

## HERD AND MASTER MORALITY: A NIETZSCHEAN READING OF SIDHWA'S NOVEL THE BRIDE (1983)

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### ABSTRACT

Eminent thinkers, including Protagoras, Aristotle, Plato, Socrates, and Augustine, delineated moral philosophy into different patterns characterized by conflicting viewpoint. It was divided into two by Friedrich Nietzsche: master morality and slave morality. The characteristics of master morality are being strong, powerful, and high-minded in contrast to everyone else who is common, low-minded, and low. Nietzsche believed that a person with slave morality was someone whose humanity, patience, and obedience were viewed as lowly traits. Nietzsche dubbed the *Übermensch* and compared him to a superman. Superman is a person who leads an independent life, possesses free will, and has a true feeling of value. These qualities benefit future generations and cover a positive route for them. Sidhwa exhibits these traits in a variety of roles in *The Bride* (1983). The study also demonstrates how morality affects society. The novel also describes the conditions that give rise to morality. The study is significant because this study of Nietzschean morality within *The Bride* (1983) offers an examination of contrasting mentalities and moral frameworks, enriching interdisciplinary understanding in philosophy and literature.

### INTRODUCTION

Nietzsche initially steeped in Christian theology, shifted to philology due to scepticism. His philosophy, including the concept of the "Übermensch" (superman), emphasizes individual pursuit of creative expression and subjective greatness, detached from cultural constraints. He divides society into herd and genius, with the former encompassing Last-men and slaves who lack ambition and risk-taking. He criticizes herd morality, embraced by the majority, as a constraint on genius. His concept of the Superman transcends conventional morality, valuing strength and adventure over kindness and equality. He opposes democracy, advocating for aristocracy and master morality, which prioritizes power and freedom. According to him, religion, stemming from slave morality, is believed unsuitable for the Superman. In Sidhwa's novel *The Bride* (1983), Munni, renamed Ziatoon, raised by Qasim, faces societal shackles when forced into marriage with Sakhi due to familial obligations. Nietzsche's concept of herd morality is

evident as Ziatoon initially obeys, but ultimately breaks free, rejecting societal norms for personal independence. The novel contrasts Lahore's liberating plains with Kohistan's oppressive mountains, symbolizing the struggle between individual freedom and cultural constraints. Ziatoon's journey reflects Nietzsche's idea of transitioning from herd to master morality, as she asserts her own agency amidst societal pressures and familial expectations.

### Problem Statement

Researchers in past have examined Sidhwa's *The Bride* (1983) from a variety of perspectives. They are the following: victimisation, feminism, cruelty against women in patriarchal society, representations of partitioning, voices of the oppressed, however Sidhwa's novel *The Bride* (1983), which seems to be written from Nietzsche's moral perspective, has a gap. The study uses Nietzschean viewpoints to explore how people's morality differs depending on

the circumstances. The study has highlighted how moral shifts occur as well as the slave and master moralities in characters

#### Research Questions

1. How do herd and master morality affect society in the novel *The Bride* (1983)?
2. What things bring master morality to the characters in Sidhwa's novel *The Bride* (1983)?

#### Research Objectives

1. To find out the effects of herd and master morality on society in the novel *The Bride* (1983)
2. To enhance the things that bring master morality to characters in the novel *The Bride* (1983)

#### Literature Review

Nietzsche in his work, *On the Genealogy of Morals* (1987), presents his theory on the evolution of morality. Deleuze modified the idea put forth by Nietzsche. According to Paolo A.B. (2014), Deleuze offers three conceptions of life. They are: multiplicity, turning, becoming, and confirmation. Under the guidance of Nietzsche's differentiation between two modes of existence—affirmation and negative—Deleuze created two forces, called active and reactive forces, which aid in the formation of modes. For him, the body is a tension of forces, not dualism. Deleuzian becoming, as defined by the British Society for Phenomenology (1993), is the affirmation of the positivity of difference, understood as a multiple and on-going process of transformation. Mode is activated by these forces. If it is a reactive force, the affirmative mode is turned on and independence develops, which is the root of master morality. If it is an active force, the affirmative mode is turned on, and slave morality in living things emerges.

According to Cameron (2001), Nietzsche's genealogical method showed that morality may be classified into two categories: herd morality and master morality. The herd has dependent attributes, whereas master morality possesses independent qualities. Morals serve as indicators of a rising or falling quality of life. These characteristics are supported by the novel *The Bride* (1983), wherein several characters exhibit varying moralities at

various stages of their lives. For certain characters, morality is seen as rising, whereas for others, it is seen as falling. Similar to the protagonist of the book, Zaitoon initially exhibited slave morality by marrying for her father's promise, which was a lowering moment in her life. However, when she eventually made her own decisions and left her husband's home, she shown master morality.

Frank (2001) claims that according to Nietzsche, "good" does not imply demonstrating "goodness" but rather refers to "the good"—that is, the noble, strong, high-positioned, and high-minded—in opposition to all low, low-minded, and common. The excellent person will have master morality, and the rest will follow herd mentality. Brian (2013) explores Annette Baier's view that Nietzsche offers an alternative perspective on morality, urging reflection on its nature and transmission. In *The Bride*, the traditional mountain society exemplifies herd morality's intergenerational transmission. Zaitoon's forced marriage underscores this, highlighting the perpetuation of cultural norms. Nietzsche's cultural critique emphasizes how societal forces, like culture and religion, constrain individual flourishing. Society's chains, as Rousseau noted, hinder human freedom, persisting despite modernity's advances.

Ezema et al. (2017) discuss Nietzsche's notion of revaluing all values, revealing societal false norms and valuations. Characters like Zarathustra in *Thus Spoke Zarathustra* embody the Ubermensch, who rejects civilization's enslavement. Zarathustra's creation of his own values exemplifies Nietzsche's revaluation. Cybulska (2012) extends this, urging rejection of societal impositions to embrace one's authentic self. Nietzsche's philosophy advocates for individuals to discern and reject false cultural and social norms, embodying the Ubermensch's refusal to conform. Kain (1996) discusses Hegel's influence on Nietzsche, emphasizing the struggle between slave and master morality. Nietzsche's concept focuses on self-control and free will, not just political power. He posits morality as redefining purpose and meaning, guided by the will to power, allowing individuals to choose their own life rules and discern good from evil.

Paolo.S (2018) echoes Nietzsche's view that morality is herd instinct, driven by societal leaders. "Beyond Good and Evil" advises embracing solitary freedom for personal moral integrity. Nietzsche's own rejection of societal norms reflects this scenario.

Skinner (1971) posits that morality stems from reinforced behaviours shaped by cultural norms. Piaget (1932) suggests morality develops through varied experiences, including emotional reactions and relationships. Nietzsche's philosophy correlates with this, as following others fosters slave morality, while independence leads to master morality. In *The Bride* (1983) Zaitoon's diverse experiences shape her mastery of morality.

### Theoretical Framework

Friedrich Nietzsche initially introduced the philosophy of morality in his book *On the Genealogy of Morals* (1887). The conflict between slave and master morality is explained in *On the Genealogy of Morals* (1887). According to Nietzsche, slave morality arises spontaneously in the weak man who is a follower of something or someone. A master moralist is the be-all and end-all since they are self-reliant in every manner. Excellent morality actively emanates from the gentleman. Slave morality places activities on a scale of "good" and "evil" intentions, master morality places actions on a scale of "good" and "bad" consequences. Slave morality establishes values on predetermined, unquestionable foundations (Christianity), whereas Master morality establishes values regardless of predetermined foundations (nature).

Nietzsche (1887) investigated the theory of morality, he discovered that the humanities and cultural arts are prone to become academically dry or commodified, frequently losing their lustre and reliability in the process. He shifts his focus to developing a philosophy that frees the individual from reliance on any cultural mechanism or collection experience, emphasising instead the pursuit of creative expression and subjective greatness on an individual basis. This puts the onus of meaning creation squarely on each individual. The concept is known as Superman or *Urbemensch*.

*Thus Spoke Zarathustra* (1883) talked about the idea of the "Urbemensch" (superman) was introduced. Herd morality is characterised by humility, kindness, love, and patience. Strong will, authority, clarity of thought, and a proper feeling of self-worth are characteristics of master morality. Nietzsche believed that morality itself is the individual's herd instinct. Everyone in society follows their example and holds the delusion that this morality is beneficial to them. People tend to act in response to the behaviours of others, a behaviour known as herd

instinct. Various characters in the narrative exhibit varying morals and ideals at different points in time. Some of the characters initially have herd morals, but as they go through various trials and tribulations in life, their master morality emerges. Man faces barriers from culture and religion that keep him apart from modernism.

### Data Analysis and Discussion

Textual allusions in *The Bride* have been located when examined in light of Nietzsche's moral philosophy. One can have an understanding of morality's workings and the effects it has on people and communities by looking through the sources. Qasim and Miriam's opinions over Zaitoon's wedding, Qasim remarked softly, "Sister! I gave him my words" (Sidhwa, B. 1983, P-83). The line illustrates both the societal and personal viewpoints. Since the turn of the 20th century, moral growth has been a primary focus of the major psychological theoretical orientations.

"Sister, I gave him my word" (Sidhwa, B. 1983, P-83). In the context of Nietzsche's morality, Qasim's adherence to his word, regardless of the consequences for Zaitoon, suggests a sense of duty or obligation characteristic of herd morality. His prioritization of tradition and familial commitments over Zaitoon's well-being aligns with a conformist mind set. However, his awareness of cultural differences and concerns for Zaitoon's happiness hint at elements of master morality, as he grapples with societal norms while considering her welfare. Ultimately, his decision reflects a blend of both master and herd moralities, illustrating the complexity of human ethics in societal contexts.

Qasim's adherence to traditional codes of honour, enforced since childhood, reflects conformity to herd morality, as he prioritizes societal norms over individual autonomy. His decision to arrange Zaitoon's marriage without her consent echoes a pattern of behaviour learned from his upbringing. Despite his awareness of potential unhappiness for Zaitoon, he succumbs to societal expectations, mirroring the influence of inherited standards on personal conduct. Thus, Qasim's actions align more closely with herd morality, as he upholds established societal values at the expense of individual agency, as per Nietzsche's framework. (Sidhwa, B. 1983, P-1)

"But you have been with us so long, you're changed. Why? Most of them

are bandits. They don't know how to treat women! I tell you, she will be a slave, you watch and she will have no one to turn to. No one" (Sidhwa, B. 1983, P-83)!

In Nietzschean terms, Qasim's decision-making process reflects elements of both master and herd morality. Initially, his adherence to traditional customs, such as arranging Zaitoon's marriage without her consent, aligns with herd morality, as he prioritizes societal expectations over individual freedom. However, his acknowledgment of Zaitoon's potential suffering in the mountainous environment and concern for her well-being suggests a degree of individual discernment, hinting at elements of master morality. Yet, his ultimate compliance with familial and cultural norms, despite reservations, leans more towards herd morality, as he submits to external pressures rather than asserting his own values. Qasim's internal conflict and compromise between societal expectations and personal convictions illustrate the complex interplay between master and herd morality in navigating cultural norms and individual agency. Thus, while Qasim demonstrates some elements of master morality in his concern for Zaitoon, his ultimate decision reflects conformity to herd morality, emphasizing the influence of societal expectations on individual behaviour, as per Nietzsche's framework.

Sakhi beat her wildly because of waving hand to jeep. The night, Zaitoon resolved to run away. Her sleepless eyes bright with shock, her body racked by pain. She knew that flight lay her only hope of survival. She waited two days, giving herself a chance to heal (Sidhwa, B. 1983, P-170).

In Nietzschean terms, Zaitoon's decision to run away from her abusive marriage reflects elements of master morality. Initially, her submission to the abusive treatment by Sakhi could be seen as a manifestation of herd morality, as she endures suffering without resistance, potentially influenced by societal expectations of female subservience. However, her ultimate decision to flee demonstrates a rejection of societal norms and a pursuit of personal freedom, indicative of master morality. By asserting her agency and choosing to escape despite the risks, Zaitoon exhibits a sense of autonomy and self-determination characteristic of master morality.

Additionally, her deliberate waiting period to allow herself time to heal suggests a calculated approach to her own well-being, further aligning with master morality principles of self-care and self-preservation. Ultimately, while Zaitoon initially adheres to societal expectations of endurance, her eventual act of disobedience and pursuit of autonomy exemplify the emergence of master morality as she asserts her own values and pursues her own path to survival.

In Nietzschean terms, the contrasting moralities of Carol and Farukh, as well as Sakhi and Zaitoon, reflect the dichotomy between master and herd morality. Carol's morality, which leads to an ascending life, aligns with master morality, as she embodies autonomy, self-determination, and the creation of her own values. Her pursuit of individual fulfilment and personal growth exemplifies Nietzsche's ideal of the *Übermensch* or Superman. Conversely, Farukh's declining life suggests conformity to herd morality, as he follows societal norms and lacks the agency to transcend social constraints.

Similarly, in the relationship between Sakhi and Zaitoon, Sakhi's adherence to tradition and customs reflects herd morality, as he is enslaved by societal expectations and lacks the ability to challenge or redefine them. His actions are dictated by emotion, lust, and cultural norms, embodying Nietzsche's notion of slave morality, which prioritizes obedience and conformity. Zaitoon initially follows her father's dictates, indicating a submission to inherited values and traditions characteristic of herd morality. However, her decision to leave home and follow her own path signifies a transition towards master morality, as she asserts her autonomy and chooses a life of self-determination and personal agency. Thus, in Nietzsche's framework, Carol and Zaitoon represent the ascent towards master morality, while Farukh and Sakhi embody the descent into herd morality. Their contrasting moral trajectories underscore Nietzsche's critique of conventional morality and his celebration of individual sovereignty and self-over-coming. "What do you mean, happens all the time?" asks Carol" (Sidhwa, B. 1983, P-206). In Nietzschean morality, this exchange between Major and Carol illustrates contrasting perspectives on human suffering and the moral implications thereof. Major's dismissive attitude towards the potential dangers faced by Zaitoon reflects a form of herd morality, wherein individuals prioritize societal norms and expectations over

personal empathy and compassion. Major's statement, "happens all the time," suggests a resigned acceptance of suffering as a common occurrence, implying a lack of moral responsibility or agency in addressing it. In contrast, Carol's reaction challenges Major's indifferent stance, indicating a departure from herd morality towards a more individualistic and compassionate worldview. By questioning Major's callous attitude and seeking clarification on the meaning behind his statement, Carol exhibits a sense of moral agency and concern for the well-being of others. Her response reflects elements of master morality, wherein individuals assert their own values and judgments rather than passively conforming to societal norms.

Nietzsche's philosophy encourages individuals to transcend conventional morality and cultivate a moral framework based on personal autonomy, self-overcoming, and the pursuit of excellence. Carol's reaction aligns more closely with this ethos, as she challenges the status quo and advocates for a more empathetic and responsible approach to addressing human suffering. In contrast, Major's attitude reflects conformity to herd morality, characterized by a passive acceptance of societal norms and a lack of personal accountability in the face of adversity. Thus, this exchange highlights the tension between herd and master morality in navigating ethical dilemmas and responding to human sufferings.

Qasim: "I have given my words"  
"Sister Miriam, it is not for the goats and maize. Please believe me, it is my word---- the word of Kohistani"  
(Sidhwa, B. 1983, P-84)!

In Nietzschean morality, Qasim's insistence on honouring his word reflects a complex interplay between master and herd morality. Initially, his proclamation, "I have given my word," suggests a commitment to traditional values and societal expectations, indicative of herd morality. Qasim's reference to his identity as a Kohistani further underscores his adherence to cultural norms and inherited values, echoing Nietzsche's concept of slave morality, wherein individuals prioritize obedience and conformity to societal standards. However, beneath Qasim's outward conformity lies a potential expression of master morality. His emphasis on the importance of his word hints at a personal code of honour and integrity, reflective of Nietzsche's ideal of individual sovereignty and self-determination. By invoking his identity as a

Kohistani, Qasim may also be asserting a sense of pride and autonomy in defining his own moral principles, suggestive of master morality's emphasis on personal agency and self-creation.

Moreover, Qasim's plea to Sister Miriam to believe in the sanctity of his word highlights the subjective nature of morality, wherein individuals determine their own values and moral judgments. While Qasim's adherence to his word initially appears to align with herd morality, his underlying commitment to personal integrity and autonomy suggests a more nuanced moral stance that transcends conventional societal norms.

Overall, Qasim's assertion of his word embodies the tension between herd and master morality, as he navigates between conformity to tradition and the assertion of personal autonomy. His actions underscore Nietzsche's critique of conventional morality and the importance of individual self-determination in shaping moral principles and values. "Beyond these mountains we are free and manly lot" (Sidhwa, B. 1983, P-90). In Nietzsche's exploration of master and slave morality, the phrase "beyond these mountains we are free and manly lot" embodies the master's perspective. It suggests a rejection of societal constraints and a declaration of individual autonomy and strength. The "mountains" symbolize the boundaries set by conventional morality, while "free and manly lot" reflects the master's desire to transcend these limitations and define their own values. This assertion of freedom and self-determination contrasts sharply with the conformity and submission associated with slave morality, highlighting the dichotomy Nietzsche examines between the will to power and the herd mentality.

The statement "They told her that she was spoiling them" (Sidhwa, B. 1983, P-97) refers to Farukh's family's Lahore residence. Although Carol arrived from America with Farukh, he allowed her free will because he loved her, but society views their relationship as him indulging her. Although her family was very close to her, there were many who believed that because of her independence and tolerance, she was spoiling them.

Carol and Farukh's relationship is shown in the lines: "Farukh's narrow mindedness towards Carol. She knew the tenacious demands of Farukh most innocuous questions" (Sidhwa, B. 1983, P-112). Farukh's remark and behaviour towards Carol echo Nietzsche's concepts of master and herd morality.

Farukh's statement implies a superiority complex typical of the master morality, wherein he sees himself as the one who dictates caution, reflecting his belief in his own authority over Carol. This aligns with Nietzsche's portrayal of masters as those who assert their will to power over others. Conversely, Carol's compliance with Farukh's demands despite their innocuous nature hints at the submissive nature associated with herd morality, where individuals conform to societal norms and expectations. Farukh's narrow-mindedness and control over Carol illustrate the power dynamic inherent in master morality, where one asserts dominance over others, while the acceptance of this control by Carol reflects the submissive tendencies prevalent in herd morality. Thus, this interaction exemplifies Nietzsche's exploration of the tension between autonomy and submission, power and conformity, within human relationships.

Farukh asks, 'One woman particularly the young girl is modest, you know' (Sidhwa, B. 1983, P-170)? The statement embodies elements of both master and herd morality as outlined by Nietzsche. On one hand, Farukh's assertion of the young girl's modesty reflects conformity to societal norms and expectations, indicative of herd morality. He subscribes to the conventional belief that women, especially young girls, should exhibit modesty, aligning with the collective values and behaviours prescribed by society.

However, Farukh's assertion of this belief also demonstrates elements of master morality. By proclaiming this belief, Farukh positions himself as the authority on what constitutes modesty, exerting his own values and judgments over others. This assertion of individual judgment and authority aligns with Nietzsche's portrayal of the master who imposes their own will and values upon society; thus, Farukh's statement reflects a blend of herd conformity and master assertion, illustrating the complex interplay between societal norms and individual autonomy within the framework of Nietzsche's moral theories.

Zaitoon's statement, "As different as my ways will be from those of your people in the hill" (Sidhwa, B. 1983, P-128) reflects Nietzsche's concept of master morality. By declaring, "As different as my ways will be from those of your people in the hill," Zaitoon asserts her individuality and independence from societal norms, indicative of the master's rejection of collective values. Her assertion implies a confidence

in her own values and a willingness to diverge from the herd, embodying the master's pursuit of personal excellence and the imposition of her own will. In contrast to the herd mentality characterized by conformity and submission to collective norms, Zaitoon's statement signifies a defiance of such constraints. She exemplifies Nietzsche's ideal of the master who creates their own values and asserts their autonomy, rather than passively adhering to the dictates of society. Thus, Zaitoon's declaration aligns with Nietzsche's portrayal of master morality, emphasizing the importance of individuality, self-determination, and the rejection of herd mentality.

Zaitoon; "don't say anything to the Major. It is my father's wish. I must go with him (Sidhwa, B. 1983, P-131)!"

Zaitoon: "If I must marry, marry to someone from the plains. That jawan at the camp, Abba I think he likes me. I will die rather than live here.."

Qasim: "Hush Zaitoon there is no way to speak to your father. It is not seemly. A decent girl doesn't tell her father to whom he should marry her".

Qasim: "You make me to break my word, girl and you cover my name with dung! Do you understand that? Do you" (Sidhwa, B. 1983, P-143)?

The dialogue between Qasim and Zaitoon reflects elements of both master and herd morality as described by Nietzsche. Qasim's admonitions to Zaitoon to conform to societal expectations and traditional gender roles align with herd morality. He insists on her obedience to her father's wishes and societal norms, emphasizing the importance of propriety and respectability, which are characteristic of herd morality. On the other hand, Zaitoon's defiance and assertion of her own desires demonstrate traits of master morality. She expresses her individual will and rejects the constraints imposed upon her by societal conventions. Zaitoon's refusal to conform to her father's expectations and her insistence on choosing her own path reflect Nietzsche's idea of the master who creates their own values and asserts their autonomy. Thus, this dialogue illustrates the tension between master and herd morality within the context of familial and societal expectations, highlighting the struggle

between individual autonomy and conformity of social norms.

Miriam, who has slave morality from the start, and wants to leave the education for Zaitoon, her concept for girls was;

‘She’s learned to read the Holy Quran what will she do with more reading and writing --- boil and drink it? She’s not going to become a baboo as an officer! No Allah willing she’ll get married and have children’ (Sidhwa, B. 1983, P-44).

Miriam's attitude reflects Nietzsche's concept of slave morality. Her dismissal of further education for Zaitoon and emphasis on traditional roles like marriage and motherhood signify conformity to societal norms and a lack of aspiration for individual excellence. Miriam's belief that education beyond reading the Quran is unnecessary illustrates a submission to existing values and a reluctance to challenge the status quo. This adherence to established roles and rejection of intellectual pursuits align with Nietzsche's portrayal of slave morality, which prioritizes conformity, obedience, and acceptance of one's circumstances.

From the standpoint of goals, these customs and values are passed down from parents to children or from parents to Qasim. Sakhi's concept is also transmitted through these means since mountain people are averse to changing who they are. For example, Sakhi adored his wife from the beginning. His wife fled from him when he severely beat her in response to his brother and the villagers' taunting of her. Because slave morality deals with good and evil, it has tremendously negative implications on society. Everything bad designed to subjugate morality. It created followers, and slaves are always those who follow.

Master morality comes from overcoming obstacles in life. Sidhwa depicts a variety of people in her book *The Bride*, each of whom encounters unique challenges under various circumstances. After going through a difficult period in her life, Zaitoon developed the idea of independence and a strong will that gave her the confidence to leave the house and follow her own desires. She also learned to recognize false norms and values and reshaped them for both herself and other people. By following her lead, no one will speak to their daughter without first confirming that she is willing. She also teaches the mountains that the standards they adhere to are not

real standards. She exposed the erroneous standards and principles. In some way, Miriam breaks through the artificial norms like a master.

### Conclusion

*The Bride* (1983) demonstrates the existence of morals. Character moralities can be divided into slave and master moralities. The novel's phrases, words, characters, and deeds all help to depict slave and master through their moral values. The character views and ideas are expounded upon in the dialogues. The ideas support Nietzsche's moral philosophy. Characters in Sidhwa's work show the effects in different situation. Like Qasim, Sakhi and Their talks demonstrate the morality of slavery as exhibited by Miriam. In the book, some characters are completely enslaved, while others undergo circumstances that transform them into masters. Their morals have a negative impact on society. It ruins a number of relationships.

Qasim's daughter's life is impacted by his morals. His morality serves as a lesson to society; for example, his slave morality had the potential to wreck someone's life. The vow made by his father destroyed Zaitoon's life. He spoke with his cousin and had little interest in finding out her daughter's viewpoint. His choice turned out to be incorrect. Their union was seen as an unhappy one. Zaitoon's schooling was destroyed by Miriam's herd mentality. Miriam wanted to quit school at the age of twelve and learn how to take care of the house and cook. It led to impairment to her developing sight.

Sakhi's marital life suffers greatly from his slave morality. Because of his herd mentality, his marriage was viewed as a failure. Zaitoon, his wife, fled their home.

Character exchanges painted a vivid picture of slave and master morals. He was working in the field with his brother in the Sakhi scene. Because of his wife's actions, he made fun of him. Following the incident, he began beating his wife without cause. He utilised her to satisfy his desires and treated her like an animal.

The qualities of master morality—independent, free choice and a proper feeling of worth—are what imbued *The Bride's* protagonists with these qualities. The master morality must select its own path in life. The chosen passages elucidated the master morality of characters that emerged from various mishaps and circumstances in their life. At first, Zaitoon had slave morals; she obeyed her husband's commands, her

father's advice, and his crude attitude towards her. Slave morality originated from her struggles with hardships in her life. Her struggles made her a brilliant moralist. In order to survive, she fled her house and made her own decisions. The items enhanced Ziatoon's sense of value and instilled in her a master moral code.

Although Carol, an American, had a self-reliant existence, her husband Farukh desired to ensnare her in his slave mentality. She faced criticism from the society in which she lived for a while because of her open-mindedness. As evidenced by her selfless assistance to Ziatoon, she possesses a sound sense of self-worth. She removed her from the ownership of slaves and, upon her consent, granted her an independent existence. Ultimately, after learning about Ziatoon's life and assisting her. She understood what the lines by Iqbal were trying to communicate. She was aware of the verses and made her own decisions to lead an independent life.

Miriam initially adhered to slave morals, she later disregarded Qasim's advice during Zaitoon's wedding. She was well aware of the slave morals of the highlands and did not wish to marry Zaitoon. Instead of an existence in which women were treated like slaves, she wished to provide Zaitoon with a fully evolved society. Once one has overcome life's obstacles, master morality emerges.

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