

Traversing Transhistorical Resistance: A Retrospective and Prospective Study of Osama Siddique's *Snuffing Out the Moon*

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Abstract

Resistance is an attenuated phenomenon of human culture that has contributed to socio-political realities in different epochs. *Snuffing Out the Moon* draws a viable case of transhistorical resistance, traversing different historical periods; from the Indus Valley Civilization to dystopian future. This paper looks at how struggles against oppression, injustice, and authoritarianism remains a lasting force in human history. Employing theorizations of resistance contended by James C Scott, avoidance and breaking resistance articulated by Stellan Vinthagen, and the conceptual underpinnings of Michel Foucault and Barbara Harlow, this study critically examines how Siddique's narrative establishes patterns of resistance across six distinct time periods. The novel features various types of resistance against power structures; environmental, political, cultural and ideological demonstrated through various tales in the novel, evoking historical persistence of resistance. Since early civilizations where individuals were resisting the dogma of the religion, or colonial people were resisting an imperial regime, or modern people are resisting violence in the state, *Snuffing Out the Moon* elucidates universality of human resistance to systemic control. Focusing on the novel as a literary embodiment of the resistance literature, shedding light on contemporary socio-political issues, including authoritarianism, religious extremism, and environmental devastation, the research outlines the cyclicity of resistance by arguing that the resistance of the past informs the present and future resistance. By situating the novel into a broader historical and theoretical context, this study validates that resistance is a transhistorical phenomenon, which cuts across history and affects human destinies around the epochs.

Keywords: Transhistorical resistance, resistance literature, avoidance and breaking resistance, everyday resistance, and *Snuffing Out the Moon*

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Introduction

“Rage, rage against the dying of the light”.

Dylan Thomas Resistance literature has played a very important role in expression of indigenous identities and opposing colonial ideologies in South Asia. Colonization, partition, and constant battles of political instability have greatly influenced the South Asian Saga. Be it the partition of India, the impact of British colonialism, the constant struggle to achieve political independence or cultural retention, these narratives often demonstrate how individual and the society resist and struggle against the enormous tragedy. The propensities of resistance in South Asia date back to the earliest known civilizations. A history of persistent cycles of resistance against various forms of oppression, invasion, and cultural absorption characterizes South Asia, from the enigmatic decline of the ancient Indus Valley Civilization to the rise and fall of empires such as the Maurya Gupta, Mughal, and British Raj. Resistance against oppression, injustice, and authoritarianism has been a persistent force throughout human history.

Power creates resistance. Resistance can challenge, reproduce, or even create relations of power [with resistance], even in one single act of counter conduct (Mumby et al, 2017, p. 9). The formation of Gramscian “Counter hegemonic blocs,” which challenge hegemony by establishing new, strong hegemonies; or, in a very different context, the rejection of formal hierarchies by anarchists or feminist radicals, who instead form unofficial cliques or elites within existing resistance movements that have less obvious power (Freeman, 1975, p. 224) exemplifies Foucault’s conception; “Where there is power there is resistance”(Foucault,1980, p. 95) Among other things, Foucault believes resistance has a temporal dimension (Lilja, 2018, p. 421) and resistance has evolved along with our society’s power dynamics and suggests that, because resistance varies with the political, economic, and cultural topographies of power over time, it must be understood in its context.

Categorizing resistance Stellan Vinthagen and James C. Scott in Mikael et.al’s *The ABC of Resistance: Towards a New Analytical Framework* theorizes that *avoidance resistance* is “avoidance” of power relations and consequently of repression through disguising oneself or concealing from observation is the fundamental feature of this type of dissent (Mikael, 2023, p. 63). The second core category of resistance that we propose is *breaking resistance*, which refers to disrupting rather than avoiding power relations (Vinthagen, 2005, p. 165-205). In contrast to avoidance resistance, it undermines authority, follows a completely different logic and openly opposes it through actions like disobedience, non-cooperation, and/or interventions? Roadblocks, factory occupations, protests, strikes, civil disobedience, objections to direct commands, consumer boycotts, and other (similar)

acts could all be used to express this kind of resistance. Here, the term “power breaking” refers to the process by which a subordinate’s public refusal to comply with demands or instructions can temporarily or possibly call into question a power relationship (Mikael, 2023, p. 67). Constructive resistance interpret resistance as a reaction against power, which is either described as “contentious politics” exercised in opposition to the power and manifests itself in the form of protests, demonstrations, and revolutions or as “hidden” and “avoiding” means of completely evading power relations. Resistance can take many forms, including the creation of new institutions, identities, discourses, communities, and practices like underground universities, alternative currencies, or legal tribunals. It can also take the form of rallies or acts of disobedience directed against individuals, institutions, or practices. Here, resistance consists more in creating new nodes or alternatives inside society than it does in opposing anything (Mikael, 2023, p. 70).

Scott refers to everyday resistance as “infrapolitics,” which is characterized by its silence, dispersion, camouflage, and overall appearance of being unseen. Foot-dragging, running away, sarcasm, passivity, laziness, mistrust, slander, avoidance, or thievery is just a few examples of prevalent subaltern group behaviors that Scott demonstrates as acts of resistance rather than deception. Scott has discussed a wide-ranging categorization of resistance pedestals on two main forms of resistance: the public and the disguised resistance which are in turn related to three forms of domination (material, status and ideological), resulting in six types of resistance. Resistance exists as publicly declared resistance (open revolts, petitions, demonstrations, land invasions, etc. Further, resistance exists in the disguised form (low profile, undisclosed or “infrapolitics”) as everyday resistance (e.g. poaching, squatting, desertion, evasion, and foot-dragging).

Humans have always been fundamentally resistant to dangers that threaten civilizational and socio-cultural norms. Man over the eons has stood against all adverse forces of nature (Sadiq and Razik, 2021, p. 31). This resistance is fueled by a constant impulse to fight such threats. Values are the core driving force for resistance as it is vital to the existence and integrity of civilization and cultural identity. Writers brings to fore resistance, when he tries to express the evils around him, the abuse of human beings, and the old or wrong attitudes of society and civilization (Sadiq and Razik, 2021, p. 32).

Transhistorical resistance thus resonates with South Asian literature that continually engages with historical and political crises, which shape its literary discourses. Through postcolonial studies, scholars have explored the extent to which South Asian authors write about colonialism, authoritarianism, and socio-political resistance (Chakrabarty, 2009, p. 78). Siddique’s novel fits this tradition, providing a multi-temporal critique of oppressive structures through history. Edward Said and Gayatri Spivak have emphasized the

importance of literature in postcolonial resistance by asserting that stories become a medium of resistance through which marginalized histories are reclaimed and variations of dominant narratives are challenged (Said, 1978, p. 9; Spivak, 2023, p. 32).

Creating literature in itself is a process of resistance because the writer cannot conform to his surroundings and based on this conflict, he creates literature. In a way, all literature is resistance and every writer is rebellious. (Ahmed, 1995) Covering over two millennia of South Asian history, Osama Siddique's *Snuffing Out the Moon* weaves around six different narratives set in different epochs. As a reflection of the various struggles South Asian societies have experienced over time, each story offers a distinct form of resistance and presents a comprehensive, historically informed, and imaginatively expanded perspective of resistance, spanning from the existential, religious and environmental perils faced by the people of the Indus Valley Civilization to the political and religious oppressions of the Mughal and British colonial eras. Conveying the persistent nature of a rebuttal against domineering power, the novel highlights common folk's resistance and resilience to cope with it, and most prominently it explores the beacon of resistance within this pattern; illusions, omens, loathing, ardor and dissent. A deliberate attempt is made to elevate dissenters to heroic status by emphasizing the selflessness, sacrifice, and mental independence and self-abnegation that goes into being a dissenter. This study hypothesizes that *Snuffing Out the Moon* (hereinafter referred to as *Moon*) examines resistance in different historical periods and hypothetical futures exhibiting the fact that resistance is an active and constant aspect of the human struggle against oppression. The study further explicates that Siddique's novel serves as an example of how resistance not only endures over time but also changes in forms and manifestations in reaction to changing socio-political conditions.

Resistance literature began when the man from the practical world, stepped into the creative arena (Sadiq and Razik, 2021, p. 35). Resistance has evolved along with our society's power dynamics as Foucault believes resistance has a temporal dimension (Lilja, 2018, p. 421). Resistance is a fundamental and continuous element in human history, evident in every era. This suggests that, as resistance varies with the political, economic, and cultural topographies of power over time, it must be understood in its context (Mumby et al. 2017, p. 12-16). Exploring resistance from ancient civilizations to speculative futures, Siddique demonstrates the drive to counter and resist oppression throughout history where the strategies and expressions of resistance evolve with socio-political and cultural changes while the essence of resistance, standing against repression remains constant which reflects that how different historical contexts shape and redefine the nature of resistance. This research explicates that depiction of

resistance in the novel is a reflection of socio-political issues, such as authoritarianism, social injustice, environmental calamities and other religious orthodoxies as at once it is a cry for freedom and a call for resistance. The hypothesis thus posits that *Moon* serves as an inclusive study of resistance, demonstrating its persistence and evolution across various historical periods and speculative futures and takes into account the causal contours of resistance literature with its philosophical and historical context.

The study aims to achieve the subsequent objectives:

- 1 To identify and analyze diverse historical moments underscoring human resistance to be a transhistorical phenomenon spanning from the existential and environmental perils faced by the people of the Indus Valley Civilization to the political and religious oppressions of the Mughal and British colonial eras in the selected text.
- 2 To explore various forms of resistance depicted in *Snuffing Out the Moon* as contended by James C. Scott and Stellan Vinthagen replicating the contemporary socio-political issues, concerning authoritarianism, religious extremism, environmental degradation and their relevance and impacts on the socio-political and cultural contexts of their respective historical periods.

This study intends to answer the following research questions:

- 1 How and to what extent does *Snuffing Out the Moon* underscore resistance as a transhistorical phenomenon in South Asian literature?
- 2 What patterns of human resistance replicate James C. Scott and Stellan Vinthagen's theory of resistance across the novel's different historical epochs?

Transcending the boundaries of time through the prism of human resistance in the South Asian context, *Moon* bridges the past, present, and future and examines the persistence of human resistance to systematic tyranny by spanning ancient civilizations, colonial rule, and contemporary political struggles. Employing a retrospective and prospective approach, Siddique's work explores current social, political, and environmental issues and its similarity to those of historical resistance movements. Retrospecting South Asia's resistance, aids in contextualizing the region's contemporary struggles for autonomy, civil rights, and justice against repressive monarchies,

colonial powers, and social injustices especially in Pakistan and India. Prospecting the resistance, examines the implications for upcoming movements and makes links between the struggle for political, environmental, and economic justice in a world that is fast becoming more globalized and historical resistance.

At its core, *Moon's* study enhances the fields of postcolonial studies, South Asian literary criticism, and eco-criticism by presenting a thorough examination of human resistance throughout history and offers new insights into the enduring nature of human resistance as transhistorical as it spans ancient civilizations and modern political struggles.

Literature Review

“Literature is resistance and every writer is rebellious.”

Ahmed Abrar

Building on existing research on resistance literature this section comprises key works exploring how literature can act as a form of resistance and studies on South Asian literature, serving as backbone for understanding the regional nuances of resistance depicted in Siddique's novel.

Resistance literature encompasses a field of study that has progressed over the centuries, with its roots in both oral traditions and written works that chronicled human struggles against adversity. In their article “Resistance Literature: History and Concept,” Abdul Raziq and Muhammad Sadiq deliver a historical account of this literary phenomenon, including its origin and key components of this writing as well as offering insight into the socio-political importance of it. Resistance writing is described as expression that pushes back against oppression and social injustices. Early on, literature was seen as weapon for resistance. “Producing literature itself is an act of resistance since the writer cannot adjust to his environment, and out of this tension, the writer produces literature,” as Ahmed Abrar says. Literature is — it seems — always resistance and every writer subversive” (Raziq and Sadiq, 2021, p. 31). This reinforces the concept of resistance constitutive of the longevity of literature itself.” The foundation for resistance literature stretches back to ancient civilizations. Researchers refer to the heroic age, an era of tales of bravery, courage, and redress, where stories of resistance began to emerge.

The term resistance literature was popularized by Palestinian writer Ghassan Kanafani in his book *Resistance Literature in Occupied Palestine (1948-66)*. Kanafani's output examined how literature could function as an act of resistance vis a vis colonial domination. Resistance literature is a mirror of society's conflicts and

the writer's will of change, the article argues. Tahir claims: "Life is a reflection of literature and society. Poets and writers can never separate themselves from life and social issues so they give emotion a creative form. These works are called resistance literature" (Raziq and Sadiq, 2021, p. 34). Resistance is commonly understood as a natural response to oppression, but in practice, many people drop out of political struggles.

In "South Asians Writing Resistance in Wartime London," Rehana Ahmed traces in great detail the literary and political mobilization of South Asian writers in Britain during World War II. Ahmed highlights Mulk Raj Anand's publication woes with *Untouchable* and Ahmed Ali's editorial clashes with British publishers who tried to censor *Twilight in Delhi* (Ahmed, 2012, p. 24-25). Likewise, Raja Rao's determination to preserve the cultural specificity of *Kanthapura* articulates the rebellion of South Asian writers against constraining colonial story lines (Ahmed, 2012, p. 25). The piece goes on to unpack this crossover of literature and activism. Not only were many editors and contributors to Indian writing members of anti-colonial organizations like the India League and Swaraj House (Ahmed, 2012, p. 26), they were also found among the ranks of the other "English-educated members of the bourgeoisie" (Ahmed, 2012, p. 31) who needed some political agency.

The novel has earned wide critical acclaim because of its thematic depth and formal mastery. In his article *Snuffing Out the Moon: Kino/Bio Politics, Movement and the State of Exception* the author, David Waterman, discusses how the novel explores movement, Kino politics and the state of exception in various historical timeframes. Employing the theoretical formulations of Michel Foucault, Giorgio Agamben, and Thomas Nail, this research underscores the ways migration, political power, and biopolitical control can transform societies over time (Waterman, 2020, p. 1). Mohenjo-Daro is one of the main settings of the novel; it is a stable civilization that is first introduced as such but is subsequently abandoned as a result of the corruption of religion and the occurrence of natural catastrophes. According to the novel, civilization can be born and die with flow and displacement, which supports the idea of Nail that migration is always the antecedent of settlement (Waterman, 2020, p. 4). This argument is relevant to the Foucaultian concepts of biopolitics, which focus on how institutions such as religion are used by power structures to manipulate the populations (Foucault 141; Waterman, 2020, p. 5). The British subjugation of the revolt was characterized by mass displacement, indefinite detention, and executions, which are strategies that match the definition of the state of exception, where governments suspend the law to consolidate power (Agamben 17; Waterman, 2020, p. 7). The future-oriented sections of *Snuffing Out the Moon* further illustrate Waterman's

argument. In 2084, society is controlled by Water Conglomerates, and people labeled as “Regressives” are exiled due to their refusal to conform to post-religion lives (Waterman, 2020, p. 8). In multiple historical settings within *Snuffing Out the Moon*, religious authorities, colonial rulers, and future conglomerates manipulate people through laws and state-imposed crises (Waterman, 2020, p. 11).

The literature on resistance in South Asian literature has conventionally all ears on anti-colonial movements and the postcolonial period. More recent studies have expanded this focus to include cultural and environmental resistances, examining how literature engages with issues of globalization, environmental degradation, and cultural preservation. However, the study is further projected to explore the unscratched area of study: Human Resistance to be a transhistorical phenomenon spanning from the existential, religious and environmental perils faced by the people of the Indus Valley Civilization to the political and religious oppressions of the Mughal and British colonial eras in Osama Siddique’s *Moon*.

Methodology

Present study is qualitative research comprising an anthology of logical and colloquial perceptive which purely pedestals on my insights. Textual analysis has been carried out to explore transhistorical resistance in Osama Siddique’s *Moon* which spans multiple historical epochs from the Indus Valley Civilization to a dystopian future and how Siddique’s narrative constructs patterns of defiance across six different time periods showcasing various forms of rebellion—environmental, political, cultural, and ideological—against structures of power, reflecting the historical continuity of dissent and examine how resistance against oppression, injustice, and authoritarianism evolves but remains a persistent force in human history. It is a process; to gather information about other humans about how other people formulate wisdom out of the world.

Analysis & Discussion

“They cannot snuff out the moon, so today,
nor tomorrow, no tyranny will succeed,
no poison of torture makes me bitter.”

Faiz Ahmad Faiz

Resistance is woven in human civilization, and can be seen in a myriad of forms particularly socio-political, environmental, and ideological, across historical epochs. Faiz’s moon is emblem of transhistorical resistance. Likewise:

Mohenjo-Daro: The Indus Valley Civilization

Looking at the earliest instance explored in Osama Siddique's *Moon*, focusing specifically on the way resistance plays out during Indus Valley Civilization, interactions such as rebuttal against a political authority, ecological collapse, mismanagement of resources, and the unsustainable expansion of a civilization in Mohenjo-Daro: The Indus Valley Civilization represents one of the earliest forms of resistance. The novel critiques the exploitation of natural resources, and shares a subtle voice of rebellion against rulers who don't pay attention to ecology through various characters such as Prkaa, Sthui, Mahweel, Motla, High Priest Bhogi and Partahaar. The alternate depiction of Mohenjodaro as both a marvel and a place of eventual decay as is so often the case in historical cycles of rise and fall. Its dependence on resource extraction and labor exploitation is an omen to its demise, as the markers of its glories are the broad avenues, planned localities and public baths.

Similar to the concept of avoidance resistance proposed by Stellan Vinthagen (2015), where some groups do not resort to open resistance, but respond or adjust to external forces. Moon highlights how the city changes when she writes: *The alluvial plain displayed extensive cultivation—though no cultivators.... the hunting ground of man in search of fuel to pour into the ever-hungry maw of the City of Bricks* (Siddique, 2018, p. 4). The inhabitants of Mohenjodaro do not wage war against the natural world: they seek to bring it into their expansionist designs, resulting in deforestation and resource depletion. Imminent environmental collapse, described as “denuded landscapes” and “wastelands,” (Siddique, 2018, p. 4) hints that this kind of resistance is ultimately untenable. The description of the city emphasizes environmental destruction induced by human ambition. Prkaa symbolizes an ecological form of resistance to the unbridled growth of the City of Bricks i.e., Mohenjodaro.

Better to reign in hell, then serve in heav'n

Resisting the ongoing civilizational collapse, Prkaa is assuring that we are bulldozing the trees for kilns and are utilizing out artisans to make infinite bricks for palaces and argues that we should see how the jungle is receding, and how the great river is changing its course after the last big earthquake. He further laments that the whole environment of Mohenjodaro is changing drastically and getting scarce as the rains last longer and the river tides are more unpredictable than before. Prkaa howl that *we need to protect the jungle and rebuild those embankments and the city walls. Have you seen how the city's riverside area is crumbling and how much water got in during the last floods* (Siddique, 2018, p. 9-10)? His lamentation resonates with Scott's notion of the *hidden transcript*, in which people resist

dominant structures indirectly, through practices of critique, storytelling or withdrawal. His withdrawal to the jungle represents Vinthagen's *avoidance resistance*: the idea that whole populations render oppressive structures unworkable by fleeing them rather than challenging them openly. Prkaa's estrangement from the city takes on an awareness of the oppressive inclinations of organized power. He further mourns that:

You know very well why I come but seldom to the city..... The city is dying for it no longer takes care of its own. The rulers are given to excesses, the citizens care for nothing but self-indulgence...the jungle is shrinking, the floods are more frequent, and yet, no one seems to care. (Siddique, 2018, p. 8-9)

This dialogue is emblematic of Scott's notion of the *hidden transcript*, in which the oppressed express their grievances outside the view of authority. Prkaa is resistance through avoidance, a life in the jungle instead of servitude to the exploitative systems of the city. *The rain isn't letting up and neither are the floods....And yet we have been sitting around and doing nothing about it...like a bunch of helpless, sprawled chewers...but will lift a finger to prevent them (Siddique, 2018, p. 162)*

Religion in this epoch was used as tool of exploitation, authority, misrepresentation and subjugation. Resisting religious manipulation and exposing the evil faces of priests and clergy men Motla elaborates that *We live in strange times, Prkaa, for the roles have reversed. The rulers sit and stare vacantly while the priests dominate. And the priests in turn act more like merchants...Their true religion, it seems, is solely commerce. (Siddique, 2018, p. 138)* Here, it paints picture of the voiceless, monitored underclass, hidden in the darkness and considered insignificant by those in power. This relates to Scott (1990) concept of "hidden transcripts," whereby the oppressed create subversive forms to counteract the narrative forced upon them. Defying the newly established religion Moon highlights that *"The officiators of the new religion increasingly thought it fit to play a cardinal role not just in the domain of the spiritual but also in that of state, politics, commerce and even in the private lives of men and women. And who was to question them?" (Siddique, 2018, p. 157)* The Passive, covert and hidden resistance transform in to active, overt and blatant resistance when Prkaa exposed Partha-haar *Your false god is unable to even help himself up! What help can he extend to us all? Enough of your despicable charade, priest! You have fooled the gullible and the earnest for far too long"* (Siddique, 2018, p. 344) amplifying Scott notion of *breaking resistance*.

The city highlights the reaction of the marginalized inhabitants of the lower town, who were first ignored and then hunted, to systematic oppression. Their passive fear turns into active resistance *They looked over their shoulders during dark nights; any unexpected sound startled them; often they were found huddled together for safety; some carried staffs or concealed knives for protection* (Siddique, 2018, p. 340) This passive resistance to the active resistance resonates *hidden transcripts* that refers to hidden behaviors of the oppressed before their overt resistance in the public. *Moon* also reflects the increasing disparity between the rulers (Elites) and the people (Layman). While the City of Bricks is described as a hub of power, affluence, and status, it appears that self-interest trumps collective interest. Prkaa's conversation with Sthui shows his disbelief with the rulers of the city *the rulers are given to excesses and the citizens care for nothing but self-indulgence* (Siddique, 2018, p. 9), emblematic of an early form of political resistance, acknowledging dissent by the description of leadership through discontentment than through confrontation. Satirizing the city rulers Prkaa ask Motla to visit the city again and observe closely and *see for yourself what those who ostensibly rule that city refuse to see* (Siddique, 2018, p. 145)

Culture, too, becomes a site of struggle for resistance. Mohenjodaro is first portrayed as a flourishing center of creativeness and cerebral inquiry: *Realizing that they had enough food, energy and leisure, they learnt to create and admire things of beauty, solely for the pleasure of it. High culture was born* (Siddique, 2018, p. 154) but as religious authority widens, cultural expression has become more and more regulated. Even the simple act of protecting history and historic buildings is an act of defiance against those who would erase or co-opt it. As Mahweel, the master architect laments: *Over the declining remnants and deteriorating edifices of past and lesser cities we raised it, watched it flourish and tended it with the same care and affection that a gardener gives to his precious plants* (Siddique, 2018, p. 160) This quote also shows how the act of memory and preserving culture is a form of resistance. In Scott's scheme, such acts are important to maintaining counter-narratives to dominant ideologies. Lamenting the ongoing attitude towards the city Mahweel depressing remarks *and now see how we neglect and abuse this place. They tell me sometimes of its state... of the unnecessary pomp and waste... these grand new baths and palace buildings... This is an unloved city that we live in now. An unloved city!* (Siddique, 2018, p. 160-161) replicates Cultural, environmental resistance in both overt and covert forms of resistance. Prkaa in the end *headed for ancient Harappa, said to be many a hard day's journey away in that direction.* (Siddique, 2018, p. 353) replicates *breaking resistance*. But the jungle reclaimed their walls; doubt reclaimed their faith.

Takshasilla: The Kingdom of Gandhara, Circa 455 CE

Osama Siddique's *Moon* portrays the Buddhist monastic hierarchy in Gandhara (455 CE) located in Takshasilla, 5th century CE, as a site of ideological resistance against religious orthodoxy and institutional stagnation. Takshasilla captures a discordant note between reformist monks and conservative elders resistant to change, channels its historical roots as a treatise in religious adaptation and institutional decay. Utilizing James C. Scott's *Weapons of the Weak* and Stellan Vinthagen's *A Theory of Nonviolent Action*, this epoch highlights that resistance appears in both overt and subtle forms in Takshasilla: The Kingdom of Gandhara, Circa 455 CE, not through armed conflict, but through discourses on philosophy and intellectual pursuits portrayed through Buddhmitra, Ananda, Brother Shobi, Devatideva, Kathea, Gauthama and Mitradeva and investigates how once desperately needed religious institutions became ossified, emphasizing ritual over reason.

Guru Buddhmitra's visions are a pre-emptive act of resistance against an impending force of destruction from the very beginning or the act of resisting it is the act of anticipating it. His protestations are laced with gloom: *I have seen the omens... They are indeed coming... They will smash and smite all that inhabit this place, and ravage and ransack our home, while snarling and frothing at their mouths like a pack of deranged wild dogs fighting over a carcass.* (Siddique, 2018, p. 124-125) The vision of Buddhmitra is not merely one of supernatural premonition but it is an allegorical entanglement of their historical cycles of oppression. The awareness of the monks of what they are about to be destroyed is a sort of buried transcript a subversive language that assists them though in an abstract spiritual sense, to confront the violence that is to be. This is parallel to the approach of avoidance resistance by Vinthagen, non-violent resistance groups opposing hegemony are not fighting directly, but struggle to survive in terms of ideological and cultural principles. His lament amplifies this passivity as resistance: *Even though we are simply humble bhikkhus; who possess no power, no gold, no fields of ripe corn, no orchards laden with fruit; who meditate and pray and cause no harm to any soul* (Siddique, 2018, p. 125). Buddhmitra's words here are analogous to Scott's concept of *everyday resistance* in which the powerless, instead of escalating overt rebellions, genially critique and withdraw from the systems of dominion and oppression. Additionally, Buddhmitra's declaration that *Compassion is not in rituals, but in the hands that feed the hungry* (Siddique, 2018, p. 34) is an ideological challenge to institutionalized religion certainly echoes with the theory of power as contended by Foucault, who argues how resistance appears through which some hegemonic control can be countered.

Moreover, Buddhamitra also warns the people of Takshasilla for leaving religion for their false established rituals denotes resistance against the culture adopted by them while leaving the religion behind. *We need to examine ourselves, for my humble view is that while we remain fixed to the precincts of the sangharama and obsessed with our daily rituals-like mushrooms...Surely, we need to be aware of what is happening beyond the walls of our monastery?...as they have done earlier* (Siddique, 2018, p. 23) whilst exposing Mara the priest who is evil in disguise *That is Mara! Perhaps you expected to see a monster with hideous features and unnatural limbs. Remember that Mara the tempter often appears in pleasing and noble forms, cleverly disguising the ugliness of the evil intent he embodies. His outward comeliness does not make him any less evil. Do not underestimate the power of evil and its endless deceptions* (Siddique, 2018, p. 130) replicates breaking resistance; where Buddhamitra rebel against the elders by overtly revealing the evils of Mara and takes the institutional power structures head on which he further expresses as *My friends, I feel that whatever was left unsaid yesterday must be said tonight. I have already expounded on the many faces of Mara -the face of temptation, the face of lust, the face of ambition, the face of unskilled living, the face of dependence on conditions, and more* (Siddique, 2018, p. 131).

A mind that does not question is a mind enslaved

Buddhamitra's resistance isn't all soporific verbal defiance; he actively urges his disciples to head-butt monastic norms. Put another way, when a young monk expresses misgivings about leaving the monastery to confront the world, Buddhamitra assures him: *A mind that does not question is a mind that remains enslaved* (Siddique, 2018, p. 42). The above quote reflects the Foucaultian theory that knowledge production is never free of power relations - by destabilizing the dominant discourse, Buddhamitra provides his learners with the means against institutionalized dogma. The leaders of the monastery become more doubtful about the influence of Buddhamitra and soon one of the elders tells him straightforwardly: *You tread a dangerous path, one that leads to exile or worse* (Siddique, 2018, p. 46). This scene sums up that power is low and that it silences any deviation of ideologies, and this is what Bourdieu is arguing with, where the ruling classes use the social structures to hold on to power. But with the rising leash, Buddhamitra shows his firm conviction and states: *The Dharma is not a fortress, it is the river that must flow* (Siddique, 2018, p. 48). He does not give in and he is finally thrown out of the monastery, but his legacy remains. As time goes by, additional monks begin to doubt the strictness of their religion, and this demonstrates how resistance, even when beaten, ends up growing the seeds of change in the future.

Moon shows not just Takshasilla as a place of historical Buddhist study but as a rot-infested institution that was burdened by internal conflict and external inaction on the part of the political world. The Takshasilla satrap is described as an untrustworthy patron, as part of the bigger picture of pressures and danger of political turbulence: *Do you then expect him to be concerned about the relatively trivial happenings on top of a semi-inhabited, forest-covered hill, especially when grander occurrences are imminent in the larger world?* (Siddique, 2018, p. 22) In this case, resistance is also a struggle against political irrelevance, with monks finding their way through their own irrelevance. There are indications of passive resistance in silent discontent, therefore. The most striking example of subversive resistance, possibly, is the character she creates, Kathea. *Instead, oblivious to his situation and surroundings, he appeared very interested in a large, mottled blue-and-yellow butterfly that had flitted into the hall...as if casting a spell to ensnare it* (Siddique, 2018, p. 310). The antics of Kathea is an embodiment of the infrapolitics, that is, the resistance that operates underneath the radar: It was merely that Kathea was very interested in a large, mottled blue-and-yellow butterfly that had flitted into the hall.

Buddhamitra shows that resistance can even take a tangible shape, though passive until then:

What shook me the most was the depiction of Mara as the personification of death. Terms abound for him in this role; he is the lord of death, the exterminator, the great king and the inescapable...The power of death is the power of Mara and Mara's power is the power of death (Siddique, 2018, p. 132).

This revelation signals a shift from avoidance to *breaking resistance*: an acceptance that there is no choice but to act. Overtly resisting the people in the end Buddhamitra decision to leave this place also indicates breaking resistance *This left them with no choice but to resist and live or die while defending the monastery, or to flee in order to find a new sanctuary from persecution... Isn't survival not imperative if the word is to be spread?* (Siddique, 2018, p. 355-356).

The Subah of Punjab, The Mughal Empire, Circa 1620 CE

Against a background of imperial magnificence and rule by Emperor Jahangir, Moon contrasts the magnificence of the Mughal Empire and the life of ordinary people and cheaters who find their way to evade and challenge the socio-political context with their own power and subversion and the inability to assert them in the society dominated by coercion and lies. The image of resistance of this epoch

operates on several scales, including religious opposition, economic survival, or the silent rebellion of the people on the edges or relegated people. Employing James C. Scott's *Weapons of the Weak* and Stellan Vinthagen's *A Theory of Nonviolent Action*, Siddique's narrative builds patterns of resistance against power structures, showcasing it as a reaction to social injustice and oppression through the characters of Sikander-e-Sani, Mirza Ferasta Beg, Manmohan, Sohaila Bi, Ameena Bi, Toti Khan and Pervaiz Duniyadar.

Stellan Vinthagen highlights two central modalities of resistance—*avoidance resistance* (non-engagement replication of oppressive systems) and *breaking resistance* (active disruption of oppressive systems). Both the strategies play out simultaneously in Mughal-era India. For instance when Sikander-e-Sani who was ever alert to the redeeming merits of timely flight nervously hopped to his feet and briskly took a few strides back resisting with enduring nature as *He managed to hold on to his rusty sword with a hand that was as steady as the rotting branch of an old tree in a summer storm* (Siddique, 2018, p. 111) Sikander's flight signifies *avoidance resistance*, an avenue of resistance where the individuals does not resist directly, but rather evades. His "rusty sword" is symbolic, implying that resistance is not a matter of brute force, but of ideology and endurance. On the other hand, the *breaking resistance* is seen in the collective refusal against Mughal authority.

Sikander-e-Sani and Mirza Ferasta Beg address motifs of rebellion, satire, active/passive resistance against the state. Sikander-e-Sani mocks Jahangir's monopoly on power and women, challenging the basis of his rule: *Where is it written—in which revealed text or sacred tablet—that this man Jahangir has a monopoly over all women?* (Siddique, 2018, p. 74) His sardonic condemnation of imperialistic hypocrisy fits Scott's "hidden transcripts" grievances voiced in concealed, controlled spaces (Scott, 1990). He refuses to submit, even locked away in prison; a psychological form of resistance.

In every palace wall, a crack; in every eunuch's whisper, rebellion

Moving into the Mughal period, we have Manmohan, the son of a lowly farming family who tries to escape his preordained fate through deception and adjustment. He refuses servitude and instead demonizes religious figures for his own material gain, amassing a collection of talismans and spiritual gifts to secure his future in the city (Siddique, 98). His denial is directly interconnected with the idea provided by Scott about hidden transcripts, where those who have no power struggle against the authority in moderate, indirect means (Scott, 220). By saying, *The gods do not choose the blessed; men do* (Siddique, 102), he demonstrates his ability to navigate the socio-

political hierarchy and reject the divine legitimacy that sustains inequality. As a matter of fact, Manmohan resistance is not left behind in the same category since breaking resistance is also a concept introduced by Vinthagen since he deliberately exploits religious authority to create social mobility (Vinthagen, 140). The *priests speak of divine will, yet they take gold from those who can pay* (Siddique, 2018, p. 105) his comments pointing at his recognition of the religious hypocrisy and his tactical non-conformity to it. His revolt is a symbol of how the oppressed struggle against the systemic inequality through survival tactics rather than confrontation.

Khanzada Toti Khan is another character that symbolizes the corrupt nature of the Mughal power structures. His deportation to the Deccan as an accomplice of Manmohan is an embodiment of such oppressive tactics which were used to curb dissent. Noble-hearted as he is, Moon states that, *Noble-hearted as he may be, Toti Khan had an uncanny and unforeseen ability to create or contribute to disaster* (Siddique, 2018, p. 379). The logic of the exile of Toti Khan can be explained by the exile of Vinthagen as he believes that states neutralize defiance by depriving people of the support systems they have. Exile in itself, however, is a process of resistance: it is inclined to spread subversive thoughts. As it has happened in history numerous times, the people who have been sent into exile have come back and instigated rebellions, something that has been well recorded throughout the history of the Mughal as well as the history of India as a whole.

In Osama Siddique's *Moon*, resistance also occurs is narrative subversion which involves resistance based on literature, poetry, and storytelling to imperial ideology. The poets of the Mughal court are secretly inoculated with criticism in their lines though they publicly celebrate the greatness of their emperor: *The poet spoke of a golden age, where justice was unshaken and emperors ruled with wisdom. But in the shadow of his words lurked the suggestion that such a time had long passed* (Siddique, 2018, p. 235). Aligning with Scott's hidden transcripts, where public discourse seems to be subservient to power, but private ones are a critique of the same power. Street performers and storytellers also resort to coded resistance, masking their anti-Mughal sentiments within allegorical tales: *The qissekhwans spun tales of mighty kings brought low by their own arrogance, of noblemen whose deceit led to ruin* (Siddique, 2018, p. 238). In presenting history's warnings through a fictional lens, they forge an alternative historical consciousness subtly resisting imperial propaganda. When these acts of subversion and resistance are turned toward the end of the story against the Mughal regime, the novel prophesizes the fall of this or any regime — but to be replaced immediately by a new structure of power, this mirrors Vinthagen's concept of *Breaking Resistance*, which states that resistance can erode one system but ultimately give arise to another control mechanism.

The Punjab, British Colonial India, Circa 1857 CE

Resistance has been an essential part of civilization; throughout the entire millennia of human history, it experienced myriad manifestations. The Punjab British Colonial India Circa 1857 CE explores a turning point in the history of resistance, the First War of Independence/the Indian Rebellion of 1857, and identifies patterns of resistance, the transhistorical character of resistance, and socio-political structures that not only inspire rebellion but also suppress it. With the focus on the British colonial project in Punjab, resistance is imagined in stratified terms, between subtle defiance and evasion on the one end and on the other extreme outright insurgency, bombast and revolutionary zeal via Mir Sahib, Mahmood Ali, Mahnoor, Prakash Singh, Sohan Singh, and Furqan Mayo. Scott, in his theorization on resistance, illustrates how resistance is never necessarily an open act of revolt but comes in its modes in daily resistance in forms of non-compliance, subterfuge, and evasion. The colonial period of *Moon* follows the history of resistance to imperial control with the help of storytelling, subversion, and uprising.

Whispers in the courtyard: Mir Sahib's defying tales

Resistance is nurtured by telling stories, and colonial rule also infiltrates and stifles opposition. The betrayal of Mir Sahib is the image of the vulnerability of the cultural resistance against the imperial dominance: *Careful, Mir Sahib! Your tongue is gifted, but little do you realize that you sit before wicked ears... you have already been betrayed*" (Siddique, 2018, p. 39). This instance is an example of what Vinthagen refers to as avoidance resistance, where the dissidents attempt to get away with repression, and the state punishes them. Mir Sahib becomes more than resistant by a narrative subversion. There is a hidden political judgment in his stories, a slight criticism of colonialism: *They say the firangis conquer with cannons, but their true weapon is deception*" (Siddique, 2018, p. 102). The stories reflect the concept of hidden transcripts developed by Scott in his ideas about resistance disguised in cultural abstractions that allow marginalized voices not to focus on the power issue and not to fear the violence of retaliation. The account of Mir Sahib is not merely entertainment but it is also a political protest against oppression. The delicate art of resistance is played with the intoning of an audience member, *His words dance around treason, yet never cross the line* (Siddique, 2018, p. 103) of being overtly subversive. The fact that he could hide the critique of politics in allegorical stories is well aligned with the Bourdieuan concept of symbolic resistance, in which power is opposed without any direct challenges against it. His stories touch on a sense of national consciousness in the audience. One of the characters remarks: *He weaves a world where emperors fall and commoners rise—what a dangerous dream to sell* (Siddique, 2018, p.

104). This is the transgression of resistance as explained by Vinthagen with his tales serving as the catalyst to the seed of dissent that allows the oppressed to construct their own reality.

The story of Mir Sahib is a case of avoidance resistance as discussed by Vinthagen in which subjects evade or evade a power structure as opposed to confronting the structure. His weapon is narrative and not armed resistance as a rebellious intellectual and storyteller, imbuing the people with the spirit of resistance. Instead of demanding an open rebellion, Mir Sahib presents an alternative form of resistance, the one that introduces a historical sense and unity among his audience and presents it in a confrontational manner. The point of this, according to Scott, is that resistance does not necessarily take the form of open rebellion but, in some cases, discursive forms, embedded in culture, narratives and annoying/mundane action. His allegorical stories address the issues of our era, in particular, colonialism. His resistance is reminiscent of the concept of hidden resistance developed by Scott whereby the marginalized voices challenge the hegemony using coded language (Scott 213).

Critiques of colonial rule are written in implicit forms, with descriptions of a dastango (storyteller) performing in the courtyard of the Wazir Khan Mosque implicating the colonial rule, enabling the stories to carry coded resistance: *Of late, bold political references to colonial rule were becoming more frequent in Mir Sahib's narrative* (Siddique, 2018, p. 36). Highlighting Scott's notion that resistance is more likely to manifest itself in the form of cultural and symbolic actions before it becomes blatantly political. Moreover, he is practicing a kind of resistance, which is not very overt yet, very political: *Though we already live in an age of deception, let us now enter an altogether different world of deceit. For my words shall create a bridge that shall usher us once more into Tilism-e-Hoshruba—that magical land where nothing is what it seems* (Siddique, 2018, p. 34). It is conjoined to the argument of Scott that repressed cultures develop coded languages and narratives that enable them to fight against authority, without necessarily fighting it. The world imagined by Mir Sahib is a reflection of the real world, but it is a veiled criticism of the colonial regime, thereby putting it in a fantasy.

The novel criticizes the apparatus of the British colonialism itself, which presents it as a system that conceals exploitation under the veil of civilization. The illusion of the colonial rule is revealed by the metaphor of British rule as a continuation of the Tilism-e-Hoshruba a magical illusion. The British are reported to be exhibiting a *zahir* (manifest reality) of progress and law and one that conceals a *batin* (hidden reality) of oppression and exploitation. The British described their subjugation of people as humanitarian and progressive, even to those they were ruthlessly, economically, and politically oppressing:

The British put forward what they claimed to be more efficient, more humane ways of ruling and treating the public... Their magic was always superior and it had so many wondrous expressions (Siddique, 2018, p. 195). However, behind this mask the truth was sharply varied:

But then there was the realm of the “batin.” They concealed how they skimmed off the fat of the land, looting in the guise of trade, and replaced what they scoffed at as brutal and inhuman laws with laws that were truly brutal and inhuman (Siddique, 2018, p. 195).

Scott’s idea of hidden transcripts is critical here while British authorities enforce their *zahir* (public posture), the oppressed locality engaged in a *batin* (hidden transcript) of resistance, quietly undermining the colonial order and showing how resistance often arises from the recognition of this hypocrisy.

The most harrowing images from this account are the Ajnala well, where hundreds of the corpses were disposed of. The well, instead of becoming the “moofsidgar” or “rebels’ hole” as intended, became a somber memorial to colonial atrocities. The term “Kalian Wala Khu” or “Well of the Blacks” embodied the crucifying racialized violence of the British Empire and ensured that the memory of resistance would live on in local consciousness, despite colonial efforts to erase it. The sepoys of the 26th Bengal Native Infantry had fought hard, imprisoned and equally exhausted they fell for refuge, hunted down, rounded up and slaughtered in cold blood. *The deep, dry well lay not too far from the Ajnala police station. It proved to be highly convenient for the disposing of all the corpses that threatened to rot quickly in the wet weather—in some ways, the rebels were more threatening in death than in life* (Siddique, 2018, p. 388-389). Not only does this passage disclose the dehumanization of the rebels, it also shows how the death of rebels failed to erase resistance, and how instead, the rebels became icons of defiance. The forced confinement and mass execution of captured sepoys illustrates the “breaking” resistance through spectacular violence: *In batches of ten, the rebels were called by their names and brought forth to be pinioned, linked together and taken to the place of execution where the firing squad of the Sikh levies awaited them* (Siddique, 2018, p. 387). The systematic extermination of rebels was therefore a strategic warning, in accordance with Michel Foucault’s idea of *disciplinary power* and the *spectacle of punishment*.

Lahore, Punjab Pakistan, Circa 2009 CE

Osama Siddique’s *Moon* presents Pakistan in the modern day as an era where activism against institutionalized oppression is aired

in legal, social and political structures. Rafiya Begum, a widow in the gambles of red tape and judicial wrangles, is the illustration of the resistance of the oppressed individuals in a manipulative legal system. Resistance as one of the socio-political forces is closely tied to the history. Even Moon itself is transformed into a micro-world of protest against legal oppression, the socio-political corruption, and the class division. It is a bureaucratic, legal and gendered opposition in this post-colonial period via Rafiya Begum, Bilal Hassan, Aminuddin Ameerzada, Shagufta Parveen, Boota and Ashraf. The main character, Rafiya Begum is a representative of all common citizens, above all a woman who is against a corrupted patriarchal legal system. The main form of resistance shown by Rafiya is that of perseverance - a gesture of survival rather than defiance. The Lahore of 2009 in the novel is a district where the surveillance and historical erasure thrive. There is an Orwellian feel, where the old laws, covert police work and judicial persecution are constantly appealed to in favor of the ruling elites.

The novel envisions early on that Lahore is a place of legal and rhetorical battle as we see the characters that we come to hate and who criticize a world filled with laws meant to support the strong but instead is preposterous. The character of Aminuddin Ameerzada is a reflection of this contradiction; he is between power relationships and jurisprudence. His bombast outbursts *Am I a goonda or a goat?* (Siddique, 2018, p. 259) The manner in which law may be an instrument of oppression as well as a contestation is highlighted by hysterical legal rhetoric, by which the antediluvian laws of the West Pakistan Control of Goondas Ordinance (1959), the Punjab Vagrancy Ordinance (1958) are being called upon to shut down the mouths of disillusion, is also telling in what Scott terms hidden transcripts: the indirect, submerged, and hidden modes of resistance happening within power structures.

Resisting the officials of the court Munshi Mustaqeem marks the words of lawyer to young man Hatim Siddiqi *I am the father of the constitution he often says to me for, like a father whenever a constitution disobeys or displeases me, I simply disinherit it, and father or adopt a new one* (Siddique, 2018, p. 53) Replicating resistance against the dirty politics of the lawyers in the courts. Billa to become a site of breaking resistance when he set the kidnapped couple free and told lie to his co thieves Boota and Ashraf. Helping the old lady against the people who are teasing her for leaving her house also replicates breaking resistance against the established culture of Lahore i.e. kidnapping and Extortion.

When justice pavilion became a house of bribery

The *Aiwan-e-Adal* (Pavilion of Justice) is a metaphor for a dysfunctional legal system and a limbo of justice in postcolonial Pakistan where justice is delayed, manipulated and denied. The

courthouse, which at least on paper, is a field of justice, is a tool of institutional oppression. The struggle that Rafiyya faces due to the repressive character of the law institutions represents the main principle of the postcolonial resistance literature that is the way in which the structures of state promote the control even in the name of the democratic rule. The courts are theatres of power politics instead, as James C. Scott has hypothesized of legal regimes in tyrant states: they are used to serve the elite and not the civic citizen. The lawyers, the clerks and the police are a system of corruption, and there are no guilty and the innocent in a just world: *Purely by instinct, she covered her head with her black shawl and walked with her face averted from the gaze of those on her left. They were the ones who controlled the political economy of the vital services at the fringe of elaborate legal combats* (Siddique, 2018, p. 45). In this case, law is commodities that may be monopolized and is accessible to those who are able to afford it making justice look more of a privilege than a right.

The character of Rafiyya Begum reflects the theory of hidden transcripts that was introduced by Scott. This refraining inefficacy of her legal interlocutors through bribery, intimidation and systemic inertia is the manner in which the authoritarian institutions not only act through complete violence but through procedural barriers to justice that discourages the oppressed to seek redress. *Rafiyya Begum tried her best to keep up with his perpetual demands to meet all kinds of unexpected costs and inexplicable expenses...this was a highly improper way to fight a legal battle* (Siddique, 2018, p. 86). The fight of justice that Rafiyya Begum defies to do regardless of the hurdles she has to jump through is a protest with no voice since she is unable to be trampled on by an unfair system despite the odds.

This is supported by the gendered aspect of resistance that Rafiyya undergoes. She is a woman in Lahore which means she is subjected to two modes of oppression, the economic deprivation and the bureaucracy and gender discrimination. *The recipients of her compact offerings invariably unfolded them to ensure against fakes, for trust was generally in short supply in these times* (Siddique, 2018, p. 44) her questionable business deals are addressed to the general mistrust of women in society. Her struggle is the same as that of women in the history who did not want to be put into a box of feminine tropes both overtly and subtly. At any rate; they snickered at her files; she armed her insistence.

The Water Conglomerate, Circa 2084 CE

The Water Conglomerate is unfolded in the year 2084 CE, where water the most important of all the resources is being monopolized by a highly controlled society, which is transformed into a weapon of power. The disobedience in the novel represented by the

main character, Naya Nayaab "Sky Skimmer" and other dissidents like Prashanto, Alexander Al-Murtaza Afaqi, Mohan Shahidi and Jahan also map out the ever-present guise assumed by defiance. The location selection, Rohtas Fort, holds of remarkable importance in the history of the fort being a seat of resistance, as Sher Shah Suri built it to establish military superiority. We can trace in its symbolic survival in 2084 a trace of an undying heritage of power struggle that is evident in the earlier eras of resistance in the novel.

Futuristic time demonstrates a world where the surveillance and destruction of the environment by the state have strengthened the oppression. The secret texts of Alexander Al-Murtaza Afaqi are not only the hidden transcript of Scott, but also the term of Avoidance Resistance of Vinthagen (Scott 64; Vinthagen 52). The documentations by Afaqi emphasize the impact that the state exerted on shaping the memory of the people by manipulating history and he cries out, *The official archives are nothing but lies—each line a carefully curated deception* (Siddique, 2018, p. 397). Afaqi trusts in the aggressiveness of holding truth as a method of resistance because he states, *Even when voices are silenced, records endure* (Siddique, 2018, p. 410) depicting the resistance of intellectual preservation as resistance in the form of intellectual survival against state erasure.

It is this dystopian reality that is condensed in the discussion of RRR and Alexander Al-Murtaza Afaqi concerning the valuable water, formerly a shared natural resource, but now a possession of the elite and a weapon of oppression: *This life-giver here that comes from deep within the earth is unambiguously meant for the chosen ones to which Afaqi responded as I suppose that this water can be compared to manna, except that the manna which came freely from the heavens was meant for all* (Siddique, 2018, p. 248) Here this reminds me of the avoidance resistance by Vinthagen where individuals go against hegemonic norms by denying them and create alternative narratives.

The fact that Prashanto lives a life outside the Conglomerate is rebellion. His reply to revisit is precisely set up as a challenge to authoritarian hegemony: *If you are not here by compulsion, it is a slap on their faces... This is rebellion. Worse still, it is repudiation. The Conglomerate does not take kindly to any rebuff* (Siddique, 2018, p. 418) this is what Weapons of the Weak is all about, where resistance raises on the everyday level through acts of defiance: Noncompliance, desertion and symbolic subversion (Scott, 1985). The subversion of Prashanto is an act of break in the ideological and psychographic hegemony of the Conglomerate, a challenge to its legality.

They called us Regressives—We called ourselves the unbroken

The Hegemonic culture marginalized and mythified the Regressives and reminds of the native resurgence movements in the entire history of humanity. They can be considered symbolic of past

forms of resistance, e.g. the tribal groups against British colonialism in India, the Sindhi freedom movements against centralization. Self-exile to the uncontrolled settlements of the Conglomerate by the Regressives is a historical act of self-exile - such as, runaway slaves, say, who lived in Maroon communities, or native tribes that fled the colonial powers. This portrays the idea of hidden transcripts put forth by Scott wherein the resistance is submerged and exists on hidden grounds where there is a lack of state authority. One of the most vivid episodes of resistance is mentioned: *You disobeyed your orders though you knew nothing of us... You expected to be tortured and slaughtered for that is what the Regressives are supposed to do. What drove you to do this?* (Siddique, 2018, p. 232) The defection of Farooqui represents a break in the very order of things, and this confirms to Vinthagen that even personal rebellion can bring a system to evolve.

Breaking Resistance comes at the point whereby concealed scripts are exposed to the public, in conflict with the dominant ideologies. This act occurs when suppressed images of the Regressives reappear in the R&R gallery even though the state has tried hard to remove them. *Suddenly, one of the main display screens... started flickering. Soon after, Naya's images of the Regressives appeared, along with the short burst of disco-operatic music that accompanied any image update* (Siddique, 2018, p. 64) this accidental resurrection of such forbidden images becomes a form of passive resistance; this idea fits well with subaltern counter-narratives found in literature that focus on how erased voices reclaim their historical space.

Prashanto Adam Farooqui, represents revolt against such a hegemonic framework. However, his escape from the AMPS (Autonomous Mobile Patrol System) is not simply a move towards individual revolt but a symbolic defiance against a technocratic order that imposes oppression through the means of surveillance and militarization:

One minute and forty-two seconds before the cataclysmic impact, a figure had shot out of the AMPS and travelled vertically in the night sky as the craft continued on its horizontal journey. The figure stretched its arms and seemed to sprout wings, like a large grey-black moth (Siddique, 2018, p. 226).

Farooqui's act here resonates with Scott's concept of hidden resistance a quiet but radical subversion of systems of control, rather than overt revolution. His act disrupts the Conglomerate's plans, undermining the idea of technological omniscience. Hence resistance is the land's oldest language.

Conclusion

“But still, like dust, I’ll rise.”

Maya Angelou

Osama Siddique’s *Moon* is a remarkable piece of literature that examines resistance as an enduring yet evolving force over six distinct epochs of history. Resistance within Osama Siddique’s *Moon* is not static; it develops through time, reacting to the specific socio-political and environmental concerns of each period. However, as much as it varies, it stays a constant force in molding human history.

In 2084 BCE, resistance presented itself as a response to environmental degradation, the encroachment of early urbanization. Prkaa’s *avoidance resistance*; by living outside the urban settlement, and *breaking resistance* through voicing critiques against environmental exploitation. By 455 CE, resistance came in an intellectual and ideological form, in the figure of Buddhamitra, a Buddhist monk who opposes dogma of all kinds, but particularly religious dogma. Buddhamitra breaks this template of resistance. In 1620 CE, the novel turned to the Mughal period, in which resistance has taken the form of trickery and political subversion. Mirza Ferasta Beg and Sikander-e-Sani resort to fraud and trickery to maneuver through the rigid architectures of Mughal bureaucracy. The British era (1857 CE) persisted toward the phase of collective resistance, where figures like Mir Sahib, a storyteller, usurped oral traditions to subvert imperial narratives. Resistance in the novel is depicted, by 2009, as the struggle against legal corruption, patriarchal control, and religious extremism. Rafiya Begum’s tireless efforts to get justice are an example of both avoidance resistance, and breaking resistance. The final section of the novel offered resistance within an advanced technological society in which surveillance and digital control has repressed individual freedom. Resistance has taken on new forms, such as cyber activism, underground networks, and preservation of knowledge (Siddique, 2018, p. 502). Dissidents broadcasted counter-narratives, which directly challenge authoritarian propaganda (Vinhagen 120), which is epitomized in Vinhagen’s *breaking resistance*.

Siddique has also affirmed that:

Every epoch must come to an end. Once, long before us, this valley resounded not with the chanting of our sutras but with the Brahmins’ recitation of the mantras from the Vedas. And long before that, with the voices of a people who came from the far west and spoke a language we have lost all memory of. So many empires have come and gone-nothing remains of them but a stone lintel here, an old carving there and a pottery shard somewhere beneath the many layers of soil that make

this hill. That is how the wheel of time turns (Siddique, 2018, p. 126).

In the same way just like the stone, old carving and pottery, resistance has trailed a cyclical pattern, what has happened before will inevitably happen again as what goes around comes around. The dystopian future dovetailed that it does not present a new possible future; it reiterates struggles against imperialism, colonialism, and state control that can be traced throughout history. *Moon* has presented resistance as a transhistorical phenomenon. Empires come and go, ideologies ebb and flow, technologies rise and fade, but the fight for freedom remains constant. Ultimately, the novel has given its readers a main lesson, which is that nothing can be oppressed without fighting back. In time and space in the curve of history since the beginning of civilization to some already invented cyberspace humans have had to grapple with injustice as it arrives in many forms. Resistance is not historical merely because it is transhistorical. The Moon emphasized that the history should not be viewed as nothing more than a chronicle of oppression, but also a testament of the human spirit strength.

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