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HORNS OF RELIGIOUS OTHERING: A POSTCOLONIAL STUDY OF NADEEMASLAM'S SEASON OF THE RAINBIRDS

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ABSTRACT

This study is a critical analysis of *Season of The Rainbirds* (1993) written by Nadeem Aslam. It is a postcolonial study of the said text. This study exhibits the relationship between the forces of power. The novel has a thick array of binaries which are in constant struggle against each other. The central point of this study is a concept taken from the subaltern study which is the binary of Us and Other. On the one side there are servants, teachers, and shopkeepers and on the other side there are bureaucrats, landlords and politicians. This study aims to explore the role of Maulana Hafeez to do the act of 'Us and Others'. The world of *Season of the Rainbirds* is tumultuous and perturbed. The purpose of the study is to highlight the misuse of religion by the clerics and how do they spread hate among the general masses. It also aims to relocate the position of discourse which makes and unmakes the lives of the characters. Othering is a slogan of Postcolonial ideology; Religious Othering represents the continuity of the Postcolonial psyche in Pakistan. The insight for the data interpretation was taken from the postcolonial theory; *Can the Subaltern Speak* by Gayatri Chakravorty Spivak. Postcolonial theory rightly delineates these

INTRODUCTION

This paper is an attempt to uncover the hidden agenda exercised by the clerics in the story of *Season of the Rainbirds* and how do the clerics manipulate various tools particularly language to conquer the others and how do they perform acts through words and do the other of others. Along with the characters

of the clerics the feudal lords and the bureaucrats are also the characters for investigation. Intensive research of the novels of Nadeem Aslam particularly *Season of the Rainbirds* suggests and unfolds that the institutions of society are in the hands of the powerful figures of society and they use it against the down trodden sections of the society only for their vested interests and ulterior motives. *Season of the Rainbirds* bears strong underpinnings of imperialism and colonialism on domestic grounds. There are binary oppositions in the narration of the novel and language becomes a tool in the hands of the clerics to manipulate the marginalized people in every possible manner. In the novel the backdrop is that of Zia regime which is known for its oppression of the public thought and freedom of speech. The binaries like man and women, parents and children, rulers and the subject, believers and the nonbelievers, officers and the servants, politicians and the voters etc. cover the mainstream narration of the novel. This study aims at breaking these binary oppositions and to trace the power structures that monitor, control and regulate the lives of the general masses particularly the role of two clerics-Maulanas. Moreover, this study focuses on the role and function of power structures which originate from the world of politics, bureaucracy and religion. It critically views the relationship which is functional and intense among these power structures. This study closely examines the binaries of gender and the way patriarchy and patriarchal values are used to exercise domination and determination. Further, this study uncovers the relationship among the various main characters of the novel that is obvious on the grounds of hierarchy and domination. Nadeem Aslam is a UK national although he was born in Pakistan. He was fourteen year old when his family moved to England. As a young individual he had vivid memories and scenes of Pakistani society. He started writing fiction when he settled in the UK. His first novel *Season of the Rainbirds* was published in 1993.

Ideological ideas are set through state apparatus to subjugate the weak and the marginalized. State apparatus overtakes the weak and makes the weak obedient to the powerful. They work in such a coherent manner that the ideology goes deeper into the lives of the marginalized and they find it obligatory for them to live and act accordingly. Among the state apparatus religion is one. It is said that religion is an opium to the weak and the miserable. Therefore the weak believe the patterns of ideology set by the powerful. Religion is used as a tool in the hands of the few powerful and through it the general public particularly the middle and the down trodden classes are brought into the circles of obedience and subjugation. Religion is a beautiful institution but it is distorted by the powerful people to serve their own purpose. They never show the original face of religion rather they hide the facts, manipulate them and paint them in their own doctrines i.e., their interpretation of the religious ideology is only for their vested interests. They use religion as a powerful tool because, in the views of the powerful, it can take the people; it can hold the strings of the people- the weak people. The whole focus of the life and action of the weak people is set on the life hereafter therefore depriving them from the life here.

The other apparatus is that of politicians. The institution of politics is a dirty world of power game. It is a source of power and corruption. The people of power sit in the top they buy the heads of the clans and the families and rig the elections. And not surprisingly people adhere to the heads blindly. They are

taught the lessons of servility at home. They cannot dare think out of the box therefore remain subject for years and years to come. One generation transmits wrong ideas in the mind of the next generation to come. This cyclical subjugation keeps on moving. The institution of education runs under the control of politics. The curriculum is politicized to inculcate the ideology of the rich, the powerful and the politicians. Therefore, education system makes it imperative for the weak to follow the powerful, it gives birth to inequality, it justifies inequality.

In Nadeem Aslam's *Season of The Rainbirds* traces of religious imperialism are found and people use language in a way that a binary opposition is created as Asgri said "Everything will be done according to the strictures of the Sunnat." It presents a power relation between Islamic and non-Islamic spaces. Postcolonial Pakistan is considered a religious lab or a state of Muslims to practice Islam and Islamic values. Now the state is made on the name of religion, has fallen in wrong hands. It is written in the constitution of Pakistan that ruler and rules are made on the lines drawn by a religion fourteen hundred years ago. Non-Muslims have their rights as an Islamic state is supposed to give them. But the ground reality tells something different and Nadeem Aslam is implicitly exhibiting the binary opposition of Muslims and non-Muslims in *Season of the Rainbirds* Nasir (2017, p. 14). *Season of the Rainbirds* (1993), set in community Pakistan, had likewise won prizes, and been shortlisted for the Whitbread first novel honor (Kalra, 2009).

Gender and class discrimination is made prominent throughout the text. Before investigating the elements of intensity put resources into male overwhelmed male centric social orders it is legitimate to characterize the term. As per Hossain (2016) control is a significant social marvel. Power can be characterized as far as a connection of power with individuals. With regards to the chosen writings the reference of intensity is the "gendered idea of the power holder." (37)

In South Asia the use of gender power has resulted in political and religious discrimination. The extremists, mostly the male members of society become an instrument of exploitation in the *Season of the Rainbirds* (Mohanty, 2003). The purpose of this study is to see through the episteme of feminism that how feminist concerns emerge from women being subjected to the gendered use of power in the novels *Season of the Rainbirds* (1993) They become doubly displaced and diasporic, being denied recognition and self-actualization as individuals in these new social forms that they adopt as portrayed in the novels under discussion.

Rasool & Khalis (2019) argue that *Season of the Rainbirds* situated in Pakistan portrays physical and social marginalization and persecution of women, through feudal hegemonies, which is a reconstruction of colonial gendered power. In this context feudal and patriarchal hegemonies have given rise to many forms of ethnic ostracization, cultural persecution and social discrimination. Use of force and power over women is aimed at their silencing creating socially and emotionally exploited, displaced, diasporic identities within the community.

Javed & Haq(2021) assert that Aslam brings two diverse worlds together only to highlight the gaps and gulfs between us and other. His derisive “Are you the maid”, exposes his scorn for her as a low-class servant, and the vestiges of power he holds are evident from his, and “Of course you aren’t.” His intimidating, “Don’t you have a stole?” explicates not only the cultural demand of covering one’s head before a stranger, but also signifies the demand for show of respect to a man holding a position of power in the society. (p.104) Elizabeth being dragged and mauled in the streets by men for her affair with DC Azhar represents the power of socio-cultural and religio-political forces in an endocentric society. Society runs on ideas.

Said (1985) states that ideas, cultures and histories cannot be seriously understood or studied without their force or more precisely their configuration of power, also being studied. This research intends to explore the double standards, coexistence of injustice and negotiation of power within social spaces. The novel *Season of the Rainbirds* tinged with inequality in power within various communities. It may tell how some people grind their own axe and how they use pre text of religion.

Leitch and Cain (2010) show that power is negotiated in religious discourse because doctrine of Islam is dominating in *Season of the Rainbirds*, Non-Muslims and women are powerless. The subaltern as female cannot be heard or read. Aslam in *Season of the Rainbirds* says that Elizabeth Massih, Azhar’s Christian mistress is ill-treated by religious and political figures of that society. Mr. Kasmi an Ahmadi, his house is burned by Government for the sake of votes. It was outlawed by previous prime minister in an effort to placate the maulanas and to win over the religious vote. The other is the subaltern that suffers in the hands of the ruthless majority.

Wilson & Ringrose (2016) extend that when a line of communication is established between a member of subaltern groups and the circuits of citizenship or institutionality, the subaltern has been inserted into long road to hegemony. She faces problems up to the extent that people belonging to Muslim community do not like to take a glass of water from her hand and they do not share their vessels with her. In the novel at one stage when she offered a cup of tea to Mujeeb Ali, local landowner, she holds “you ‘ll be served in the cup out which the Muslims of the house drink.

METHODOLOGY

This study is a critical, theoretical, and textual one. The primary text *Season of the Rainbirds* is analyzed critically with an insight taken from the selected theory of postcolonialism with primary focus on the idea of subaltern as propounded by Spivak.

THEORETICAL FRAMEWORK

Can the Subaltern Speak? is a unique and outstanding essay by Spivak. It has revolutionized the colonial criticism. It has given much space of argument and eloquence of thought to the colonial and postcolonial criticism. It has much relevance to Marxism and deconstruction shoots of literary criticism. This essay is a detailed survey of the marginalized sections of society. These people who

inhabit the periphery are not heard by the people who are in the centre and control the structures of power. This essay is a rigorous inquiry of the political subjectivity. The political subjectivity that has persisted in human civilization in general since time immemorial is interrogated by Spivak in this essay. Spivak (2003) further highlights the horrors of capitalism and the clutches of the state upon the marginalized. They promised equality but they never have one in generations to come because they are burden that should be relieved on the edges. Morris (2010) argues that she continuously and persistently interrogates the open-ended politics in which people are divided into 'Us' and 'Others'. Further, people, events and ideas also fall in the domain of 'Us' and 'Others' when it becomes the matter of the politics of the open end. She goes against the discourse of knowledge just to set a particular kind of ideology. Elf-conscious effort she puts in the essay to explore violence and its structures. Gairola (2002) argues that her essay in short is postcolonial feminist in nature. She gives voice to the silenced others. Maggio, J. (2007) highlights that her essay creates a big line between British and Indian culture for it proves the British as civilized and the Indian as savage. It is one of the reasons which sent Hindu culture underground, out of the law and legitimacy.

The Clerics and The Others

Season of The Rain Birds is a story on various Pakistani characters in the 80s when general Zia was ruling over Pakistan. The leading characters in this novel include Maulana Hafeez, Maulana Dawood, Judge Anwar, Azhar, Elizabeth Masih, Mujeeb Ali and Mr Qasmi. The story moves around the murder of judge Anwar and the disappearance of a sack of letters 19 years previously. Judge Anwar is mysteriously murdered and his watchman Gul Kalam is arrested under the suspicion. The story also has another plot that moves around the illegitimate affair between Elizabeth and Azhar. Azhar is a deputy commissioner and he lives in a small town which is not according to his standard. The only understandable the reason for his living in a rented house in the small town is his link and affair with Elizabeth. The neighborhood according to the Islamic values objects the illegitimate relationship of Azhar with Elizabeth. In this context the cleric Maulana Hafeez becomes instrumental. The character of this cleric is quite pivotal because he moves and shakes the fabric of the small community at the time. 'Season of the Rainbirds' involves a lot of issues that range from religion the politics. Aslam quite skillfully interweaves religious, social and political issues in a very realistic manner with the backdrop of 1980s Regime of general Zia ul Haq. This study focuses on the male characters particularly the clerics who are the source of power and regulate the lives of the others by declaring them others. More specifically this study aims at exploring the characters of the clerics and the way they do 'Othering'. This purpose is achieved through the postcolonial theory.

The postcolonial theory has many parameters including the Binary System. These binaries reflect in the narration and have been detected in the novel 'Season of The Rainbirds' by Nadeem Aslam. There are the binaries of male female, husband wife, parents' children, the officers and the servants, the politicians and the voters, the Muslims and the non-Muslims and at the top of all the self and the other. This study discovers and locates the binary of self and

other. In this context the characters of the clerics namely Maulana Hafeez and Maulana Dawood have been selected for discussion. Moreover, the concept of subalterns has also been utilized for the insight to answer the study questions. This study chiefly moves around the question that how do the two clerics make use of religion to become judge, jury and executioner. They use religion as a weapon and shake the lives of many. The common people of the town are easily swayed, controlled and directed to fulfill the purposes of the clerics. The character of Maulana Hafeez is dynamic and multidimensional. He is a dutiful and caring human being. But as the story progresses, he turns out many things including a short-sighted person.

'Season of The Rainbirds' begins with a traumatic opening and the writer in the very first chapter introduces the main events that take the shape of conflict of the action as the story progresses. Maulana Hafeez is shown as a loving human being who takes care of his family and the people around. His picture in the beginning describes him as a professional cleric, a God-fearing human being, a knowledgeable Mulla and a trustworthy person for the people of the town. Apart from these the writer also gives a glimpse of his past life that he has been a radical mullah participating in the annual gathering of the clerics at Raiwind Lahore. Moreover, the reader comes to know that some 20 years back there was a train crash that caused the death of many people. The crash of the train and the people living in the small town of the 'Season of the Rainbirds' have some intrinsic connection with the action which is folded by the author close to the end of the story. The second cause of the conflict which the author introduces in the first chapter of the novel is the death of Judge Anwar. Judge is an influential personality in the town who has been suffering from different very many ailments including diabetes.

The first conflict mentioned first is the train crash and it is the event which shuffles the lives of almost every character in the novel. The wife of Maulana Hafeez inquires him about the train crash and his presence at the spot. She says, "You were in Raiwind during the month of that train crash, Maulanaji," (Aslam, 2012, p. 10). At this point the wife of Maulana Hafeez is actually thinking about the lost bags of letters. When she puts this question to her husband, she notices that there is some disturbance on his forehead. So Maulana Hafeez changes the subject instantly and tells his wife that he is leaving for the mosque for his prayer. The reader becomes anxious to know the past from the conversation between the cleric and his wife only to come to know later the real role of the lost letters and the train crash. The situation in the beginning of the novel is dark, bleak and dull. Judge Anwar is dead and the people of the town are under lot of suspicion and are taking to the course of his death. They are looking for some answer from the investigation on Judge Anwar's Murder.

The second influential character in the novel is of Azhar. The author introduces him in the beginning when the Judge Anwar has been murdered and people are gathering at his house for the funeral ceremony. At this point he arrives at Judge's house in the capacity of a deputy commissioner. The people around are looking forward to receiving him and conducting the investigation of judge Anwar's Murder. The deputy commissioner is a reasonable bureaucrat who has

come to investigate the murder of judge Anwar. The first impression of the officer is that of a typical officer who pokes his nose in every affair.

The main contention of the subaltern is eminent and prevalent all through the course of the story. It begins in the beginning that the subalterns cannot speak. In the first chapter of the novel when the people are preparing for the funeral of judge Anwar, and the renowned personalities including the police officers and the government officials are making their way to the house of judge Anwar, there is rainy season and the rain is pouring down and the streets are empty it happens so that there is a Christian worker who is unblocking the gutters so that the streets be kept clean but at this point a police officer makes his entry and accidentally there is a splash of water by the Christian worker. This is a splash of dirty water and it could have been on the dress of the police officer but at the last moment he manages to escape it but it makes him very angry and he calls the Christian as "Christian bastard" (Aslam, 2012, p.16). Here the difference between the powerful and the weak is quite obvious. A police man in the 80s of Pakistan is not merely a policeman rather he is a God on earth. He can do anything anywhere anytime. On the other side there are marginalized binaries of the weak people like this sewerage worker. When this worker is rebuked by the police man, this worker fails to say any word although he knows that it is merely an accident and not done on purpose.

It is a general practice among the backward societies what the society is divided into classes that the few powerful people always blame those who are powerless for the mishaps that take place in their lives. These few handfuls powerful people cannot see losing control upon the lives of the Millions. The general public in Millions is the opposite binary of the few powerful ruling Elite class. The first blame goes to Gul Kalam who is the night watchman at the house of judge Anwar. Because he is a servant to the judge and he is the watchman therefore he becomes the first person to be investigated and straight away the accusation is laid upon Gul Kalam for the murder of judge Anwar. In this context when the deputy commissioner comes to the house of the deceased judge he tells the people, "[the servants will have to be questioned]" (Aslam, 2012, p.17). He does not talk about any other influential people who could have been bearing animosity for the deceased judge. The deputy commissioner does not even think about the rivals of the dead Judge. He says to think about the opponent's and all those powerful people who could have received some favour from the charger but the Judge does not favour them. The deputy commissioner fails to identify any other logical cause that can give a lead or clue to the murder of judge Anwar. All he can wisely think and put forward is that the servants can have their hand in the murder of the Judge. He is a powerful person. He is an influential government official and he can barely think about another powerful person in the matter. Therefore, here we see that the author makes the servants of the house as a target of investigation. And these servants including Gul Kalam do not speak what is happening to them. They do not protest. This is their lot because they are the subalterns.

In the beginning of the novel the character of the cleric has mixed negative and positive features he is depicted as a loving and caring husband as a professional religious scholar and a God-fearing person he is also depicted as a

knowledgeable and trustworthy fellow human being in the small community of the town. But as the story progresses the writer uncovers the other side of his character which is substantially negative and antisocial. In the heart of the action is the missing bag of letters that has much to do with all the characters in the novel particularly with Maulana Hafeez. It means that the past of these characters in the novel has a very potential and inevitable role in the future life of these characters. The bag of letters goes missing when a train crashed some 20 years ago. At that time Maulana Hafeez was not present at his home rather he was in the city of Raiwind attending a religious gathering. Right in the beginning of the novel there is mentioning of the bag of missing letters and in a conversation with his wife Maulana Hafeez is questioned by his wife "you were in Raiwind during the month of that train crash, Maulanaji" the woman said" (Aslam, 2012, p.10). In response to this answer of his wife Maulana Hafiz becomes disturbed as his something terrible flashes across his mind. Now with the help of the postcolonial insight the character of Maulana Hafeez is explored. The first thing about Maulana Hafeez is his dutifulness. And he is so dutiful cleric as a duty-bound cleric, he fulfills all his tasks on time in the welfare of his people. So, the murder of Judge Anwar takes place in the very beginning of the novel and the news of the murder spreads everywhere. The family members of the Judge and the deputy commissioner all are waiting for the announcement on the loud speaker by Maulana Hafeez because it is the custom of the society. All the people in the town have gathered at the house of the deceased judge Maulana Hafeez feeling his duty makes announcement in the loudspeaker of the mosque. In the same context after the funeral and burial rituals the Maulana assigns duty to his disciples to read the Quran for judge Anwar. Although he suffers from illness like myopia yet he carries out his duties without taking care of are taking into consideration the day in and day out he remains steadfast to the duties that he has to discharge in his community to retain his office of the cleric. Because of his honest devotion to his duties, he is respected by everyone. He is honoured by the rich, the poor, the government officials and the shopkeepers alike. He never flinches from his duties and is found everywhere in everybody's life. Therefore, he is overstated and overrated and the only present character. Consequently, he becomes trouble for himself and for the people in whose life he interferes.

The most affected characters by Maulana Hafeez are the characters of Mr. Qasmi and Elizabeth Masih. Both of these characters suffer because they are declared others by Maulana Hafeez. Mr. Kazmi is a qadiani and Elizabeth the maid servant of Azhar the deputy commissioner is a Christian woman. All the powerful characters in the novel have been shown as terminating those who are powerless. Mr. Kasmi is a white collared man who has little influence on other characters. Although, he tries to dominate others yet he cannot because he does not hold power. The concept of power as depicted in the novel is limited to landlords and the bureaucrats or the people who have strong hands in the institutions of law. In this context it is seen that Yousuf Rao who is a lawyer by profession is making his tricks and influencing the lives of the subaltern. On the same line the politicians like Mujeeb Ali are responsible for the upheavals that are raging in the lives of the subaltern. These politicians, lawyers, bureaucrats and landlords are in the habit of declaring the subalterns as others. They believe that it is their divine right to exercise their free will and restrict the

circle of life to the subaltern. A young boy in a political rally of Mujeeb Ali is killed only and purely on political grounds and gains. A precious human life is lost for the political fight of Mujeeb and Mujeeb Ali does not feel any remorse on the death of a subaltern boy because he has many other ways around. He does not feel and face any court trial any police investigation on the murder. Rather in a very simple and easy manner he fixes monthly allowance or pension to the mother of the dead boy and heartlessly the mother of the dead boy is quite happy with the pension. She is happy because she is receiving money every month through Mr. Kazmi from Mujeeb Ali. She does not express her misfortune rather she takes it as an opportunity to keep her stove burning by the pension. Therefore, it becomes quite explicit here that the subaltern cannot speak as long as they are given lollipop in the form of small pensions. They cannot have their proper share or rightful place in society because they cannot drag themselves into the circles of the powerful therefore, they are bound to suffer, remain silent and leave as subalterns. "Yousuf Rao ignored the interruption. 'A great arrangement, I get my 18-year-old employed fire at my political opponent at an election meeting and to cover up I hire assassins to beat the boy to death after he has fired the shot. My opponent has a hole in his thigh, the boy is dead, and I get a chance every month to prove my generosity by giving money to the boy's mother a very neat arrangement indeed'" (Aslam, 2012, p.42).

From this statement of Yousuf Rao it can easily be understood that the powerful have complete hold on the life of the subaltern. To them they are not human beings rather they are some commodity or useless creatures even worse than animals. Animals have rights but the subalterns do not have rights. They don't even have the right to live and to live according to their will. They have to beg for their life, they are bound to suffer because they have already embraced their lot. This episode of the assassination of the boy is very heart rendering. It depicts that the life of the general public is controlled easily through the discourse of power which is the spread among the subaltern. From generation to generation the discourse of power, which reminds the subalterns to obey, keeps lasting. Every subaltern receives first the lesson of obedience at a very young age. This message is propounded in the religious circles and in the political circles and it only serves the purpose of the powerful and reduces the general public to the level of subaltern.

On the other side the people in power always spread the message of dominance among the poor people and they always give a lesson to the younger generation to dominate the others. There for this chain of dominance moves across generations the grandfather of Mujeeb Ali vazhi share Bahadur when he died his riches and inheritance was divided between his two sons including all the silver and gold and the money not to talk about the stables and the balance. "Mujeeb Ali and both his brothers had inherited the powerful shoulders and arms of their father" (Aslam, 2012, p. 45). This is quite symbolic throw symbolism the novelist conveys the message that the powerful are always powerful and the subaltern are always subaltern and between these two there is very little chance of turning the table. the hobbies of these powerful people are symbolic in nature and the Bear very explicit message for the subaltern for example in the case of Mujeeb Ali is youngest brother who is found in different

family pictures carrying “a bird of prey first on a fist” (Aslam, 2012, p. 45). So this bird of prey is most probably Eagle or Falcon. Eagle is a symbol of power cruelty and strength with no pity and sympathy. Similarly, feudal Lords prey upon the subaltern. They suck the blood deer and eat the flesh of the subalterns and in the response these subalterns do not speak. The condition of the subalterns is just like that pigeon which singer cat hides its head or closes its Eyes in the hope that the cat is not eying on it. Such a pigeon is an easy Prey for the cat. In the same manner the subalterns become prey to the powerful and the instrument of prey is in most cases discourse. Through this, they snatch the right of Living from the subaltern. In this context Azhar and Mujeeb Ali discussing the murder case and investigation of the judge come on a. Where Mujeeb Ali highlights another case under investigation. The words of Mujeeb Ali are very strong to build a narrative which is necessary for the sustenance of power for the powerful. “Do you remember the murder last month when the women's secret yaar broken and killed the husband” (Aslam, 2012, p. 45). Hear the word yaar is quite significant. It is a derogatory term for the secret lover and it exhibits adultery committed by the women. If a woman commits adultery and she commits because of many domestic reasons she is killed without any remorse But I like this a man has every Liberty to commit adultery and to boast of it. The deputy commissioner as her in the above said lines is talking about the secret lover or the yaar of a woman but quite ironically, he also has explicit illegitimate physical relation with his maid servant Elizabeth Masih. He does not like to hear any word against or for his relationship with Elizabeth Masih but he finds it his divine right to discuss the personal life of the domestic affairs of any women in public using derogatory terms as yaar. This is the kind of narrative they built in public places in offices and in the market areas as well as in the religious circles with the purpose to dominate the subalterns. The instrument of power is definitely the wealth of the position of the powerful people. In case of Mujeeb Ali it is the wealth and in case of the deputy commissioner as her it is the position. Quite interestingly these two poles of the same side vie on each other. The deputy commissioner lights a cigarette in his house turning his back to the window of his house he catches the site of the beautiful house of Mujeeb Ali he convinces himself that Mujeeb Ali is a powerful man because he has wealth and his Mighty house is a symbol of power. He also envies the worst stressed fertile agricultural land that is in possession of Mujeeb Ali that is his inheritance. As far as the eye can see there stretch the richest agricultural land with orchards, vineyards, cornfield, and rice paddies.

CONCLUSION

Season of the Ranbirds is a story of hate, disappointment, exploitation, manipulation and tussle between the powerful and the subalterns. The whole of the canvass of the novel is woven with the opposite binaries that are struggling against each other for survival. This ongoing covert war to survive brings harm though dirty politics. The three major events in this novel that become cause of othering are the Judge Anwar's murder, the train crash and the bag of lost letters written some nineteen years ago. The third event which involves a lot of dirty politics and othering is Azhar's extramarital relationship with Elizabeth Masih. The rhetoric of Us and Others begins from these three aforesaid events in the novel. In this context there is no denying the fact that the prime cause and spring of religious othering is the character of Maulana Hafeez. Religious othering is

definitely a central theme of this novel. But it is not merely religious ground on which the powerful declare the subalterns as others. The whole society in the novel is engaged in this position taking and replacing. Mr. Kasmi cannot have his rightful place in society because he has different religion like Elizabeth Masih. He is declared other chiefly on religious ground along with social class system. Likewise, the wealthy landlord Mujeeb Ali creates a big rift in society. He is character that is not uniting people but dividing people. Division is created by declaring the lower classes as others. Gul Kalam the watchman is 'other', Benjamin Masih the sweeper is 'other'. Divide and rule is the policy of the powerful for the subalterns like the butcher and the barber.

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