Women Matter in *Night of the Golden Butterfly*

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ABSTRACT: *Tariq Ali's* Night of the Golden Butterfly *combines past and present times in its treatment of the theme of history with a visible feminine difference. The important women characters in the novel serve to indicate the shift of the narrative across historical times and also pass judgments on the monologic discourse of history of both past and contemporary socio-political spheres. The voice of Jindie, for example, represents alternative interruptions to historiography and a link between the past and present through woman's consciousness and feminine difference. The other voices comprise of the characters of Zaynab and Naughty Lateef. Besides them, the minor characters Anjum and Zarina also get a chance to be represented. The novel offers a space for the untold stories of these women characters. These versions are related with alternative versions of the feminine world with regards to women's oppression, stereotype images and ideological bashing at the hands of patriarchy.*

Keywords: Untold Stories, Feminine Difference, Patriarchy, Stereotypes, Islamophobia

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The novel *Night of the Golden Butterfly* overviews and represents the images of women under patriarchy as a construct and situates them in direct opposition to it. It opens up the discourse to multivocality and conveniently creates new ideology in place of the accepted 'reality' with the help of the women characters. Michael Arditti remarks that through women characters Ali has given a "persuasive account" of "the brutal sexual politics" of Pakistani society.[1]Whereas, according to Sethna, the women characters depicted in the novel, "all share a singular quality: resilience in the face of adversity. Without such resilience, life for them in Fatherland would be unbearable".[2] This paper incorporates the above mentioned ideas and investigates the writer's questioning of the patriarchal components of historical discourse and its failure to represent woman's experiences and voice.

Jindie – one of the major woman characters of the novel - administers an understanding of history from 'subjective' point of view of female consciousness and therefore develops an alternative corridor to the vestiges of history. She introduces the experiences and stories of the private self to appropriate the 'objective' historical version as Simone de Beauvoir reminds that "Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth" (161).Through the intensity of her imaginative involvement in the process of history, the historical figures in her story or revisiting of the past, do not look like 'actual' historical figures and are transformed into 'imagined' historical beings/occurrences. This not only produces an alternative to traditional historical delineation of these figures which is mostly carried out in a conventional historical novel but also establishes the predilection for storytelling – the untold storical discourse – over historical referentiality. Jindie participates in what Helene Cixous recommends: "An act that will also be marked by woman's *seizing* the occasion to *speak*, hence her shattering entry into history, which has always been based *on her suppression*" (351). Therefore, Jindie's unraveling of history problematizes the boundaries between storytelling and historiography. Furthermore, her gendered stance presages an 'inner' journey to draw a concept of selfhood for women other than the phallocentric discourse. Jindie takes up the role of oral historian of her family and Yunnan and in doing so produces a mythical oriental tale of distant past. In contrast to the Eurocentric discourse of history which has marginalized, ignored, and presented an encrypted account of Yunnan, Jindie offers counter construction of its history through memoir and memory. She mixes the written words with the oral ones to overthrow the factual tendency of

historiography and places a new method of recording facts which addresses the consciousness of those whose history is narrated. This not only helps to promote counter narrative but also destabilizes the 'authentic' narration by drawing attention to the 'fictionality' of the constructedness of history and hence its fallibility. Moreover, Jindie's account of Yunnan comes through a doubly marginalized historian and is a foil to the monologic discourse. In case of Yunnan, the Euro-phallocentric historiography through its metrics of selection exercised its suppressive power over the history of a people and therefore marginalized an entire historical period of Muslim rule. Jindie as a woman-narrator is doubly marginalized in the sense that the female experience is already silenced or muted and does not find its representation in the male discourse. Therefore, Jindie as a historian subverts the boundaries of the dominant ideology by writing history from the perspectives of the feminine consciousness and 'difference'. She anticipates historiography from down below and attempts to give voices to the silenced Others.

Jindie as a woman-historian is also important as her own position in the story is counter centric to the main story or the purpose of the novel, namely Plato's story. She feeds the secondary concern of the novelist/narrator in putting the pieces of the private-public history together and suggests an alternative reading of the novel which is not about Fatherlandi Plato but Yunnun Chinese-Muslim Jindie as well. She also shares with other women characters her personal despair and disappointment in marriage. She did not marry Dara, whom she loved, out of her own perception or fear of losing her identity. While she commits a mistake in choosing Zahid, Dara's friend, as her husband and is misled in believing him as an idealist. Jindie finally rejects Zahid but continues to live with him as she does not want to raise her children as a single mother. Zahid on the other hand is well aware of his sham values but does not offer any remorse. The gulf between Zahid and Jindie is representative of the patriarchal social codes where a woman, no matter how intelligent or enlightened she is, has no visible role to play in the outer world and is always defined in terms of her husband or father. Zahid knows that Jindie will not leave him in any case which inflates not only his sense of male pride but also gives him a mandate over her. Later in the novel, Jindie comes to terms with her own sexuality and tries to break patriarchal reductions of her role as woman and attempts to exercise her freedom. She abandons Zahid and engrosses herself completely in pulling out details from the 'dead' past to understand her

identity. It is at this moment that she desires for a night with Dara as replica of the night of their youth in the garden.

The night in the garden remains in her memory as a promise of the unfulfilled love as she at that time refused Dara's sexual advancements out of feminine pride. She would not let Dara to use her body just because he was the 'demanding' male. For Jindie accepting Dara's sexual demands was to confirm Dara's male stereotyping of women in love and the masculine idea to possess a woman physically as a matter of right. For Jindie, Dara must understand and learn that this is not what women want. In other words, Jindie and Dara were representing two different concepts of love based on gender difference. However, somehow both remained within the patriarchal ideation of it. For Dara it was the time to prove his manliness and his profusion of love through sexual possession. For Jindie, perhaps it was an opportunity to play the traditional role of the reluctant virgin and embrace to the 'historical' idea of chastity and morality. Both did not act out of the patriarchal constructs. Later in life, when Jindie is able to grow out of these patriarchal constructs through a historical research on her identity as a woman that she is able to transgress the patriarchal boundaries and expresses her wish to have Dara. This time she places aside the patriarchal heterosexual dimensions and accepts extramarital love though it is not materialized. This however does not prove that Dara was right all those years back in demanding Jindie's submission. Over the years Dara also realizes his mistake and starts treating women as his equal along with desiring them sexually. Hence, man will never avert his gaze and woman will always be an object of desire as patriarchy is so deep rooted but characters like Jindie may serve to educate and smooth the gender based relationships to make them more harmonious and fertile. The fathers/husbands and the lovers must make room for the feminine difference. Therefore, Jindie in her various social roles not only tries reconciliation between the feminine and the patriarchal worlds but as a historian also proves the falsity of historical constructs of women's role in society.

The characters of Naughty Lateef and Zaynab pose a challenge to the patriarchal hegemonic designs over women. Both in their own way shatter the stereotype images of women that patriarchy produces and register their female difference in contrast to the totalizing gaze of the male social order. They serve a dual purpose in the narrative and try "to establish a discourse the status of which will no longer be defined by the phallacy of masculine meaning" (Felman 20). On the one hand they

frustrate the patriarchal authority and its oppressive marginalization of women and on the other hand they challenge the stereotype images of women that the Eurocentric discourse continues to produce under its Islamophobia. The histories of their life coincide and intermingle to inform and expose the double-standard of the patriarchal order. In their own accord they stand not only for Muslim/Pakistani (Fatherlandi) women but display an association with the feminine cause. Their stories, on metaphorical level, encompass the tales of resistant marginalized selves across the globe. Their metaphorical and literal journey from the closed, rigid, and fascist society of the Fatherland to its supposed binary world of the centre, the heart of Europe and centre space of Western ideological civilisation, with its open, liberal, and democratic values, reinforces their de-centric post. The text puts forward vital questions relating to their character: how far do they represent the women of the Fatherland, and how do they appear, and what do they transcribe to the West? With the help of these questions, the text exposes and satirizes the politics of representation of the patriarchal discourse. The oppressed/victims of patriarchy are shrewdly turned into uncanny symbols of pity and horror to feed the myth of the 'white man's burden'. The woman's body is therefore exploited as a mean to justify the ideological expansive designs and to establish the supremacy of the Western democratic thought over a supposedly redundant and archaic life pattern that does not support difference and diversity. The politics continues around establishing the hegemony of one discourse over the other while the 'victim's' body lies exposed for scrutiny and advertisement. Zaynab-Naughty Lateef characters suggest that the fight of feminists is not over yet and they have to put forward resistance at multiple fronts simultaneously. They, for example, not only have to address the old constructed images of women but also stop the stereotyping of women's experiences by patronizing disguises of the patriarchal discourse.

Naughty Lateef demonstrates disregard for the patriarchal constructs of 'good' and 'bad' woman. The binary suggests that a woman who is not good by patriarchal norms is otherwise whore and therefore does not owe 'respect' from society. She defies such definition and struggles to 'write back' to the dominant discourse from her de-centric or marginalized position. Her character is surrounded by conflicting sympathies. She appears monstrous to one and subaltern to the other group who are busy in their respective idioms of dominance and power. For her this is an advantageous moment to 'play' the assigned role. She perhaps knows that by doing so she would be turning the tables on

patriarchal erasure of her difference. In this way the novelist corroborates the feminist rewriting of heterosexual society as part of resistance against its totalizing impact. Patriarchy gives Naughty Lateef attributive treatment rather identities of wife, mother, a Fatherlandi (wronged and wrong) woman along with the mischievous drape of being 'naughty'. Her 'naughtiness' has interesting connotations within patriarchal mind set. It is linked with both her sexual identity and exploitation. This is one ambivalent instance where a woman fails to escape the oppression of patriarchal order despite attention from a 'fair' and enlightened world represented by the West and the Western media. Her tragic end draws the sympathy of the reader as her 'naughty' self is seemingly imposed on her. However, her sexual misadventures which make her accomplice in larger issues of power politics remain the main cause of her exile from the homeland. The text leaves the value judgment on Naughty's character by creating an ambiguous space for her. She cannot be blamed for being a victim of the dominant ideology but it also does not make her a model of the feminine self.

Naughty Lateef's gendered history serves twofold purpose for the novelist. Tariq Ali in the first instance uses it to satirize the socio-historical role of military bureaucracy in the power politics of Fatherland (Pakistan). In this regard Ali makes an explicit political statement. He is not willing to forget and forgive the military takeover of the political government within a decade of the independence of Fatherland (Pakistan) from the British rule and its continuous interception of the democratic process in the country to date. He seems to condemn the military for the sham moral values, its 'unholy' alliance with the new Imperial power (USA) and the lust for power. The whole of Naughty Lateef's tale is replete with references and contextualization of politics of power and US led 'imperial' war on terror. Ali in this context emerges as a political reformist who wishes to highlight the ills of the homeland through excessive satire.

The second purpose that this story serves is Ali's strong indictment of the Western imperial designs and its hegemonic plans through a 'controlled' media representation of the us-them discourse. Naughty is handpicked and trained by the French intelligence agency to be used to disfigure and distort the images of women from the Fatherland and consequently to promote the Western justification of their 'presence' and 'civilisation' mission in the 'Other' part of the world. The mythical 'white man's burden' takes a new drape in Naughty's case. Unless the civilised Self takes control of the life of the barbaric Other, it will

continue to be a global threat at large and a mutilation of individual lives at home. Naughty's case is also dramatized to feed the Western population with Islamophobia and to instigate the Western belief in the assumed 'clash of civilizations'. The message is simple and clear: this is the horrific world that the Western powers and civilization must react to for the sake of 'humanity' and " to justify, in the sweetest and mildest manner possible, every Western atrocity in Muslim lands requiring justification and simultaneously help to prepare public opinion to accept future crimes" (204).[3] The narrator/Ali exposes the Western Islamophobia, the stereotypes and misconceptions of women under Islam, the fickleness of Eurocentric politics of representation and gadgets of the modern war propaganda. Besides Dara's assessment and direct comments as a narrator on Naughty Lateef's newly attained identity, the confrontation of two other Muslim women, with the questions that debate on Naughty prompts, offers a counter discourse to most of the above mentioned ideas.

Dara more than anyone else in the novel is well acquainted with the history of Naughty Lateef and her exploits at home. That is why he can sense a soiled play in her promotion in the Western media. For him the Western media is 'directed' to produce a melodrama to appease, apparently, any growing doubts on Islamophobia. Her picture on the cover of a 'feminist' magazine is carefully worked out to produce a specific image. The details of her first published interview are interesting.

> She was masquerading as a wronged Muslim woman, describing her oppression in lavish detail. The number of times she had been forced by different men, totally against her will, the tears that followed each experience and how when she had complained about this to a religious scholar, he had looked at her with anger and said, "Women like you should be stoned to death". (188)

For Dara, who is in process of writing history, this is one example of distortion of historical material: "Fiction, thinly disguised as fact for the European market [. . .]" (188). Naughty's fake interview, written by one of Zaynab's guests reminds Dara of the imaginary colonial literature "of those gallant captains who enlivened the sixteenth century with tales of adventures in unknown worlds where they killed countless brigands and a vast number of heathens" (204). It is strange how similar discourse is now applied and used to advance and serve the neo-colonial thought. Dara/Ali satirizes the tendency of the Western media to serve the

dominant ideology of their respective political interests and investments and being in line with the 'cause' of their governments when it comes to dealing with the Others. The Western media discourse has been able to construct a new enemy in shape of Islam as Dara/Ali, in this context, notes: "Now it was open season on Islam. Any piece of rubbish was fine as long as it targeted the followers of the Prophet, preferably rubbish from women with pleasing exteriors, who would be easier to market in the West" (189). Dara/Ali seems to suggest that the contemporary history is given a new shape in context of 'war on terror' which has misleadingly become 'war on Islam' due to Western media's prejudices and misrepresentations. Dara/Ali can also sense a foul 'imperial' play behind such projection: ". . . a Muslim woman's real virtues cannot be appreciated on their own, but like the adventurous captains' have to be spiced up with stories, imagined or real, of courage in the face of overwhelming odds – in her case, of Islamist tyranny" (204-5).
Contrary to the European interest to act as a savior for the deprived of the social rights, the Palestinian people just simply do not fit into the category. Dara/Ali looks closely the way dominant discourse chooses to ignore and pretends the 'absence' of a whole country because it does not suit its imperialism. One of the guests at Zaynab's dinner party "began to speak of crimes and atrocities that were being committed by Israel. Even at the best of times this is not a subject greatly appreciated in polite society in Paris" (193).

A succeeding resistance to the dominant discourse and its stereotype representation of Muslim women comes from a "hijab-clad Maghrebian Frenchwoman" Yusufa al-Hadid (205). Naughty Lateef's television interview is another example of the way certain images and historical realities are constructed just like the imaginary colonial account of different societies. The documentary shown before the interview poses two worlds in sharp contrast and Naughty's placement within us-them logic: ". . . Naughty's world and the society that produced her. Beards, bombs, horrific footage of Taliban touts flogging a woman, statistics of honour killings . . . images of Naughty in peaceful Paris, reflecting on the difference between the two worlds" (205-6). Yusufa deconstructs the documentary film by ironically congratulating the director "for giving us a film from which all unpleasant images of Parisian cops harassing black people had been eliminated", and asks, "Why had they filmed Madame Auratpasand exclusively in the arcades?" (206). Further, in response to the Western obsession with the veil (Burqa) or hijab (head scarf) and its treatment as a symbol of fundamentalism and Islamic extremism, she exposes the double

standards of the Western notions of 'individual freedom' and subverts its ideological maneuvering: "I started wearing a hijab only when it was prohibited in French schools and some municipalities threatened to make it illegal in public spaces. Now I quite like it as a gesture of defiance, or should I say freedom?" (207). Guindi also points out: "Although evidence shows that the veil has existed for a longer period outside Arab culture, in popular perception the veil is associated more with Arab women and Islam" (6). Islamophobia in this context displays what Guindi elaborates with regard to Western world obsession:

> "Harems" and *hammams* then and the "veil" now evoke a public sexual energy that early Christianity, puritanist Western culture, and the contemporary elements of fundamentalist Christianity have not been able to come to terms with, comprehend or tolerate. In the West *harem, veil, polygamy* envoke Islam and are synonymous with female weakness and oppression. (10)

Naughty Lateef is readily made into an iconic figure to further disfigure the representation of life of women in a Muslim society. For the West her singular articulation has a holistic effect and suffices for the services of the dominant discourse. The novel in this context strives for a double edged ideology. On the one hand it suggests that the Western fetish of such distorted images is not only phony but politically motivated also and therefore constitutes mistrusted representations of a people and on the other hand it satirizes the native social values for its failure to address and reform women's issues. The novel does not suggest that women enjoy empowerment in the native culture: "It was not that wronged and oppressed women were in short supply in Fatherland – though their sufferings were not exclusively the outcome of religious oppression – but Naughty was not one of them" (189). It concentrates on the issue of representation by lamenting on the fact that people like Naughty Lateef, whose suffering is self-inflicting, overshadow the true/real sufferers of patriarchal oppression like Zaynab whom both the confronting discourses ignore and that for being Muslim the religion is appended to their sufferings out of prejudice and without any concrete evidence.

Through Zaynab's character Ali informs the reader of the politics of representation and satirizes the Western media for its adherence to the 'fake' stories like that of Naughty Lateef which subsequently create stereotype images of women of Fatherland. As is mentioned above, for him this is only one side of the picture that is mischievously enlarged upon to justify the Western intrusions and

colonial designs into impoverished societies. In contrast to Naughty Lateef's response in the Western media, Ali uses Zaynab's story to dismantle Western stereotypes of Muslim woman and their eagerness to listen to 'tales of woe' coming from societies like Fatherland. In this way Ali tries to shatter the misconception and misrepresentation of Muslim women in the Western world. He offers a counter argument and makes Zaynab a powerful woman character who despite her sufferings sustains, survives and lives up to a fulfilled experience of life against all odds. Like Yusufa al-Hadid, Zaynab also grows dissatisfied with the Western values and capable to see its manipulation of Muslim women identity and stereotypes in the backdrop of Naughty Lateef's tale. Her dis-identification with the Western-European models begins with the witnessing the police harassment of a black youth in the public without anyone interfering. She is further estranged by the ignorance and stereotype remarks of even 'educated' class of Western population on female circumcision. For the Western world female circumcision is as indistinguishable to Muslim woman's body as 'honor-killings' and 'Koran-marriages' to a noticeable majority of the Fatherlandi women:

> the minute they realized I was brought up a Muslim, the same question was pointedly repeated and usually by very nice, cultured people and always with a charming smile: Why do your religion insist on female circumcision? I was enraged by this absurdity. Where on earth have they got that idea from? (189-90).

She further strikes the Western stereotype of Muslim religion by exposing the divisions within the Church on issues like abortion, divorce and contraception: "So they're all doing religion, I thought to myself. And France, like Italy, despite pretensions to the contrary, is a Catholic country. The veneer of the Enlightenment is wearing off very fast. Why just attack us?" (190). Dara/Ali attributes her reaction to the Western Islamophobia. Zaynab is one of many 'non-practicing' Muslims who are forced to defend the religion of their identity because of "Euro-crassness" of Islam (191). That is perhaps why that unlike Naughty, Zaynab does not share her story in the public for fear of generating undue prejudices against Islam and Fatherland women. Majid states: "The process of Western hegemony stimulates reactionary tendencies within Islamic cultures and delays women's emancipation from the clutches of clerical Islam" (338). Zaynab as co-narrator with Dara, brings to surface Naughty's real story and humanizes her from a 'monster'.

Zaynab is forced to accept a marriage with the Holy Book in order to gratify the lust for property of the landowning patriarchs of her family. The text, however, suggests that her Koran marriage should not be singled out as an example of the backwardness of Muslim religion as it is more cultural and has nothing to do with the religion. Even in Fatherland this practice is limited to some rural families of feudal background and is not exercised in abundance. Hussein observes that the example of Zaynab tackles "gender exploitation from another perspective, linking it to the parallel of evils of feudal tradition and bureaucratic corruption, and seeing them overlap with militarism, and militant varieties of Islam".[4] Moreover, the enlightened Western world should also not express its 'horror' or 'shock' at the phenomenon as an almost similar example is available in their religious culture as well: "For the ignorant she was the equivalent of a Catholic nun, except that she was wed to the Koran, not Jesus. The tradition refused to die out" (28). Ali also 'defends' Islam by communicating that such acts are individual and are misleadingly associated with the religion: "Given that the grotesque practice of Koran-marriage was regularly denounced as un-Islamic by every clerical faction in Fatherland" and that these are only a handful of men who misuse "the Holy Book to safeguard their property" (28).

Zaynab's story serves as a subversive discourse to overthrow and challenge the patriarchal constructs of woman and her various identified gender roles and social boundaries. She is presented as a representative example of such oppressive demands of the patriarchy which claim the ownership of women along with other commodities of life. The text offers a difficult situation in which women like Zaynab have no other options but to accept what is defined and destined for them but at the same time have a strong sense of injustice and sexual discrimination: "I didn't really exist. There was another factor. Had I met a man and married him it would have been a suicide marriage. The primitives would have met and decreed that I had dishonoured the Koran, and pirs would have been found to pronounce the death sentence" (138). Zaynab, otherwise, is shown as a woman with a potential to break the patriarchal chains. But the oppressive social order does not allow her to exercise her free will and she has to work from inside the system to pose disruptive questions to the established norms. Zaynab like most of the women develops her own way of dissent and protest and gradually extends into a resistant self who openly mocks at patriarchal supremacy by a deceptive submission to its ideology. She exhibits her alienation with the patriarchal notions of marriage, sexual identity, loyalty and idea

of love. The so-called marriage does not dissuade her to explore her sexuality rather the suppressed sexual desires make her seek alternate ways of sexual gratification. She mocks at patriarchal reduction of her sexuality by her indulgence in sexual experiments ranging from self-pleasure to sharing the husband of one of her maids over the years, from acceptance of lesbian love to sexual relationship with Dara and platonic love for Plato.

Like the historical women of the harem Zaynab as a resilient subject finds and defines new limits to her freedom: "The advantage to this type of marriage, she told him, was that there was no need to dissemble" (28). The new found liberty in the bonded marriage, ironically, gives her more freedom to achieve self-realization which otherwise would not have been possible in the traditional marriage. She compares her situation with the other women of her class under the tyranny of marriage: "I did begin to wonder whether being married to the Koran and being pleasured by a man I shared with a dear friend had in some ways been less cumbersome experience" (141). All these instances assert her sexual identity over the despotic writing of patriarchy of her being a woman married to the Holy Book and thus is 'cured' of her 'evil' desires. Zaynab struggles to take back her 'body' from the normative standardization of the image of 'holy woman' of the man's world and reclaims the 'holiness' of her body and writes off its commodification. She ensnares the patriarchy in its own trap and expands enormously over its sense of honour, respect, and superiority by giving it a false impression of all these. She also informs of new gender boundaries and moves in the outdoor freedom traditionally allocated to men to suggest alternative expressions of gender roles. She exhibits a female consciousness that is resilient to all hegemonic definitions and refuses to bow down or surrender to its stereotyping. The man's world may temporarily succeed by dint of its brutal power over a woman's body and her social identity but may never 'control' the feminine difference. Zaynab by claiming her freedom succeeds in fracturing the patriarchal constructs of a female selfhood. Her heroic struggle should be seen as an attempt to reclaim her identity as a woman. Therefore, in her Ali has found an effective alternative voice to deconstruct the Western stereotypes of Muslim woman and the oppressive treatment of women by traditional patriarchy side by side.

Besides the attempts of these three women characters to find their place in historiography/dominant discourse, the 'untold' stories of the minor women characters like Zarina and Anjum also come to surface.

Both of them belong to different classes or social status but the patriarchal institution of marriage treats them 'equally'. Zarina is killed by her husband in the name of honour or self-pride while Anjum is driven to the brinks of madness by a fanatic husband. These may act as examples of the failure of the patriarchal notions of marriage or the heterosexual dimension of its society. Zarina and Anjum offer an interesting study in contrast. Zarina thwarts the patriarchal boundaries and image of a submissive 'good' wife by retaliating and using the same abusive language for her husband that normally is not considered 'suitable' for 'respectable' women. She puts her resistance against the hostility of the patriarch to refuse her to treat as an equal or as a human being. For her the male sense of honour is one of the major lies of patriarchal norms and therefore needs to be challenged. Her 'manly' abusive language subverts the 'masculine' sense of shame and it is the husband who feels 'embarrassed', shameful, disgraced and out of place. Herndl, in order to understand such phenomenon, puts forward the idea of using the patriarchal discourse by refraction in which "a woman speaking man's language, expressing her intentions, but in a refracted, masculine-definite way" (16). In this way Zarina informs patriarchy of its dehumanization of women and exposes the double standard of 'man's' sense of honour and shame when redirected to its harbingers through its own idiom. The demigod refuses to accept this act of insolence and writing back and 'silences' her. Zarina's murder suggests that patriarchy has false sense of perfection and relies for its existence on violence rather than on its claims of rationality and it prefers to mute and convert all differences into binary historical constructs. Anjum, on the other hand, was supposed to enjoy a better environment and condition in terms of her status as a member of the ruling elite/military class. She is educated, socialized, mobile, and playful.

However, the closed social norms do not allow her to trespass the unseen boundaries around her. Like Naughty Lateef she may enjoy her 'freedom' while remaining under the patronizing gestures of patriarchy. Otherwise as a 'good' daughter, 'modest and chaste' girl, she is not allowed to be its opposite i.e. loose and loud. Her character does not contribute much to the main story but appears and reappears like most of the characters in the narrative to add another woman's experience under patriarchy. The Patriarch promotes marriages of convenience and sees it as a mean to enter political power or business alliance. Anjum is married into a feudal influential family of conservative standing as an offering/commodity to strengthen the power alliance between the military and the political hierarchies. Patriarchy

exploits both Zarina and Anjum for being women and is the cause of their personal tragedies. In all the above cases the novel masquerades satirically the patriarchal (mal)treatment of woman's body and its ideological oppressive apparatuses like family and marriage. It also shatters gender-based stereotypes of women and presents stories from the 'outcasts' of the dominant discourse of phallocentric historiography as alternative historiographies of past and present to establish that no discourse is credible without women voices.

Notes

1. Michael Arditti, Rev. of *Night of the Golden Butterfly* by Ali, *Daily Mail*, May 21, 2010, 15 June 2014 <tariqali.org/archives/1518>.

2. Razeshta Sethna, "An Elegy to Fatherland," Rev. of *Night of the Golden Butterfly* by Ali, Herald (Karachi), 06 July 2010, 16 June 2014. <tariqali.org>.

3. Tariq Ali, *Night of the Golden Butterfly* (London: Verso, 2010). This and all subsequent textual references from the novel in this section are mentioned by page numbers only where otherwise necessary.

4. Aamer Hussein, "Passions for another Pakistan," Rev. of *Night of the Golden Butterfly* by Ali, *Independent*, 28 May 2010, 07 May 2014. <independent.co.uk>.

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