partition is sympathetic, insightful and moving. The novel is much a comment on partition as on marriage and treatment of women.

The theme of partition is directly related to that of dislocation. The writer conveys that partition leads to continuous and most of the times forced dislocation not only from a familiar place but also from cultures and peoples. The people of both India and Pakistan had to endure a lot of sufferings on account of dislocation. The bride provides a dramatic example of this. Lots of people died during this dislocational event as a result of massacres that were triggered off by both Hindus and Muslims.

The author unveils the misery of people as a result of dislocation. Their very feelings of belongingness and identity are shattered. It wrecked the lives of people in such a cruel way that they could never become their own selves again.

The theme of dislocation is carried further by Zaitoon's marriage in the mountains. She has to leave the plains and move to the mountains where her tribal husband lived. She had been born and brought up in the plains. Leaving them meant-leaving away a part of her own self.

Carol is another character in dislocation. She has to adapt to the Pakistani way of life after leaving America. She finds the Pakistani customs and traditions inferior to the civilised life in America. Carol feels suffocated with her husband who is possessive of her. This leads to her affair with Major Mustaq. The atmosphere of dislocation is successfully maintained in the whole novel through conflict between a character's location and identity.

As regards Sidhwa's characterization, her protagonists are chiefly women. These women have refused to passively accept the stereotyped roles conferred upon them in a patriarchal society. Though they are denied influence in family and national issues, the women characters are as strong if not stronger than men. They reject the definition of woman that circumscribes their very existence.

The female figures, Zaitoon, Carol and Mariam are confined by the rules laid down in a patriarchy. Their progress is limited by the narrow mindsets of a traditional society. They have no pivotal role to play even in the important decisions of their personal life or family. Their existence is attached to the labels of honour and shame which determine their course of life. They are ruthlessly exploited and suppressed by the male members.

Sidhwa is successful in the articulation of pains suffered by the females who become victims of marginalization. They are made to suffer silently. Their protestations have no voice. The worst fate, among the female characters, is assigned to Zaitoon. She is made a sacrifice by Qasim to re-establish his link with his own people. She is left helpless in an alien environment. She has to suffer the brutal and barbaric behavior of her husband. Then, she has to run around to save her own life. Zaitoon, however,

stands remarkably different due to her courage and ability to struggle in the worst circumstances. The characters of Zaitoon and Carol are also representative of theme of dislocation. Among the male characters, Sakhi and Farrukh are representatives of husbands in a male dominated society. They are very possessive and jealous of their wives. Sidhwa portrays the character of Sakhi as a typical tribal man who is savage and merciless. He does not treat his wife Zaitoon as a human being. She is a possession, a charge and a commodity for him. She is beaten by him even if any man talks to her. One day he beats Zaitoon, his mother Hamida and also his bullock mercilessly. Thus, women and animals stand in almost the same category for him.

Farrukh, Carol's Pakistani husband, is also presented as an intensely jealous husband. He feels 'extremely uncomfortable due to the attention attracted by his American wife. He belongs to the upper-middle class of Pakistanis who are considered to be very open-minded and liberal. They look down upon the traditional ideals practiced by the lower-middle and lower classes. In spite of this, Farrukh lacks conviction in his own belief. He is extremely suspicious of his wife and this widens the gap in their relationship.

Major Mustaq is an interesting character in the novel. He adds the element of romance. He is an army officer. Like a soldier, he is chivalrous and well-mannered. He resembles Farrukh in one way. He seems to belong to the liberal class of people. But the same person reveals a traditional side of himself when Carol admires Sakhi and Misri Khan and wishes to be introduced to them:

Mustaq was furious, "Get in and close the window", he commanded icily..."You know how their minds work He'll spread it all over, I am keeping a tart!... you are really something, aren't you ? Don't you know by now that women don't ask for introductions to such men?" (220-22)

However, the importance of marriage and an extra marital affair are completely different for him. He can love another woman but cannot leave his wife and children for her. The significance of his character is much as he plays a major role in saving Zaitoon's life when her in-laws and husband want to kill her for the sake of honour.

Qasim is portrayed as a loving and caring father. Though Zaitoon is adopted by him, he treats her as his real daughter. He gives her a lot of love, warmth and care. But his one decision, to marry off Zaitoon to a tribal man, proves to be disastrous. Qasim's character, however, represents an almost ideal father.

As regards Sidhwa's style, the influence of Charles Dickens is evident in her narrative technique. Her third person narration resembles that of Dickens who uses it in his novels like *The Pickwick Papers*, *Hard Times* and *Great Expectations*.

Sidhwa has chosen the English language as the medium of her expression. She wants to appeal to the Asian readers as well as to the English reader abroad. This is why she has interwoven the Pakistani life-style in a simple prose but the action is forceful. The novelist also incorporates number of Parsi words in her work. 'Atash', 'Dakhna', 'Doria' and 'Bra' are a few examples of this.

Sidhwa integrates her theme with the essential ingredients of plot, character and, setting. The novel is constructed with a remarkable economy. It unveils a complex story through well-developed characters and exotic as well as realistic settings.

The historical details regarding the partition and violence involved in this process are described at the very outset of the novel. They set the plot into motion. Sidhwa describes:

The earth is not easy to carve up. India required a deft and sensitive surgeon, but the British, steeped in domestic preoccupation, hastily and carelessly butchered it. They were not deliberately mischievous only cruelly negligent. A million Indians died. The earth sealed its clumsy new boundaries in blood as town by town, farm by farm, the border was defined. (14-15)

The whole novel is characterized by this spare unfolding of events. Zaitoon's struggle in the mountains is depicted with the same narrative force as the account of the terrible bloodshed that dominated partition.

The settings in the novel spring to life. Sidhwa portrays the crowded streets of Lahore beautifully. Her narration of the Himalayas is equally realistic and lifelike. The colours, odours, shapes and moments are picturesquely captured in words. This is visible in Qasim's visit to Hira Mandi:

Qasim, deprived of action and tense with private, misgiving, decided to console himself with a trip to the brothel streets of Hira Mandi. He enjoyed the narrow lanes streaming with men, and the tall, rickety buildings leaning towards each other. He could stroll in these lanes for hours, his senses throbbing... the heady smell of perfume, the tinkle of payals on dancer's anklets; the chham-chham of feminine feet dancing behind closed doors excited him. (62)

The description of the star landscape of the Himalayas conjures up a rich, variegated scene:

More and more the Indus cast its spell over her.. The strangely luminous air burnished her vision: the colours around deepened and intensified. They became three dimensional. Were she to reach out, she felt she could touch the darkness in the granite, hold the air in her hands and stain her fingers in the jeweled colours of the river.

Symbolism is a remarkable feature of Sidhwa's style. She uses symbols, images and metaphors to give voice to intense emotions, passions and inexplicable corners of mind and heart.

The bridge is a symbol of the divide between two cultures, two ways of life on either side of the river. The bridge, under normal circumstances, is a symbol of development of understanding and conciliatory relationship between two groups. But in the novel, the bridge works in the quite opposite fashion. The bridge is guarded by the Army, and each side displays hostility and fear towards the other. It, thus, serves as a persistent symbol of division. It does not become an instrument of unification.

The river and the gorge are representative of partitioned and hence dislocated relations between the two sides. It is a tumultuous body of water with a speed and momentum that has cut the mountain into two. It is an indication of the hostile relations, between the Kohistanis and the Army. A red spot on Zaitoon's clothes is symbolic of women's pitiable condition in Pakistan. The mad woman at Lawrence garden is a horrible image of the exploitation of women. Indira Bhatt comments:

Sidhwa uses the image of the crippled but flying bird to emphasize the condition of Zaitoon. Such a bird cannot be easily caged or tamed even if it is maimed.

The Bride is a wonderfully poignant story dealing with a number of issues. However, it does have a few apparent shortcomings. Though the novel represents the ethics of a particular society of Kohistan, it falls short of presenting accurate picture of Pakistan. It basically deals with individual stories. It holds on to certain views firmly in a way that fails to give the reader enough room to form his/her own judgment. The novel lacks the punch of realism found in Sidhwa's later novels. It puts forward a crude stereotype of the Kohistanis, a View held by the western audience.

In spite of these weaknesses, the novelist has beautifully handled the unfavourable situations. The work is an example of her extraordinary self-confidence and profound understanding of human nature. She has been able to formulate a touching tale of the struggle and courage of woman. The novel gives a comprehensive view of the patriarchal society of Pakistan. Sidhwa suggests that though Pakistan gained its independence in 1947, women still continue their struggle for freedom.

Bapsi Sidhwa has certainly carved a niche for herself in the field of women's writings. Her themes, well-constructed plots and memorable characters with apt narrative techniques and language have led Robert Ross to observe:

While *The Bride* has much to say about a patriarchal culture where women have little control over their fates it does so without forsaking the demands of effective story telling. Sidhwa has succeeded in embedding ideas within a novel that is breath-taking in its action, engaging in its characterization, and exotic in its rendering of place.

References:

- An Interview with Feroza Jussawalla. Cited in R. K. Dhawan and Novy Kapadia (eds)'s *The Novels of Bapsi Sidhwa*. New Delhi: Prestige Books, 1996. p.11.
- Bhatt, Indira. "*The Pakistani Bride: From fantasy to reality*". *The Novels of Bapsi Sidhwa*. R. K. Dhawan and Novy Kapadia (eds). New Delhi: Prestige Books, 1996. p.157.
- Bhatt, Indira: "*The Pakistani Bride : From Fantasy to Reality*". *The Novels of Bapsi Sidhwa*. R. K. Dhawan and Novy Kapadia (eds). New Delhi : Prestige Books, 1996.p.159.
- Desai, Anita. Quoted on the cover of the Penguin edition of *Ice-candy Man*.
- Kumar, Narendra V.L.V.N. *Parsee Novel*. New Delhi: Prestige Books, 2002. p. 17-18.
- Paranjape Makrand. "The Early Novels of Bapsi Sidhwa". *The Novels of Bapsi Sidhwa*. R. K. Dhawan and Novy Kapadia (eds). New Delhi: Prestige Books, 1996. p.105.
- Paranjape, Makrand. "The Novels of Bapsi Sidhwa". *Commonwealth Fiction*. R. K. Dhawan (ed.) New Delhi : Classical, 1987. p.94.
- Ross, Robert L. "*The Bride : The Treatment of women*". *The Novels of Bapsi Sidhwa*. R. K. Dhawan and Novy Kapadia (eds). New Delhi: Prestige Books, 1996. p. 164.