

## Manacled Identity of Pashtuns: An Analytical View of Kamila Shamsie's *A God in Every Stone*

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**Abstract:** This research work is an attempt to analyze the texts of Kamila Shamsie's *A God in Every Stone* thematically with underlying ideas which reflect the conditions of Pashtuns and revolve around the idea of identity and voices. The researcher has used Gayatri Chakravorty Spivak theory of subalternity, presented in *Can the Subaltern Speak?* Subalterns are those who are unable to speak and they are oppressed through different tactics. However, Subalterns are given voices by Spivak. The researcher has used close textual analysis in which text is thoroughly read, resulted that Pashtuns have been represented in the novel, showed them oppressed and exploited. They are loyal and sincere to British government but suddenly they changed their mind when British government changed their attitude towards Pashtuns. Therefore, Pashtuns raised their voice against British. The movement, Khudai Khidmatagar, has been started, led by Ghaffar Khan. It was based on non-violence but British army not only opened fires on Pashtuns but also create hurdles in every walks of life. In the novel, Shamsie gives voices to Pashtuns by highlighting their struggle in various fields which leads to independence not only of the British rule but also a source of independent state which is highlighted by no more attention than a footnote in a book of history. The present research is conducted in line with the qualitative research method. It is hoped that this study would help to motivate the future researchers to delve into the motivational and consequential effects of the same.

**Keywords:** Subaltern, Marginalization, Identity, Manacled, Pashtuns, Khudai Khidmatagar, Oppression.

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### Introduction

Before 19th century, western male's writers failed to give voice to Orientals in their writing as they considered women's inferior and submissive. Though, Orientals were represented in writings to foreground Westerners' interests. Giving voice to Orientals was also put into question by the Oriental society itself, whether they remained successful to give voice to their own society. If it is so why feminism came into existence? The sample answer to the question is that western remained unsuccessful

to give voice to Orientals. However, western have been challenged by the Orientals in their writing to write back and give their strong existence and make the equal position to Orientals.

The cross culture and multicultural relations came into existence after the period 1960, the world became a global village in the postmodern period where every individual is aware about the rights of a child, woman, a male, and so on. During the years 1600 onward the process of colonization started in different regions of the world, the dominant colonial power Britain started to interfere in the affairs of colonized regions. Colonial power has been introduced with the culture, tradition and language of the colonized either directly or indirectly. The differentiated between bed and goods for colonized. The colonized regions were deemed to be exclusively submissive and inferior to them. Regarding three periods pre, during, and post writings have been generated by the colonial power. The esteemed writers recorded the events in their writing, largely, in their travelogues. The ambivalent position of writings has not been identified because, largely, colonial writings have been considered misrepresented and inappropriate. The writings are still considered against the native people; their voices have been pushed back behind the curtain. However, some issues showing the downsides of natives have been highlighted to show them more submissive and inferior as I have already discussed above. In this regard colonized people have been brought into the discussion to show them more inferior. Colonized have been twice marginalized or sometimes triple marginalized as women of colonized regions have represented. Alice Walker (1984) brought third world women to the debate that third world woman has been marginalized thrice, first by white man, secondly by white women and thirdly by third world man. However, white men have constant debate on the rights of third world or colonized women.

The current study is concerned with the issue of representation of Pashtuns in the writing of oriental who tries to give voice to Pashtuns who are unable to speak. The study shows that how and why Pashtuns have been given voices by the oriental in their writings. How much they are deprived and shown inferior by the native and why they have been put behind the curtain.

### **Background of the study**

This study analyzes to understand the representation of Pashtuns' society, largely marginalized and termed them violent through the construction of language and the approaches to describe them. The concept of identity and voices to Pashtuns is analyzed with respect to Shah's (2016) *The Pashtun Counter-Narrative* and the approach of the colonisers towards the oriental characters in the novel will be analysed with reference to Spivak's subaltern theory. Spivak (1988) a postcolonial writer holds the view that subaltern cease to be subalterns when they speak.

The same is true in the case of the unique pacifist movement initiated by Haji Sahib Turangzai and Khan Abdul Ghaffar Khan by the establishment of the first Azad Madrassa school at Utmanzai in 1921. The same pursuit helped establish the Khudai Khidmatgar movement in 1929.

Ghaffar Khan founded a movement rooted firmly in the Qura'n and based on the assumption that non-violent struggle was a "weapon from the Prophet" which exemplified the spirit and fundamentals of Islam. Lester R.Curtz (2011). Pacifist or nonviolent movement is a model of social change rooted in the religious pacifist teachings and fashioned into a mass protest technique by leaders. Most of these protests are guided by nonviolence code of conduct and nonviolent philosophy.

The current is aimed at the critical analysis of the text of the novel with reference to the pacifist movement of Khudai Khidmatgar. Gene Sharp (1973) has theorized nonviolence in *The Politics of Nonviolence Action*. Lanza del Vasto (1974) has given approaches to nonviolence in *Warriors of Peace: Writing on the Techniques of Nonviolence*.

The novel is divided into two parts; the first part is related to the pursuits of Vivian Spencer as an archeologist. At the start of WWI she returns to England to work as a nurse, while on the Western fronts at Ypres France the Pashtun soldiers are busy fighting for the Colonisers. Qayyum Gul and Kalaam Khan from Peshawar are injured and taken to hospitals. Qayyum reads out a letter to a patient in hospital and feels "If a man is to die, let the land be his land the people his people and the freedom his freedom."

When they are sent back Kalam intends to join Haji Sahib Guerrillas but is killed in a family feud. Qayyum is informed of Bacha Khan's reformative struggle to "remove the yoke from their shoulders". And he willingly joins the Khudai Khidmatgar movement. He plays a significant role as a teacher at school and also as a veteran soldier to train the new incumbents into the movement; A unique movement by Bacha Khan for the social, economic and educational uplifting of the Pukhtuns, and which culminated in 1948. Qayyum Gul is part of the sit in at Qissa Khwani Bazaar where the unarmed protesters are brutally gunned down by the British Forces.

Kamila Shamsie is basically a postcolonial novelist, in this study the researcher intends to explore the claim of the writer, as to whether the writer has justifiably portrayed/represented Pukhtuns in this novel. Besides, the researcher attempts to analyze the case of Khudai Khidmatgar non-violent movement as portrayed by the author. "About 10-15 years ago I read a book by Mumlika Banerjee the Pathan Unarmed which was about Ghafar Khan and this non-violent movement which he devised by combining elements of Pashtun code and Islam....In 1930 it (Khudai Khidmatgar) was very important force. (Author's interview)"

### **Statement of the Research**

Kamila Shamsie's *A God in Every Stone* is one of the contemporary novels by a Pakistani-British novelist. The present study seeks to carry out the critical analysis of the novel as well the researcher intends to explore the novelist's replication of the Khudai Khidmatgar movement with reference to the non-violent approaches to give identity and voice to Pashtuns.

### **Research Questions**

The current study seeks to answer the following questions:

1. How Kamila Shamsie's *A God in Every Stone* replicates the pacifist movement?
2. Why Kamila Shamsie attempted to deal with the pacifist movement in *A God in Every Stone*?
3. How far the pacifist movement replicated in the novel is consistent to give identity to Pashtuns?

### Objectives of the study

The current study aims at achieving the following objectives;

1. To analyse the replicaion of the pacifist movement in Kamila Shamsie's *A God in Every Stone*.
2. To explore the attempt of Kamila Shamsie in dealing with the pacifist movement in the novel *A God in Every Stone*.
3. To investigate the extent to which the replication of the movement is consistent to give identity to Pashtuns.

### Literature Review

The representation of Pashtuns in English Literature has been very limited as far as the writings of the English writers of the pre/postcolonial era are concerned. These writers have in particular disregarded the significance of Pashtuns and of Peshawar as an historical city. But Kamila Shamsie being a postcolonial novelist; has differently portrayed Pashtuns and Peshawar.

Old Greek adventurers, Peshawar's popular Qissa Khawani Bazaar, World War I and India's autonomy battle all met up in Kamila Shamsie's ongoing novel, *A God in Every Stone*. To state that universes impact would be an understatement. Admittedly, that is an exceptionally reductive synopsis of a novel where war and harmony, ladies' job in the public eye and male kinship, sentiment and companionship all cross. Perusing *A God in Every Stone*, one can't resist the urge to wonder about the measure of research Shamsie probably done, and that too on themes as different as fifth century BC Greece and India's autonomy battle against the British.

The association between the two universes – which not many individuals would know about, even in Pakistan – is that the old Greek voyager, Scylax, trekked right to the Indus River and, at any rate in the realm of the novel, his circlet decorated with figs and leaves might be covered some place in Peshawar. The epic is thickly populated with authentic data yet Shamsie never enables it to hinder the plot. History is so consistently joined into the account that never does the novel show up dissertational. Indeed, the story moves rather quickly, much of the time exchanging among areas and characters. In her discourse at the Karachi Literature Festival not long ago, Shamsie discussed the discussion encompassing expounding on Pakistan in English versus Urdu. One of the inquiries frequently brought up in this progressing banter (which maybe should now be put to rest) is that English scholars address a worldwide group of spectators instead of a nearby one and that English fiction can't dependably speak to neighborhood encounters. In any case, on account of a novel like this one, the world portrayed is so natural yet bizarre that the topic of utilizing English fiction to teach non-Pakistanis about the nation turns into a debatable issue. Towards the finish of the novel, the activity and the brutality raises, maybe even to say the least as the scenes become increasingly unexpected and frantic. Be that as it may, generally, the novel is profoundly layered with history and idyllic detail, making it maybe perhaps the best novel composed by Shamsie, who has effectively won worldwide honors for her work.

The voices of those quieted from the pages of history reverberate in Kamila Shamsie's cultivated, climatic 6th novel, a mind boggling story set to a great extent in 1914 and 1915 and crossing England, France, Turkey and India. As in her past novel *Burnt Shadows*, Shamsie joins the epic and personal, and specialties characters with such power that even unfeeling natures would dissolve. Pre historic

studies is a common theme, as the youthful Englishwoman Vivian Rose Spencer longs to be a piece of "the exciting unearthings of the age". Vivian seeks after her energy right to the Aegean and goes to the antiquated site of Labraunda on welcome from the Turkish researcher Tahsin Bey. She before long falls profoundly for him – "Viv's doubt that nobody on the planet was more intriguing than Tahsin Bey progressed toward becoming conviction" – however should come back to England as the primary world war emits. Vivian later goes to Peshawar looking for her lost love, where a surprising association is fashioned with an outsider on a train. Close by the novel's archeological unearthings, Shamsie uncovers the most profound, darkest corners of the human heart, uncovering a hot magma of feeling.

She suggestively portrays the surfaces of regular day to day existence and after that passages far underneath them; Tahsin, for instance, tests archeological locales as well as the occasionally apparently invulnerable Vivian, attempting to "comprehend the quick staccato of her heart".

Shamsie dives profound into these characters' intricate personalities, leaving few stones unturned in this investigation of how human inspiration can shape history. This grasping account catches the desperation of uncovering the covered privileged insights of the past so as to see how it is molding each present minute. We have a little support to inquire.

Omishat, M.Inam (2015) explored the fiction of contemporary British-American-Pakistani novelist Kamila Shamsie....the study shed light on the postcolonial aspects of the novel. "The researcher finds that the Empire is for the West. This is what Shamsie tries to tell, the west responsibility for the east suffering", particularly the representation of the Orientals are given in which Pashtuns have been also represented.

Shah (2016) this article is founded on the fundamental voiceless-ness of Pashtuns in academic and international discussions about them. The article is about Pashtuns representation who have never been given voices. Shah tries to give voices to Pashtuns in his article. The same has been undertaken in the current research by researcher.

Shabanirad, E.& Marandi, S.M (2015) the authors demonstrated in this how Orwell had maintained a white male Eurocentric imperialistic manifesto. Whereby they have concluded that the writer of the novel has portrayed Oriental women as the oppressed ones, submissive, voiceless, seductive and promiscuous. Sohail M. et al (2014) the scholars in this paper titled "The Educational Services and Philosophy of Bacha Khan", explored Khan Abdul Ghaffar Khan's educational philosophy and his contributions underpinning his educational services for educating the disadvantaged Pakhtuns of the then N W F P. The paper asserts that Bacha Khan wanted modern education for the Pakhtuns so they could compete with nations of the world.

Binebai (2015) has analysed the Voice Construction in the Postcolonial text: Spivakian Subaltern Theory in Nigerian Drama. The study has concluded that some of the playwrights had failed to speak for the subaltern, especially very little coverage was given to the suppression of women's voice.

Shah (1999) has carried out extensive research on the Khuadai Khidmatgar movement, according to him very little study was carried out on the movement and the role it had played in creating educational and political awareness among Pashtuns, especially in the revival of Pashtoon nationalism and the

adoption of nonviolence in the Pashtoon society. He asserts that his study different from other studies because primary source material were utilized to support his analysis.

Qadir A. (2015) in his thesis on the Reforms and Resistance of Haji Sahib Turangzai, the scholar has maintained that Haji Sahib was a man of good manners. Apart from that he has given numerous examples as to how Haji Sahib had struggles to bring about positive change in Pashtun society. For this purpose he took part in the establishment of schools and madrassah's. Besides, Haji Sahib tried his level best like Bacha Khan to make Pashtuns realize that their feuds would never let them to unite.

Lester Kurtz (2009) the article summarises that Ghaffar Khan nonviolently mobilised Pashtuns to become part of the Khudai Khidmatgars (Servants of God) to oppose the British and its Colonial oppressive rule in the North West Frontier. This nonviolent movement inspired hundreds of Pashtuns who were known as fierce warriors, who willingly lay down their arms.

Sruti Bala (2007) in *The Performaty of nonviolent Protest in South Asia (1918-1948)* the researcher has concluded that Gandhi and Bacha Khan were close friends, held each other in high regard and spent significant time working together. This has created the impression that they had a common ideology and that the nonviolent politics of the Khudai Khidmatgars in the Frontier Province was just an offshoot or a variation of Gandhian nonviolence. This commonly held perception does not however do justice to the nonviolent thinking and practice of Khudai Khidmatgars, which she believes was significantly different from Gandhian conceptions of nonviolence.

Rauf A (2014) in his article "Socio-Educational Reform Movements in N.W.F.P. - A Case Study of Anjuman-i-Islahul Afaghina" summarises that the formation of this movement was in response to the local, national and international socioeconomic and political conditions. That Bacha Khan's effort are really worth mentioning as he alone made great contributions in the educational and social awareness of Pashtuns and the cleansing of society from unwanted social evils. He concludes that the one of the reasons why it failed because gradually the moment lost its apolitical identity and became a politically inspired movement.

Giving voices and representation are both different approaches but in literature sometimes both are used as one. Representation of one nation by other is always vague because the native's culture is shown distorted and deprived, sometimes information gathered are not based on the reality. Though, information is based on validity but have not reliability. As a result representation is largely called misrepresentations. This policy of representation is called textual representation by Edward Said in his book "Orientalism" (1978) which has no link with the reality.

Like other third world, Pashtuns have been shown at grassroots level as the region had been shrunken by poverty, illiteracy, ignorance, diseases, tribal wars and many other problem where women became vulnerable victims and remained poorest, illiterate, marginalized, suffered and exploited. While Pashtuns' women have been largely remained muted and their construction has been always a gender construction likewise the western women have always this allegation against men that women's construction is gender's construction. As a result women have been marginalizing since long in history to the present. The gender construction has been defined by Ore (2006; p. 12) that "gender constructs are created and justified by a variety of institutions, including the family, the state, and the economy. Thus, gender constructs are transformed into a gender system in which men and masculinity are at the

top of the hierarchy and women and femininity are at the bottom". The statement clarifies that gender construction is not a spontaneous process but caused through different strategies like economy, political and different institutions. Pashtuns in this regard have the same approach as Schofield (2010) mentions that Pashtuns' loyalty and obedience is easy to be attained if they are given money and donation.

Further, Bellew (1999) talks about politics of Pashtuns that is very difficult to understand. The generosity of British government on Pashtuns by providing them all facilities including, money, gifts and artillery but in return British government failed to get their alliance. Pashtuns' region holds a very prominent position because of its diplomatic place in the history. Therefore, books have been written by American and western writers to highlight the problems of Pashtuns. However, their purpose was not to support to them but to gain their interests. The representation of west is not the true representation as Mohan Lal (1846) has pointed out when he was present in Afghanistan with Alexander Burns; "though I do not boast of being well versed in the histories of India written by talented English authors, but from what I have learned from them I come to the conclusion that the disguised word or appellation for politics is commerce, and that commerce is the only thing which expands the views and policy of territorial aggrandizement". Therefore, western have represented Pashtuns for their interests.

When Habermass (2000) termed "Modernity" as an "incomplete" project as it failed to realize Hegel's ideal of "history as a march towards freedom" we envisage men like Rousseau, Voltaire, Lock and Kant sitting together with powered wings and contemplating the enlightenment project. What we do not see is the "erasure" of half of the population who either do not appear in this project or appear as "less than man as the march towards freedom is a march towards reason and the but lack that faculty. In this regard Lacan comes with another opinion that what does he mean when he said, the woman does not exist, but what is this the women? The woman is a male fantasy, a symptom still to be realized in the Phallogocentric order. It is the woman that exists in the fantasy space of every male- a framework- a lens through which he sees every woman. This phenomenon comes to the fore emphatically and violently in the institutionalized practice of the matrimonial duties. A wife specially in the south Asian social formation is an empty signifier- or rather should be an empty signifier, to be filled by male signified. This empty signifier cannot fill itself through any mode of signification of its own rather it should rely on patriarchal symbolic order to give it meaning. Pashtuns' woman exists in the male fantasy and she has to follow the phallogocentric order. Pashtuns, likely western contemplate the same history of women, show them submissive and inferior to the male fantasy. They are limited to the premises of their houses. However, the concept of women's inferiority has different from the west.

Orientalists have been presented as submissive and passive and the concept of women inferiority can be related with the Orient with reference to western representation because Orient has been shown feminized while the West has been represented as masculine. However, the Orientalists construct their identity by own and represent themselves. Therefore, Pashtun region is the part of the Orient that has been represented by the Orientalists in their writing. Pashtuns are largely represented with their codes of Pashtunwali. Pashtuns originate their codes of lives from the principles and codes of Pusthunwali, and rigid principles set out under the obligations of Islam which is complex and contradictory in mutual relationships as Pashtuns are famous for their bravery who fights for "zar, zan and zamin" means "gold, woman and land" noted by Oberson (2002). According to Oberson's description women possess a central and vital position in their society and they protected their women in any every critical situation.

Women in this regard are given a much esteemed respect in the society. Pashtuns always fight for their women like Greek as noted by Ghani Khan in his book "The Pathan" (1994). It is evident from the arguments that how a woman can be submissive and inferior when war are being fought for women as suggests by the code of Pashtunwali but Jon Lunn and Bin Smith (2010) strongly criticize the code of Pashtunwali which according to them "prohibits women from inheriting any property, whereas the Quran provides that women should inherit half as much as the share of the male heir In other ways, Pashtunwali is harsher than Islam in relation to such issues as adultery, and restrictions on women" (p. 13). It means women are deprived of basics rights as the women in west before feminism were deprived.

As discussed that Pashtuns' women are limited to house premises Lutz Rzehak (2011) provides a comprehensive note on the role of women in Pashtun's society. According to him women have been assigned their role by the patriarchy as they have to please their husbands and cheer their children. Further, they do not have their choice to select their partners. They are liable to follow the father's order in this regard. Furthermore, if a woman selects her life partner without the wish of her family, her family strives to kill her alongwith her lover. It means that woman of Pashtun's society is submissive and inferior and woman has no voice to speak for herself. The only choice with women is to sacrifice in both cases either to die or to live. Glatzer comes with the opinion that "as a consequence of this unambiguous gender-specific stereotyping, women are an easy prey to any seducer coming along (Glatzer 1998a: Noted in Oberson 2002).

Woman in Pashtun's society is a gender attribution who is unable to speak and resist. She has to bear the superiority of male and consider herself weak and submissive in every situation. Trapper (1991: p. 52: Noted in Oberson 2002) describes the role of a Pashtun's woman in a Durrani tribe of Pashtuns; "the superiority of men over women is expressed in a dichotomic mental chart of gender attributes: whereas men are associated with nobleness, authenticity and perfection, women embody imperfection, weakness, polutedness and are seen as "imitations". It shows that Pashtun's woman is exclusively submissive to male's fantasy and she is muted in this male fantasy. Further, Trapper (1991) comes with the same opinion as Rousseau (1762) excluded women from reason in his book "Emile or on Education". Woman has shown with emotion and a role of woman has to please a man. Similarly, Trapper (1991) says that "Women are routinely linked to emotion (nafs). By contrast, men have reason or responsibility (aq1)" (pp. 209-211). Furthermore, young women are inclined to sexual activities with her partner and denied to act rationally. Moreover, the inferiority and marginal position of a woman is exclusively covered by Lutz Rzehak (2011) that a woman is presented as "swara" (compensation) when Pashtuns want to eliminate their enmity. The killer party is supposed to present a woman to marry the rival to eliminate the enmity which is an unpleasant practice.

The works of Mountstuart and Alexander Burns are more important because they are the first writers in the history of Britain who travelled to the part of Pashtuns, given the description of their lives. Their travelogues provided reliable information to the British government to attack Afghanistan in the year 1837 to conquer Kabul. North West part of Pashtuns had been already conquered through Ranjit Singh whereas the Kabul was attack several times but remained unsuccessful. However, Alexander Burns as an army officer remained successful in the mission. The British government pushed back the Russian interference in the Afghanistan while the powerful King Dost Muhammad Khan was exiled to Ludiana in the year 1837. During the stay in Peshwar and Kabul both Alexander Burns and Mountstuart Elphinstone talk about the tradition, culture, politics, marriages, women, men and society etc of the Pashtuns which have been either directly or indirectly by both writers.



As I have discussed in the theoretical section that Pashtuns are shown submissive, muted, inferior, marginalized, distorted and illiterate, the same description are provided in the works of Mountstuart Elphinstone "An account of the Kingdom of Caubul, and its dependencies, in Persia, Tartary, and India; comprising a view of the Afghaun nation and a history of the Dooraunee monarchy" (1815) and Alexander Burns "Travels into Bokhara: Being an account of a journey from India to Cabool, Tartray, and Persia, narrative on the Indus from the sea to Lahore" (1834) and "Cabool: Being a personal narrative of a journey to and residence in that city in the years 1836, 7, 8" (1842). They tried to give voices to Pashtuns' women in their works.

The first demurrer which was raised by both writers that Pashtuns' women are extremely beautiful but their beauty squandered with the passage of time, time spends in houses, depriving them of their education. They want to educate Pashtuns' women in their travelogues. According to them a woman should be beautiful rather than to be rational because she has to please her husband and care for his children. Burns (1842) mentions in his work that "according to the couplet, that every woman at Cabool had a sweetheart" (pp.138). Here Burns refers to husband. Burns describes the intellectual level of women who are busy in different stories telling which have a strong relation to the reality. If such women are given education they would be more helpful for their societies and to serve their husbands. Further, Burns (1842) shows the elite class has the privilege to get education as he gives the example of Dost Muhammad Khan sister who is provided good education. He draws the gaps between lower and upper class in his work.

Similarly, Elphinstone (1815) tells the readers about the rough condition of poor class. Women of lower class are busy to tell the story of "Adam and Durkhani" in their melodious voices while upper class get their education; "the ladies of the upper classes frequently learn to read, and some of them show considerable talents for literature" (p. 241). However, during this period woman was considered to be immodest for writing but Elphinstone (1815) says; "she might avail herself of her talent to correspond with a lover".

Both writers tell about the rough position of lower class girls who are deprived of their education instead of good intellect while upper class women are provided opportunity to get education. Further, women are shown to live for their lovers and get in touch with those activities to please and cheer their lovers. It shows that women are submissive and inferior in Pashtuns' society and they have to live their lives according to the wishes of their husbands and fathers. They have to live always in the male fantasy.

Next, women are shown poorest more than poor when they are considered the property of men. Elphinstone (1815) says "that women, though generally well treated, are in some measure considered as property. A husband can divorce his wife without assigning any reason, but the wife cannot divorce her husband" (p. 236). Women generally is limited to the premises of their houses, they are not allowed to work and read. Therefore, they exclusively depended on their husbands. The practice eliminates women's emancipation and further makes them submissive and inferior. Further, Elphinstone (1815) expresses his feeling for the submissive position of the women when he talks about the four marriages of a man and to purchase their wives. "The Afghauns purchase their wives" (p. 236) and "the rich, indeed, exceed the legal number of four wives, and keep crowds of female slaves besides" (p. 241). Similarly, Burns provides the same description of Pashtuns' woman being a submissive and inferior human being. According to Burns (1842) Pashtuns sell their daughters and purchase their wives and

marry brother's wife after his death; "on the death of a man his wives all become the property of his next brother; who may marry them or sell them" (P.198). Further, he gives the description of four wives as given by Elphinstone (1815). According to both writers Pashtuns follow the Islam and believe in their codes of Pashtuwali. As discussed in the review section that controversies are found when they bring Islam and Pashtunwali on the same platform.

Next, both writers talk about the domestication of Pashtuns' women as they are married in the age from twelve to fifteen to bear the house work. Elphinstone (1815) narrates them very laborious and hard working as he mentions in his work that "the poor (women) do the work in the house, and bring water, &c. Among the rudest tribes, they have share in the work of the men out of doors" (p. 241). Further, according to him Pashtuns' men beat their women. Similarly, Burns (1842) points out that woman of Pashtuns are limited to their houses to carry out their household. It is clear crystal that Pashtuns' women bear the same suffering and exploitation as reported by the western feminists in their writings.

As discussed that war have been fought by Pashtuns on women and protected them but women also became the victim of suppression as they have been killed. Elphinstone (1815) mentions that if a woman is love affair with a boy and reveals, the woman is put to death. The same narration of is given by Alexander Burns (1834) when a woman is found in adultery with a man. Both were put to death and no one dare to speak, even appreciated the effort.

Exceptions are always found, like western elite class, Pashtuns' elite class woman entertain the same authority. Elphinstone (1815) points out that "those of the upper classes are entirely concealed, but are allowed all the comforts and luxuries" (p. 241). Similarly, Burns (1842) points out in his work that the sister of Dost Muhammad Khan entertains a considerable position in Kabul. She is shown a powerful woman who kills her husband and gets no harm.

The works of both Alexander Burns (1834 & 1842) and Elphinstone (1815) are worth important from different perspective as they have been analyzed, found with elaborated details. The works show that women are exclusively powerless, weak, distorted, suffered, exploited, irrational, deprived and limited to their houses to bear only domestication. The purposes of both writers were to give voices to the Pashtuns, enabling them to speak for themselves. However, it was not possible to eradicate the suppression of Pashtuns' society because British had a very strong resistance from Pashtuns in both Kabul and Peshawar.

Both writers show in their works that Pashtuns are illiterate and they are deprived of their educational rights as they are intellectual, telling different creative stories. Similarly, Pashtuns' women are deprived of their rights and they are not allowed to think rationally but only limited to emotional to please her partner. Furthermore, they are not asked for selecting their partners, even they are divorced without any reason. After their marriages women are considered the property of men whether they beat them or put them to any task. Such descriptions deprive women exclusively from their rights and dependent on men. Moreover, their killings have not been challenged by anyone, even appreciated by others.

Like, other upper class women, in Pashtuns' upper class women have the same privileges. They enjoy the good luxurious life whereas supported by the patriarchy. The differences have been highlighted by both writers and questioned by them that why elite classes women are facilitated and poor are suffered. Therefore, both writers are trying in their travelogues to give voices to women and eliminate their

exploitation and suppression in the Pashtuns' society. However, it was the start of 19th century where western's society was far away from identifying women's rights but these works helped out Pashtuns' women to identify their rights as the work of Elphinstone (1815) is time and again quoted in Pashtuns' culture while Alexander Burns is known for conquering the Kabul which was remained under the supremacy of British government for four years. After that British government struggled to conquer again but they never remained successful.

### Research Methodology

The current research is qualitative while the nature of the research is analytical and descriptive. In light of this, first, the novel selected is read thoroughly and carefully before the submission of research. Next to that, close textual analysis is used as method for analyzing the primary text. For the current research I use theory of subalternity "Can the Subaltern Speak" (1988) by Gayatri Spivak. The first theory will be intaked to highlight the issues of marginalization that how marginalized people are unable to speak while the second aspect of the theory is concerned how marginalized people are given voices.

The sample of the study is Kamila Shamsie's novel *A God in Every Stone*. Where the aspect related to giving voices to Pashtuns in literary genre are explored. The scholar intends to critically analyse the content of the novel. The current study is qualitative in nature and as such the primary data for analysis is available in the novel. As far as related or secondary data is concerned the scholar makes all out efforts to obtain relevant materials from interne and the scholarly articles.

Current research is about the representation of Pashtuns to give them voices which is an important issue. The novel *A God in Every Stone* has been selected, therefore, the researcher has selected close textual analysis as a method to analyze the selected text alongwith with the secondary data: The fact is that text itself cannot speak, despite the reality that a text is a complete story, presented in chronicle order with prior plot and its appropriate construction. The notion of close textual analysis endorsed the said fact that a text cannot speak in isolation and the meanings which are represented in the text can never be self-explanatory.

Theoretical framework is the base of every research, providing justification of the researcher arguments. The current research intakes Gayatri Spivak's "Can the Subaltern Speak?" as a theory. The theory of subaltern convers different aspects of marginalized people, particularly female is given voice. Though, representation of women and feminism are not the concerns of the research. The researcher extracts only the representation of subalterns and how they are given voice. The concept of subalternity is linked with the oppression, marginalization and suppression of Pashtuns while the alternative reality is brought up to discussion to give voices to oppressed and marginalized people.

Spivak is an important figure of the postcolonial period and she is considered to be a pioneer in the study of Subalternity because she for the first time identified how subalterns are made and how they are oppressed in the context of representation. She has appropriate authority when she talks about subalterns. She has extracted the word subaltern from Gramsci. The word subaltern presented by Gramsci refers to those people who are downtrodden in a society. (Gramsci 55).

Indian Sub-continent before partition was subjugated by British colonizers and it was clear that the people were treated with brutality. However, Indian people struggled hard to get freedom, though, they remained successful at the end but it took a huge span of time. The word subaltern in the Indian context has very appropriate representation because they voiceless who are unable to speak. According to Spivak subaltern refers to lower class, more marginalized and oppressed rather than common people who have access to revision history.

Spivak refers to subalterns' people who are lower class people, exploited and marginalized as Morton quoted the words of Spivak;

"I like the word subaltern for one reason. It is totally situational. Subaltern began as a description of a certain rank in the military. The word was under censorship by Gramsci: he called Marxism „monism", and was obliged to call the proletariat "subaltern". That word, used under duress, has been transformed into the description of everything that doesn't fall under strict class analysis. I like that, because it has no theoretical rigor" (46).

India Sub-continent has different communities which are distinguished in the name of citizenship, gender, ethnicity, language, religion and class where sublaterns have no identity which is a pathetic representation of subalterns. Spivak conies to forefront, redressing the issues of subalterns who are unable to speak. Subaltern gives voices to them. In her essay "Can the Subaltern Speak?" she comes up with the notion that becomes theory. She develops the notion that subalterns are the inferior people who can be placed at margin in any society. They are oppressed and exploited through different tactics. She further comes with the opinion that subjugated people are commonly inferior that means "subalterns" (283). Further, she adds in this context that "In the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (287). However, female is the central figure of subalternity but entirely the theory focusing on those marginalized and oppressed people who are unable to speak and they remain oppressed and exploited throughout their lives.

The final phrase of the essay, concluding the entire debate that subalterns are unable to speak; "the subaltern cannot speak" (308) show that they are the oppressed people and they can never speak but what she means is that they can now resist and they can speak if they get agency. Although Spivak is highlighting the marginalized aspects of the subalterns but actually she gives them voices. Therefore, Subalterns are now popular as Spivak has pointed out in her other essay "Scattered speculations on the subaltern and the popular" (2005). The essay very clearly points out how subalterns become popular. This is what the development and struggle of Spivak who gave voices to subalterns.

Subalterns are made by the upper strata people who believe that subalterns are not fit for the society, either subalterns have been used as tool for their interests. Therefore, subalterns are put in the margin and they have been given the lower strata. As per Spivak and other critics are concerned they have pointed out that white race is a supreme race and champions of upper class and they have the authority to make the Others as subalterns are made. The white race in this regard has resorted violence in the Indian Sub-continent to plant their policies.

### Textual Analysis

*A God in Even' Stone* by Kamila Shamsie is an engrossing, multi-layered novel which starts in July 1914. A youthful Englishwoman, Vivian Spencer, joins the Turkish prehistorian Tahsin Bey at a delve in Labraunda in Turkey. Tahsin, a companion of her father's, has known Vivian since she was a tyke when he used to amuse her with accounts of Scylax and his disloyalty of Darius, the Emperor of Persia. Scylax was told to follow the course of the Indus River and his adventure began in Caspatyrus, presently Peshawar. In Shamsie's adaptation, Darius gave his subject a silver circlet as a token of his regard. At the point when Scylax's kin, the Carians, defied the Persians 20 years after the fact, Scylax agreed with his compatriots. The circlet vanished and its rediscovery has turned into Tahsin's Holy Grail. Vivian shares his energy for antiques and their fellowship quickly goes to an affection that is unexpectedly shortened by the First World War.

Subsequent to coming back to London, Vivian fills in as a VAD while Tahsin proceeds with his archeological work. He sends her family a postcard where he makes reference to that he yearns to go to Peshawar to see "the hallowed coffin of Kanishka". Accepting that Tahsin is urging her to get away from the war in this "shelter in the midst of times long past", Vivian convinces her family to enable her to go there. Simultaneously, Qayyum, a Pashtun officer, is coming back from Europe to his local city. He had presented with the 40th Pathans on the Western Front and saw unspeakable detestations. Released in the wake of losing an eye at Ypres, Qayyum is making a beeline for an unsure future.

Once in Peshawar, Viv becomes a close acquaintance with Najeeb, a young man she meets at the station who, she later finds, is Qayyum's sibling. He is ravenous for learning and she epithets him "the Herodotus of Peshawar" while showing him the historical backdrop of the area, past unearthings and explorers in olden times. After a short time, Najeeb is longing for a profession as national right hand in the nearby exhibition hall. Vivian feels a fondness with old Peshawar, when a Buddhist kingdom: "Wherever a voyager looked there was the Buddha, cut again and again into and around the wide open, during a time when the general population of this district had the vision to discover the god in each stone." In Peshawar she likewise feels associated with Tahsin, to whom she composes each week, however she never hears once more from him. It is just when Vivian comes back to London that she knows about his destiny.

Once in Peshawar, Viv becomes a close acquaintance with Najeeb, a young man she meets at the station who, she later finds, is Qayyum's sibling. He is eager for information and she epithets him "the Herodotus of Peshawar" while showing him the historical backdrop of the area, past unearthings and explorers in ancient history. A little while later, Najeeb is longing for a profession as national partner in the nearby exhibition hall. Vivian feels a fondness with old Peshawar, when a Buddhist kingdom: "Wherever a voyager looked there was the Buddha, cut again and again into and around the wide open, during a time when the general population of this area had the vision to discover the god in each stone." In Peshawar she likewise feels associated with Tahsin, to whom she composes each week, yet she never hears once again from him. It is just when Vivian comes back to London that she knows about his destiny.

Mixing reality and fiction, Shamsie has turned out (Poumto be associated with Ghaffar Khan, an autonomy extremist known for his peaceful resistance to the British Raj. The second piece of her

painstakingly organized novel happens 15 years after the fact in Peshawar. Najeeb, presently Indian collaborator at the gallery, influences Vivian, a senior speaker at the University of London, to return and reserve the removal of a site where he trusts Scylax's circlet is covered.

The locale is in age and on the precarious edge of progress. By and by a gathering is obstructed on account of contention. This time it is the British government's merciless concealment of unarmed demonstrators. The slaughter in the Street of Storytellers on 23 April 1930 demonstrated crucial in the peaceful battle to drive the British out of the Indian subcontinent.

In an end note, Shamsie sees that the British assessed the loss of life to be 30 while the neighborhood Congress asserted it was upwards of 125. The monstrosities are distinctively depicted by Shamsie and an intense token of the carnage of later unrests. With regards to realms, Shamsie proposes, history frequently rehashes itself.

There is an epic quality to *A God in Every Stone*. Shamsie starts with a romantic tale, and envelops an assortment of subjects including war, imperialism, patriotism, sexual orientation and prehistoric studies while never being instructive. Vivian's abhorrence for the Burka, for instance, is uncovered through well-put incongruity when she is compelled to camouflage her Britishness: "Viv had the option to consider the Burka as the intangibility cape she had ached for as a kid. Underneath the white tent she moved in a totally private circle. Obscure. concealed."

Shamsie is capable at uncovering, the past and twists the individual and political to extraordinary impact. At the same time, she manufactures strain and keeps us speculating about the destiny of her characters. The final product is both complex and enchanting.

*A God in Every Stone* is full of Pashtun's representation. As we found that different political movements were discussed by author through different characters. Many Pashtun customs, traditions, and local words like "Burqa" were also used in this book. Shamsie throw light on different movements which resulted the bloodshed everywhere. She discussed the culture of Madrassa, which were used for running these movements against British and others. Shamsie don't like the influenced of British in subcontinent as well because she thought that Pashtun people are very humble and kind to others and their traditions and cultures are very much attracted to other peoples from different part of the world. Pashtun don't like British in India because they thought that they are peaceful people so British doesn't send their armed people in Peshawar and other tribal areas. Due to these armed people their peace is going to be affected because Pashtun never like stranger in their homeland who watched their families and females. Shamsie shows that Pashtun are very peaceful peoples but when someone try to affect their peace they became very hard enemy for them. As we saw that many British people were killed in that tribal areas because they didn't familiar with that area. Author also shows that Pashtun could do everything for their guests and they don't like someone chant or say something about their guest. She also shows that Pashtun never fought against Muslims brother that we found in Turk war.

The depiction of Pashtun society is largely given with religious fundamentalism as they are the stanch believers of Islam and they follow Islam blindly. Shamsie in her novel incarnated Pashtuns with Islamic teachings which are given to them from their birth. Since it is clear that novel follows different representation of Pashtuns with affiliation with colonizers because they participated in War for

colonizer but despite of the fact their affiliation with the Islam was exception at the time of War. Shamsie gives them voice with reference to Islam.

*God in Every Stone* is the very clear example of Pashtuns affiliation with Islam. Pashtuns are known as passionate and viable in religion, especially Islam. They take direction from their religion in practically every part of life that has been depicted by Kamila Shamsie in the novel. The depiction of two characters specifically; Haji Sahib Taurangzai utilized madrassahs (schools of religious instruction) while Ghaffar Khan set up schools so as to teach Pashtuns. Haji Sahib Taurangzai's genuine name was Fazl-e-Wahid. He was conceived in Charsadda and was against radical school of thought. Shahid Siddiqui follows history of Haji Sahib Taurangzai; "In the wake of finishing his religious instruction, he returned to his town and began living there". It shows that Haji Sahib Taurangzai was the strict follower of Islam and he devoted his entire life to serve Islam and his services resulted to motivate other Pashtuns towards the teaching of Islam.

In the religious teaching it was explicit that Deoband school of thought has inspired Pashtuns during the colonial period and it was consistent in the entire period as the current period is explicit with the same practice. The novel narrate the same stories of Deoband School which are explicit in the entire novel; "A defining moment in his life was his visit to Deoband where he was hailed by Pakhtun understudies". Deoband School of thought inspires Pashtuns that flourished their lives. Shamsie gives voices to Pashtuns in the entire novel with reference to religion because Pashtuns sincerely participating in every span of life because of one reason that is their religion Islam, motivating them to behave sincerely and interact with people sincerely.

The novel brings the discussion about well-known Islamic scholars who inspired Pashtuns particularly they are named; "It was here that he met Shaikhul Hind, Mahmud al-Hasan, who was a youthful and dynamic instructor at Deoband. This gathering transformed into a long-standing fellowship with Deoband pioneers and he chose to go for hajj alongside a band driven by Maulana Qasim Nanotvi". These scholars have set out Pashtuns unity and they are considered very innocent and loyal people because what they are practicing, are based on Islamic ideology which is no more based on anarchy or any other baseless practices but the coinage and practices of Islam are final and comprehensive. Therefore, Pashtuns are depicted as loyal and sincere people.

Religion is a consistent aspect of Pashtun community; they could not segregate their existence from religion. Religion is the basic and primary source for Pashtun community. The depiction of religion with positive features in the novel shows that Shamsie wants to give voices to Pashtuns because they are largely exploited and suffered in the entire novel, despite the fact they never give off and consistently faced the entire process with mutual collaboration, based on peace and harmony. According to the novel the ideology of Islam is largely planted by Deoband school of thought; "It was maybe during his cooperation with the Deoband that the choice to set up madrassahs in the outskirts was taken. This was a methodology that was started by the Deoband pioneers when they set up Darul Uloom Deoband to set up rambling protection from the Raj". It means the larger part that has been contributed for the services of Islam is paved by Deoband.

Further, Haji Taurangzai's experience shows that he got religious motivation from his instructors. His visit to Deoband inspired him for running schools of religious instruction called madrassahs. The

madrassahs assumed noteworthy job in the battle of protection from the Raj. These schools focused on need of religious training and utilized it as a propelling component in their enemy of magnificent mission. Shamsie likewise notices battle of the religious head:

"Two men held up outside a shut entryway, discussing the slaughter of English troops by Haji Sahib's powers at Rustam. They cleared down the Ambela Pass and assaulted the camp ... Allah protect Haji Sahib ... "

Shamsie stands with the Islamic ideology, planted for the brave Pashtuns because it was the demand of the time. Pashtuns were suffered and exploited through different tactics and it was the slogan of the time to fight against the British to get independence. Therefore, Shamsie supports Pashtuns and tries to give voice in the novel.

The novel shows that Pashtuns leader were in favor of independence to raise their voice against the British Raj and their strategy has been appreciated by

Shamsie that their movement was based on Peace and harmony as they were in favor of war because war brings bloodshed and creating anarchy. Therefore, the very basic idea of peace and non-violence had been presented by the Pashtuns leaders. Shamsie intimates the readers about the real happening in the history and giving voices to Pashtuns that Pashtuns were suffered and exploited baselessly and the reality is that Pashtun community is an ethnic group based on peace and harmony.

Shamsie gives the description of the war, showing the mutual partnership of both empire and violence are linked in the novel. The novel incorporates all those events those have been practiced by the colonial powers, particularly Ottoman Empire, France, Germany have shown and involved in the so called mission of humanism, killed people and harm infrastructure. Qayyum the protagonist of the novel get disappointed by knowing that his eyes cannot be recovered that was the result of war and he was busy all the time that he has to live now with one eye. "He thinks how he can supposed to deal with the world with a single eye. He will never be able to enjoy the charm of the city. Now he cannot imagine about climbing a tree and visiting the crowded streets of Peshawar" (53). Qayyum sees other soldiers in the hospitals who are injured and now he decides to go back to India to inform the relatives of the injured soldiers as well as intimate people not to join British army because they are fighting war for no reason and British government is only using them as a tool in the entire process of colonialism. Qayyum observed from the very close the pain of the soldiers and he was known to the fact, therefore, his decision was based on rational approach. Further, Qayyum was one shot on his leg as was busy in some work that made him unable to walk properly. Apart from all these problems Qayyum got some excessive problems of lungs that caused his inhalation of chlorine gas.

However, the soldiers who got injured in the war wanted to go back to India and spend time with their family but still they did not want to go back because they had given their oath to fight for the British. The process shows the firmness and stability of the Indian people. Qayyum the protagonist of the novel also wants to stay in hospital rather than go back to India.

The oppression of the soldiers is not the only discussion of violence in the novel but it goes beyond them and reaches to the city of hospitality, Peshawar. The people in the novel are shown, involved to raise their voice against the barbaric system of the British Raj. Second and third sections of the novel



deal with the freedom movement and later what happened with the freedom fighters. The colonizers apart from their violence become more cruel and rude, forced Indians to fight their war. Boehmer also believes that "after the World War I the attitude of the British colonizers towards the natives of sub-continent underwent a huge change. Now they put an extreme importance on the force, for they found it a sound strategy to maintain their rule in the sub-continent" (P.35). Qayyum also changes his mind and does not stand with British as he stands against the colonizers to take part in the freedom movement.

In the freedom movement larger group of people have been imprisoned and brutally treated, beaten and thrashed. The protagonist of the novel alongwith other companions go to police station and release the demonstrators. Colonizers had used different strategies to keep silent the voices of the Pashtuns and run cars full of explosive material on the protestors in the city of Peshawar. The stance of the colonizers was to kill all the demonstrators and they proved that very brutally by running vehicles on the protestors to kill.

Shamsie very appropriately narrates the struggle of Pashtuns against the colonizers and giving them voices. She blames colonizers for their civilizing mission which is no more a civilizational movement but the supremacy and violence of the colonizers. She gives voices to Pashtuns in the novel like Spivak who helped subalterns to give them voices. Like subalterns Pashtuns were made silenced by the colonizers and they Pashtuns never think of such acts, therefore, it is was the responsibility of the British to kill all the protestors. As a result Peshawar city has been seen full of British army marching everywhere and making slave the native and torture them if they see them. Pashtuns are treated like slave in the novel.

Different sounds of gunfire, bullets are listened in the city of Peshawar that present the horrific picture of the city. The freedom fighters give birth to a slogan Inqilaab Zindabad. The British army open fires on the armless Pashuns in the city of Peshawar. "The moment the freedom fighters raise the slogan Inqilaab Zindabad, the British soldiers shower bullets over them which kill large number of Peshaweri people who are fighting armless, without any planed strategies. On seeing this situation Qayyum suddenly thinks about all those soldiers at vipers, who were mistreated by the English just because they would favour the revolutionaries" (205-206). In this context Qayyum feels ashamed of himself because he participated in World War One. Qayyum realizes that colonizers are not sincere with Pashtuns because Pashtuns have been deprived of their basic rights freedom.

The novel is full of violance as it has been observed from the text that Pashuns have been kept marginalized and oppressed through different tactics but Shamsie very appropriately represented the true picture of Pashtuns and give them voice. Despite their exploitation and suffering Pashtuns stood firmly against the British colonizers and fulfilled their goals.

## **Conclusion**

*A God in Every Stone* by Kamila Shamsie has been analyzed from the perspective of Pashtuns' representation to give them voice. The purpose of the study was to analyze Pashtuns' representation and how they are oppressed and exploited and further they are given voices. Violence has been exposed in the novel that has been resulted by the colonizers who kept Pashtuns oppressed and silent but Pashtuns finally decided to speak against the colonizers and resisted. The movement started against the colonizers

when Pashtuns realized that the attitude of the colonizers got changed after World War I where Pashtuns strongly participated against the colonizers.

The protagonist of the novel Qayyum along with his friend Kalam Khan experienced war and it was the bitter experience for them to fight for colonizers at Vipers. The war resulted serious destruction for Indian people because a huge number of people had been recruited in the British Army and sent them to Vipers to play their role on behalf of colonizers where larger number of Indian soldiers have been killed and injured. Qayyum who is the central figure of the novel also lost one of his eye in the war.

The analysis of the novel shows that Pashtuns are sincere and simple people who had been deceived by the clever colonizers. The alternative reality represented in the novel by Shamsie is to change the mind of the native by colonizers to rule them. The strategies of the British colonizers remained successful because Pashtuns were recruited in the Army to fight against the Japan and Germany. Pashtuns consider themselves liable to fight on behalf of colonizers because British belong to them but the fact was diversified because colonizers very brutally killed Pashtuns in Peshawar when Pashtuns raised their voices against the British government.

The bitter experiences of the Indians they encountered during their combat and realized about the facts and their individuality. At least they came to know that British colonizers have no right and authority to rule them. They came to know that colonizers have forcefully invaded the lands and started different movements to get freedom from the clutches of the colonizers. These aspects of the novel lead the discussion to give voices to Pashtuns and strongly supported the movement of Pashtuns that rose against the colonizers. Though, British colonizers used every kind of strategy to keep silence Pashtuns but it was impossible now. As result British started to kill all those who wanted to raise their voice against them.

The present research is based on Pashtuns' representation and to give them voices despite their exploitation and suffering. They have been barbarously killed by the colonizers despite the fact they were sincere and loyal to British but still they have been killed and sent to Jail because they raised their voices against the British Raj. Qayyum the protagonist who was supporting the British government, turned now against them. He lost his eyes, not allowed to enter to hospital and forced to leave his soldiers in the battlefield dying.

Shamsie gives voices to Pashtuns and acknowledged the movement of Khudai Khidmatgar in the novel whereas Qayyum Khan strongly participated. The movement was led by Ghaffar Khan to get freedom from British. The British came to know that Pashtuns are strong in demonstration and they cannot be separated, therefore, they started to kill them. British army ran vehicle over the demonstrators and killed majority of them and the larger group get injured.

Shamsie very skillfully brought the discussion to the book and the entire scene is the replication of real movement Khudai Khidmatgar. The true faces of the English colonizers have been exposed in the novel. The ground where the demonstrators have raised their voices against the colonizers is now full of blood where majority of people have been killed. The ground is seen with dead bodies, blood and scattered shoes. The city of Peshawar is in panic where the city is sounded with the sounds of bullets, even Pashtuns are not given an opportunity to get away their dead bodies from the place. British troops

were chasing the people like thirsty hounds and the protagonist Qayyum seek asylum in brothel somewhere in Peshawar.

The research works highlight the entire scenes with appropriate findings, reaching to conclusion that Shamsie has depicted the history with appropriate facts. The researcher questions of the research can be answered with factual reports as the novel shows. The first and second questions "How Kamila Shamsie's *A God in Every Stone* replicates the pacifist movement?" and "Why Kamila Shamsie attempted to deal with the pacifist movement in *A God in Every Stone*?" can be answered that the pacifist movement was replicated by Shamsie in the novel with factual evidences, the same characters with actual names are given; like Ghaffar Khan and Haji Tarangzai. Ghaffar Khan propagated the movement, based on peace and harmony where Hai Tarangzai was in support of war against the colonizers. The purpose of Shamsie is to replicate the movement to tell the readers about the realities and actual history of Pashtuns' exploitation, suffering, killing, and struggle to readers. Further, every scene in the novel is factual to the history of the movement and struggle for independence.

Third question "How far the pacifist movement replicated in the novel is consistent to give voice to Pashtuns?" can be answered that pacifist movement is the actual replica, presented in the novel and Pashtuns have been exploited and suffered in the entire process. Therefore, Shamsie tries to give voices to Pashtuns in the novel because Pashtuns were loyal and sincere to both British government and the movement. First British government was considered to be loyal to the people of India, therefore, Pashtuns participated in the war and when they realized that British government is using them. Then they started to revolt against the British government. The voices of Pashtuns in the struggle of freedom have been not given weightage. Therefore, Shamsie foregrounded the voices of Pashtuns to readers how strongly and actively they participated in the struggle of independence.

To conclude the current research, it has been resulted that Pashtuns have been oppressed and exploited and the British government tried to make them subalterns to make them voiceless. They blindly followed the orders of the British but finally they came to know that British government used them for their interest, then they raised their voices against the colonizers. Although, they have been killed and injured but they did not give off and their struggle continued for long time; resulted independence of Pakistan. • It can be said that the struggle movement for independence is the shared strategy of the entire regions of Pakistan in which Pashtuns have participated very strongly and gave their contribution. Therefore, they are given voiced in the novel and remain alive in the pages of struggle movement for Pakistan. The significance of the present study is that it attempts to explore a novel of Pakistani-British writer; Kamila Shamsie. So far a few studies have been conducted to examine her novels. The significance of this study is that it will provide insights into the understanding and analyzing the role of pacifist movement. It will also create awareness among the readers in general and the readers of English in particular to identify and recognize the role of the movement in its promotion of educational reforms and social awareness. This study is also an attempt to empower the unjustly dominated individuals or groups and to raise a reformatory voice against those who exploit others through unjust subjugation.

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